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To our Families,
To our Friends,
To all our Beloved ones.

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Abstract

The present study investigates the Representation of the Black African People in four selected newspapers: two South African newspapers named 'The Mail& Guardian', 'City Press' and two Western newspapers from both United States of America and United Kingdom entitled: 'The New York Times' and 'The Guardian'. This research is centered on three objectives. First, it aims at analyzing the way the black African people are portrayed visually relying on the 'Visual Grammar' theory proposed by Kress & Van Leeuween (1996:2006).Then, It also attempts to explore how the visual images could reveal the hidden stereotypical representation of the black African people in different contexts by adopting the framework of 'Orientalism' introduced by Edward Said (1978). Third, this study seeks to relate the two mentioned perspectives (visual and ideological) in studying the divergent representations of the black African people. The corpus consists of twelve visual images, three from each newspaper. To achieve these aims, the qualitative research method is adopted. After the analysis of the data gathered from the mentioned tools, the results prove that the different misrepresentations of the black African people are represented from different contexts identically, visually and ideologically. They are depicted as being violent, corrupted, poor, discriminated as they are also abused in their rights.

Key Words: *City Press, Orientalism, Print Media. The New York Times, The Guardian, The Mail&Guardian, Visual Grammar.*

S.A.M: Severe Acute Malnutrition.

U.N.I.C.E.F: United Nations International Children's Emergency Funds.

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Introduction

General Introduction

▪ Statement of the Problem

Nowadays, media has become the voice of the way society in determining what and how society works. It plays a crucial role in the lives of society member by informing, educating, persuading, and influencing the way people look at the world and how they are represented. Media representation portrays a person perception from a particular values and ideological perspectives which make impact on a person's thoughts either positively or negatively '*Whoever controls the media, the images, controls the culture.'* (Allen Ginsberg).

Newspapers are considered among the most powerful tool of print media which influences everyday reader's lives. In fact, it offers not only a reliable information source but it affects the readers' position thoughts in way that can changes this perception of a person while reading that can be positive or negative and sometimes may lead to involve stereotypes or misjudgments toward certain sensitive topics .Therefore, the present study is concerned with the representation of the black African people in Western media and their Self-View, relying on the two frameworks: Visual analyses by Kress & Van Leeuwen theory *(1996:2006)*and cultural, ideological analyses by Edward Said theory (1978).

This investigation sets to analyze the visual representation of the black African people and their self-view relying on Kress and Van Leeuwen framework of *Reading Images: 'The Grammar of Visual Design (1996:2006)* 'and Edward Said's *Orientalism* (1978). These newspapers are *New York Times* from United States of America. *The Guardian* from United Kingdom, *The Mail and Guardian,* as well as *City Press* are from South Africa respectively. The selection of these newspapers is due to their popularity in their countries of publication. Their different visual representations depend mainly on their different purposes to be achieved.

A brief overview of the literature reveals that numerous researchers in different parts of the world have examined the representation of the black African people by shedding light on their visual depiction in the field of print media particularly in Africa. Gongo K. (2007) has investigated 'The *Representation of Africans in City Press'*. He dealt with the representation of Africa in media inside the continent through analyzing the way '*City Press'* documents and reports Africa, Africans and African issues over a period of two years 2004 and 2005.The main conclusion drawn from this analysis is that '*City Press'* seems to document more than analyzing or suggesting solutions to the African issues as issues of identity, the African renaissance, the representation of African Development as NEPAD and HIV/AIDS are not reported on as frequently .In comparison those concerning politics are given more attention than others.

In addition Harth A. (2009) in her work "*The Representations of Africa in the Western News Media: Reinforcing Myths and Stereotypes*". She analyzed the way that Europeans and Americans primarily encounter Africa through stereotypes and myths .She explained stereotypes and myths of Africa continent and grounding them in a historical analysis of their colonial origins. The main conclusion drawn from this analysis is that the Western news media reinforce a negative view and attitudes toward the representation of Africa and Africans. Their media primarily focuses on crisis news while positive representations are delegitimized. Statistical analysis demonstrates Africa is not only misrepresented, but it is underrepresented in international news coverage.

As the study is concerned, there are no studies has been addressing the issue of our study in the Algerian context which remains a fertile area of research. This lack of studies motivated us to offer an original analysis of the visual representation of the Black African people in four selected newspapers' contexts by adopting Kress and Van Leeuween's framework of *Reading Images*: *'The Grammar of Visual Design'*.

- **Aims and Significance of the Study**

The present study is first and foremost concerned with the representation of the black African people in Western Media (from U.S.A and U.K) namely: *New York Times, The Guardian and* African ones (from Johannesburg and Gauteng) namely: *The Mail and Guardian* and *City Press.* In order to carry out a multimodal social semiotic analysis of the visual texts, the principles of Kress and Van Leeuween of *The Grammar of Visual Design* (1996:2006) have been adopted for the analysis by taking into account the three levels of meanings namely (representational, interactional and compositional).Moreover, some concepts introduced by Edward Said *Orientalism* (1978) are used for cultural and ideological analyses.

The representation of the black African people in print media has been the point of convergence of various studies for numerous researchers, mainly Harth A .& Gongo .Yet , no study so far in the Department of English dealt with the way the black African people are represented in the Western and African media from visual, cultural and ideological levels .Thus, the present research is worth conducting since it attempts to demonstrate the way images can be used to convey a certain meaning including a multimodal social semiotic, cultural and ideological messages to a specific target audience, and finding the main reasons of the multi - perceptions of the black African people in the Occidental and the Oriental cultures.

- **Research Questions and Hypotheses**

.. This study attempts to examine the visual representation of the black African people in the selected newspapers. Hence, the main question of this study is: What are the ideologies exposed in the visual portraits of the black African people in *New York Times, The Guardian, The Mail and Guardian,* and in *City Press?*

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

Q1: Do the selected newspapers represent the black African people justly or unjustly in their media coverage?

Q2: Are there any differences and similarities in the representation of the black African people between the selected newspapers?

Q3: How the black African people representations in the visual images reveal hidden ideologies of this stereotypical representation?

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

H1: The visual techniques depict the black African people differently in the four selected newspapers.

H2: There are some similarities and differences between the selected newspapers in their visual and ideological representations of the black African people in their media coverage.

H3: 1-The black African people are frequently portrayed as being violent, poor, ,corrupted discriminated as they are also abused in their rights.

2- The black African people representations do not reveal the negative stereotypes.

- ## Research Techniques and Methodology

Dawson C. (2007:28) argues that '*a research methodology involves a set of methods and procedures selected to gather and analyze data about a given subjects of interest'*. Meaning that, a research methodology offers us a set of methods and techniques to be employed in order to gather information, find out the results and to check the hypotheses raised about a given topic.

To conduct the present research, two theoretical frameworks will be used: the first is Kress and Leeuween's multimodal social semiotic framework called *The Grammar of Visual Design* (1996:2006) to analyze images depicting the black African people in the newspapers while the second is Edward Said's *Orientalism* (1978) to analyze the cultural and ideological analyses of the black African people in the concerned newspapers. To explain the results, we have adopted the qualitative method for collecting and analyzing data.

Concerning the basic data have been gathered from the four selected Newspapers. The first is the American *New York Times*, the second is the British *the Guardian*, the third and the fourth are named *The Mail&Guardian* and *City Press* .Therefore, we have selected twelve images, six from the Western media and six from the African media.

- **Structure of the Dissertation**

The overall dissertation follows the traditional simple model consisting of four chapters in addition to a general Introduction and a general conclusion. The first chapter is 'The Review of the Literature' which is concerned with the representation of the Multimodal social semiotics discipline and its contribution to the analysis of visuals and Orientalism. The second is referred to as 'Research Design'; it seeks to provide a detailed description of the research method, the procedures of data collection and data analysis as well as the corpus of this research. The third chapter is named 'The Presentation of the Findings' which is concerned with the presentation of the main results gained from the examination of the visual, cultural and ideological representations of the black African People within the newspapers under study. The last chapter is 'Discussion of the Findings 'which discusses and interprets the results of the three corpora and the reasons behind such differences in order to achieve to achieve the goals set for conducting the research study .

Review of the Literature

Introduction

This chapter refers to the theoretical framework. It is designed to account for the major works that the present study adopts in order to analyze the visual representation of the black African People in the Western media and their Self-View; the *New York Times*, *The Guardian* versus the African *City Press* and *The Mail &Guardian* newspapers. It first tries to review the definition concerning print media, newspapers, then; it sheds some light on the representation of African portrayal by Westerns and Africans Media. Then it moves to highlight some stereotypical aspects from Western side. This chapter ends up with the representation of the analytical models to be used to analyze the corpus under investigation.

1. The Concept of Print Media:

The concept of print media is defined as follows by Mellinger B. (2010) :

> Print media is the printed version of telling the news, primarily through Newspapers and magazines. Before the invention and widespread use of printing Presses, printed materials had to be written by hand. It was a painstaking process that made mass distribution impossible. At first, news was chiseled in stone. Later, it was handwritten and posted in a public area much like today's posters or read from a Scroll by a town crier. As early as 131 B.C., the ancient Roman government produces daily news sheets and informed the public in this way. Through the years, print media evolved to include entertainment, educational topics and more, instead of only conveying news.

From the above quotation, one can understand that print media is concerned with the primary source of telling news through using newspapers and magazines. Before the innovation of the printing machines, printed materials were written by hand and posted in a public region. After the innovation, print media evolved to incorporate entertainment, educational topics and more, instead of only conveying news.

