

Multimodal Political Discourse Analysis of Selected Facebook Posts on the Iranian President Raisi's Death

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Abstract:

The study adopts the notion of multimodal political discourse analysis as a framework developed by Machin and van Leeuwen (2016). The data selected of the analysis is Facebook posts on the death of the Iranian president Ebrahim Raisi on May 19, 2024. The study adopts a descriptive qualitative content analysis approach targeting the critical social semiotic visuals multimodally. The model adopted has three stages of analysis as shown in table (1). Results have shown that those posts have inaugurated a deep interest in encapsulating the ideological implication by adapting the real image of the president, his first and last name, solidifying his Islamic background by sowing him holding the Holly Quran. Also, the study has highlighted how self-presentation and identity construction intersect with ideology on Facebook,

Key words: Multimodal Political discourse, Raisi, Ideology, critical social semiotics, Machin and van Leeuwen, Visual semiotics

Introduction

With the change in the shift to a digital age, the needs of academic literacies have had to expand their focus to include multimodal composition. This expansion is important in order to capture the complexities and nuances of contemporary communication practices, not only of written texts but also of visual, auditory, and gestural elements. In line with the latter, and drawing on social semiotics, Machin and Van Leeuwen propose a framework that looks at the modes, genres, discourses, and mediums in which academic arguments are composed. In this way, this framework offers a deeper exploration of how meaning is made in multimodal academic texts. This paper brings attention to writing practices within the digital age, underpinning the need to extend the focus of academic literacies from writing practices to multimodal composition. The proposed framework by Machin and Van Leeuwen highlights the need for the recognition and analysis of the interconnectedness among modes, genres, discourses, and mediums in multimodal academic argument. The recognition is important to understand fully the complexities and nuances of the

contemporary communication practices and to engage appropriately with multimodal texts within an academic context.

The multimodality of political discourse is one of the aspects that need to be reflected upon in analyzing the construction of ideologies. Political discourse is intrinsically multimodal in the sense that political communication makes use of all possible modes of expression: language, visual elements, gestures, symbols, and so on. These multimodal elements constitute a meaning in synergy, and as such, they influence the interpretation of political discourse. Multimodal resources can be manipulated in political discourse, and different modes bring different meanings, able to create different emotions. The aspect of ideology is a very close relation to the multimodality of political discourse (Kjeldsen and Hess 2021; Zlatev et al. 2023/ Arnold-Murray 2021; Kamboj et al. 2021; Lauer, 2009; Groarke 2014).

Political ideologies are delivered, naturalized, and legitimized through multimodal resources. In fact, it is the reverse that appears to be the reality: As it has been stated in the framework within presidential speech analysis, the statement is given that besides being the illumination of ideology, the multimodal resources are also the rematerialisation of ideology. Therefore, the relationship between political motivating texts and a range of persuasive contexts can be offered as the ways of the realization of the semiotic potential of the discussed resources; the determination of the most specific political discourses and, hopefully, further analysis of how they can be effective for the promotion of certain ideologies. In other words, the authors of this piece of critical discourse studies aimed at analyzing how the two are necessarily supposed or positively staged as to form, in relation to, multimodalities with regard to realizing, and indeed embodying, the two. Here are the following features, Semiotics in the texts & artefacts, modes of meaning processing in different media and Interactivity, Neo liberalism in the present political year.

The construction of Meaning in political Communication in the contemporary world has been an area of interest and priority for scholars engaged in the work of interpreting meaning it therefore becomes important to deconstruct multimodal political speak in order to gain insights on the various perspectives and facets of the new Political practice. But this has to be done while considering the political rhetoric and, more to the point, while adopting a multimodal approach, and with certain safeguards. This entails developing knowledge about power and ideologies present in the discursive formations such as the postcolonial feminisms. This is how ideologies are made or built and certainly not out of thin air but out of what I have referred to in this paper as semiotic resources that circulate within the multiple mediational means of political communication.

