

TRANSITIVITY PATTERNS IN “I AM MALALA”; A SYSTEMIC MULTIMODAL ANALYSIS

Anam Ikhtiar

M.Phil. English Linguistics anamikhtiar@gmail.com

Malik Haq Nawaz Danish

Government Post Graduate College Gojra.

Dr. Ahsan Bashir

University of Education, Lahore.

Sabahat Parveen

University of Education Lahore, Faisalabad Campus.

ABSTRACT

The present research aims at systemic analysis of transitivity patterns in the documentary “He Named Me Malala” based on the book “I am Malala” written by Malala Yousafzai, the youngest recipient of the Nobel Peace Prize. The study will show how reality is constructed thought representations in the images portraying terrorism by Taliban in Sawat valley. These representations are made in form of codes and signs in words and images. The study will provide a deep insight of visual narratives operating in each image/frame. It will show how the documentary is particularly designed to carry the implied meanings in the images, to have effects on the viewers. It will also analyze how different factors in an image contribute to convey multiple meanings and make a documentary appealing, motivating and interesting to its viewers and make it popular in an exclusive manner. The study will analyze the visual narrative through systemic multimodal that how different transitivity patterns in visual narrative reflect politics of representation. This research will be conducted under multi-modal approach of visual semiotics by Kress and Theo Van Leeuwen to identify the transitivity patterns in both linguistic and nonlinguistic tools in the text. The research will be effective to understand and learn the application of systemic multimodal analysis of visual images in documentaries based on books. This study will also helpful for those scholars who want to study transitivity patterns in the images and how politics of representation can direct the minds of people to think from planned perspective. The study will guide the future researchers who desire to research and learn visual semiotics as the main research discipline.

Keywords: Transitivity Patterns, Metafunctions, Multimodal, Kress and Leeuwen, Documentary, He Named Me Malala, I am Malala, Politics of Representation, Semiotic Analysis.

Introduction

Malala Yousafzai, the 14 years old Pakistani girl who was shot by the Taliban in 2012 but continued to speak and stand for the rights of girls to get education. She is a familiar face in the West by now because of her blog writing, best-selling book, T.V. appearances, documentaries and the 2014 Nobel Peace. Documentary movies are nowadays rather popular among the wide range of movie genres offered for the audience. A documentary was made on Malala by Davis Guggenheim “He Named Me Malala” based on the book “I am Malala” written by Malala herself. The film is primarily interested in spreading her message and seems pitched to a young audience. selected images will be taken from the book and will be analyzed by using systemic functional grammar of English developed by Michael Halliday, though which Kress and Leeuwen attempted to use its general semiotic aspects on images rather than its specific linguistically focused features as the grounding for visual grammar. The analysis of any visual narrative, different semiotic sources like actions of participants, production of scenes, layering of events, religious and social connotations, setting, grouping, clash of opinions, geographical significance, national narrative, expressions, cinematography and other contributing factors are primarily focused by analysts.

According to systemic model of Halliday, there are three functions of every semiotic resource.

- 1-The Ideational metafunction
- 2-The Interpersonal metafunction
- 3-The Textual metafunction

Representation refers to the signs and codes used in the images to assign meaning to groups and their social practices, to events, and to social and ecological conditions and Implicit in this view of the role of language in social life is that meaning is not embedded in the reality that is perceived but rather that it is construed through these representations.

Statement of the problem

The documentary based on book “I am Malala”, based on events of terrorism by Taliban in Swat Valley. It constructs realities through politics of representation. These representations in the images are made from codes and signs to convey various intended meanings to the audience. The images inspire audience to think about Pakistan in a certain way. It makes, mold and change the public opinion by creating a sense of reality. So there is a need of systemic multimodal analysis of the documentary to investigate how different transitivity patterns are used in its images to fabricate desired concept.