1.2 The Impact of Print Media on Mass Society

Print media has both positive and negative impacts on mass society. Behrens A. (2018), assume that on the one hand, it benefits society by suiting various domains such as: advertisement, mass communication, Entertainment and news. To start with , advertisement plays a major role in the growth of the economic industry, for instance, in Vogue magazine, which is often touted as one of the most fashionable magazines of the world, had clocked impressive ad revenue of $500 million in 2013 alone. Moreover, mass communication is considered as being one of the effective tools to communicate with the masses as it is illustrated during the Second World War. Print media remains to date as one of the most beneficial ways to communicate with the general population. Despite the digital revolution, print media as the newspapers that are still maintaining their first position in the field of communication.

On the other hand, the numerous negative impacts of print media can be classified as follows: negative body image, psychological effect and fake news and hidden Agenda. Recently, negative body image is accused of stereotyping of what it considers to be the ideal self-image and perception that affects negatively societies' members. Then print media needs to understand that psychological effect and fake news plays an influential role in nowadays' society. Unfortunately, some of the companies do not often check the reality and the validity of the news reported in order to manufacture the rising news. The latter has to do with the hidden agenda. Print media is frequently reporting planned news that frequently governments are being excused, which means that specific news firm to had a plan; however that ought not to have kept the firm from practicing their editorial morals and objectivity while setting up the news (Behrens, 2018).

1.2.1 Newspaper

According to Kress and Bezemer (2008), ‘‘ The *newspapers are a chief medium of communication which is considered as a material and a social aspect through which meaning is realized and becomes available to others. Socially speaking, it is the result of semiotic socio-cultural and technological practices*’’. This means that it remains one of the main sources of news for many public communities. Indeed, no other information source is as comprehensive in its coverage of daily life or as a wide in its scope of possible content as it is the newspaper which is up-to date. Although, the newspaper lacks the speed and the visual quality of magazines and television news, yet, it provides a greater depth and variety in reporting.

Moreover, Tanikwa M. (2017) stated that: *‘The position of newspapers maintained as the leading purveyor of text news has been seriously challenged with the online and digital media starting in the late 1990s’*.That is to say, despite the developments and the emerging competition of radio, news, magazines, and television over the past century, newspapers will always maintain their first position in media coverage.

1.2.1.2 Newspaper Tabloid and Broadsheet

Newspapers can be classified into two main parts tabloids and broadsheets: Tabloid is a technical term for the size of a newspaper .It is a newspaper whose pages are half size of broadsheet pages an important aspect of newspapers part whereas broadsheet refers to a large format newspapers with pages twice size of tabloid newspaper. It means that tabloids are a standard sized newspaper that focuses on a less serious content while broadsheet is a full sized newspaper that takes a serious look at major news stories.

Miguel A.(cited in Tunyogi Andrea 2008:03)states that ‘*Broadsheet newspapers are perceived to be Intellectual in content they use their large size to publish stories and articles*

in much greater depth and they are known as the quality Newspapers on account of their larger format, emphasis news coverage, political and economic analysis, social and cultural issues''. In other words, the format of the popular tabloid is instantly recognizable among the papers piling up at the news agent. It stands out from the mass of black and whiteprint through its bold, screaming headlines, its picture-dominated front page and the generous use of colour, the readers can go straight to the celebrities' news, sports, and crime stories pages and then read nothing else or merely glance at what is presented on the other pages.

2. Defining Stereotypes and Myths

Mary Kosut (2012:372) stated that Stereotypes are overly simplified conceptions, images, or beliefs about individuals and specific social groups. Popular stereotypes rely on assumptions, are often mistaken for reality, and usually have negative connotations .The term stereotypes were first coined in 1798 in the field of typography. It originally meant "*duplicate impression*" and described the process of casting a print mold .This means that, this type of thoughts, images, and processes reflects the most traditional conceptualization of stereotypes within social psychology, beliefs in which stereotypes are considered to be 'the picture in the head' of individuals looking out into their social worlds.

Furthermore, Stereotyping is a way of representing and passing a judgment to other people in fixed, unyielding terms .When stereotypes are consensually shared within a society, their consequences become much more pernicious, because they affect entire groups of people in a common way when such beliefs are relatively widespread in the community. Indeed, stereotypes can be conceptualized from two complimentary perspectives which are; on one hand, they are represented within the mind of individual person. On the other hand, stereotypes are as a part of the social fabrics of a society shared by the people within that culture. The power of the stereotype is strongest when it is commonly held irrevocable (Pickering, 2001)

A myth is a story which is believed to be true and has its origins in the far distant past history of people Alagoa. (cited in Jones, M. Jaga, and 2013:9) argues that: 'they are historical information transmitted orally by processes particular to each community. In fact, myths are man-made stories that play explanatory functions in the way of the understanding of reality'.

The Encyclopedia Britannica suggests another definition for the term 'myth' which is viewed 'as a story handed down in an oral from our forefathers which explains reality, concepts, and beliefs'. Indeed, it is pertinent to point out that there are various myths about Africa to mention. The image of Africa is often portrayed negatively through media.

2.1The Myths Attributed to the Black African People in the Western Media

Researchers such as Harth (2009) have attempted to categorize the most common stereotypes on Africa by the Western media. She stated that these stereotypes are not just vague, but founded on several myths that support the tone and message of the stereotypes. She identified ten myths that categorized the most common stereotypes associated with the African image in the Western media.

List of myths	
Myth/ Stereotypes	**Description**
The myth of lack of progress	It promotes the idea that Africans are backward and isolated from the global processes without any significant contributions to technology, trade, art, history, or politics.
The myth of timeless present	It promotes the idea that Africa is a place that has not evolved and remains largely unchanged compared to other developed places such as Europe and America.
The myth of the primitive or exotic	The African customs, culture, and traditions are often glorified as being "exotic" almost primitive, and subtly inferior. It may appear as if Western media may be celebrating African heritage with these kinds of stereotypes, but the underlying message may be celebrating African inferiority.

The myth of tradition or ritual	It regards the African traditions, ceremonies and rituals as being static, constant or unchanging rather than dynamic.
Myths of African continuity	It suggests that Africa is homogenous and undifferentiated. Thus, Western media do not normally regard Africans as being different from one another and with each other as legitimate reasons for wanting self-rule and independent nations.
Myths of lack of history	It states that since Africa is a static place, it cannot have history because history changes over time. According to this myth, Africa's history arose from colonization efforts of Westerners.
Myths about Africa'sgeography	It suggests that Africa is a jungle or desert without modern cities. However, this notion is simply erroneous because only 5 percent of Africa's landmass considered being a jungle or desert.
Myths about Africa's Population	It promotes two contradictory notions that Africa is either over-populated or under-populated.
Myths about poverty in Africa	It promotes the idea that most Africans are poor and helpless except for corrupt generals or politicians and business people.
Myths about Africa'shopelessness	There are hardly any stories of hope, success, and happiness from Africa unlike other developing countries.

Table 01: Harth's List of Myths Attributed to the African People

2.2 The Representation of the Black African People by the Western Media

The images of Africa in the Western media are images of misrepresentations the dark and needy continent known for its primeval irrationality, tribal Anarchy, civil war, political instability, flagrant corruption, incompetent leadership and managerial Ineptitude, hunger, famine and Starvation as well as rampant diseases .Thus, the most popular stereotypes of Africa in Western Media have mainly turned the continent into a one story issue. There are rarely a positive stories about Africa expect stories of war, danger, darkness, violence, poverty, disease, and hopelessness. Further, numerous researchers, mainly Michira revealed different explanations of this phenomenon .First it stands for commercialization of news and corporate factor; this means in which media corporations that own the various media outlets

in the West are driven by the profit motive and commercial interests shape the portrayal of the world events. The media select stories that can sell and omit those that cannot; then they report those selected in a way that makes them sell well. Secondly, the aim is for monopolizing of ideas and opinion; the media is owned exclusively by western corporate giants whose financial and technological wealth allows them to dictate not only what is reported about the whole world, but they also determine what is reported to the African media about Africa and the world in general. The issue here, it seems, is that these representations are always focused on the negative, the awkward, the weird and the absurd, the wild and the exotic.(Michira, 2002)

2.3 The Black African People's self - View in the African Media

The representation of the black African people and their self view is considered to be an issue of sensitivity; especially that the black Africans suffered from various misinterpretations for several centuries. Since it was a subject of domination by the western colonizer whose desire is to conquer and obtain more lands. Thus, the Western colonizer used diverse policies by imposing its own culture on the natives as an effective way to claim their lands which are source of their lives and social identity (Abutaha A .2015)

Indeed, Achebe's original work *Things Fall Apart* (1958) tackles one single story about Africa and Africa's response to British imperialism with clarity of language that brings Achebe both acclaim and criticism. Achebe, on one hand, writes his narrative to redeem the Igbo people and ultimately the Africans from the dark image of colonial assumptions. He clearly claims that Igbo 'was not long night of savagery'. But, it is heroic past dominated by strong characters like Okonkwo. On the other hand, this novel is a response to misrepresentations about the Africans in the Western media. This novel has for goals to rebel against these misrepresentations. He presented the African life as being civilized and stable, not as being primitive and chaotic (ibid).

