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Freire in Midsommar (2019): Performative Critical Consciousness as Social Ritual

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ABSTRACT

This paper analyzes the horror film Midsommar through the lens of Freire's Pedagogy of the Oppressed, centred on the concept of critical consciousness and its modern renditions as digital and performative activism. Midsommar extends upon familiar narratives to present a blurring of the binary between those who only appear critically-conscious and their adversaries. The stark contrast between a murderous religious cult, the Hårga, and a group of graduate students in anthropology fades throughout the film as the director meticulously presents ritual among the former group in relation to gaslighting among the latter. The emphasis on gore which almost borders on exploitation serves to emphasize not just the perils of compromised critical-consciousness, but also how individuals likewise can choose to exploit social justice towards personal gain. Midsommar breaks through the digital divide to illustrate that even in the film's "screenless society", those who only claim to be critically-conscious observe with stillness through an invisible barrier between the self and the victimized other. As a theoretical application, Midsommar presents an opportunity to critically reflect on the current state of critical consciousness in terms of concrete actions taken against the myriad of modern inequalities. The lethal religious ceremonies held by the film's antagonists ultimately remind us of our own dissemination and simultaneous dilution of critical consciousness towards performative activism as our parallel dogma.

Keywords: *Digital media; inequality; pedagogy; performative; social justice*

1.   THE HÅRGA AS EPITOME AND EXTREME OF CRITICAL CONSCIOUSNESS

Critical consciousness, popularized by Freire, has been described as "the core of social justice teaching" (Styslinger et al. 2019). For the purposes of this paper, critical consciousness will be defined with an interdisciplinary lens, focusing on Freire's definition of the ability to identify social oppression and inequalities in addition to the ability to take action to change these realities - as suggested through his framework of critical reflection, critical motivation, and critical action (Freire 2000). Theoretically, the application of critical consciousness in relation to *Midsommar* is categorized into four thematic areas to be discussed: action against classism, action against colonialism,

action against sexism, and actions against environmental injustices. With these alignments, *Midsommar* presents itself as a sandbox to further explore the paradoxical interrelations between Freire's critical consciousness and its application in modern society. The pagan and cult elements in Midsommar are unmistakably present, and invites consideration of critical consciousness in intersection with religion. The rationale for selecting *Midsommar* for discussion of Freirean philosophy rests in the film's capacity to reflect on society's potential fanaticism with superficiality in social justice, towards what can be considered a theology of modernity.

The Hårga, as the main antagonists of the film, can be interpreted as equally primitive and modern in their uptake of social justice positionalities. One would find it at least challenging to differentiate between the Hårga from a 21st century intentional community (Sargisson

2009) formed by modern progressives. The Hårga's way of life represents clear alignment with four thematic areas within contemporary social justice discourse. First and foremost, the Hårga are represented as an anti-classist *commune*, embracing equality between all human beings - and extending their embrace to a complete oneness between all members of society. All tasks are performed collaboratively by the Hårga, with participation and engagement that is inclusive to everyone. Notably, even the individual living with severe physical and developmental disabilities - Ruben - holds an honored position in society, contributing as a spiritual figurehead. The integration of all members of society leads to the nullification of the concept of the core family, which is replaced by a greater societal family to the point where children are raised by all adults together. As an example, Pelle - a member of the Hårga who invites the group of protagonists to the commune - reaches adulthood without any noted financial troubles as an orphan, and even gains access to American postgraduate education. With the exception of respect for their elders, the Hårga do not exhibit any power structures that potentially compromise the integrity of their anti-classist alignment.

With regards to modern emphasis on post-colonialism or de-colonialism as objectives towards restoring justice in society, the Hårga are depicted as a pristine tribe untouched by the spread of imperialism. Racism is absent among the Hårga due to an ethnic purity reminiscent of pre-colonial periods, and, even when a mixture of races is introduced - most notably through an African-American visitor - the Hårga are shown to treat every non-white outsider without any discrimination from their white peers. While the very concept of Freire's critical consciousness arises from the oppressive colonialist regimes Europeans imposed upon indigenous peoples of South America, the Hårga in many ways have built an antithetical society: remaining distinctly in their northern homeland, the Hårgas name no second-class citizens among them nor embrace any discrimination that would compromise complete societal unity. Even when given an opportunity to reach foreign lands, the Hårga showed no interest in disseminating their ideology. Akin to how the Hårga exhibit a social structure that exceeds expectations for anti-classism in moving from equality to oneness, they likewise outperform in their decolonial practices. The Hårga neither invade nor subdue. In fact, the entire film outlines a social process that is a reverse process of colonialism, as the Hårga actively invite outsiders to share in the harvest of their homeland - and even gives one such outsider a leadership position to which all members of the Hårga willingly and joyfully submit.

A third thematic area of critical consciousness the Hårga are shown to uphold to the extreme is gender equality. Depicted as a traditional matriarchal society, all ceremonies are led by an elderly female figure who has no discernible male counterpart. The female elder initiates all rituals, speaks on behalf of the community when the Hårga are questioned by the outsiders, and oversees arranged consummation between woman and man. The lines between tradition and a modern North American liberalism are blurred as the director depicts degrees of sexual liberation that border on shocking. Females are free to use sex as coercion in the film, as they did with Mark - an American visitor - who is lured to his demise. The protagonist's boyfriend is likewise groomed for sex under the influence of psychedelics. While modern society strongly condemns drug-facilitated sexual assault (Schwartz, Milteer, and LeBeau 2000), the Hårga are shown to embrace it as cultural tradition, even depicting it on public art. Most importantly, the process is open to females who wish to groom males, but approval for male-on-female grooming is not shown at any point throughout the narrative. When the film depicts a clear male-female duo in which the male can be seen as an equal-power counterpart, the female is still implied as the superior. In the ritual known as the ättestupa, both a male elder and a female elder who reached the age of seventy-two are to be sacrificed for reincarnation. The female elder is visibly in a superior physical and mental condition. She participates in the ritual first, to be followed by the man. Even in the act of dying, the male is shown to make a mistake: his accidental survival leads to excruciating pain, and a more humiliating death that appears to be punishment from the other members of the Hårga. The female, contrarily, accomplishes her ritualistic death with fluency.