Research questions

- 1- What transitivity patterns have been used to convey multiple meanings in the documentary based on book “I am Malala”?
- 2- How reality is constructed through politics of representation in the visual narrative?
- 3- What role does representation in the images play in shaping the opinion of audience in a desired way?

Research objectives

- 1- To analyze different transitivity patterns used to convey multiple meanings in the images by using systemic multimodal.
- 2- To explore the reality constructed through politics of representation in the visual narrative.
- 3- To examine the role of representation in the images in shaping the opinion of audience

Significance of research

The present research will contribute in the field semiotics. It will be helpful to understand the application of systemic multimodal analysis on visual images of documentaries based on books.

This study will also helpful for those scholars who want to study transitivity patterns in the images and how politics of representation can direct the minds of people to think from planned perspectives. The study will guide the future researchers who desire to research and learn visual semiotics as their main research area.

Research Methodology

Data Collection:

The images in this research have been collected only from one documentary “He Named Me Malala”

Research design:

The study is based on qualitative mode of research. The analysis is based on The Systemic Multimodal analysis on images theorized by Kress and leewan.

Research methodology:

The research will analyze Kress and van Leeuwen (1996) theorized concept of “metafunction” from Halliday’s systemic functional grammar which they applied it on images and put forward three metafunctions in VG (Visual Grammar): ideational metafunction, interpersonal metafunction and intertextual metafunction. When applied to visual systems, the ideational metafunction organizes the way that “represented participants’ relate to each other to represent the world around us” (Kress and van Leeuwen, 1996). The interpersonal metafunction controls the interaction between the represented participants and viewers and the textual metafunction makes the image form a whole by putting the pieces together as a complete work. The research will attempt to investigate only 16 selected images chosen to unfold the objectives behind classification process of represented participant, analytical process, symbolic process, interaction of the viewer and RP through gaze, intimacy and social distance, RP’s involvement, camera angle, power relationship, value information, salience, framing, frame lines and other factors. The main focus in this research is to find out the politics of representation in the images through the systemic multimodal analysis.

Adaptive Documentary for Analysis

The key purpose of this research is to investigate visual semiotics in the documentary ‘He named me Malala’. Visual semiotics is studied and examined through multiple types of text such as photographs, paintings, advertisements and monograms. In my research, selected images from the adaptive documentary are used to investigate the way how visual semiotic system works, to begin with, let it justify why this particular type of text (the adaptive documentary) has been used for the research. Recently, adaptive documentary films have become the most successful genre used by the film makers as a mean of storytelling. They use its natural potential to highlight the social issues so that people can relate more to it. Adaptive documentaries are based on real events in which real people participate. These are records of lives, cultures, traditions, and events are created to benefit the viewers, especially if they represent remote destinations. So it helps the audience to have closer look at the flaws of their society and if used correctly it can improve the lives for better.

The adaptive documentary is a representation of the world, we observe; it imparts the viewers a more visible and audible social reality since it deals with the world by representing it. As Grierson (1996) defines

documentaries quoted by Ekwuazi, documentaries are “the creative treatment of actuality” (1996) In the documentary, four expressions appear as the main organizational structure, and most of the text is built around this structure.: ‘expository, observational, interactive, and reflexive’. (Nichols, 2001)

Documentary adaptation is worthy of extensive analysis because it occurs at the intersection of foundational and powerful ideas about storytelling. It illuminates a certain future in media in which fact and fiction will collide more frequently and purposefully and persuasively. Documentary adaptation presents audiences with the importance of the documentary content and the fictional interpretation, but also with the consequence of the documentary as a media form and media events.