3. The Multimodal Social Semiotic Approach

Multimodal social semiotics is a fundamental discipline within the general field of semiotics. For Hodge and Kress (1988:261) '*Social semiotics is primarily concerned with human Semiosis as an inherently social phenomenon in its sources, functions, contexts, and effects'*. In fact, 'semiosis 'is the meaning making process which is social in nature ,i.e. the semiotic systems that we rely on to communicate deal with meaning in social context, and not with a fixed meaning in isolation .In addition to that ,Bezemer , J. and Jewitt C. (2009) state that:

> Social semiotics is concerned with meaning makers and meaning making. It studies the media of dissemination and the modes of communication that people use and develop to represent their understanding of the world and to shape power relations with others. It draws on qualitative, fine-grained analysis of records of meaning making, such as 'artifacts', 'texts' ,and 'transcripts', to examine the production and dissemination of discourse across the variety of social and cultural contexts within which meaning is made.

3.1 Mode

Mode is a vital part in multimodal research. It can be visual, linguistic, spatial, aural, or gestural. For Bezemer, J. and Jewitt.(2009), a mode is defined as 'the socially and culturally shaped resource for making meaning'. Moreover, Kress and VanLeeuwen (1996) claim that each mode has different meaning potentials or the 'modal affordances' which relate to the potential uses of a given mode depending on the interests of the individuals and the situation where it is used. This means that people make use of different semiotic modes (linguistic, oral, gestural…) to perform specific functions, certain modes are better suited for particular functions than others.

3.2 Visual Mode

The visual mode is seen as vital dimension used in contemporary communication, which means that it can be related to different modes and semiotic resources in a way that shapes processes of making meaning .It refers to the image and characters that people see. Thus, it is most of the time possible to find compositions that almost, if not completely, rely on a single mode.

3.3 The Grammar of Visual Design

Kress and Van Leeuwen (2006) suppose in his seminal book that the 'Grammar of Visual Design' as the grammar that describes how the depicted elements people, places and things are combined together in meaningful way. Indeed, he adopted Halliday's 'Metafunctions Systematic Functional Grammar' (1978) that is ideational, interpersonal and textual to rename them as representational, interactive and compositional meanings.

3.3.1 Representational Level of Meaning

This concept stems from Holliday's ideational metafunction where it seeks to represent the relationships that exist between things in the world and within us. There are two types' processes under this dimension: narrative processes and conceptual processes.

3.3.1.1 Narrative Processes

According to Kress and van Leeuwen (2006), a narrative action process is an image or design that contains a dynamic vector that can be either 'action' or 'reactional'. The former is created by vectors that can be bodies, limbs, tools, weapons, roads and so forth. The latter is created by eye lines (acting as vectors) between the Represented participants.

3.3.1.2 Conceptual Processes

According to Kress and Van Leeuwen (2006: 79), the conceptual structure represents the depicted participants according to '*their more generalized and more or less stable and timeless essence, in terms of class, or structure or meaning'*. Two major components of this concept can be underlined. The former is 'Classificational processes' is considered by Kress and Van Leuween (2006: 79 – 88) as '*a type which relates the participants in a kind of relation, in terms of taxonomy of types of things or classes of things'*. The latter is the 'analytical processes' by which the represented participants are displayed in terms of a "part-whole structure. The "whole" is a Carrier who possesses "parts" called attribute.

3.3.2 Interactive Meaning

3.3.2.1 Gaze

Gaze is naturally coordinated with our speech and hand movements. By utilizing this tendency, we can create a natural interaction and contact between the viewer and the people depicted. (Machine, 2007).

Moreover, Kress and van Leeuwen (2006:117) claim that: '*there is a fundamental difference between images where the represented participants look directly at the viewer's eyes, in contrast to those images where eye contact is not made*'. In other words, they point out that when the represented participants look in a direct eye contact with theviewer, they make a 'demand' in which the participants' gaze demands something from the viewer, that makes the viewer enter into some kind of imaginary relation with him or her .In case the presented participants are looking away from the viewers, this entails that they 'offer' information to them.

3.3.2.2 Social Distance

It is associated with different relations suggested by the distance between the participants of the image and the viewers.

Distance	Field of Vision	Relationship between a Participants and viewers
Intimate Distance (Very Close Shot)	Only the head or the face	Intimate (personal)
Close Personal Distance (Close Shot)	The Head and the Shoulders	Intimate
Far Personal Distance (Medium Close Shot)	From the waist up	Far Intimate
Close Social Distance (Medium Long Shot)	The whole Figure	Close Social(impersonal)
Far Social Distance (Long Shot)	The whole Figure with Space around it	Far Social
Public Distance	Torso of at least 4-5 People	The participants and the viewers are strangers

Table 02: The Dimensions of Social Distance

3.3.2.3 Point of View

It refers to the angle from which the participants are represented. There are two types of angles. The first is the 'vertical angle' refers to whether the viewer sees the depicted participants from below, above or at eye level. The second is the 'horizontal angle' which refers to whether the viewer sees the depicted participants from side or the front.

According to Van Leeuwen (2006) the horizontal angle is related with involvement and detachment. Involvement is related to the image where the represented participants are viewed from the frontal angle, whereas detachment has to do with images that involve participants that are viewed from the oblique angle while the vertical angle is joined with power; low angle shows the power on the represented participants over viewers. Then, low angle

generally gives an impression of superiority. High angle tends to reduce the individual level, meaning that, the participants are more powerful than the audience. If the participants are viewed from eye level, this implies that there is no power differences involved and the point of view is one of equality.

3.3.3 Compositional Meaning

The last dimension makes reference to the principles of composition and it is regarding '*the way in which the representational and interactive elements are made to relate to each other, the way they are integrated into a meaningful whole'*(Kress and Van Leeuwen1996:181).

According to Kress and van Leeuwen, the compositional meaning of images is realized through three interrelated systems*:* 'information value' (given or new, ideal or real, important or less), 'salience' (achieved through size, color, tone, focus, perspective, overlap, repetition, etc.), and 'framing'.

3.3.3.1 Information value

It is associated to three main visual areas which are *left/right*, *top/bottom and center/margin*. In the case of *left/right*, ***left*** is related to the given information which is assumed to be familiar or known and accepted as point of departure for the message by the viewer. ***The right* side** is reserved to new information, to something unknown requiring an attention. ***Top/Bottom*** positions are referred by Kress and van Leeuwen as 'ideal vs. real'. That is, elements placed in the top of the image receive the status of the 'ideal', while the ones placed in the bottom are given the status of the 'real'. For ***Centre/Margin*** positions, the elements placed in the middle (centre) of the image are considered to be the most important elements in the image. (Kress& van Leeuween, 2006: 179-196)

3.3.3.2 Salience

Kress & Van Leeuwen (*2006 : 210*) define this system as *'the elements(participants as well as representational and interactive syntagms) are made to attract with the viewer's attention to different degrees, as realized by such factors as placement in the foreground or background, relative size, contrasts in tonal value (or colors) differences in sharpness etc'.*

3.3.3.3 Framing

It is associated to the connectedness or disconnectedness of the represented elements (Kress and Van Leeuween, 2006). In fact, the presence of frame evokes a sense of separation between elements presented within the image, while the absence of frame signifies unity between the depicted elements. It can be realized through using various techniques including discontinuation of a particular color, empty spaces between elements, etc. (Kress and van Leeuween, 2006).

4. Origins of Orientalism

The term Oriental is founded in the Middle Ages and Renaissance in the interactions of pre-modern Europe (particularly France) with the Orient (Eastern) through the primary European explorations and crusades. Indeed, it was used as an artistic influence in currents such as Baroque and Rococo until the end of the eighteenth century. Furthermore, 'Orientalism' is viewed as an independent artistic and literary current emerged during the nineteenth century in Europe. It is not related to any particular pictorial style; it is rather its topics such as the search of exoticism, sensuality and fantasy of the Orient. This concept was not only a way of representation, it served as a means for the Europeans to interact with universes and societies that they had never experienced before Said infers his theory on

Orientalism from those artistic and historical bases, changing into a real post - colonial discourse of oppression (Magnier M.,2017).

4.1.1 Concept of Orientalism

Etymologically, Orientalism is derived from the Latin word 'Oriens' meaning 'East', the opposite of the term 'Occident' which refers to the West. According to Said (1978:1-2)

> Orientalism a way of coming to terms with the Orient that is based on the Orient's special place in European Western experience. The Orient is not only adjacent to Europe; it is also the place of Europe's greatest and richest and oldest colonies, the source of its civilizations and languages, its cultural contestant, and one of its deepest and most recurring images of the Other. In addition, the Orient has helped to define Europe (or the West) as its contrasting image, idea, personality, experience. Yet none of this is merely imaginative. The Orient is an integral part of European material civilization and culture. Orientalism expresses and represents that part culturally and even ideologically as a mode of discourse with supporting institutions, vocabulary, scholarship, imagery, doctrines, and even colonial bureaucracies and colonial styles.

In other words, the Orient is not only bordering the Europe; it is also the greatest and richest and oldest colonies of European countries. In addition, it is considered as the source of their civilizations, languages, cultural contestant and one of the deepest and most recurring images of the 'Other' since the Orient had greatly helped the Westerners to define themselves as its contrasting image, idea, personality, experience. Further, the Orient is a vital part of European material civilization and culture since it represents it as a part of culture and ideology. It is even viewed as a mode of discourse with supporting institutions, vocabulary, scholarship, imagery, doctrines, colonial bureaucracies, and colonial styles.

Moreover, Said (1978:12) stated that 'Orientalism 'is rather a distribution of geopolitical awareness into aesthetic, scholarly, economic, sociological, historical, and philological texts'. It means that Orientalism is defined as the Western representation of the Eastern world and the depiction of its cultures, languages, history, life, religion, and traditions through travelers, scholars, writers and artists.