Finally, the Hårga are also protectors of the environment. Their closeness to the land can be seen in their rejection of modern technologies (Sutton 2022) which are associated with pollution. With the exception of the mention of driving a vehicle - which actually did not even take place in order to trap their visitors - the Hårga are depicted as environmentally-responsible. Their oneness with each other as equal-status human beings also extends to include a oneness with the ecosystem. The rustic nature of their lifestyle almost reflects an Instagrammable aesthetic (Arts et al. 2021), once again blurring the boundaries between the primitive and the contemporary. Right from the beginning of the protagonists' entry into the commune, the significant difference in wardrobe is highlighted. The Hårga collectively dress in a gender-neutral off-white which is characteristic of natural fibers, while the outside

visitors share no color uniformity with synthetic textiles and denims. Beyond ethnic attire, the director provides detailed shots of architecture of the Hårga, with hand-painted wood as their material of choice. Cooking is done by fire and the macroeconomy is defined by agriculture. Almost all aspects of life of the Hårga are molded by nature, and the film also hints at their own version of traditional ecological knowledge (Turner et al. 2011): the yew, mushrooms, and other unnamed botanical concoctions are featured at various points throughout the film. With these substances meant for ingestion, or, the act of allowing nature into the human body, the Hårga demonstrates radical subordination to the natural environment. Just like how they can be seen to practice colonialism in reverse, the Hårga do not interfere or artificially alter the natural environment around them - instead, the multitude of ethnobotanical products the Hårga use as hallucinogens, painkillers, and other psychoactive substances opens up the human body and human mind to be altered by nature. Of note, Dani, the female protagonist, sees nature in the form of grass blades penetrating through her own body as her first vision upon entering Hårga territory.

2. EXTENDING BEYOND THE LOTTERY (1948)

Amidst these radical manifestations of critical consciousness among the Hårga, a key practice places them as antagonists which contribute to the core of *Midsommar* as a horror film. The Hårga are shown to engage in human sacrifice - and just like the community depicted in Shirley Jackson's short story (Jackson 1948), the purposes of sacrifice are identical: blessing the harvest and respecting cultural tradition. The film features no depiction of technology nor any machinery with the exception of one oversized metallic structure which emulates the modern lottery ball machine. With this allusion to the short story, *Midsommar* offers a visual representation of the cruelty that Jackson could not depict with pure text. Whereas Jackson's narrative self-terminates prior to any actual killing, *Midsommar* presents the killings, and the aftermaths beyond death. Specifically, the ättestupa as the film's first lethal ritual features unnecessary cruelties - blunt trauma and burning - performed on the human body after death.

The highlighting of the *unnecessary* in the film invites self-reflection: while Jackson implores readers to turn away from murderous practices documented in human history, *Midsommar* takes a step further to consider our own reactions as members of modern society towards these injustices. On paper, it could be challenging to

find individuals who support the killings performed by the Hårga - yet in reality, not a single protagonist in the film proactively stopped the murders. After the ättestupa, two of the film's protagonists planned their departure from the community of the Hårga; the rest of the protagonists carried out their daily activities. No one took action to stop the bodies from being burned on open fire. If *The Lottery* espouses a sense of aversion against perpetrators of cruelty, *Midsommar* allows modern society to consider aversion of our own stillness amidst contemporary injustices by moving the focus on critical reflection to critical action.

3. RATIONALIZING ACTION AS UNNECESSARY

Freire defines critical consciousness as not just the ability to see injustices in our world, but also the ability to take action against said injustices (Freire 2000). Action against the injustices committed by the Hårga is entirely absent in *Midsommar*. The protagonists potentially sought to justify that their stopping of the cruel practices beyond death would be unnecessary, as it would not bring the two elders back to life. Conversely, stopping the burning of human remains on open fire could also be seen as unnecessary if the burning can be interpreted as cremation. The film does not offer either of those responses as reasons for inaction among the millennial protagonists. Rather, the protagonists discussed "keeping an open mind"; respecting "cultural" practices; and ultimately, exploiting the phenomena for a doctoral dissertation to climb the academic ladder. While it is not unreasonable to assume all modern readers of *The Lottery* will be ready to put an end to barbaric practice if they witness one, *Midsommar* suggests that immersing the readers right in the middle of physical cruelty may lead to nothing more than emotional response - much like what is shown by the film's protagonists.

4. DIGITAL ACTIVISM IN A SCREENLESS SOCIETY

Film as a medium allows space for visual metaphors which further explore the theme of inaction amidst injustice. The Hårga have been described as founders of a screenless society characterized by "absence of information and communication technologies (ICTs)" in opposition to "the otherwise ubiquitous cell-phones, social media, and screens" (Sutton 2022). Yet, the arrival of the protagonists has brought and reinforced an invisible screen which separates them in a clear binary between the victims of injustice and viewers of injustice.

In the ättestupa, all the observers of the ritual stand still, facing one direction, as if all watching the event on the same digital screen. As the elders commit ritualistic suicide on top of pristine all-white cliffs in the white garments of the Hårga, a flock of black birds take off to the sky and leave the scene. Conversely, all human beings on site stand in their original positions, watching the ritual until it comes to a full close. As if a screen divides the protagonists and the victims, none of them cross the boundary to walk up to the victims to intervene - even when the male elder was experiencing continued abuse from the Hårga. The first action that the female lead, Dani, takes is featured in a closeup: she grabs the arm of her partner beside her, almost as if she is seeking something to hold onto for her own support, or, wanting to hold him immobilized by her side in case he did wish to cross the invisible screen.

Despite the many horrific deeds and religious rituals performed by the Hårga throughout the film, only two rituals involve harming a human being. When compared to the first ritual in which two elders die for the sole reason of reaching a certain age, the second and last ritual of *Midsommar* also features a parallel screen. Earlier in the film, not a single protagonist nor the Hårga themselves stop the burning of human bodies. The second ritual features a combination of outsiders and Hårga being burned as a final offering in the nine-day festival. After the flames have been set, all viewers - including Dani as the last surviving protagonist - likewise respect the rigidity of the invisible screen between themselves and the victims. A specific scene is dedicated to Dani walking *horizontally* along the invisible screen in her grief, but never crossing over the predefined boundary to get closer to her boyfriend dying in the ritual.

In the film's climax, all members of the Hårga dramatically display their emotions as they watch the death of the nine offerings. A number of Hårga scream in agony, attempting to echo the anti-classist oneness which suggests they also feel the exact pain of the Hårga dying in the ritual. Pelle, the Hårga who is responsible for collecting outsiders for the human sacrifice, is absorbed in self-indulgent sobbing for the victims as if he had played no role in their death. A female Hårga is depicted as almost playing the role of a cheerleader, inciting emotional response from the other members of the Hårga with her arm movements. She is so invested in triggering collective emotional response that her performative expressions of grief could not conceal simultaneous ecstasy. Amidst ostentatious visual display of emotions, there is complete absence of action against injustice among all survivors, and there is no physical crossing over the invisible screen.

A specific reason behind the absurd display of emotions from the Hårga during the film's climax is arguably their lack of physical screens and technology. If the Hårga had allowed themselves access to social media, they would be able to put on a parallel emotional performance simply by writing posts, retweeting links, or tapping on a string of *emojis* (Graham 2019). Without access to digital media, the Hårga are limited to their own physical bodies as platforms for performative allyship and performative activism. Their self-imposed need to appear socially-woke and sympathetic of the victims force them into exaggerated physical expressions, never minding that their performance appears entirely artificial to the point of being absurd to the audience (Spadoni 2020). With this, the film begins to blur the boundaries between the modern outsiders - consisting primarily of American graduate students - and the Hårga: both groups share the common traits of strategically crafting human emotions for self gain, as well as refusing to take any concrete actions towards stopping social injustice beyond mere emotional display.