Documentary adaptation may result from a director negotiating between modes of storytelling because documentary and fiction provide different access points for audiences, different identification and viewing



The Taliban publicly whipped people

strategies, different genres and tones. The producers of adaptive documentaries add mobilizing reenactment in it and then further dramatizes it and it creates a more intense embodied sympathy between the film’s subject, the audience, and the director. Documentary adaptation, in this instance, is evidence of one director’s multi-pronged experiment in embodied affect.

images. Moving image is “difficult to unpick and examine” because of its “very immediacy...its spectacle and the directness of its impact on us” (Hunt, Marland, & Rawle, 2010, p. 10). However semiotics is used to “‘unlearn’ a lot of what we think we know, and start again” ” (Hunt, Marland, and Rawle, 2010, p. 10) It is claimed that while the production of effective moving images it “begins with carefully choosing the precise images you need for the precise story you want to tell” Hunt, Marland, & Rawle, 2010, p. 13).

The relevance of using adaptive documentary as data for this research; for visual semiotic investigation and research, the documentary is the best source. The documentary is made of moving visual data. The main focus of my thesis is the visual social semiotics on "He Named Me Malala". In order to gain a fine view of the visual semiotics on "He Named Me Malala" and to explore how numerous facial expressions, body postures, gestures and attitudes of the participants identify and explains various social ideologies, morals, ethics, views, standards, teachings and how ideal characters inspire general public and audience through politics of representation.

MULTIMODAL ANALYSIS OF DOCUMENTARY

Image A

Description

Image A is taken from picture section of the book ‘I am Malala’ with a caption ‘The Taliban publicly whipped people’. The image has a roadside setting in Mingora, Swat Valley. As described in the caption, a group of Taliban has caught a civilian backward on a foot path. All of the Taliban have covered their head and face in order to hide their identity. Two of them, wearing a black stocking on their face have grasped the man’s wrists and legs assertively at both sides to cease his body to move and one of them is wearing a turbaned covering over the head and carrying a whip in his hand. The man is being flogged publicly by the Taliban.

The punishment of public whipping of this civilian was decreed by Mullah Fazlullah, as a result of the final verdict of his own local court called ‘Shurah’ to resolve the personal and group matters as well as business and land affairs with a quick and immediate justice of his own. Brutal and severe corporal punishments for commoners were ordered by him including public whipping, spanking, and even the murder of offenders against his commands which were executed by perpetrator Taliban.

Ideational Metafunction

The given image is active, dynamic and dramatic. Visual representational structure of the image is ‘narrative’ as some actions and reactions by the represented participants can be observed. The Taliban and the man

being flogged are the represented participants and the viewers and the producers of the image are interactive participants. It relates the Taliban and civilian through a transactional relation in which Taliban are the doers and the action has been done by them, therefore, they play the part of Actor and the civilian or common man functions as a recipient or their Goal because to him the action has been done. The Taliban are the actors, the one with the whip, who aims at the man to beat him and the other two holding the man from arms and legs. The landscape is related to Taliban and the commoner in a locative manner, the Taliban and the civilian are the part of the landscape and the whip is related to Taliban in an instrumental manner. The commoner has been delivered violence by the Taliban so the nature of communication between the two participants is impersonal, intense and harsh. The Whip in the hand of a Taliban relates to him in an instrumental way. The transactional relation between the Taliban and the civilian is recognized by the realization of the vector that links both, that is the clenched fists of the Taliban which symbolizes power, domination, and resistance. The vector is also formed by the act and gaze of represented participants, the act of flogging the man publically to create demonstration effects causing fear and terror among the local population. The two of the Taliban are the reactors too as they are gazing the man and the beating of man has become a phenomenon for them. The Taliban on the left side of the frame is just a reactor looking straight in his direction. The locative circumstance is a road side foot path in Mingora, Swat valley, KPK, Pakistan. In the image, the hands and the whip are used as a circumstance of means by represented participants.