4.1.2 The Scopes of Orientalism

Edward Said aims at disclosing the myths about Orientals which were made up by the Westerns about the East for their own gain .To start with, Edward Said clearly affirms that the Europeans have created an imaginative boundary by dividing line so as to distinguish or separate itself from the East. The 'Orient' and 'Occident', or the 'uncivilized' and 'civilized', 'Theirs' and Ours' in order to separate themselves from this exotic culture. To achieve their hidden goal, they said that the Orient themselves were incapable of ruining their own governments. To do so, they attempted to colonize and rule the Orient. Then, Said proceeds with another Balfour's argument, which proves the Orientals' inferiority: 'Western nations as soon as they emerge into history show the beginnings of those capacities for government…having merits of their own;" in the East, one would "never find traces of self-government*'* (Said 1978:33).

Furthermore, he gives attention to consider the European biased perception of the Orient. Finally, it is essential to consider the European biased perception of the Orient; this again emphasizes the inferiority and doom of the latter. Said refers to Cromer's description of the Orientals; the England's Representative in Egypt in the period of (1882 -1907) by stating the act they are ''*gullible, devoid of energy and initiative, cunning, prone to fulsome flattery, intrigue, and unkind to animals"*, they fail to understand that the clever Europeans made pavements and roads for walking and 'in everything oppose the clarity, directness, and nobility of the Anglo-Saxon race'.

Conclusion

To sum up, this chapter in its first part has reviewed the main concepts about the visual representation of the black African people portrayal including: print media; impact of print media on mass society, newspapers, myth and stereotypes .Then, it dealt with the role and the contribution of the social semiotics to investigate media representation in terms of

their use of the visual mode. Afterwards, it has defined the theory of multimodal social semiotics highlighting some key notions related to these fields such as mode and visual mode. Finally, it has informed the readers about the two analytical frameworks to be used for the analysis of the corpus of this Study. The first analytic framework relates to *Reading Images 'Visual Grammar Design*' while the second is *Orientalism*. The following chapter is referred to as "Research Design" which is concerned with the research methodology of the study.

Research design

Introduction

This chapter is methodological and deals with the research design of the present study. First, it describes the research method adopted to obtain data from the analysis of the portrayal of the black African people and their self-view constituting the core of our investigation. It, then, presents the procedures of data collection from the African, American and British contexts. After that, a description of the corpus of the present research, consisting of two African newspapers, one American newspaper and one British newspaper are provided. This chapter ends up with a description of the procedures of analysis of the collected data. In fact, the gathered data will be analyzed using the Multimodal social semiotics theory called Reading images 'The Grammar of Visual Design' (Kress and Van Leeuwen, 2006) .In addition to Kress and Leeuween framework ,some scopes of Edward Said *Orientalism* (1978) will be used to examine the two Westerns newspapers.

1. Research Method

The present research aims at examining the ways through which the black African people are visually represented in the *New York Times, The Guardian, City Press and The Mail &Guardians,* and to interpret the findings of the enquiry from the multimodal social semiotic perspective of Reading Images 'The Grammar of Visual Design' Kress &Van Leeuwen(2006).The present study adopts the qualitative research method which is defined by Mason,J. (2002:05) as '*a systematic, rigorous, flexible, contextual and should be strategically conducted'*. This means that researchers should think, plan, and act in systematic and rigorous ways in the research process by following the rules agreed upon by the qualitative research community. However, it should be conducted strategically, yet flexible and contextual.

Basically, any researcher should make decisions on the basis not only of the research strategy but also of the sensitivity to the changing contexts and situations in which the research takes place. Forwards she pays a particular attention to the possible misinterpretation

of messages, thus, the way it affects cultural diversity and particularly whether the language, image and graphic choices are used in the research during the decoding process in social contexts. Finally, qualitative data collection methods play an important role in impact evaluation by providing useful Information to understand the processes behind the observed results to assess changes in people's perceptions and experiences.

2. Description of Corpus

The corpus which is used to conduct this study is collected from the American the *New York Times* and the *British The Guardian* newspapers versus two south African newspapers *City Press (from Gauteng)* and *The Mail &Guardians (from Johannesburg)* 'which are chosen because of their popularity also of their diversity of publishing articles of both occidental and oriental cultures .

- **The New York Times**

"All the News That's Fit to Print"

The New York Times

Late Edition

Today, clouds, afternoon showers or thunderstorms, high 77. Tonight, showers, heavy thunderstorms, low 66. Tomorrow, morning showers, high 77. Weather map, Page A22.

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Report Reveals Chilling Details Behind Murder

Saudis Called a Writer a 'Sacrificial Animal'

By DAVID D. KIRKPATRICK and NICK CUMMING-BRUCE

As the killers waited for the victim, the Saudi autopsy specialist reassured them that dismembering the body would "be easy."

"Joints will be separated," he said. "It will not be a problem."

Then, as the minutes passed, a Saudi intelligence officer asked whether the "sacrificial animal" had finally arrived.

That "animal" was the Saudi dissident Jamal Khashoggi, a Virginia resident and Washington Post columnist, and the exchange between the Saudi operatives as they waited to ambush and kill him last October was among the many details disclosed Wednesday in a new United Nations report on the case.

Within a day, the report said, Saudi officials had embarked on an extensive cover-up of Mr. Khashoggi's killing in the Saudi consulate in Istanbul. Teams of Saudi operatives were already

MICHAEL A. MCCOY FOR THE NEW YORK TIMES

Stacey Plaskett, the Virgin Islands' delegate, at the first House hearing Wednesday on a bill introduced in 1989 to study reparations.

E.P.A. ESTABLISHES PLAN ON CLIMATE FRIENDLY TO COAL

REPEAL OF OBAMA RULES

If Upheld, Measure May Limit Presidents on Global Warming

By LISA FRIEDMAN

WASHINGTON — The Trump administration on Wednesday replaced former President Barack Obama's effort to reduce planet-warming pollution from coal plants with a new rule that would keep plants open longer and undercut progress on reducing carbon emissions.

The rule represents the Trump administration's most direct effort to protect the coal industry. It is also another significant step in dismantling measures aimed at combating global warming, including the rollback of tailpipe emissions standards and the planned withdrawal from the Paris climate agreement.

Image 01: Front page of *New York Times* Newspaper.

The *New York Times* is an American daily newspaper founded in 1851 by the journalist and politician Henry Jarvis Raymond. It was first called *The York Daily Times* then, in 1857, the name was shortened to *The New York Times*. This newspaper is considered to be as one of the world's prestigious and leading newspapers which has won more than 120 Pulitzer prices.

In 1995, *The New York Times* has launched its electronic website which is considered as one of the most visited websites in the U.S.A.(www.nytimes.com)

- **The Guardian**

theguardian

Destruction and desperation

At least 10,000 killed in one province alone • Looting begins after typhoon

Gas industry employee seconded to draft energy policy

Image 02: Front page of *The Guardian* Newspaper

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

Image 03: Front page of Mail &Guardian Newspaper

▪ The Mail & Guardian

The *Mail & Guardian* is a South African weekly newspaper and website, published by M&G Media in Johannesburg, South Africa. It focuses on political analysis, investigative reporting, Southern African news, local arts, music and popular culture. The newspaper is distributed nationally and regionally https://mg.co.za

Image 04: Front page of *City Press Newspaper*.

▪City Press

City Press was established in 1982 as *Golden City Press* and was the first national Sunday newspaper aimed at the Black market. The owners were Jim Bailey and the South African Associated Newspapers (SAAN). In 1983, the name of the publication was changed

to *City Press*. When SAAN withdrew, Jim Bailey became the sole proprietor of *City Press* and the magazines *Drum* and *True Love*. In 1984 financial problems developed and only National Pers was willing to guarantee sufficient funds to help with the development of the publication. On 1 April 1984, National Pers took over *City Press*, *Drum* and *True Love*. A charter, confirming that journalists would enjoy the same degree of freedom within the law, was signed between National Pers and *Drum* and *True Love*. *City Press* is the biggest English newspaper aimed at the black market and the third biggest newspaper in the country, with a circulation of around 1, 96 million. The newspaper is distributed nationally and regionally, especially Botswana. Nearly half of the paper's circulation is in Gauteng where there is the widest readership for the paper.(www.saarf.co.za)

3. Procedures of Data Collection

This section examines the ways through which the black African people are represented visually and ideologically in print media in relation to The *New York Times, The Guardian,* and *The Mail & Guardian, City press* have been chosen for the intended purpose. From each of these newspapers, we looked for images that tackled the subject of our study .Then we selected three (03) online images randomly to serve the mentioned stereotypes and myths of the present research .The selected images dealing with *The New York Times* were taken in 2019, *The Guardian* in 2013, *City Press* in 2015, and *The Mail&Guardian* in 2016 .To collect the corpus, we have consulted the four mentioned newspapers websites: (www.nytimes.com),(https://www.theguardian.com),(https://mg.co.za/)and(www.saarf.co.za). The coming part of this chapter provides the procedures of the analysis of the collected data.