5. INTENTIONAL BINARIES AND UNDERLYING ONENESS

At first glance, the Hårga and their victims cannot be more different. Our protagonists who end up being objectified as ritualistic offerings are a group of American graduate students following millennial tropes. Wolfe reviews close to a dozen of the binaries that the film presents between the protagonists and the Hårga (2021). Firstly, the protagonists hail from a "perverse urban" environment in contrast to the ideal pastoral community in northern Sweden. The film begins almost entirely in darkness, with an American metropolitan triple-homicide from vehicular carbon-monoxide. This shifts to the bright, flowery aesthetic of the Hårga festival, which is dedicated to the search for a feminine lead: their new May Queen. In contrast, the original set of protagonists was going to be an all-male cast embarking on a summer sexcapade. The male protagonists did not simply intend to objectify Swedish women during their trip, but also "exploit Hårga hospitality in exchange for social capital in US academia" (Wolfe 2021). Their capitalist pursuits stand in stark contrast from the communist economy of the Hårga, who are shown to be self-sufficient in living off the land and sharing all things. As two male protagonists fight over ownership of the lifestyles of the Hårga as intellectual property for their academic dissertations, the Hårga are shown to remove themselves from this conflict - prioritizing their own folk knowledge over academic knowledge of any kind. Most significantly, their folk knowledge dictates a set of rituals

that will allow the Hårga to establish the most important binary of all: by the end of the film, all protagonists save one will die as objects to the Hårga as objectifiers.

Dani, the female lead who managed to tag along with the male protagonists due to the death of her entire immediate family in America, is an odd one out. Gender aside, among the anthropology grad students, she is an undergraduate student majoring in psychology. And through analyzing the underlying psychological interplays depicted throughout the film, one finds a way out of the binary just like how Dani escapes the binary herself as the only outsider alive by the end of the film.

Firstly, the use of psychoactive drugs is prominently featured as a cultural practice of the Hårga. Upon their arrival, the protagonists all ingest mushrooms through the invitation of a young Hårga male. Later throughout the festival, hospitality of the Hårga dictates that all food and drink of the protagonists are to be prepared by the Hårga community-kitchen, which was implied to serve mysterious cultural dishes such as meat from untraceable origins. The precise number of times that the protagonists are drugged by the Hårga is therefore difficult to trace. This is further complicated by the fact that the Hårga may have partaken in the exact same psychoactive substances through sharing the same meals, in the sense that drugging the outsider is not their goal but simply sharing their cultural and communal co-intoxication. Still, Dani's boyfriend is shown to be drugged intentionally multiple times throughout the film. Upon being drugged for non-consensual mating, Dani's boyfriend escapes the bizarre ritual into a chicken coop where he is knocked unconscious again by an unnamed white powder. While these drug-related practices appear to form another layer of binary between the Hårga and the protagonists, the film's narrative dedicates moments to Dani participating in a similar routine of taking modern psychoactive substances. In the beginning of the film, she is shown taking anti-anxiety medication in response to her bipolar sister's ominous social media message. Even after witnessing the cruelties that the Hårga are capable of committing, Dani asks a fellow visitor for sleeping pills more than once amidst her precarious surroundings. In a nightmare sequence, she herself acknowledges the risk of taking sleeping pills as she could not catch up to the rest of her American peers driving off into the distance and leaving her alone with the Hårga. Modern society's analogous dependency on pharmaceutical psychoactives cannot be justified by the trauma that Dani has experienced, as the true owner of the sleeping pills is Josh - the student who is well-positioned to complete his doctoral degree. The absurdity of the Hårga's reliance on psychoactive

substances begins to dissolve as the director implants details of our parallel inclinations.

6. POLITENESS AND POLITICAL CORRECTNESS AS RITUAL

As the Hårga dedicate themselves to unnecessary rituals involving cruelty, a most significant blurring of the binary is revealed: the protagonists are shown to engage in unnecessarily cruel gaslighting against other human beings. Minutes into the film, the audience learns that Dani's boyfriend has been wanting to leave her for over a year - and has kept the appearance of a relationship to protect himself against potential regret. The boyfriend offers words of affirmative comfort to Dani, assuring her that her sister's message will not result in any negative consequences just so he could hang up the phone sooner and resume partying. Within minutes, Dani's sister has killed all of Dani's immediate family members. The boyfriend can be seen comforting a crying Dani as he looks nonchalantly into the distance. After Dani finds rare moments of sleep, her boyfriend uses the opportunity to leave her once again for a party.

Dani finds out about her boyfriend's plans for the Swedish sexcapade, and confronts him about purchasing plane tickets behind her back. He attempts to convince her that he has always wanted to invite her to the sexcapade with his friends as a surprise. Of course, that narrative is too absurd even for Dani who desperately needs someone by her side. The boyfriend uses her emotional weakness to his advantage, and suggests to Dani that he will leave the relationship permanently if she does not forgive him. This effectively threatens Dani into a series of her own apologies, during which she states: "I *know* I get paranoid...I just got crazy for a second". The labels Dani applies on herself seem less like ones which were conjured on the spot, but rather labels that her boyfriend has applied in the past so that her soliloquy can show submission to her partner's ongoing narrative for her. After the conversation, the boyfriend secretly turns to his travel buddies to prepare a collective lie that would convince Dani that they wanted her for the sexcapade all along.

Once with the Hårga, the gaslighting continues as the boyfriend forgets Dani's birthday (which he would have missed by pre-booking the trip) and then attempts to convince her he had not forgotten with a makeshift celebration. When Dani expresses concern about a female visitor who has been abandoned by her boyfriend, the boyfriend repeats his everything-will-be-ok narrative, this time with a different goal. He shuts

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down Dani's attempts to communicate with him so he could continue to collect qualitative data from a Hårga member on the topic of cultural incest.

The gaslighting does not happen simply between these two characters. Josh, the graduate student who has a solid foundation on anthropology of the Hårga, helps Pelle create the illusion of the ättestupa being a regular summer festivity. The group is gaslighted into watching the full carnage of two elders committing suicide by throwing themselves off cliffs. Dani's boyfriend is not disgusted, but rather becomes inspired to do his thesis on the Hårga - and attempts to convince Josh that he has planned this topic all along. All the American students similarly gaslight all of the Hårga into believing that they are fine with the brutality of the ättestupa, perhaps out of respect for cultural difference, out of politeness, or out of their selfish desire to document the ritual for academic fieldwork. Josh proceeds to collect his own independent data for his thesis, and when turned down in his request to photograph religious scripture of the Hårga, he pretends to respect their boundaries in the moment but fashions a plan to take photos later that night.

Throughout the entirety of the film, all protagonists are committed to their politeness and political correctness as a parallel ritual that they must adhere to. The actions of the protagonists become almost predictable with the exception of one character, Mark, whose blunt honesty places him in the ostentatious role of the Shakespearean fool. Mark is simultaneously comedic relief and the victim in a Hårga children's game called *Skin the Fool*. The only character who neither cares about being polite nor politically correct is also the only one who does not engage in gaslighting out of his own volition. Yet in the eyes of both the Hårga and the American students, this same character is not virtuous but witless.