Interpersonal Metafunction

The image acts and the gaze of the actors in the image 'offer' for the interactive participants. A real or fictional obstacle has been created between of the participants and viewers, a feeling of relaxation in which the interactive participants or audience must have the deception that the represented participants which are Taliban do not realize and therefore pretending that they are not being watched by the audience. The act of gripping and beating the man flagrantly in public connotes the ideological perspectives of the Taliban. First, they won the heart of the majority of the public in the name of preaching and resolving issues to take hold of the area and once in power, they became violent and perpetrate crimes such as looting, kidnapping, banning entertainment and education of girls, blasting schools and government offices and target killing. The size of the frame in the image is 'mid shot' because the represented participants are shot to the knees. Social distance in the image is 'far personal distance' as the act of represented participant is aggressive therefore the relationship between the represented participants and interactive participants is non-intimate. The scene in the image is meant to be shown as a part of our world so it is shot at a frontal angle for represented participants, the Taliban who are whipping the man, which shows their stronger involvement with the Interactive participants. The camera's vertical angle is 'medium' which indicates the power relation between the represented participants is equal.

Textual Metafunction

The 'given' in this image is the Talib placed at the left margin of the frame who has clenched the hands of the civilian and has no interactive contact with the audience which shows his 'non-transactive' reaction. The 'new' in the image is a bunch of Taliban placed at the right margin in the foreground as well as in background frame and two of them are just looking at the civilian while holding him. They are all eye witnessing the scenario with passive-aggressive behavior. The salience is highlighted by specifying the focus of the interactive participants on the Talib positioned in the center of the frame to be the main source of information and is greater in size with the dark colors in his attire and high tonal area and illuminated as compared to other represented participants. So it has more salience than the represented participants positioned at the margins. He is given a local Afghan or tribal attire with a covered face and his act of whipping the civilian signifies the enforcement of fundamentalist terrorism by the Taliban and their own strict version of sharia in the name of Islam. All the Taliban in the image, placed at the top in the composition of the frame are 'ideal'.



Image B

Caption: In the beginning, people gave lots of money to Fazlullah

Description

The image 'B' is taken from picture gallery of the book 'I am Malala' with the caption "At the beginning, people gave lots of money to Fazlullah". This is a bright day light image in an open spot setting, probably a dried-out bed of a river along a road, in a remote area of Swat,

Pakistan. Some cars, vans and a bus are passing on the side road in the background. As described in the caption, a large table is set, with a white cloth spread on it and round pebbles are placed on its corners to keep it in place. The table is set for the people of the village to put money on it. A lot of people are coming towards the table, grabbing money and wallets in their hands to put it on the table. The table is fully loaded with money and has every type of Pakistani currency from one rupee coins to the bundles of thousand rupees.

The group of people in the image comprises every category of age; small children, teenagers, adults, and old men. All are men, there is no female in this setting. All of them are wearing local dress; salwar and Kameez. The boys are wearing tight crocheted caps on their heads while the elder men have a black turban, wrapped around their caps called Kola, whose one end flows over their shoulder. The image captures the activity of local people of Swat valley, coming towards a table to contribute some money demanded by Fazlullah.

Ideational Metafunction

Image 'B' depicts the support of local public of Swat in form of a donation of money for Fazlullah. The image is very powerful and appealing to portray this activity, as it quickly grabs the interest of the viewers and creates curiosity in them to know more about the image and interpret the act of people which makes it a "news image". The image is narrative in terms of its visual representational structure as it illustrates the story of the people, who got influenced by Fazlullah and use to donate most of what they earn on daily basis. In the beginning, people were impressed by him as he was a fiery orator. He used the name of Sharia to get popular as a pious man so that he can use the support of the majority of the public to fulfill his purpose. He demanded people to donate money in the name of ALLAH to please HIM.

"They gave him gold and money, particularly in poor villages or households where the husbands were working abroad. Tables were set up for the women to hand over their wedding bangles and necklaces and women queued up to do so or sent their sons... Some gave their life savings, believing this would make God happy." (Yousafzai, 2013, p.61).

Donations were requested every Friday in the name of building Madrassa and people contributed beyond their range which is represented by the heavy amount of money kept on the table. Thus a group which came to a particular community of Swat with such objectives, people did not know their objectives which revealed later. He instigated passion and the public in general through the language of the sacred book.