4. Procedures of Data analysis

This part is devoted to the procedures followed to analyze the collected data. In fact, two analytical tools are adopted for the analysis of the four selected newspapers. The theory of Kress and Van Leeuwen *Reading Images 'Visual Grammar Design'* (1996:2006) is the first analytical tool used to conduct the multimodal social semiotic analysis of the images chosen from the *New York Times, The Guardian, The Mail & Guardian,* and *City Press.* We have adopted the qualitative research method which enables us to understand how the selected black African people's images are shown at the visual level in relation to the three levels in relation to the three metafunctions that will be analyzed in details on the selected images in our study. (the representational, the interactive and the compositional). First, the representational metafunction which is concerned with the representation of interaction and relation between the elements depicted in the images. Second, the interactive metafunction that deals with the interaction between the interactive participants and represented participants. It involves the gaze, the point of view and the social distance. Finally, the compositional metafunction and its main focus is on salience that is achieved through the saturation of color, the use of lights and brightness and the representation of the background.. Then, the second tool to be used to analyze the ideological perspective is 'Orientalism' through the use of the scopes proposed by Edward Said in his work *Orientalism* (1978).Orientalism became a topic of study for many Orientalist scholars and thinkers. It is considered as a literary, artistic and intellectual current interested in the study of the East, its civilization, cultures and languages. It is mainly used as a tool allowing Westerners to assume positive values and to assign to the Easterners negative ones by seeing the Orientals as exotics, backwards, uncivilized, and at a certain time dangerous .Yet, through this section we seek to study the different misrepresentation of those Oriental locations that serve to the expansion of many stereotypes and myths about the black Africans. The reason behind the

selection of these tools is that they provide a useful way to analyse the visual and ideological representations of the black African people in the newspapers chosen for the present research.

Conclusion

To sum up, this part of our dissertation has laid out the research methodology of the present work. It has outlined the research methods used in this study which is the qualitative method research .Then; it has offered a descriptive account of the corpus of this research which consists of three distinct broadsheet's newspapers and one single tabloid. Afterwards, it has described the procedures of data collection followed by the procedures of data analysis. Finally .The presentation of the findings is the main concern of the next part of this research paper.

The Presentation of the Findings

Introduction

This chapter presents the results related to the Social semiotic analysis of African's images in the US Newspaper the *New York Time* the British *The Guardian*, and the African newspapers *City Press, The Mail &Guardian*. The corpus of the study contains twelve (12)images which have been analyzed by using Kress& van Leeuwen framework of *Grammar of visual Design*(1996:2006) taking into account the three levels which are: the representational, the interactional and the compositional meaning. Additionally, Edward Said's(1978) theory called 'Orientalism' is implemented to discover the way black African people are presented in the two mentioned Western newspapers from the cultural and the ideological perspectives.

1. The Representation of the African people in *New York Times, The Guardian, The Mail &Guardian* and *City Press*: Visual Analysis

1.1 The Representational Meaning

	Images	Type of the Participants	Description
New York Times	**Image01**	Narrative	The picture presents two women: A western woman hugging an African woman. The African woman is holding a mobile phone in her hands. They seem to be happy.
	Image02	Conceptual	The picture depicts an African child who is smiling at the camera, wearing an African traditional outfits in "black panther" occasion , and since she is static, it generates a conceptual meaning .
	Image03	Narrative	The picture depicts violence in which a woman is pulled in ground by force by police .It is narrative presentation because there are actor participants who perform an action to a goal participant.

Table 03: Type of Participants of The *New York Times* newspaper's images.

	Images	Types of the Participants	Descriptions
The Guardian	**Image04**	Narrative	The picture depicts a gang violence in which a group of armed men carrying rifles. They are gazing at the viewers with a serious look. It is an interactive presentation.
	Image05	Narrative	The picture represents a group of people of different ages living in slums .The participants are looking away from the camera. They are walking .It generates a narrative meaning.
	Image06	Conceptual	This picture represents a child .He is depicted as a worker who holds a shovel (agriculture tool) and gazes directly to the viewer and interactive with the audience, whereas his family is pictured working.

Table 04: Type of Participants of *The Guardian* newspaper's images.

	Images	Type of Participants	Description
The Mail & Guardian	**Image 07**	Narrative	The picture shows a group of workers protesting against the abuse of their rights, with slogan: "only the poor man feel the pain every time" It is a narrative presentation since the participants are doing an action (marching).
	Image 08	Narrative	The picture depicts a sad and homeless African woman, walking and holding her baby in an environment where everything is destroyed, and since she is dynamic it generates an interactive meaning.
	Image 09	Narrative	The picture represents a child working with adults; it is a narrative presentation since the participants are doing an action working.

Table 05: Type of Participants of *The Mail&Guardian* newspaper's images.

	Images	Types of participants	Descriptions
City Press	**Image 10**	Narrative	This picture represents hunger and malnutrition in which a skinny child is represented eating (leftovers of food stuffs).It has narrative meaning.
	Image 11	Narrative	The picture depicts a group of black African people protesting carrying signboards written : "corruption is killing us». It has a narrative meaning since the participants are doing an action (marching).
	Image 12	Narrative	Likewise, the third picture represents a group of African people searching for food and recyclable things in the landfill to earn money. Since they are doing an action, it generates a narrative meaning.

Table 06: Type of Participants of *City Press* newspaper's images

2. The Interactional Meaning of the African people in *New York Times, The Guardian, The Mail&Guardian,* and *City Press*

2.1 The Interactive Meaning

		Gaze	***Social Distance &Relation***	***Angle***	
				Horizontal	***Vertical***
New York Times	**Image 01**	Offer	Medium-close shot (Far intimate)	Oblique Angle	Low angle
	Image 02	Demand	Close shot (Intimate distance)	Frontal Angle	Eye level angle
	Image 03	Demand	long shot (Far social distance)	Frontal angle	Eye level angle

Table 07:Social distance, Point of View, and the Gaze Direction in *New York Times* Newspaper's images.

		Gaze	***Social Distance Relation***	***Angle***	
				Horizontal	***Vertical***
The Guardian	**Image 04**	Demand	Long shot (Far Social)	Frontal angle	Eye angle
	Image05	Offer	Long shot (Far social)	Oblique angle	Low level
	Image 06	Demand	Medium close shot (Far intimate)	Frontal angle	Eye level

Table 08: Social distance, Point of View, and the Gaze Direction in *The Guardian newspaper's* images

		Gaze	***Social Distance &Relation***	***Angle***	
				Horizontal	***Vertical***
The Mail & Guardian	**Image 07**	Demand	Long shot (Far social distance)	Slightly - oblique angle	Low angle
	Image 08	Offer	Long shot (Far social distance)	Frontal angle	Eye angle
	Image 09	Demand	Very Close shot (Intimate distance	Frontal angle	Eye level angle

Table 09:Social distance, Point of View, and the Gaze Direction in *The Mail& Guardian* newspaper's images

		Gaze	Social Distance &Relation	Angle	
				Horizontal	Vertical
City Press	Image 10	Demand	Medium close shot (Far Intimate)	Frontal	Medium angle
	Image 11	Offer	Medium close shot (Far intimate)	Slightly Oblique	Low angle
	Image 12	Offer	Long shot Far social Distance	Slightly oblique	Low angel

Table 10: Social distance, Point of View, and the Gaze Direction in City Press newspaper's images

3. The Compositional of the black African people in *New York Times, the Guardian, The Mail&Guardian*, and *City Press*

3.1 Compositional Meaning

		Information value	Salience	Framing
New York Times	Image01	In this image, both African and Western women are placed in center of the image, thus they are considered as the most important elements in the image.	Both women are given salience in this image by using big size and foreground	The depicted Women seem to be Connected .
	Image02	This image depicts one single participant who is child, she is placed in the middle of the image while others in her sides thus means. That she is the most important element.	The depicted child is the important element in this image by putting her on the foreground	The depicted Participant seem Disconnected from the others.
	Image03	In this image the woman is placed in the center .She is given more value than the group of men in her side.	The woman is given more salience by placing her in the foreground.	The depicted Participants are Connected .

Table 11:Information Value, Salience, and Framing in the *New York Times* newspaper's images

		Information value	Salience	Framing
The Guardian	**Image 04**	In this image, the armed men are placed in the center whereas the others are put in the background; this means that the depicted armed men are the most valued elements.	The armed men are placed in the foreground in order to draw the attention of the audience to them whereas the others are backgrounded..	The group of men and the rifles are connected .
	Image 05	This picture depicts a large group of participants placed in different directions.(left right/ top bottom/ and center /margin.	In this image, all the represented participants seem equal in size and they are backgrounded. This means that they are the salient element.	The group of the participants seems to be disconnected to each another.
	Image 06	The child is placed in the center is given more value than the others who are put in the background.	The child is given more salience by placing him in the foreground while his family is placed in the background.	The working child and the shovel are connectedbut he is Disconnected to his family

Table 12:Information Value, Salience, and Framing in *The Guardian newspaper'*s images

		Information value	*Salience*	*Framing*
The Mail & Guardian	**Image 07**	The man depicted in this image is put in the center. Therefore, he is the most important element in this image.	The man is placed in foreground in order to draw the attention of the audience to him while others in the background.	The represented man is presented as a separate unit of information.
	Image 08	The African woman is placed in center position it indicates that it is the valued elements.	The represented participant is placed In the foreground.	The depicted woman is connected to her baby.
	Image 09	The image presents a child in center of this image while others in back it indicated that child is most important.	The represented child is placed in foreground.	The depicted child is disconnected with others whereas others in the background

Table 13: Information Value, Salience, and Framing in *The Mail &Guardian*

Newspaper's images

		Information value	Salience	Framing
City Press	**Image 10**	In this image, the child is placed on the left .Thus; he is considered important.	In this image, the child is viewed as the salient unit by placing him in the Foreground	The depicted child Is presented as a Separate unit information.
	Image 11	In this image, the members who are holding the signboards are placed in the center; this leans that they are most valued elements whereas the others are placed in the background.	The group of people seems to be unequal in size; some of them are foregrounded	The group of participants seems to be connected to each other.
	Image 12	This picture depicts a group of participants who are placed in the center.	The group of participants are given salience by placing and portrays them against a background a landfill site.	The group of participants seems to be connected to each other.