7. VICTIMS AS COMMODITY & CRITICAL CONSCIOUSNESS AS PERFORMANCE

The protagonist's dedication to politeness and political correctness also informs their attitude towards victims. When Dani asks her boyfriend why he is not disturbed by the graphic deaths of the two elders, her boyfriend assures her that he is and states to her "that was really, really shocking!" A few scenes prior, however, he is shown to have completely calmed down enough to first

strategically declare ownership over the data with Josh, and then move straight onto charmingly conducting interviews with a few young women from the Hårga. He claims to Dani his attitude is based on keeping an open mind, and even cites self-reflexive research practices by comparing the modern American practice of letting the elderly die in senior homes. The more likely scenario is that Dani's boyfriend does not have an interest in helping neither seniors who commit suicide nor seniors abandoned in residences for care, but rather that the existence of these senior victims grant him what he wants: the appearance of caring enough to publish academically.

As the Hårga commodify victims towards a fruitful harvest and worship of the sun, the film invites audiences to consider the modern phenomena of performative allyship (Kutlaca and Radke 2023) and performative activism (Thimsen 2022). Victims are acknowledged but ultimately used for building a positive image of the self, whether this results in actual social standing within a community like the academic community that Josh and Dani's boyfriend aspire to enter, or, a digital persona on social media platforms which takes on increasing importance through the proliferation of screens in our society. Anyone who refuses to participate in pretending to care for victims amidst social injustices, like Mark, is sentenced to being the fool. In both cases of performance and non-performance, the key commonality is that the second half of critical consciousness is often missing: action against inequality is not taken, and victims are not tangibly helped. All that remains is strategic emotional expression that is no different from those put on by the Hårga, who cheer each other on towards colorful displays of anguish over victims they take no action in helping. In a particular scene, a member of the Hårga is shown to provide yew as an anesthetic to a young Hårga being prepared for sacrifice by fire. As the young Hårga later screams and wails in the flames, the audience learns that the anesthesia, too, was also a performance.

It is fitting then, for the protagonists to be a group of anthropology students, and that the entire film features a trip meant for academic fieldwork towards the study of human beings. In Sweden, these students would come to understand not the traditions of the Hårga, but themselves, and their own culture of modern performative allyship and performative activism. The foreshadowing of Pelle rings true, as he explains the entire festival to Dani before they leave for Sweden: "It'll probably seem very silly. But, it's like theater".

8. EXPLOITING VICTIMS, EXPLOITING GORE

Spadoni reviews much of the film's criticism arising from its graphic violence (2020); words such as "grotesque", "absurdity", "shock value" are used negatively by critics to describe this horror film. Midsommar, also described as "essentially exploitation fare" (Sachs 2019), paradoxically highlights how some individuals can exploit victims for their own entertainment. As an example, Mark missed the graphic suicides due to oversleeping, and was upset for not being woken up by his peers for the event. For the protagonists, their inaction towards helping victims does not signify neutrality, but exploitation. Having an opportunity to appear like they care through archiving the ritualistic deaths academically was more important than preventing said deaths.

Beyond highlighting the exploitative nature of performative allyship and performative activism, every graphic death of a protagonist also mirrors the modern social justice discourse. The very first death is that of Simon, a British youngster who was presumably killed for disrespecting the ättestupa. Killed in the fashion of the blood eagle (Frank 1984), Simon's death represents the element of air and the death of the *advocate*. Out of all the protagonists, he was the most vocal about the victims of the ättestupa. Although he did not cross the invisible screen to help the two elderly victims, after the ritual, he led his girlfriend to cross the boundary and directly confront Ingmar, the matriarch of the Hårga rituals. As much as the Hårga are dedicated to anti-classism and oneness, the Hårga must kill an advocate of victims of inequality - if the advocate stands in the way of Hårga's interests. Likewise, as serious as the Hårga are about anti-racism and decolonialism, they must kill the colored individual if he stands in their way. Josh, the only African American individual out of all visitors, was treated with respect until he was shown buried in the ground upside down with a decaying foot above the surface. His death represents the element of earth, and exposes how racial harmony and anti-colonialism upheld by the Hårga are likewise performances. After air and earth, Connie's death represents the element of water as she is shown to have died by drowning. Although the Hårga are distinctly matriarchal, they will also kill the feminine. Lastly, Dani's boyfriend is stuffed into the skin of a bear for the final sacrifice by fire. *Inaction* follows Dani's boyfriend to his death, as the film shows him completely paralyzed via Hårga drugging. Just like how he adhered to inaction in the face of all the victims before him, he himself is rendered incapable of even blinking throughout the process of his own victimhood

and death. After anti-classism, decolonialism, and feminism, the Hårga desecrate environmentalism via burning the animal to consummate their hypocrisy on all pre-established alignments with social justice. The four elements in conjunction with the four social justice themes seem to suggest gore is not randomly exploited, but meticulously crafted for this visual horror.

9. MIDSOMMAR AS SOCIAL JUSTICE DISCOURSE BEYOND ACADEMIA

Increasing recognition of performative allyship and performative activism is arguably driven by the participation of commercial interests (Spielmann, Dobscha, and Shrum 2023). Being in alignment with social justice interests comes with tangible benefits in modern society, including a camaraderie that can be converted and commodified into corporate profit. Performative critical consciousness is however not to be downplayed as an activity which private industry has monopoly over, but rather can be observed within ubiquitous internet activity which all members of the public can take part of (Halupka 2018); while not all such activism should be automatically attached with assumption of ulterior motives, the key is engaging young generations in critical dialogue regarding the potentially performative nature of social justice activity. There is increasing vocabulary noted by academics which reflect the fragmented but growing body of evidence on performative critical consciousness: greenwashing (de Freitas Netto et al. 2020), rainbow capitalism (Rine 2022), hashtag activism (Fohring and Horsfield 2023), and clicktivism (Cornelissen, Karelaia, and Soyer 2014) are but a few examples. The theoretical underpinning of Freire is pedagogical at its roots, and thus discourse on reorienting social justice back to its origins of serving the society over serving the self could be engaging for the public beyond academia. Films like *Midsommar* can be mobilized as such discourse brought to the masses via mass-media, one which not only stops at scholarly discussions on performative critical consciousness but directly presents its lethal horrors (Holmes 2020).