Thus, social semiotics can indeed be used as a fruitful conceptual lens to study the connection between multimodality and politics. Analyzing these and other semiotic signs, social semiotics elucidates the ideological viewpoints and power relations by looking at the range of resources that are incorporated into political speeches, spoken and written, graphic materials, gestures, and notes or pieces of music. An understanding of the different modes and resources in political discourse meant that the interaction of different modes as well as the resources used in the communication process were made known in a detailed manner on how they are used in political discourse to get across certain messages that are specifically considered to be of political nature, or to stir up certain feel within people. However, the signification enabled by use of such resources is more multifaceted connectedness of interrelations, and that signification can be only deciphered when all these other connections are seen and realized, social semiotics of Van Leeuwen has provided a marvelous tradition to discuss and analyze political communication through media resources. Source: This aspect falls under the Social Semiotics framework advanced by Machin and van Leeuwen and contributes to the literature on the connection between Multimodality and Political Discourse. It enables the analysts to pay much attention to the semiotic media employed in the political process and in particular the use of language, visuals, gesture and music instruments as well as how these resources are being employing in shaping ideologies. Using this framework, it is possible to identify the more profound layers of values and meanings expressed by the available modes and genres of political discourses (Van Leeuwen 2005; Van Leeuwen 2011).

Analyzing multimodal political discourse from a social semiotic perspective allows deeper insight into the ideologies that are embedded within these discourses. Through this insight, the power dynamic can be revealed as to how political messages are framed and disseminated in a variety of modes and genres. Furthermore, social semiotics holds that political discourse is not merely to be found in speeches or news items but is in fact located in a diversity of aspects related to social life and material culture. For instance, cultural artifacts can transmit political ideologies, such as entertainment media, fashion, toys, music, architecture, and even everyday interactions. Multimodal discourse analysis of political discourse via social semiotics reveals the latent meanings, values, and power relations within. In this regard, such an analysis allows for an understanding of how political ideologies diffuse and are normalized within different modes, genres, and semiotic resources.

Multimodal Political Discourse

When analyzing political discourse, it becomes clear that it functions as a targeted form of speech. A politician utilizes this tool to communicate their ideas to a specific audience, typically their supporters. This communication serves a dual purpose: introducing the politician and their perspective on the challenges facing the community and the world at large. By proposing solutions, the politician seeks to capture the public's attention and advance their specific goals. These goals may range from securing votes to implementing desired projects. Ultimately, political discourse serves as a cornerstone of modern culture, acting as a crucial instrument for politicians to acquire power and legitimacy from the citizenry. (Fetzer & Lauerbach, 2007:73)

Political discourse is a form of communication that is inherently ideological. Political figures employ this discourse to transmit messages to the public, aiming to achieve various objectives. These objectives may encompass persuasion, as outlined by van Dijk (1993), informing the public, garnering their support, or dissuading them from backing a rival political entity. The purpose of political discourse is to help the political figure using it acquire power. Political personalities use a variety of communication channels to spread their views, and they will use any channel available to them in the run-up to elections in an effort to influence voters. Beyond televised congressional speeches, political figures employ a diverse range of communication channels to connect with voters. This includes distributing flyers, utilizing social media platforms to share visuals and text, placing political advertisements on billboards and public transportation, commissioning televised ads, and engaging in televised debates on dedicated political programs. (Köksal & Erişen, 2023)

The chosen communication method employed by a political figure to convey their message isn't random. As Jewitt (2009) suggests, "modal resources" can be strategically utilized within a specific social context to optimize the effectiveness of their message. This strategic use of discourse (Fairclough & Wodak, 1997; van Dijk, 1993; Wodak, 2009) combined with resources from various semiotic modes (Kress & van Leeuwen, 2001; Machin & van Leeuwen, 2016; Jewitt, 2009) allows for a cohesive "multimodal ensemble" (Wong, 2016) that successfully delivers the intended political message.

Most contemporary political discourse is cast in various contexts and within diverse genres, making the two reasonably practical. Political speeches, news articles, and social media posts up to TV shows, movies, and other entertainment media have the potential to shape political ideologies and the dissemination of political messages. It is from this view, therefore, that an analysis at the level of power dynamics and the enunciated meaning in political discourse cannot be considered adequate without considering different modes, genres, and semiotic resources. Machin and Leeuwen (2016) has enlisted four characteristics of contemporary political discourse. They argue that interior design,

architecture, fashion, product design, and many entertainment genres, as well as both new and old media, are all pertinent. Political discourse has consistently employed ideological discourse methods that encompass democratic participation and rational debate. This continues to be the case today, as it offers what is commonly referred to as "bread and games"—consumer goods and entertainment that are in line with the interests of those who create and distribute them.