There are many actors at the location, involved in 'Action' process of walking towards the table and holding money or wallets in their hands so that they can participate, perceiving it as a noble cause. The white table functions as 'Goal' which is full of different types of currency notes scattered all over the white cloth and actors 'Aims at' it to leave their money for charity. The vector is realized from actor's gaze and movements in the direction of the table. The eye line of the actors is also pointed in the same direction towards the table. The landscape of the location links the local people in the image in a locative manner as the whole locality was tricked by him. The cash and the wallet that they are holding, links with them in an instrumental manner. Another vector is formed through the body posture of the actors. The men standing before table are in 'static posture' and the rest of them in the background are in moving posture as they are walking toward the stall set for collecting money. All of them are in a Pashtun attire which indicates that they are native residents of Swat. The crowd comprises every age of male gender. Mullah Fazlullah duped the public of that area by inculcating the fear of God's wrath in them. The community's relationship with religious teachings was very profound in pre-modern society practices in general so they have a major threat from the Western dominance and from command of Western modernity. Since, the people were already fixed on a standpoint about the religion, ethics, traditions and culture, they supported him compellingly.

In this image, the representation of action only includes the 'Goal' which is labeled as 'Event'. As the viewers can see that a table is set for the people but who set it there, is not visible in the image. Another reactional process is realized through a powerful vector created by the gaze of the actors and the viewers of the image which makes them the reactors, responding to this whole incident. The men, their reaction, gaze and the whole visual symmetry makes it a 'Phenomenon'.

Interpersonal metafunction

In the semiotic process of this image, there are two types of participants. The public in the image is the RP and the image producers and the viewers of this image are the IPs. The image is 'Demand' as well as 'Offer' for the viewers. The vector is created by the gaze of the children in the image directed towards IPs and most of the children in the image look into the camera. Their eye-line 'Demands' sympathy and compassion from the viewers by creating an impression of addressing directly to them in a visual way. They are gazing directly which indicates that they invite the viewers to take interest in them and get some kind of social response from the viewers; some aid, assistance or guidance. The vector creates from the gaze of the men standing before the table; the teenager in white salwar kameez, the young man in the old man is the 'Offer' for the viewers as they don't look towards camera rather

they are looking away from it which indicates their detachment from the IPs. These men offer themselves as the object for inspection to be observed by the IPs. These men represent Madrassa students and daily wagers or local workers who belong to lower-middle-class of society. They became submissive to the call of Fazlullah and blindly trusted him enough to hand over a big portion of their daily toil earning. Same is the case with Madrassa students, there was a huge tendency to go to Madrassa instead of school as the Madrassa culture was encouraged and promoted by Fazlullah and disapproved school learning, counting it as a product of Western education system.

The image is wide-angle shot with a ‘Long Shot’ frame size as it covers the public in the foreground and background as well the table set there for collecting money. The RPs shot at a ‘Public Distance’ from the IPs which suggests the social relation between. As the distance is public the IPs are considered to be strangers for the RPs. The table with the piles of money is placed in the foreground that implies perhaps that viewers are present at the spot imaginatively and look at the situation ahead. The image is shot at ‘Oblique angle’ towards right on the horizontal plane which suggests that RPs are detached from the RPs and are not considered as a part of their world. It indicates that the local residents were the targets of Fazlullah and were mentally controlled by him to get support and wealth by them. On the vertical plane, the image is shot at eye level which indicates that RPs and IPs have equal power relation.

Textual Metafunction

The ‘Given’ in the image are the men in the left side of the image. They are presented before viewers as something already familiar to them. They are representative of every age category from teenager to the old men and every class, from students to the workers who have become submissive in their surroundings. they have blank faces and look expressionless because they lack the sense of what they are doing. The male representatives are shown apparently free; they work in day light, they are free to interact with the outer world, they have access to everything yet they are rigid and unresponsive. They are the products of ethnic strife. Their minds are bounded to follow the commands given to them which makes them subjects of other’s will. The ‘New’ in the image are the children placed at the right side in the frame. They are also Madrassa Students they represent the coming generation. Their childhood has been affected by the virulence on that war of terror. They live in a conflict zone in the tribal regions of Swat and they are the children of laborers. The life of these children presented to be a hardest-hitting look by the image-producers which makes them a matter of debate for the Western viewers.