10. SEEKING TO APPEAR AS THE FOREVER SUN

The Shakespearean fool, Mark, is the only protagonist who is not killed in a ritual. The film shows an elderly male teaching Hårga children how to dissect and skin the bear in a serious lesson of cultural heritage. This de-skinning, or removal of the exterior facade appears as a

motif, as Mark was killed for a similar skinning in a Hårga children's game. Yet as the fool who had no interest in performative allyship nor performative activism, Mark was ironically the only source of truth in the film. He was the only character who accurately described what was happening to Connie: while the rest of the Hårga assured the protagonists that both Simon and Connie were able to leave the commune safely by car, Mark revealed that Connie was running for her life. Additionally, when all the protagonists meet a friendly local Hårga for the first time, Mark was the first and only one to negatively react to the presence of a new Hårga. This prompts Pelle to lie about their murderous intent, assuring Mark that "new people are good". As the source of truth, a skinned Mark also helps to defend religious truth of the Hårga even after his death: Mark's skin was donned by the spiritual figurehead of the Hårga to prevent Josh from successfully taking photos of the holy scripture of the Hårga.

Upon arriving in Sweden, Mark accurately predicts the true horror of *Midsommar*: it is not the Hårga, but the performative appearance of good that both the Hårga and the protagonists obeyed as dogma. Showered in gold sunlight at 9pm from the summer solstice, the fool offers his curt commentary on this forever sun: "That feels wrong, I don't like that".

The film ends with Dani smiling, showered in the same gold light, much like the sun in the painting displayed at the very beginning of the film. The anthropomorphic sun dons the smile of a psychopath, while Dani likewise allows her face to be overtaken by the joy of seeing her boyfriend die. Earlier in the nightmare sequence, Dani feared being left behind with the Hårga while all her friends escaped in the middle of the night. Her greatest fear becomes her only reason to smile by the end of *Midsommar*, showing her complete transformation. Throughout the film, Dani has seen firsthand how the Hårga can put on a performative appearance of good in order to lure her friends for human sacrifice. Her ultimate self-identification with the Hårga shows that she is ready to embrace the true villain of the entire film all along: our common obsession with appearing as forever good. The horror is not that there are oppressors and victims; neither is the horror inherent in societal indifference to these realities. To expropriate critical consciousness for a facade which simultaneously conceals inaction while opening opportunities for self-profit - that, which lurks in the undercurrents of society, is the horror of *Midsommar*, the theology of modernity.

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A Study of Women's Empowerment Campaigns: A Multimodal Approach

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ABSTRACT

Multimodality is a relatively recent developing field in linguistic studies which investigates various semiotic modes — from images to writing and music. The aim of this study is to conduct a multimodal analysis of a selection of anti-harassment posters published online and designed by women in two different campaigns to observe the verbal and visual manifestations of women's empowerment discourse. Women's empowerment is the process where women are able to have greater choice and to seize more opportunities to improve their quality of life. However, sexual harassment, in particular, is a serious obstacle to achieve it and to women's full realization of their human rights, because it restricts their freedom to move, study and work. Therefore, different tools of Visual Grammar by Kress and van Leeuwen (2006) have been used to deconstruct the posters' empowering messages in order to reveal the representational identity of the female figure and her interaction with the viewers and with other verbal and visual elements in the compositional structure of the posters. The study proves that the multimodal construction of the selected posters successfully conveys the empowerment discourse through the representation of women in these posters as brave figures and through other visual elements and verbal texts of the poster.

Keywords: Feminism, Multimodality, posters, sexual harassment, Visual Grammar, women's empowerment.

1. INTRODUCTION

Sexual harassment is one of the most oppressive dangers that prevent women's empowerment and threatens their participation in their societies in developing and developed nations according to United Nations (UN) reports and agendas (Women, U. N. 2012; Women, U. N. 2018; United Nations 2015). Some campaigns in different countries have used posters to prevent this phenomenon as they are very useful and cheap means that could be widely and rapidly distributed in different kinds of places. But since this is the age of the internet, many campaigns prefer to publish anti-harassment posters on different online platforms because of their great potential of reaching a vast number of people to raise social awareness and to empower women in their struggle against this problem.

This research seeks to study the phenomenon of using anti-harassment posters in women's empowerment campaigns against sexual harassment and how these posters represent women's empowerment discourses and feminist perspective through the interaction between verbal and visual texts.

The study intends to answer the following research questions:

1. How do the posters under study represent women's empowerment discourses through the interaction between verbal and visual texts?

2. What are the similarities and the differences between the posters in their multimodal representation?

The sensitivity of sexual harassment as a social problem requires learning how to communicate the empowering messages effectively and properly. Therefore, the significance of this study is to examine the posters' multimodal texts used in campaigns in two communities as a way to find out the proper construction of the empowering messages that challenge the systematic silence about sexual harassment. Subsequently, it will benefit those campaigns against harassment by providing them with a clear framework about the suitable verbal and visual tools that can help in educating the target viewers and in communicating women's voices.

This paper is an attempt to fill the gap in academic research that presents women's self-empowering discursive mechanisms because a limited amount of research investigates women's counter discourse as active opposition to violence against them. There are barely any previous studies that conduct a multimodal analysis to study anti-harassment posters as tools for women's empowerment. However, the multimodal analysis has been applied to other kinds of posters like anti-smoking (Banerjee and Greene 2013), elections (Breazu and Machin 2018) or movies (Chen and Gao 2014). In previous studies of these kinds of posters, the communicative situation and linguistic devices have been analysed only as part of the characteristics of the language of advertising. Therefore, analysing these kinds of posters is still an open field for research, especially in the field of multimodality.

2.   LITERATURE REVIEW

2.1. Empowerment Definition and Feminist Point of View
Since feminist studies represent the main pillar of women's empowerment, it is important to tackle how empowerment is defined from a feminist point of view. Afshar (1998, 3) claims that women have to experience empowerment by themselves because empowerment "cannot be done to/for women" but it emerges from them. However, Women's empowerment is impeded by sexual harassment. Rowlands (1997), likewise, states that empowerment is a dynamic process in which people should see themselves as "able and entitled to make decisions", and then they could contribute to community change (14).

Similarly, Stromquist (1999) looks at empowerment as a process that cannot be developed among "beneficiaries" but must be developed by women themselves as "participants" (15). For her, "one cannot teach self-confidence and self-esteem" but instead one must include cognitive, psychological, and economic components to the empowerment process to help women develop both of them in addition to developing a sense of themselves as able to act in a wider sphere and to destroy patriarchal control.

2.2   Sexual Harassment
The United Nations (Women, U. N. 2018) has identified sexual harassment as an obstacle to achieving women's empowerment and to the full realization of their human rights due to many reasons. It restricts women's freedom to move, study, work, and enjoy leisure. It eliminates women's right to live free from the fear of violence, the fear of violating their personal space as well as the fear of being monitored and controlled by others.

In fact, sexual harassment is both a cause and a symptom of women's disempowerment. Besides being the main barrier to achieving empowerment, it is the most obvious manifestation of women's lack of empowerment. The senses of inadequacy, helplessness, vulnerability, weakness and fear are clearly manifested in women's behaviour and attitudes. They are created in women because of sexual harassment that makes them feel inferior and accept the status quo of male control for their protection from other males (Bradley 2011).