The second characteristic identified by Machin and Leeuwen (2016) is the dependence of contemporary political discourse on new digital technologies. These technologies not only shape the content of everyday work, public communication, and entertainment, but also codify their forms. As Kvåle argues in "Software as Ideology" (cited in Machin & Leeuwen, 2016), analyzing the semiotics of such software is crucial. This analysis extends beyond the text produced with tools like Word or PowerPoint, encompassing the software's structure itself. Viewed as a semiotic resource, software facilitates novel, multimodal forms of representation, but simultaneously limits the ways these forms can be utilized. Conventional authoritative domains of knowledge, like linguistics, do not give their modes of representation; instead, forms of representation that are guided by organizational management interests must be used in their place. (Machin & Leeuwen, 2016). These modalities of representation—whether they take the shape of layout designs, visual representations, or even the architecture of digital platforms—have a significant impact on how political views are perceived and disseminated in modern society. (Machin & Leeuwen, 2016). Ledin and Machin (2020) investigate the use of pre-loaded software templates and shapes in creating diagrams, particularly flowcharts. These charts are commonly used to represent organizational processes, relationships, and assessment results. Their study emphasizes the potential biases inherent in these templates. The pre-defined shapes and structures can overshadow crucial aspects and promote ideologies centered on "efficiency," "competition," and "increasing outputs" (Ledin & Machin, 2020).

A third characteristic is aestheticization (Van Leeuwen, 2015). Advertising was the first to adopt this approach by emphasizing visually appealing design and beautiful people, locations, and goods. But since then, it has extended to a wide range of texts, objects, and settings that were once solely practical and austere. The influence of contemporary political discourse extends beyond political spheres. Commonplace documents, like reports and invoices facilitated by the abundance of templates in software like Word, are affected. Traditional representations of authoritative knowledge, once confined to austere graphs and charts, now incorporate visual elements, color, and depth. Even functional and formal environments, like offices, have been transformed with the inclusion of colorful and "cool" furnishings and décor.

The fourth and last attribute of modern political communication is its use of several modes of expression. In this context, we want to highlight some principles of a social semiotic approach to the study of multimodal communication.

Within this framework, the examination of multimodal resources is crucial since they are used to create and spread political ideologies. To get a comprehensive understanding of power dynamics and deeper interpretations in political discourse, it is necessary to examine the many modes, genres, and semiotic resources used.

Multimodal social semiotics of Political discourse

Machin and Leeuwen (2016) have identified three phases in their investigation of multimodal political discourse using social semiotics. Social semiotic analysis encompasses three stages that aim to integrate various disciplines: a comprehension of language and other semiotic modes, an understanding of history and culture, and a familiarity with sociological theory to facilitate the interpretation of multimodal discourse in social contexts. Social semiotics revitalizes and rejuvenates the traditional practice of interpretation, adapting it to our contemporary day and addressing its significant concerns, including the recently examined manifestations of political authority.

1. The first phase of the analysis centers on the signifier, which refers to the perceptible or auditory indications (or indications from other sensory modalities) provided by the text or another object of analysis. When analyzing the language used in a news item about an industrial dispute, one may detect the linguistic processes utilized by the involved parties, including "say," "claim," "state," and so on. Given our mutual comprehension of the English language, we may infer that if one group, the Union, is shown as "claiming that" and another group, the Government, is portrayed as "showing that," the former is considered less reliable than the latter. This highlights agreement on fundamental linguistic realities, even if the actual dispute's merits are contested. Similarly, the color choices in logos, like the green, yellow, and white used by BP and Shell, rely on a culturally specific understanding of these colors. This shared understanding provides a relatively uncontroversial foundation for analysis within a specific timeframe and cultural context.
2. The second stage of social semiotic analysis shifts focus to the signified, or the meaning, which inherently allows for diverse interpretations. However, interpretation isn't entirely subjective; it requires justification. Social semiotics utilizes two types of arguments for justification: first, arguments that establish the potential meaning, the range of possibilities associated with a specific signifier.

Second, arguments that explain how these potential meanings are actualized within the specific co-text and context of deployment.