The ‘Ideal’ in the image are the RPs placed at the upper side in the frame. They are made ideal for the viewers as they live in a place controlled by the Taliban yet they never left their place. The table full of money is placed in the bottom of the frame which represents some real situations created by the Taliban that enslaved the commoners to get their money, land and everything they had. The white cloth on the table represents purity, faith and goodness which Taliban used as the sign of sincerity to conn the people. Image-producer convinced the audience to think the effects of terrorism on the lives of local people. The money represents power, financial stability and social acceptance of the Taliban in Swat. It is positioned in the foreground in the high tonal area which indicates it greater salience.



Image C(A)



Image C(B)

Description

Images C(A) and C(B) both are taken from the documentary, ‘He Named Me Malala’, starring Toor Pekai Yousafzai, a housewife from a conservative family background in Swat, Pakistan but now recognized all over the world as Malala’s mother, whose life took a turn when Malala was shot by the Taliban. She plays a low profile role as compared to her husband Ziauddin Yousafzai and can be rarely seen in the public eye but she variably accompanies her daughter along with her husband on high profile events. In Pakistan, she got no education but use to follow her mandatory family conventions and social norms strictly. Now in Birmingham, she does out of her

shadow to fit in the Western society. She welcomes the Western culture by taking English language classes to socialize and to make a network of friends.

The images are placed side by side for a fine comparative analysis. Image C(A) was taken in Pakistan when she was in the hospital where Malala was being operated and image C(B) is taken in Birmingham when she had moved there with her family right after Malala was airlifted to England. In this side by side arrangement of images, the Image 'C(A)' at the left side and image 'C(B)' on the right side can be taken as a sequence of 'then and now' respectively. The left image is blurry, shadowy and black. Toor Pekai wears a large white shawl over her head and body. She has veiled her face too in order to hide her identity in the public places. Her head, hair, and face are fully covered, the only eye area is visible. In the right image, she is in a bustling farmer's market, at a fruit stall, buying some fruit from a greengrocer. The grocer is in a black jacket with white strips at the shoulders over a red T-shirt and Toor Pekai is in a yellow dress with an off-white shawl, carrying a light brown bag on her left shoulder. Her shawl is on her head but her face is not covered like before.

Ideational Metafunction

Image C(A) on the left is inserted in the documentary by using the 'Flashback' technique. The image has a single Represented Participant who is not involved in any narrative process. The image is dry, flat and fixed so the resulting visual representational structure is 'conceptual', further categorized into 'Symbolic Process' since the actual meaning and presence of the RP shall be investigated. The image has only one RP therefore, the process will be called 'Symbolic Suggestive Process'. The visual effects in the foreground, as well as background, are hazy and out of focus to make it extremely de-emphasized in favor of the atmosphere or mood of the image. The white and black colors are faded and merged that adds in the gloominess of the image which can also be realized by the dreamy effect of the image. Toor Pekai is conventionally associated with white and black colors which symbolize innocence, simplicity, and purity along with depth, mystery, and maturity. It has been shown by the image producers that in the East, maturity is given to the female gender before time as they are supposed to take the responsibilities of life before time. The RP in the image has toned down to make it look 'non-ideal' for the viewers through her attire. She veils as she cannot reveal her identity which is increasingly considered as a symbol of cultural oppression in the West.