Therefore, this paper is limited to study sexual harassment because, first and foremost, women avoid a daring speaking in their own voices about what is frequently represented as a shameful experience that must be capsulated by the silence of the victim. Thus, a number of feminist scholars (Gill 2008; Murray 2013; Penny 2014) believe that women will be really empowered when their agency becomes the solution to the silencing of their voices about serious problems like domestic violence and sexual harassment. Their voices should be powerful enough to correct gender myths, change patriarchal norms and reconstruct social notions causing the prevalence of sexual harassment.

2.3. Posters
Posters are very important forms of communication that transmit ideas, thoughts or feelings through textual and visual tools. Posters are considered by Chibueze et al. (2017) as a socio-cultural medium that conveys social phenomena and problems. Whether commercial or non-commercial, posters are used by advertisers to persuade the target audience. While commercial posters are commonly designed to sponsor a particular product

to customers, non-commercial campaign posters are designed primarily to familiarize the audience with the campaign's aims and thoughts.

Since posters are designed to be both informative and eye-catching, they present a picture(s) with the underlying meaning behind it, that may be supported with words written somewhere on them. Tham (1997) stresses that a poster must be self-explanatory or understandable on its own without the help of a presenter or an interpreter. A poster can thus be defined as a multimodal communicative genre, with text, images, graphics, and colour used to convey its meaning (Kress and van Leeuwen 2006).

Posters interact with their viewers through their different visual and linguistic choices. The intended messages of the posters become explicit if the slogans and images are catchy and well-constructed. The designers of the posters take into consideration some factors (Lirola 2016): the audience that will see the posters, e.g. online users, the message itself, e.g. empowering women against sexual- harassment, the channel of communication, e.g. online platform, and the targeted effect, e.g. convincing women that they are powerful enough to face this phenomenon in their societies.

It is also significant to note that every poster is characterized by its visuality, although its designers do not leave the interpretation of the visual images to chance. The attracting force of posters is provided by the image rather than the text. Images seem to trigger faster understanding and recollection of relevant data; they help fix information and evoke emotions more easily than linguistic signs which may be due to the fact that images are stored in memory for longer periods of time (Gardener and Luchtenberg 2000). Thus, the use of visuals is sometimes so prominent that the text has a marginal role. Posters, therefore, can be regarded as complex texts and "these texts are semiotically 'thick', since they use several means and channels at the same time" (Gardener and Luchtenberg 2000, 1809).

Posters' linguistic devices primarily aim to be tools for capturing attention and manipulation. This is achieved through terms denoting novelty and excellence, exaggerated statements, unusual word formation, words with complicated meanings, and language games. The imagery and text of the posters create an effect together and make them interactive multimodal texts. Playing with images and on words for unique and surprising effects differentiate posters from the other forms of written texts. However, this has to be achieved as economically as possible since the available space present limitations to expression. Posters need to condense their content within a very limited amount

of space. Swales and Feak (2000) and Stoss (2003) recommend the use of compressed language and the avoidance of textually-dense layout in order to create visually more effective posters. Therefore, posters are characterized by compression and condensation in both imagery and language which can be achieved most easily through the use of short or medium-length sentences, linguistic imagery, language games and figures of speech. Figures of speech, in the case of advertising, are often used to introduce a product name or a campaign message into the advertising slogan. Figures of speech can simply transmit a visual way of expression into language. Language games therefore, become indispensable requirements of posters since they can attract and maintain the attention of their target audience within limited conditions of their reception. Shortly, posters vocabulary is descriptive and emotive, thereby encourage viewers to change and accept the conveyed message. Their syntactic features are precise, concise, and usually in declarative or imperative moods. The linguistic features are generally persuasive, emotive and descriptive.

2.4. Multimodality

Kress (2010, 23) stated that 'The world of meaning has always been multimodal'. The researcher can modify this to state that "The world of posters has always been multimodal" because the visual elements (of both written and pictorial parts) are always basic components in the compositional structure of almost any poster. According to O'Halloran (2011), Multimodality is the suitable approach to examine texts that combine multiple types of discourse, such as anti-harassment posters.

In traditional linguistics, semiotic resources are termed 'signifiers' (e.g., words, images) that expressed a specific meaning or 'signified' (Jewitt 2013, 23), whereas in Multimodality, the term 'mode' is used instead of 'signifier' to imply that discourse shape and regulate modes in order to construct meaning making system. Kress and van Leeuwen (2006, 19) argue that "language and visual communication express meaning belonging to and structured by cultures in the one society". For them, meaning, communication and their messages, mirror the values, myths and conflicts that arise within that society. They explain that the term 'modality' refers to "the truth value or credibility (linguistically realized) of statements about the world"; and that "modality judgements are social, dependent on what is considered real (or true, or sacred) in the social group for which the representation is primarily intended" (Kress and van Leeuwen 2006, 155-156). Thus, this paper aims to study the type of reality of sexual harassment as a barrier to women's empowerment. In other words, it seeks to examine how the 'modality' about sexual harassment lies in the "culturally and historically determined standards of

what is real and what is not" in today's societies (Kress and van Leeuwen 2006, 163). The multimodal analysis of posters is conducted to explain how these posters communicate the real sufferings women face and the unreal reasons for harassment and victim-blaming, as well as to investigate how the empowering messages reveal the real and the unreal that lay culturally and historically in male dominance, gender discrimination and patriarchal power.

3.   METHODOLOGY

3.1. Data Selection and Collection

This study seeks to analyse two posters, all designed by women and written in English, which were used to campaign against the harassment of women in two countries: Egypt and India. The two posters were collected from various campaigns launched on the online website Behance.net and targeting communities in the mentioned countries. These two posters were selected because they are suitable to coincide with the objectives of the study, its context and the criteria which are explained below in this section. These posters are sorted as follows in

Table 1: Data Collection

No. of posters	Campaign	Designer	Year of publication
1	A campaign targeting the Egyptian community	Jannah Sakr	2017
1	A campaign targeting the Indian community	Aanchal Sharma	2014

The choice of campaigns and their posters with regards to being taken from different countries: Britain, India, and Egypt, is meant to accommodate the diverse worldviews of individuals. Moreover, these countries are chosen because they are likely to express different social, cultural and religious factors, subsequently, the findings of this study can be applied to persuade people from different socio-cultural backgrounds.

Furthermore, the choice of the two countries: Egypt and India, was based on three main criteria. In the first place, all of them are leading or influential countries in their regions. Secondly, sexual harassment is a major problem for them according to international studies. For example, in a survey done by Thomson Reuters Foundation in 2018, India topped the list of 193 nations when 550 experts in women's issues were asked where women most risked sexual violence and harassment

(Reuters 2018). In Britain, the first national poll in street harassment revealed that 64 % of women of all ages experienced sexual harassment in public places, and 85 % of women ages 18-24 faced sexual harassment in public spaces (Kearl 2015). Additionally, in Egypt, the 2013 report by UN Women found that 99% of women surveyed across seven regions in the country had experienced some form of sexual harassment (Women, U. N. 2013).