There are two main approaches to establishing a signifier's meaning potential within social semiotics (Machin & Leeuwen, 2016). The first draws on firsthand experience. This approach assumes a shared physical experience, either sensory or involving sensorimotor skills (cf. Kress & Van Leeuwen, 2001; Machin, 2010). Experience is a primarily sensory experience, encompassing day and night, darkness and light, and brightness values. The concept of sensori-motor experience extends beyond basic sensory perception. It encompasses the ability to discern regularity or irregularity in graphic traces, letters, or drawings (Machin & Leeuwen, 2016). Inconsistencies can arise from various factors: limitations in creating neat forms, inadequate tools, or temporary/permanent physical limitations such as intoxication. Depending on the situation, the sense of regularity can be utilized to generate metaphors. For instance, in contrast to irregularity on a children's party invitation or book cover, which might be rebellious or juvenile, light in a Hollywood comedy can be lighthearted. One might use an experience's qualities as the foundation for a metaphor, emphasizing the range of experiences and their subtleties.

The second approach to establishing a signifier's meaning potential relies on provenance, or the origin of the signifier (Machin & Leeuwen, 2016). This approach requires evidence documenting the origin and the commonly associated meanings attached to it. In many instances, well-established knowledge of provenance may initially appear plausible.

An example of making meaning presented in Machin and van Leeuwen (2016) is from documentary evidence. In which one can interpret the green colour in the BP logo to mean "concern for the environment" by comparing the BP logo as an intertext to other texts clearly linguistically anchored in that meaning as well. It was theoretically possible to apply this interpretation of BP: BP had been found to be responsible for a major oil spill in the Caribbean. However, this cannot be proven; because interpretations are subjective, only they work, and this, notably, where generative causation is relevant. Although the sources above do not cover all design constituents, it is also possible and legal to find documentary proof in the briefs to logo designers or what they say, a few of their comments which follow (Machin, 2010). Another example is the color red in the Shell logo. In English, it is understandable based on its common understanding rather than its source. Red is a relatively complex semiotic sign. Red always means a kind of intensity. We read throughout our lives; red can signify the intensity of passion, danger, warmth, or any other alarm. In this way, it is possible to assume that "signifying intensity" is the green color in the logo of an energy company. The same explanations can be given for all the proposed alternatives (Machin & van Leeuwen, 2016).

The distinction between experiential meaning potential and provenance is not always clear-cut. In many instances, these two approaches can be interwoven. Much of what we do in everyday life in terms of interpreting dark and light for instance, as well as regular and irregular is guided by firsthand experience and cultural knowledge of the metaphors that have been created out of the signifiers as well as the occasions on which they have been used. As a result, the occasions that gave rise to the metaphors are likely to lose their meaning through misuse or overuse but even so, the experience of meaning potential is not meaningless for two reasons.

- A- The role of experience is paramount in fostering genuine creativity in design. This holds particular significance in an era that highly values an "intuitive" understanding of design principles. Both the creation and comprehension of successful designs benefit from a foundation in experience.
- B- Social semiotics emphasizes the inextricable connection between materiality and meaning. This is reflected in the following statement: "meaning is never independent (...) from the materiality of the semiosis in which it is realized, but neither is the material ever without meaning" (Machin & Leeuwen, 2016). In simpler terms, the physical form of a sign (its materiality) cannot be separated from the meaning it conveys. (Machin & van Leeuwen, 2016)

Fixed codes exemplify the fusion of meaning potential and context. In such cases, the meanings become not potential, but actual and obligatory within the specific context. This highlights the limitations of interpreting fixed codes, as their meaning is predetermined. (Van Leeuwen, 2005). As a result, fixed color codes are used in many different contexts, such as traffic signs, railroad maps, various uniforms within large organizations, and more. While fixed codes offer clear meaning within specific domains, their limitations are important to consider. The concept of "fixing" itself can vary in rigidity. Dress codes, for instance, can range from highly mandatory to more flexible, allowing for individual expression. Similarly, the discourses that enforce these codes can be more or less binding, existing as unyielding rules or simply as guidelines. (Van Leeuwen 2005:47; Kress & Van Leeuwen, 2021).

3. The third stage of social semiotic analysis shifts focus to the broader societal implications of the analyzed texts or semiotic resources. This analysis is conducted using established social theories.