Table 14: Information Value, Salience, and Framing in *City Press* newspaper's images

2. The Cultural and Ideological Analysis of the *New York Times* and *The Guardian* Newspapers.

This part shows the results of the cultural and ideological analyses of the two Western Newspapers considering the scope of Orientalism which is introduced by Edward Said in his seminal book *Orientalism* (1978), thus, the main findings of the analyses of the identified newspapers are as follows:

In the U.S. newspaper which is *The New York Times*, the representation of the black African people images are different; the Westerners are represented as being not racist toward the Easterners (The Black Africans) as the first image reveals, a Western woman hugging an

African woman which means that the difference in the skin color and race does not conclude that racism is related to the physical and social aspects. (Cromer .E cited in E. Said 1978:36) stated that*: 'endeavor to find the contentment of the subject race, a more worthy and, it may be hoped, a stronger bond of union between the rulers and the ruled'.* Furthermore, image 03 represents a black African woman who is pulled on the ground by a group of policemen such an unusual way of behaving shows that violence toward women still exists which leads to confirm that the Western are still manipulate the image of the Easters including South Africa.

In the U.K. newspaper which is *The Guardian*, the representation of the black African People's images are different; the westerners are still perpetuating that violence becomes associated with the black African people and they are uncivilized humans as the fourth image depicts. In this perspective, Said states: '' *Thus any deviation from what were considered the norms of Oriental behavior was believed to be unnatural*''.(Ibid.p.39).Moreover, image 06 implies that Westerners still affirm about the stereotype of the African children right abuse in representing a child forced to work with his parents. As Cromer said "…..*I content myself with noting the fact that somehow other the Oriental generally acts, speaks, and think in a manner exactly opposite to the European.*''(Ibid.33)

Conclusion

To conclude, this chapter has presented the main findings obtained from the analysis of visual representations of the African people in Western media and their self-view in the corpus under study. The visual analysis has been carried out relying on the multimodal social semiotic framework using Kress Van Leeuween's *Reading Images: 'The Grammar of Visual Design' (1996:2006).* In addition to the results gained from the ideological analysis using Edward Said's framework *Orientalism (1978)* .The latter is implemented in order to perform our analysis on the way the black African people are represented in the two 0Western

mentioned newspapers from the ideological perspective .Finally, the acquired results are going to be subject to interpretation in the following chapter labeled 'Discussion of the Findings'.

Discussion of the Results

Introduction

This chapter is meant to discuss the results of the present study. It is divided into the two parts. The first part discusses the findings of the Multimodal social semiotic analysis of the selected newspapers while the second part discusses the results of the cultural and ideological analysis which relies on the concept of Orientalism .Finally, the third part establishes a comparison of the Visual and the ideological Depiction of the black African people between the Western and African Newspaper. This chapter further aims at answering the research questions formulated in the General Introduction and checking the validity of the advanced hypothesis.

1. Discussion of the Results Obtained from the Visual Analysis of the Black African People in the selected Newspapers

1.1 The Results of the Representational Meaning

The first level underlying 'Visual Grammar' is the representational meaning which is concerned with the represented participants that can be people, places, and objects. This pattern consists of two major processes: the narrative and the conceptual process. According to Kress& van Leeuween (1996:56) The Narrative Process '*serves to present unfolding actions and events, process of change, transitory spatial arrangements'* As for conceptual process '*represents participants in terms of their class, structure, generalized, and less stable and timeless essence (*Kress and VanLeeuwen 1996:56).

Concerning *The New York Times* images 01,03 (see Appendix 1) of this newspaper they are about a Narrative process .Image 01 depicts a Western and African women that are close to each other. This reveals that the western woman has no racism toward the African one. Besides, image (03) represents an African woman who is pulled in the ground by police men. This discloses that women in African society are still subject of discrimination and oppression.

Indeed, the depicted woman is the 'goal' who receives an action from 'actors' that are present in the image, while image 02 (see Appendix 1) of the same newspaper generates a conceptual meaning, it shows a child with a traditional outfits, celebrating traditional occasion .This indicates that Westerns want to show their respect regarding the Africans.

Concerning *The Guardian* newspaper**,** images 04&05 (see Appendix2) are based on a narrative process. Image 04 represents a group of armed men. It demonstrates that the International British News are still perpetuating that violence history has became associated with Black African people .Hence, Africa has been characterized by various forms of violence which include ethno-religious clashes, elections violence ,insurgencies ,resource wars, and terrorism. Image 05 shows a group of people of different ages living in slums houses which called Kasdiri Neighborhood .It demonstrates that poverty in the continent of Africa has been lagging behind in the global outlook on development with its high rates of poverty. Whereas image 06 implies Conceptual meaning .It depicts a child with a sad look .This unveil a sad child who wants to convey a message that he wants to be in classrooms receiving education as the other children of his age do and not obliged to work in the field of farms with hard conditions because of poverty wages

Concerning *The Mail&Guardian* newspaper, images 07, 08 and 09 (see Appendix 03) show that all the depicted black African people involve process of interaction. Image 07 reports group of workers protesting against the abuse of their rights. It reveals that African government does not admit the efforts of workers, but they exploit them. Image 08 represents a homeless woman holding her baby in a destroyed environment. It discloses that the African people still suffer from poverty, hunger, and homelessness even the children are condemned to live under terrible circumstances. Similarly**,** Image 09 shows a child working with adults in a rubbish pile .It unveils that children in Africa are exploited in working hardly and they are deprived from their childhood.

As for *City Press* newspaper, *images* 10, 11 and 12 (see Appendix 04) are about a narrative meaning which represents an *'interactive meaning'*. Image10 depicts one single participant .A skinny child eating some stuffs of food in a pot which is nearly empty, not a dinner rich of higher fat and proteins in order to grow up naturally. The purpose behind this representation is to show the hunger crisis .Indeed, malnutrition leads to irreversibly stunted development of children lives and it is estimated to contribute to more than one third of all child deaths in Africa. Image 02 depicts a group of black African people protesting and carrying written signboards (corruption is killing us). The aim behind this depiction is to indicate the reality of the corruption in both public and private sectors. . Gatson, K (2005:24) asserts that : that : ''*while no one can deny that the magnitude of the corruption is one of the foremost problems in the developing world, and a preeminent problem in Africa, corruption remains a universal phenomenon as it has existed throughout history*''. This means, corruption has had a devastating effect on general state performance, administrative delivery and more importantly economic and political development .It is not only a major challenge to democratic efforts in Africa, but also probably the biggest factor that undermines its economic growth and democratic consolidation .Moreover, image (3) depicts a group of people searching for food and recyclable things in the landfill site to earn money. The aim behind this representation is to identify to the viewers that African lives are below the global poverty line.

1.2. The Results of the Interactive Meaning

The interactive meaning is represented by the patterns of interactions between participants. The interactive meaning of images has three dimensions: image act, social distance and point of view.

1.2.1 Social distance

To begin with, social distance is concerned with the different sizes of frame, these are close, Medium or long. These sizes are not only applied on humans but also on objects, buildings or landscapes. They can lead to different relations between the represented participants and the Viewers (Kress &van Leeuwen, 2006 :124-129).

In *New York Times, medium-close shot, close shot, and medium long shot* are created between the participants and the audience in the three selected images of this newspaper. Image 01 is taken from *Far Intimate* distance and establishes a far intimate relation between viewers that can see the presented participants '*from the waist-up'* (Hall,1964 cited in Kress and Van Leeuwen, 2006:125),this distance enables the presented participant to preserve their intimacy from the audience. In image 02 , an *'intimate distance is* created and the viewers can see only' *the head and shoulders* 'of the presented participants (ibid: 125). This imaginary relation is adopted in order to make the viewers close to the depicted participants. In this image 03, a *'close social distance'* is reflected between the presented participants through which we can '*see the whole figure'* (ibid). That this distance maintained do not favor an interaction with the audience.

In *The Guardian* newspaper, *long shot* and *medium close shot* are used between the participants and the audience in the three selected images. Images 04 and 05 are shown in *'far social distance'*. That is, the represented participants here don't favor the interaction with the audience because they are not represented close to the viewer. In image 06a *'far intimate distance's* revealed that the presented participant maintains his intimacy.

In *The Mail&Guardian* newspaper, *long shot* and *very-close shot* are shown between the participants and the viewers in the three selected images. Images 07 and 08 are depicted in a '*far Social distance' in* which we can see the whole figure with space around it. This concludes that the presented participants do not permit any interaction with the audience. In

image 09, an *Intimate distance* is established .The aim behind this representation is to make the audience closer to the participants.

In *City Press* newspaper, medium *close shot and long shot* are shown between the participants and the viewers in the three selected images. Images 10 and 11 involve a '*far intimate distance'*. These techniques suggest that the participants are not involved in an imaginary relationship with the viewers. Lastly, image 12 is taken from a '*far Social distance'*. That is the represented participants do not establish any interaction with the audience.

1.2.2 Gaze

According to Kress and Van Leeuwen (2006:116) '*there is a fundamental difference between pictures from which the represented participant looks directly at the viewer's eye and pictures in which this is not the case'*. Image 01 of *New York Time* involves participants who do not gaze directly at the viewers, but at something outside the frame of the image which entails that they 'offer' information to the viewers. They seem to be occupied in their own world(Ly and Jung, 2015: 54). In image 02, however, the child looks directly at the camera which makes her appear proud and confident. Kress and van Leeuwen (2006:118) suggest that a gaze with a gesture or a facial expression like a smile, ask the audience '*to enter relation of social affinity with them'*. Hence, the way the participant looks at the viewers with a smile can be interpreted as an invitation to enter into relation of social affinity .Likewise, image 03 of the same newspaper is a 'demand' Image which depicts an African woman who has a painful look gaze. This could be seen as a message to the viewers that the African women are still oppressed and discriminated.