Finally, the English language is the official language in India and the main foreign/second language in Egypt. This criterion is important because the researcher has chosen posters written in English for the analysis. Moreover, many studies suggest that in a medium like the internet, English is favoured as a prestigious language. Choosing English posters only, despite the fact that it is not the mother tongue of their designers, can be discussed from two perspectives: production and reception. First, from the production perspective, the fact that these designers have what Kachru (1985, 20) referred to as 'bilingual creativity', enables them to make adjustments to appropriate their posters socially and psychologically. Jones (2010) reported that this instance of creativity within the discourse has the potential to induce social change and create new social identities. When they design the female figure wearing a traditional costume, for instance, rather than a westernized dress; this is likely to have an impact on the representations they construct in the posters.

From the reception perspective, on the national level, Al Maghlouth (2017) has assumed that these designers address citizens who are capable of reading in English professionally because they are highly educated. They assume that those highly educated are more supportive of them in their calls for change. On the international level, however, the audience who are interested in finding out more about these different cultures can have direct access to the content without having to struggle with the language barrier. Further, they are also creating connections with the world outside their countries that might be interested in supporting them achieve their desired change.

Moreover, the scope of the analysis is narrowed to posters designed by women— not men; that is meant because sexual harassment is well defined and expressed from the female point of view, since almost every female in Egypt and the other countries have most probably experienced at least one form of verbal sexual harassment (Senthilingam 2017). In addition, as mentioned before, it is the women's voice that needs to be heard in order to represent a counter-discourse that challenges the oppressive narratives which undermine their experiences of sexual harassment.

Furthermore, all posters were collected from Behance, a prominent online platform. In fact, online platforms have emerged as powerful tools for social engagement (Mirani, Pannu, and Malhotra 2014). They play a vital role in generating social change, building awareness, and ultimately giving citizens, especially women, a voice. Additionally, campaigning online is now increasingly being used – especially by feminist activists –worldwide for lobbying, volunteering, community building and supporting the vulnerable.

The researcher has chosen Behance (stylized as Bēhance), owned by Adobe and launched in 2007 (Behance, n.d.), as the main source for the posters because of a number of reasons. First, it is a social media platform which contains 65 million images and over ten million projects that are displayed in specific categories such as harassment (Wilber et al. 2017). Secondly, the artworks on Behance, which are posted by professional and commercial artists as samples of their best work, follow rigid quality assurance criteria (Csurka 2017; Wilber et al. 2017); therefore, they are suitable for researchers to study different representations across different artistic media and fields. Thirdly, Behance won many awards such as Webby Award Finalist in 2009, Silicon Alley Insider Award in 2009, the Webby Award Winner in 2011, and Webby Award Winner in 2017 (Behance, n.d.). Fourthly, images on Behance are grouped into Projects. Each Project is associated with a certain category e.g. harassment, fashion, plants; and related to a different field such as advertising, graffiti, sculpture, or photography. The 'project' structures provide an organised art showcase (Karayev et al. 2013). Also, it allows designers to provide as much context in each project's description section to help viewers understand the designers' general intention behind their work (Csurka 2017). Another reason is that Behance is one of the most appreciated and trusted art websites. Businesses like LinkedIn, Pinterest, the National Design Museum, and the School of Visual Arts have used Behance services which power their portfolios features (Csurka 2017). Moreover, both registered and unregistered users can view, appreciate, as well as comment on any particular project, so this brings communications and dialogical features to the site. It supports public sharing for works which can lead to more potential communications. Finally, Behance is one of the platforms where topics such as violence against women and sexual harassment are frequently raised on it. It is worth noting that the author puts into consideration that the posters selected are suitable for Egyptian academic research with no offensive words or images.

Women's empowerment against harassment acts as both the general topic and the objective of each campaign: the Egyptian, the Indian, and the British. As a whole, this is qualitative research that seeks to analyse anti-harassment posters used in women's empowerment campaigns and published on Behance.

To investigate how the empowering messages are constructed for use in promoting women's self-confidence and self-esteem, the principles of Kress and van Leeuwen's Visual Grammar (2006) was employed for the analysis. Having done this, a comparison of the two posters was done to observe the main similarities and differences between the selected posters in light of the tools of Visual Grammar (2006).

3.2. Theoretical Framework

As stated by Kress and van Leeuwen (2006), technology and the internet make it rare that meaning is communicated in only a single mode. Women empowering message in posters is no exception, they are using two modes: verbal texts and visual ones. Hence, Multimodality is the theoretical framework of this study that can analyse and explain meaning construction within these posters against harassment. Visual Grammar (2006) is one of the pioneering models of Multimodality which is considered a comprehensive analytical framework for visual analysis. It offers useful tools to investigate multimodal compositions, highlighting how participants, processes, and circumstances can be identified through pictorial elements (Kress and van Leeuwen 2006). Therefore, the Visual Grammar model (2006) will be adopted to detect the construction of meaning in anti-harassment posters, as well as to assist in answering the research questions of this study (see Fig. 1). That is because it is in line with the nature of the data and it presents a framework for analyzing how the represented participants and the interactive participants are interacting together to communicate the empowering message which is loaded with different strategies to justify women's empowerment against harassment and to legitimize their rights, stances, voices and decisions. These strategies are realized in the use of different verbal and visual tools such as vectors, colours, camera angle, distance and others. To this end, the study seeks to fill a research gap, namely the application of Visual Grammar on anti-harassment posters of online women's empowerment campaigns. It is worth noting that the visual and verbal details in the two posters will be analysed as much as they serve the main aim of the study.
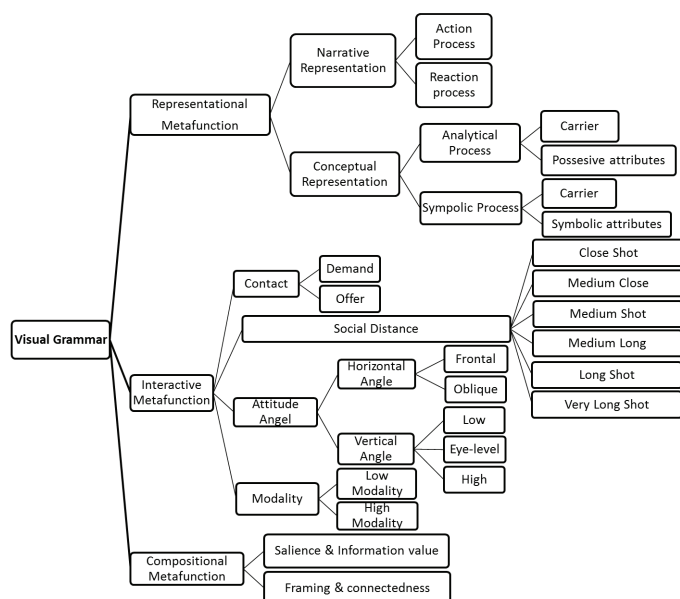
Figure 1. Analytical Framework Based on Kress and van Leeuwen's Visual Grammar (2006)

3.2.1. Representational Metafunction

Initially, the poster is assessed to reveal its content within the context in which it appears. This helped in determining the exact message of the poster (Kress and van Leeuwen 2006). The representational elements attain this by determining if the poster contains either a narrative and/or conceptual element, which are detailed below.