Table (1): Machin and van Leeuwen (2016) model

Stages		Steps of analysis	
1	signifier	Verbal processes	texts

		Non-verbal processes	Colour Layout linguistic Context					
2	signified	Meaning potential	Positing for meaning potential	First-hand experience	sensory			
					Sensori-motor		Regular	Generate metaphor
				Provenance	Documenting evidence		irregular	
					Common/traditional associations			
			meaning potential actualized	(first-hand knowledge & associate metaphor)	Essential experience			
				Fixed codes	Linked materiality and meaning			
					meaning potential & context			
		Actual and mandatory meaning potential in a given co-text/context)						
3	Sociocultural analysis	In social semiotics, this depends on abstract social theories						

Literature Review

Arnold-Murray (2021) analyzes the ways in which the intertextual linguistic strategy of constructed dialogue (Tannen, 2007) can be enacted multimodally to (re)frame a situation and construct identities. The importance of multimodal analysis in examining linguistic strategies within political discourse is underscored by findings that reveal the significant roles played by various semiotic resources in constructing dialogue. This study investigates how dialogue is constructed multimodally in political commercials through an analysis of commercials aired during the 2018 election for Kentucky's Sixth Congressional District. The analysis employs a two-pronged approach: a brief quantitative analysis of the politicians' advertising campaigns followed by an in-depth examination of one representative ad from each candidate. Theoretical frameworks from Tannen (2007) on constructed dialogue, Kristeva (1980) on intertextuality, and Kress and van Leeuwen (1996, 2001) on social semiotics guide this analysis.

Yepez-Reyes et al. (2023) propose four approaches to explore potentially plausible ways of managing discursive relations around power and newsworthiness in digital settings. More precisely, through the affordances of critical discourse analysis, issue ownership and salience, morphological discourse analysis, and protest event analysis, their multimodal

method was evaluated. It starts with a theoretical discussion of phenomenology and multimodality in which great weight is laid upon ramifications from either point of view. It looks at three political events in Ecuador between March 2017 and December 2020 through publications and interactions in digital environments. From analytical work on the articles and exchanges, it would seem that virtual space is a subjective platform for rating not just the relevance of news but also for political engagement. Furthermore, qualitative research is a primary approach to incorporating multimodality into other forms of discourse analysis. Results indicate that multimodality, which addresses the entwined aspects of virtual discourses, might be a more useful analytical tool for understanding perceptions, behaviors, and meanings attributed to social online representations.

Litvishko et al. (2022) investigate the dominant semiotic system in popular science discourse, focusing on how meaning and knowledge are constructed. Their analysis centers on the relationship between verbal (textual) and visual elements in popular science journal article headlines. By examining this semiotic relationship and the representation of scientific knowledge, the study supports a recent trend in research: the visual system is no longer considered secondary in meaning-making processes, as it can significantly influence the emphasis within the overall communication.

Expanding on prior research examining the interplay between words and images, the study by Litvishko et al. (2022) introduces a novel approach to identify dominance within a multimodal system. This approach departs from traditional methods that focus solely on the verbal and visual components. The authors propose including an "intermediate" element, forming a triad of title, subtitle, and photograph. Analyzing the relationships within this triad reveals instances where verbal and visual elements within the same or different sign systems (headline-subtitle vs. title-image) can exhibit contradictory tendencies. The authors identify three models of interaction between the verbal and visual components - complementarity, neutrality, inconsistency, although under the influence of the "intermediate" component the models are subject to significant changes.

The research findings contribute to a more nuanced understanding of professional language for specialists within the field. Additionally, these findings can equip non-specialists with a foundational knowledge of the professional language landscape. Furthermore, the results offer a valuable methodological resource for developing courses in writing various texts, such as popular science articles. They can also serve as a teaching aid in disciplines focused on text analysis.

Methodology

Data collection

The corpora of this research were picked up from random Facebook pages, popular social media platform specialized in sharing information, which offers different types of news for the Iranian President Ebrahim Raisi's death on May 19, 2024 as it displays posts whose visuals have various components, such as his image, diverse colors, words or phrases, plane crashes, and so forth. A set of procedures were achieved in order to accomplish this research. First, appointing four visuals posts that contain various forms and contents to analyze them in terms of multimodal political discourse. Second, deciding each selected post of his news to realize the stages the post adopt in designing and structuring the visuals and ideology.

Research Design

The descriptive qualitative content analysis approach is adopted in this paper. Because it depends on selecting certain Facebook posts that encapsulates critical semiotic visuals multimodally which fit the purpose of the study. The exploitation of the qualitative content analysis approach helps know the strategies that how Facebook posts try to deliver by designing the visuals that are trying to construct their information to seem more persuading and attracting than the other pages.