Whereas, image C(B) on the right is vibrant, active and colorful. It has two RPs and they are involved in the action. Some reactions of the RPs can also be observed therefore image C(B) is 'narrative' by its visual representational structure. Toor Pekai and greengrocer and connected in a transactional relation. Both RP's in the image are the 'doers', the woman buys some fruit by pointing her finger towards it which indicates her free will that now can express her choice and selections. while the grocer puts the fruit in the plastic bag. The action is done by both RPs so they play the role of 'Actors' and stall of fruit is the 'Goal' because the action has been done on it. The Actor, lady on the right side of the image aims at the grocer in front her to pack her some fruit. The handbag belongs to her and the grocery buckets along with blue plastic bag belong to the grocer in an 'instrumental' manner. The landscape of local farmer's market connects the women and the grocer in a 'locative' manner. Both RPs are engaged in a 'formal dealing communication' therefore the social connection between the two is impersonal. The locative circumstance is a local farmer's market in Birmingham, Canada, UK.

Interpersonal Metafunction

Toor Pekai, in the role of mother, has been appreciated and highly praised by Malala in the book as well as the documentary. In the image I(A) on the left side, there are two types of participants in the semiotic process, the woman is the RP and the viewers are the IPs. The vector is formed by the gaze of Represented Participant; she is looking direct at the viewers which connect her with her viewers in an imaginary relation. RP's eye line creates an impression of direct address to the IPs in a visual way. RP's direct gaze towards viewers 'demands' sympathy from them. Toor Pekai looks serious, helpless and worried by her expressions which compels the viewers to respond to her plight. The mood of the image is passive and gloomy which instantly triggers the emotions of the viewers. The head and the shoulders are taken in the frame for the shot which points out that RP is at a 'close personal distance' with IPs. The image is shot in a horizontal plane at 'frontal' angle to imply that RP is one of us and has a stronger involvement with the IPs. At the vertical plain, the camera angle is medium which indicates the equal power relation between the RP and IPs.

In the image C(B), the gaze and the image acts of the actors 'offer' themselves as the objects of contemplation to the IPs. 'offer' is preferred as it's a documentary film in order to construct a fictional barrier between the IPs and RPs. The RPs know that they are being recorded for the film but they don't look into the camera to create an illusion that they are not being watched to make the scene look real for the viewers. The size of the frame is 'mid shot' as RP's are shot approximately on the waist up. The RP is shot at a slightly 'oblique angle' in a horizontal plane which indicates that RPs are not involved completely with the IPs but not either detached. The

distance between the RPs and IPs is 'far personal distance' which indicates that the RP shows personal involvement and can be approached by the viewers. The camera angle is 'medium' at a vertical level which suggests the equal power relation between the RPs and IPs.

Textual Metafunction

In the image C(A), the RP is presented largely in size which suggests its greater salience. The RP is positioned in the center of the frame, in the image which makes her the nucleus of information. The whole image is blurred except in the center, with a high illuminated area, which makes Toor Pekai, the point of focus and grabs the attention of the viewers. The image is not from the filmed part but has been inserted in the documentary through 'cutaway shot' technique, which indicates that it images served as the compulsory source of information about RP. She is made the center of information through her attire, expressions and mood of the image which tends to give the impression of misrepresentation about the liberation of Eastern Women.

Discussion and Conclusion

The findings of the analysis justify the research questions and explored the hidden ideology through politics of representation the documentary 'He Named me Malala'. The storyline of the documentary mostly follows the narratives shared by Malala in her memoir, which has been confirmed in the documentary's production notes available on the website of Fox Searchlight.

The producer, David Guggenheim is an Oscar-winning documentary maker who applied different techniques in this documentary; such as filmed interviews, still shots and footages recorded in Swat, animated sequences, voice-over narration and present-day re-enactment referring past events of Malala's life in Swat.