Concerning *The Guardian* newspaper, image 04 portrays a group of armed men in a far social distance who gaze directly at the viewers which make a 'demand '.This could be interpreted as a message to the audience that African men are violent since they carry

weapons openly in the streets .However, image 05 depicts a group of some African citizens walking in the streets .The represented participants are looking away from the camera. Thus, we conclude that the purpose of the image is to transmit the idea that African people still struggle against poverty. In addition, image 06 is a 'demand' image which depicts the child who is gazing with a sharp look. Thus, child interacts with the audience, and perhaps demands for them to recognize his feeling of dissatisfaction. Thus, the way he looks to the camera gives the impression of the viewer's compassion and would like to eradicate child labor in Africa.

In *The Mail &Guardian*, image 07 portrays a group of African protestors in a far social distance .They look directly at the viewers. They seem to be preoccupied of the situation since they carry a slogan entitled: 'Only the poor man feels the pain every time'; this leads the viewer to imagine that the protestors call for help and change. Image 08 represents a sad African woman holding her baby. This suggests an 'offer' since she does not manifest any emotional expression .Indeed, she seems to be sad and preoccupied with the bad conditions she is confronting with her baby. However, image 09 represents a child working with adults in a landfill site; he is gazing directly at the viewers which disclose that he wants to claim his situation and demands for his rights to be fulfilled

In *City Press* newspaper, image 10 depicts a skinny child eating some foodstuffs in a pot which is nearly empty .He is gazing directly to the audience which makes a 'demand. Thus, the purpose of this representation is to show that African people suffer from malnutrition and a hunger crisis. Image 11 is an 'offer' image which portrays a group of black African people protesting and carrying written signboards 'corruption is killing us'. This leads the viewers to imagine that the represented participants call for the eradication of corruption. Similarly image 12 depicts a group of African people searching for food. They look at

something outside of the frame which entails the fact that they offer information to the viewers that they are suffering from extreme poverty.

1.2.3 Point of View

Another dimension of the interactive level is point of view. It analyzes the features of visuals by dividing them into two simultaneous choices which are horizontal and vertical angle that refer to the degrees of involvement and power.

In *New York Times* newspaper, the depicted women in image 01 are seen from an *oblige angle* which indicates that they are detached from the viewers. Within the same picture, the women seem to be unaware of their surrounding since they are focusing on their world as for As for the *vertical angle*, the image has been taken from a low angle. Both images 02 and 03shown from *a frontal angle* which indicates that they are given a sense of involvement between the viewer and them. As for the *vertical angle*, it implies the equal power between the participants and the viewers.

Concerning *The Guardian* newspaper, both images 04 and 06 portray the participants who are viewed from a *frontal angle* in which the viewers are involved with the represented participants; and they evoke a message of inclusion. As for the *vertical angle*, the images have been taken from an *eye angle.* In image 05, the depicted citizens are seen from an *oblique angle* which indicates that they are detached from the viewers. In addition, the represented participants are seen from a *low angle*; it signifies that the depicted participants have more power over the viewed participant.

In the *Mail&Guardian* newspaper, image 06 shows the presented protesters who are depicted from a *slightly oblique angle* which indicates that they are detached from the viewers. In the case of the *vertical angle*, the image has been taken from a *low angle; this* assigns power over the viewed participants. It implies that the represented participants claim abusing of their rights. Furthermore, the two images 07 and 08 are captured from the *frontal angle* by which the

viewers are involved with the represented participants. The aim behind this representation is to show the bad circumstances that they are living. Besides, the *eye angle* is used to realize a sense of equality between the viewed participants and the viewers.

Concerning *City Press* newspaper, image 10 depicts a child who is photographed from a *frontal angle* which suggests that the viewers are involved with the represented participant. The purpose behind this technique is to demonstrate children's suffering from severe malnutrition.

In addition, a *medium angle* is applied as a *vertical angle*. However, images 11 and 12 depict a group of African citizens who are captured from *slightly oblique angles* which implies detachment from the viewers. As for the vertical angle images are shown from a *low angle*. This reveals that the black African people are represented as being corrupted and poor.

1.3 The Results of the Compositional Meaning

The main aim of compositional meaning is to combine the representational and Interactive meanings with visuals via *information value*, *salience* and *framing*.

1.3.1 Information value

Information value is the placement of elements attached to the various 'zones' of the image: left and right, top and bottom and center and margin. In image 01of the *New York Times*, both the African and the Western participants are placed in the center .The centralization of the women makes them the core of the representation in order to attract the reader's attention. In image 02, the depicted child is in the middle, thus, he is considered as the most important element within the image. In image 03, the depicted woman is making centralization by giving her more value than the others.

As for *The Guardian* newspaper, image 04 represents the armed men who are placed in the middle which suggest the centralization in order to grab the reader's attention whereas the others are placed in the background. Image 05 depicts a group of citizens, some are placed on the right and others are placed on the left. Therefore, the citizens placed on the right side are

‘the new’ and provides ‘key information’; a ‘message’ that the viewers are required to pay special attention to, whereas the other placed on the left side are ‘the given’, something that the viewers already know. In Image 06, the child who is placed in the middle of the image is considered as the most important element.

In *The Mail&Guardian* newspaper, the findings show that all the images place the black African people in the central position in order to highlight and represent them as the nucleus information.

Concerning *City Press* newspaper, image 10 portrays a child who is placed on the left side .Thus ,the left side is the ‘given’, something that the viewers already know while in images 11 and 12, the depicted participant are viewed from the center position which make them the core of the representation in order to attract the viewer’s attention.

1.3.2 Salience

According to Kress and van Leeuween (2006:171) salience ‘relates to the elements that are made to attract the viewers’ attention to different degrees as realized by such factors as placement in foreground background, realize size’. While observing the visual images constituting the corpus of this study, it becomes clear that nearly all of them employ both foregrounding and back grounding while depicting the participants.

In *New York Time* newspaper, the two women in image 01 are placed on the foreground, thus, they are seen as the most salient elements of the image. The aim behind this representation is to show to the viewers that there is no racism between the two different cultures. In image 02, the depicted child who smiles at the viewers is given more salience and this through being foregrounded in the center of the image. In image 03, the represented women are placed in the foreground. Besides, she is depicted against a group of policeman background in order to highlight her. Concerning *The Guardian newspaper*, the armed men in

image 04 are viewed as the salient elements .That is the depicted participants are easily noticed.

In addition, all the represented citizens in image 05 are placed on the background; thus, they are considered as less salient elements .In addition, the child in image 06 is given more salience by placing him in the foreground. As for *The Mail &Guardian* newspaper, all the images 07, 08 and 09 are given salience and this by placing them in the foreground and in the central part of the image .Finally, in *City Press* newspaper, the depicted child in image 10 assumes salience and this is through their dominant central position. In image 11,the group of citizens is given salience by placing them on the foreground while the others are placed in the background. However, in image 12 all the depicted participants are given salience, and this is through being backgrounded against a landfill site in the image.

1.3.3 Framing

According to Kress and van Leeuween (2006:203), framing '*is the presence or absence of framing devices, or disconnected or connected elements of the image, signifying that they belong or do not belong together in some sense*'. This means that several framing devices can be employed to mark off certain elements from each other or join them together. When maintaining the absence of framing signifies 'group identity' while its presence indicates 'individuality

In *New York Times* newspaper, image 01 shows that the depicted women seem connected to each other. Image 02 represents a single participant who seem to be disconnected from the others in the sense that she is individually identified .In addition, image03 shows that the woman is connected to the group of policeman.

As far as *The Guardian* newspaper is concerned, image 04 shows that the group of men and their riffles are connected .Image 05 depicts the group of citizens who are disconnected to each other since they are depicted as independent individuals. Image 06

portrays a child and his family that each of them is identified individually since they are placed separately.

Concerning *The Mail & Guardian*, the depicted men in image 07 seem to be connected to each other; therefore, they are collectively identified. Image 08represents a woman who is connected to her baby; thus, the woman is collectively identified. In image 09, the depicted child is disconnected from the others .Thus, he is depicted as a separate unit of information.

In *City Press* newspaper, Image 10 depicts a child who is disconnected (since she is the only participant in the image), thus, he is presented as a separate unit of information. Further in image 11, it portrays a group of protesters seem joined to each other, therefore, they are collectively identified. Image 12 represents a group of participants that seem to be connected to each other .The depicted group of participants seem joined to each other, therefore, they are collectively identified.

1. Discussion of the Results Obtained from the Cultural and Ideological Analysis of the Pictures Taken from both the U.S and U.K Newspapers

Considering the findings of this research which investigates the black African people depiction in the U.S *New York Times* and U.K *The Guardian* newspapers, we have noticed that the East is portrayed in the Westerns' media as a different entity regarding the way of thinking and behaving of the Western media.

Edward Said (1978:73) argues that *'Orientalism* 'is 'the discipline by which the Orient was (and is) approached systematically, as a topic of learning, discovery and practice*'* which means that Orientalism was fundamentally a system of self-projection. The Orient served as a mirror for the West who wanted to see himself as superior. By describing the orient as being uncivilized, the West attempts to proclaim its own civilization.