Data Analysis

There are three stages in the social semiotic study of multimodal political discourse that Machin and Leeuwen (2016) have highlighted in their work. The disciplines that social semiotic analysis aims to integrate are indicated by the three stages of the analysis: linguistics and other semiotic modes, history and culture, and sociological theory to comprehend the function of multimodal discourse in social interactions. In this sense, the ancient craft of interpretation is revitalized and renewed by social semiotics in a way that is pertinent to the major challenges of our day, such the new forms of political power that we have examined in this introduction.

CNN Post



The signifiers of the post are both verbal and nonverbal. The verbal consists of two headlines. The first one is in the passive voice sentence and the second is without copula. Two rhetorical devices are used ellipsis of “copular verb” in the second headline and “the” article in the first headline. Repetition is also in both sentences. “Iranian, Iran”, “dead”, “helicopter crash”. The nonverbal has used a picture of remote random official cars in a state of chaos. The colours are grey, yellow, red and light green. The shot is not definite whether has been captured in the early morning or evening. The signified here has its meaning potential via sensory which generate a regular metaphor by the colours and random cars signifying a state of chaos. Also, meaning is actualized by the linked meaning- materiality of the colours/atmosphere/cars/texts showing a state of remoteness and detachment. The fixed codes here are represented by colours and scattered cars as a reinforcement of this remoteness and chaotic state of uncertainty. The sociocultural stage is manifested by the interchange between texts and image creating a great explanatory visual metaphor showing the page’s detachment from what happened by stating “Iranian president Raisi” with no definite article and using a picture of official Iranian cars randomly searching in indefinite time of the day. This implies that they are just copying what has been published or said about showing that the distance between the two countries (Iran and USA) is an important factor in showing interest in the post.

RT post



The verbal signifiers in this post are one long complex sentence. The object complement "that-clause" covers the news of the death of the Iranian president. This sentence is in a grammatical style of reported speech. No rhetorical devices are used. The non-verbal is composed of a black background captioning "JUST IN" in capital letters with the logo of the channel. This idiom is used to introduce some new information that is especially important, noteworthy, or interesting, often used humorously or sarcastically to imply the opposite. The meaning potential is sensori-motored by a regular black color of the background generating a metaphor of a death note. The layout of the action in the middle of the picture signifies that the channel has just been "confirmed" this association between text and image give a fellow-up idea. The emoji 🌩️ (thunder strike) is a visual metaphor for

the caption (just in). Meaning potential is actualized by linking the materiality of the colour black with its signified "the death news". The colour black also has a fixed code of death symbolism. The sociocultural meaning shows that the ideology of the post (I.e. The page) is manifested by a clear detachment from the event as they have used a reported speech sentence with a globally signified colour (black which mean death or sad event). No repetition or any figure of speech also show that the post is to deliver a news as it is. No sign of any interpretation can be seen or given for any other factors or implied meaning .

France 24 English



The verbal signifiers are the use of three simple sentences e.g. “Iranian President Ebrahim Raisi has died”, “He was 63” and “Iranian President Ebrahim Raisi dies at 63 in helicopter crash” and one vocative “a hard-line protégé of the country's supreme leader who helped oversee the mass executions of thousands in 1988 and later led the country as it enriched uranium near weapons-grade levels and launched a major drone-and-missile attack on Israel”. “A vocative is nominal element added to a sentence or clause optionally, denoting the one or more people to whom it is addressed, and signalling the fact that it is addressed to them” (Quirk, 1973:182). A Figure of speech is allusion via the use of nouns e.g. “protégé, mass executions, uranium near weapons-grade, drone-and-missile attack”. The non-verbal has the image of the president himself holding The Holly Quran to his face and kissing The Book from the back. He is wearing the custom of traditional Shia clergy men namely Al-Saaya or Al-Quba (long dress wore over other clothes very popular in many surrounding cultures of Iran) along with the black Turban (Imama). There are also two silver rings on his ring and little fingers on his right hand. The late president is in a status of delivering speech as there are many microphones in front of him. The meaning potential is triggered by the positing the sensori-motored by the whole picture of the president and his posture that generate a metaphor for a devoted Muslim leader for his people. Indications for his devotedness are seen in his custom,

holding Holy Quran, wearing two rings on his right hand. Those indicators are making meaning actualized by the interchangeability of signs and their actual meaning. Fixed codes are clearly shown in the black turban, two rings, the word "protégé". The sociocultural interpretation of the post has a deep identification of the channel ideology in displaying their attitude of the late Iranian president. Ideologically, France has a hostile history with Iran and Islam in general. So by the use of vocative clause, many fixed political cultural religious codes are being manifested in this vocative clause. Namely, the noun "protégé" is referring to the way the west view Islam. The symbolism of the two rings and black turban is a referent to the Shia sect of Islam showing that the channel is emphasizing the Shia ideology represented by Raisi. The post uses allusion of "mass executions" in line with the use of the noun "protégé" and the whole picture of the late Iranian President creating the picture of a strict Islamic dictatorial regime. Also, some political actions are listed in this vocative like "enriched uranium near weapons-grade levels" and launched a major drone-and-missile attack on Israel" showing the attitude of the channel is clearly against the Iranian regime and also the channel is supporting "Israel".