We are shown some previously recorded footages of Swat which portrayed by the documentary producers as paradise turned hell. The same horrible impression of Swat has been given in the book too. Swat has been introduced and described in the part two of the book, which has been entitled "The Valley of Death". It is presented before audience as a scary place, full of fear, fire, chaos, terror, bombed schools and government buildings. Malala's character has been constructed, in a wide range of media especially in the documentary, as a specific vulnerable subject whose suffering has been grafted, otherwise, onto the backwardness and illiteracy of the Taliban and the Pakistani state. The past of Malala and her parents is almost shown through animated images. A surreal and blurred animation is one of the key features of this documentary and the manner it is incorporated in this visual narrative makes it the best and effective technique took up by the director which allowed the younger viewers, a simpler access into Malala's reminisces referring her past and attaches a peculiar tempo to an otherwise prosaic narration.

The directors and producers of the film who have never ever visited Swat, Pakistan, have portrayed it visually as a paradise turned hell by incorporating borrowed shot from another documentary on her, filmed in 2009 by a journalist of New York Times. Every image taken from the documentary, portraying Swati society encloses an ideological framework of 'constructing realities' based on real events through visuals which represent Muslim world producing conservative societies in it just like Swat to be a monolith, consistently negative and scary for the self-titled open-minded people. Pakistan is portrayed in the images full of terror activities by Taliban where commoner is being flogged publically to show that Pakistan is a state where Islamic extremism is practiced by the Taliban and Yousafzai family is a victim of this oppressing and pre-racial society, where individual liberty and rule of law is challenged by the Taliban and if someone talks about equal rights especially a teenage girl, the consequences would be deadly.

The images starring Malala's mother Toor Pekai are also an important representation for presenting a female image of Pakistani conservative society. Her picture taken in Pakistan has many negative connotations attached to it. She is presented before viewers as a suppressed non-ideal female, encapsulated in the four walls of her house, who belongs to a conservative family with a backward culture, which is led by male heads of the family who have a severe patriarchal attitude. On the other side, Toor Pekai is filmed in Birmingham after she shifted there with the family, she is shown freely interacting with the greengrocer to buy grocery in a crowded farmer's market. She is in a loose dupatta unlike her face fit headscarf and she does not wear a veil anymore as she was doing it 'not because of religion but because of society'. Malala shares her point of view about the veil and says "covering my face made me feel like I was just hiding my identity, who I was." And further gives her opinion about her mother "I think she's [Toor Pekai] not independent or free because she's not educated." (Yousafzai, 2013). Thus her statements in the documentary connect veil with illiteracy. In this way, this visual narrative propagates the stereotypical ideas about victimized Muslim women in the call for rescue, fighting against dominating Muslim men and suffocating traditional and cultural practices. This effect is a strong execution of 'politics of representation'.

These images are framed in such a way that visual representations have been attached with the images deliberately to impart the story by overcoming the different forms of the outer world; such as time and space, causality and events and adjusted it in the form of the inner word. These events detach the viewers from the real world by deletion of truth and the construction of reality through a refined combination of the unity of plot and pictorial appearance. The documentary is an assembled narrative of carefully selected events of Malala's life. Malala's incident attracted the attention of the international audience through a composed visual narrative which canonized her globally as a symbol of human rights struggles in Pakistan.

REFERENCE

- Barthes, R. (1977). *The Power of Rhetoric*, New York: Hill and Wang.
- Chandler, D. (2002). *Semiotics: The basics*. London: Routledge.
- Chandler, D. (2007). *Semiotics: The basics*. London: Routledge.
- Edgar, R., Marland, J., & Rawle, S. (2010). *Basics film-making 04: The language of film* (Vol. 4). AVA Publishing.
- Ekwuazi, H. (1996). *The TV/Film Documentary*. Jos: National Film Institute.
- Kress, G. A. (1996). *Reading Images: The Grammar of Visual Design*. London: Routledge.
- Nichols, B. (2001). How can we differentiate among documentaries?: Categories, models, and the expository and poetic modes of documentary film. *Introduction to documentary*, 142-171.
- Yousafzai, M. (2013). *I am Malala*. London, UK: Orion Publishing Group.