For several decades now, scholars have been focusing on the way that the black African people are represented in the visual media. That is, the black African representation has constantly been portrayed negatively by the Western media over the years as being savage , poor, and corrupted which lead to consider the concept of 'Orientalism*',* which is introduced by Edward Said who claims that the westerns depiction of the east are definitely cultural representations. (Said 1978:33)

In U.S and U.K newspapers, the result of the visual representation of the black African people indicate that there are similar representation at the cultural and ideological level analysis using *'Orientalism'* as a tool to confirm that its signification still alive today, and we can see it through the pictures presented in the previous chapter entitled :presentation of the Findings'. To start with, picture 01 from *New York Times* affirms the tolerance of the Westerners toward other races. The picture demonstrates a Western woman hugging an African woman .This proves that the U.S people still maintain the position of not being racist, and their unique goal is only to introduce civilization to the East and change their unusual behaviors. Moreover, this newspaper exposes another issue which is women discrimination. This unusual behavior is lead to reinforce their subjugation and justify their way of thinking and their claiming purpose.

In the U.K newspapers, the result reveals a negative representation of coverage of the black African people in the Western media which confirm the idea that they have put same negative vision of them and the concept of '*Orientalism'* is generated. For instance, image 04 points out a group of a violent gang from south Africa walking on the street with weapons as if it was a usual behavior which implies that violence still exists in Africa as it is claimed. Image 05 shows an extreme poverty that Africa still lives in which involves a bad conditions of living it signifies that 'colonialism'is justified. Moreover, image 03 shows a child labor

which exposes the exploitation of children through many forms of work which deprives them from doing many beneficial activities. It is an intolerant act that should be banished.

4. The Comparison of the Visual and the Ideological Depiction of the Black African People between the Western and African Newspapers

Considering the finding of this research which investigates the visual and ideological examination of the black African people in the selected images; we have noticed that: *New York Times, The Guardian, The Mail&Guardian,* and *City Press* newspapers have some points of similarities and differences while depicting the black African people, confirming the second hypothesis suggested in the introduction . To start with, the analysis of the pictorial representation of the black African people in the selected images has shown some similarities and differences between the Western and the African newspapers .

In the representational meaning, we have used the narrative and conceptual processes on the black African people. The results have showed that nearly all the selected images of these newspapers are (narrative). They are presented to show violence, poverty, discrimination of the women, corruption, malnutrition (except image 02 of the *New York Times* and image 06 of *The Guardian*) which are conceptual .It means that they want to vehicle a message that African people still have those negative representation .

As regards the interactional meaning, It dealt with the relationship between the represented participants and the viewers, through this meaning we have analyzed the black African images at the level of social distance, point of view, gaze, and relation. We conclude that images of the black African people in the Western and African media are shown from far intimate such (images 02, 09) which implies that they are involving an imaginary

relationship with the viewers. Finally, a far social distance is implied in (images3, 4,5,7,8 and 12) to show a detachment between the participants and the audience.

In addition, the indicators of salience in the compositional meaning give information about the images in the newspapers .In fact, our analysis of the black Africans' in New *York Times* Newspaper shows that the all depicted participants are foregrounded. The aim behind this representation is to draw the attention of the viewers. Therefore, in '*The Guardian* 'newspaper' they are depicted from different degrees for instance in images (04 and 06) are foregrounded which suggest that participants are the most important elements. Whereas, image 05 is backgrounded which means they are given less salience. Moreover in *The Mail &Guardian* images involve a foregrounded degree which reveals they are viewed as important elements. Finally, in *City Press* newspaper, images 10 and 11 are portrayed from foreground degree while image 12 is represented as backgrounded which entails a less value.

In addition , to the visual analysis , the ideological analysis of the black African people is used in western media .We noticed that the representation addressed to black African people is negative , for instance the ideological representation of the black African people images in *The Guardian* newspaper shows a highly negative portrayal . The latter were originated by the efforts of the colonial officials in order to perpetuate the White Supremacy and Western domination on the African continent. Regrettably, those negative stereotypes and myths are still continuing.(Said 1978:34)

The British media is still continuing to support and reinforce the hidden ideologies about image of the black African people that began with colonial British conquest. In the *New York Times,* the images are aiming at representing of the black African people in a some positive view as they respect their identities and that they are like others .The aim of their media coverage is to reduce the negative stereotypes that encounter the black African images Finally, the African newspapers *The Mail& Guardian* and *City Press* depict the real daily life

of the black African people. In fact, when the African media presents a story, they do not reinforce the stereotypical image about them on the contrary, they show the reality as it is in order to push people to make a change.

Conclusion

This chapter has discussed the main results collected from the analysis of the black African people representation in the four selected newspapers which are the *New York Times, The Guardian , The Mail &Guardian*, and *City Press* relying on 'Visual Grammar' proposed by Kress & van Leeuwen(1996:2006), and the cultural and ideological analyses by adopting Edward Said's *Orientalism*(1978*)*.Therefore, this chapter has answered the research questions raised in the introduction and checked the accuracy of the suggested hypotheses. First, it has been shown that the black African people are depicted differently in the newspapers. Moreover, the results have revealed that there are similarities as well as differences in the representation of the black African in the four newspapers from visual, cultural and ideological analyses. Furthermore, it has been revealed that the black African people are portrayed as being violent, poor ,corrupted, discriminated as they are also abused in their rights.

Conclusion

The present work has attempted to investigate the way print media portray the black African people belonging to distinct contexts. These media are *The Guardian* from Britain, the *New York Times* from the United States of America and finally *The Mail &Guardian*, and *City press* from South Africa .To achieve our purpose , two theoretical frameworks have been used, *The Grammar of Visual Design* (1996:2006) to analyze the visual resources used in the selected newspapers and some scopes introduced by Edward Said's *Orientalism*(1978) which are used for the ideological analysis. In the light of these theories, the study has aimed to shed light on the black African people depiction in the chosen newspapers by highlighting the similarities and differences that are extracted from the visual and ideological analyses as to reveal the hidden ideologies of the stereotypical representation from western and African media.

The research has targeted three main objectives: The first objective is to investigate the pictorial representation of the way the black African people are represented in *New York Times, The Guardian, The Mail & Guardian* as well as *City Press* by using specific Semiotic resources (social distance gaze, point of view, salience and information value). The second objective has been set to find out the reasons behind their representation in such different ways by relying on the three meanings constituting the framework of 'Visual Grammar' (1996:2006) in addition to the concept of 'Orientalism' introduced by Edward Said (1978), which have been used respectively in the application of the corpus consisting of the twelve selected newspapers' images. The third objective was to explore how the hidden ideologies o about the black African people in the visual images revealed the stereotypical representation.

In order to check the validity of our hypothesis and answer the research questions stated in the General Introduction of this study, the qualitative research method has been used in the process of data analysis which allowed us to interpret the findings which are collected

from the multimodal social semiotic analysis of the black African people images in newspapers. The data consists of twelve black African people's images: three from the U.S.A *New York Times*, three for the U.K *The Guardian* and six from the South African newspapers *The Mail Guardian* and *City Press.*

The social semiotic analysis of the images has revealed that nearly all the selected images are 'narrative' since they are based on 'vectors 'and the represented participants are dynamic. Concerning the interactional meaning, the present technique is used for establishing imaginary relations between the represented participants and the viewers are 'distance'. In fact, far intimate, intimate and far social relations are established between the participant and the audience. Another technique that is used is 'gaze 'the results show that 'gaze' is present in most of the images of *New York Times*, *The Guardian* and *The Mail & Guardian* in order to demand something from the part of the viewers while it is nearly absent in the images of *City Press* in order to offer information to the audience.

Another technique that is used for establishing imaginary relations between the represented participants and the viewers is 'distance'. In fact, far intimate, intimate and far social relation is established between the participants and the audience. Point of view is the third system within this meaning. It consists of two parts namely horizontal which refers to whether the participants are seen frontally or obliquely The majority of images of the *New York Times, Guardian &Mail Guardian* are seen from the frontal angle while nearly the image of *City Press* are seen slightly oblique then the vertical angle of the *New York Times*, *The Guardian* and *The Mail &Guardian* images are depicted from the eye level whereas low angle is reflected in the two images from *City Press*.

Regarding the compositional meaning, the findings of the study have shown that the represented black African people in the selected images are most of the time placed in the center position which makes them the most valued elements .Salience, which is another technique of this meaning, is achieved nearly in all of the selected images by placing a part in the foreground in order to attract the viewers ‘attention. Framing is the last system of the composition which is related to whether the represented participant is connected or not. The results reveal that connection and disconnection between the participants are fulfilled.

All in , relying on the framework mentioned in the review of the literature, mainly the cultural and ideological aspects, we come to the following conclusion. The results of the cultural analysis of the selected images of the four named newspapers indicate that the black African people are perceived in different way by the African and by the Western cultures. Thus, the black African people are portrayed as being poor people, violent toward women, corrupted and rights deprived.

Hopefully, the present work has contributed to the field of semiotics analysis, from cultural, and ideological perspectives in fact we have analyzed images taken from newspaper show ever, and future researches might be followed on studying the visual representation of African Black Females in magazines. It is a significant suggestion for further investigations in the field of social semiotics. Future studies can also investigate the reasons behind the stereotypical Western media coverage on the African continent from visual and linguistic approaches.

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Appendix 1

Images included in The New York Times

Image 01

Image02

Image 03

Appendix 2

Image 04

Images included in The Guardian

Image 05

Image 06

Appendix 3

Images included in The Mail & Guardian

Image 07

Image 08

Image 09

Appendix 4

Images included in City Press

Image 10

Image 11

Image 12