Rudaw English post



The post has three speakers representing the Republic of Iraq namely the Iraqi prime minister Mohammed Shia' Al-Sudani, Kurdistan region Prime Minister Masrour Barzani, Kurdistan region president Nechirvan Barzani. The verbal signifiers are many sentences of the three main Iraqi and Kurdish officials. Those sentences are four simple sentences e.g. "Kurdish and Iraqi leaders extend their condolences to Iran over the death of President Ebrahim Raisi and his companions in a helicopter crash in northwestern Iran", two compound sentences e.g. "The death of the late president Raisi is a great loss for but we are sure" and one complex sentence "we are sure that the brave people of Iran and the Islamic republic will overcome this loss". The non-verbal is composed of the three images sharing almost the same background. The background of the three pictures of the Iraqi officials is composed of three different faded pictures of the late Iranian president Raisi with a red colour in grid transparent small squares. The characters in first one are showing the late president looking aside from left to right and the Kurdistan president is forwarded

in a state of remembrance of the late president. The second one shows the Kurdistan prime minister as addressing the people in a half shot official posture with two pictures of the late president in the background showing that the Kurdistan prime minister is showing his remorse on behalf of himself and of the people. The vector in one of the background pictures is as if it is towards the Kurdistan prime minister creating a narrative actual representational process. The third one is showing the Iraqi prime minister in a half shot addressing in an official posture showing the late Iranian president in line with his posture both making two vectors towards the reader/viewer of the picture as they are sharing the same status. The logo in front of the Iraqi prime minister is seal of the Presidential Administration of Iran showing that this picture has been taken when the Iraqi prime minister had visited Iran in some other time. The three characters have shown facial expressions of deep sorrow for this loss. The meaning potential of the three pictures has been manifested via sensori-motored colours and actual figures of the Iraqi officials. The logo in front of the Iraqi prime minister is seal of the Presidential Administration of Iran showing a deep connection of the two countries. This will generate a metaphor of brotherhood and fraternity. The visual metaphor of the red colour has clearly shown that the news of the death of the president has actually urgent with this great affliction. Meaning potential is being actualized by the first-hand knowledge of the closeness of the two countries and the associated metaphor of red with the logo. The pictures of all actors in the three pictures are contextualized with the shared background, colour, and logo. They all play as fixed codes for the actual sociocultural event that Iraq will also be affected by the death of the Iranian president. That Iraq is closely related to them contextually. The verbal textual signifiers have shown that the type of condolence received by close ones in any normal funeral. This implies that the Iraqi officials share the Iranian people this sorrow event as if it is theirs due to shared cultural, geographical and Islam background.

Conclusion

The ideological factors represented in the model of Machin and van Leeuwen (2016) have been considered of great importance in analysis of political discourse. As news are not delivered merely by texts but also via pictures on social media. In this way, by analyzing the Facebook posts of four selected pages namely CNN, RT, France 24 English, and Rudwa English, ideology is the main dominant factor shown in these posts. The signifiers' level shows the use of few sentences to show a clear-cut conveying of the news that mirror the attitudes of the channels (which represent its country) towards Iran and the late Iranian president. They also used a combination of textual and compositional pictures, colours, figures and photos that actually manifest their ideological attitudes. The American CNN and the Russian RT have clearly shown a detachment of the event as mere conveyers of international news. While the French France 24 English has delivered a deep-rooted French attitude of hostility towards Islam by the textual and compositional levels. The

Iraqi-Kurdish Rudwa English has clearly shown a closeness on both cultural and political levels between the two countries. Thus, the model of Machin and van Leeuwen has actually captured the essence of ideological manifestation on Facebook posts as platform for international news. The study has focused on how self-presentation and identity construction intersect with ideology on Facebook (Zhao & Martin, 2008:1816).

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