3.2.1.1   narrative representation

If the poster is telling a story or portraying a part of someone's life in a natural setting, the poster is considered narrative. It contains at least one of these four components: an Actor, a Goal, a Phenomenon and a Reactor (Kress and van Leeuwen 2006).

When a poster is considered narrative, the approach to determine meaning will be based on investigating three key Processes: Action Processes, Reactional Processes and Circumstances (Kress and van Leeuwen 2006). Action processes refer to the action of an actor depicted within the text (Kress and van Leeuwen 2006, 63). An Actor or the active participant from whom a vector emanates will be assessed based on the existence of salience elements. For example, the more central they are to the story, the more likely they will carry the majority of the meaning and receive the priority of analysis.

 Reactional Processes refer to the reactions of a Reacter in response to a Phenomenon (Kress and van Leeuwen 2006, 67). The Reacter, who does the looking, focuses on a Phenomenon that could be in the poster

or outside of its frame (Kress and van Leeuwen 2006). Circumstance provides a context for understanding the narrative as a whole unity.

3.2.1.2 conceptual representation

Conceptual representation depicts the generalized essence of participants (Kress and van Leeuwen 2006). It is categorized into classificational processes, analytical processes and symbolic processes. Images can classify covert or overt taxonomy (classificational), show part-whole relationships (analytical) or highlight attributive/suggestive values (symbolic).

Jewitt (2009) states that symbolic meanings are produced via consensus between social members and are learnt by members of the community. Considering that this paper is examining the empowering message against harassment as a deeply social problem threatening women as members of their communities, and the nature of the selected posters is loaded with symbolism, only symbolic and analytical meanings are examined.

Posters are viewed from a symbolic perspective if it portrays subjects posing or displaying themselves to the viewer (Kress and van Leeuwen 2006). A symbolic poster is more associated with an artificially constructed reality designed to emphasize a particular viewpoint. First, symbolic attributes are assessed by the identification of salience and characteristics to provide insight into the purpose of the image, without being concerned with structural elements. The analysis investigated components, subjects or objects that are apparent in the image.

Secondly, symbolic suggestive processes are assessed by the identification of mood which is achieved by colour and tonal variations and the general 'feel' of the image (Kress and van Leeuwen 2006). In addition, the Carrier (main portrayer of symbolism) needed to be assessed and understood within the context by realizing how the symbolic values form its general essence.

3.2.2 Interactive Metafunction

Interactive meaning could be revealed through four main components (Kress and van Leeuwen 2006). They include contact, which is realized by image act and gaze. Secondly, social distance incorporates understanding the size of the frames and social relations between the represented participants and the interactive participants. Thirdly, attitude incorporates identifying the involvement and power relations between participants. Finally, modality expresses the meaning of credibility and reliability.

3.2.2.1 image act and gaze

If there is a direct eye gaze from the represented participant to the viewer, in this case, it is a 'demand' image as the viewer is asked to be a part of the world of the represented participants, addressing the viewer with 'you' (Kress and van Leeuwen 2006). However, if the salient subject's eyeline is directed towards another participant in the image or is directed towards the viewer indirectly, then it is an 'offer' image representing the subject as a piece of information and the viewers as observers who are not directly participating in the communication act (Kress and van Leeuwen 2006).

3.2.2.1 social distance and frames

Social distance, via frame size, determines the social relations between the viewer and the represented participants. The size of the frame can make the viewer feel close or far away from the represented participant. For example, an extreme close-up indicates intimacy, while a very long shot indicates low social connection (Kress and van Leeuwen 2006).

3.2.2.3 attitude
3.2.2.3.1 horizontal angle and involvement

The horizontal angle defines the degree of involvement and detachment between the image and the viewer. The frontal angle conveys a higher level of involvement between the represented participant and the viewer than an oblique angle and it depicts the viewer as part of the image-represented world (Kress and van Leeuwen 2006). The oblique indicates the viewer is an observer of the world and is not directly part of it (Kress and van Leeuwen 2006).

3.2.2.3.2 vertical angle and power

The vertical angle is concerned with the power relations between the represented participants and the viewer. According to Kress and van Leeuwen (2006), looking up to the salient subject from a low angle or placing him/her in a higher position potentially enable them to possess more power; an equal eyeline between participants potentially indicates equal power; and if the subject of analysis is on a lower eyeline from a high angle, they potentially possess less power.

3.2.2.4 modality

To help in revealing the meaning of 'credibility', reliability and aptness of the poster represented the eight modality markers - colour saturation, colour differentiation, colour modulation, contextualisation, representation, depth, illumination and brightness - are assessed. They assisted in determining if the poster was suitable for context and if it was perceived as accessible and authentic by the viewer (Kress and van Leeuwen 2006, 165-167).

3.2.3. compositional Metafunction

Compositional meaning explains how the composition or structure of a poster produces meaning (Kress and van Leeuwen 2006). It is divided into three elements: salience, informational value and framing.

3.2.3.1 salience and Information Value

Salience is the major tool in any composition for drawing the viewer's attention to certain objects, assigning higher degrees of importance to specific elements, and creating more visual 'weight' to special subjects (Kress and van Leeuwen 2006). Salient makers provide clues to what the viewer may consider important, they include the size of an element, sharpness of focus, tonal contrast, colour contrast, placement of an element, perspective and socio-cultural factors.

Information value discusses the arrangement of the different components of the poster which indicates a lot of meanings depending on their placement zones within the poster. The composition meaning is understood via its vertical and horizontal axes as well as via the 'Centre' and 'Margin' structure (Kress and van Leeuwen 2006).

The Given/New principle operates along the vertical axis which divides the page into two regions: a left side for the 'Given', known and commonsensical information; and a right side for new, not known and 'problematic' information (Kress and van Leeuwen 2006, 177).

It may be understood also via its horizontal axis where the Ideal/Real principle operates. The top arrangement resembles 'Ideal' information, the generalized essence and the aspirational aspect of the poster, while the bottom arrangement presents 'Real' information, the practical consequences and the directions for actions and orders (Kress and van Leeuwen 2006).

Centre/Margin is the third dimension that conveys compositional meaning. It signifies the importance of the central element in the poster. The 'Centre' carries the core of the meaning, whereas the 'Margin' is dependent or subordinate to the 'Centre'. The 'Centre' is determined by the most salient element to which all other components are subordinate (Kress and van Leeuwen 2006).

3.2.2.2 framing and connectedness

A frame is anything that separates one unit of meaning from another within a spatial field (Kress and van Leeuwen 2006). In any composition, elements are either disconnected and marked off from each other, or connected and joined together. Framing devices, like actual frame lines, discontinuities of colour and elements creating dividing lines achieve this disconnectedness;

whereas vectors, depicted elements and abstract graphic elements can create connectedness within posters leading the eye from one element to another (Kress and van Leeuwen 2006). Thereupon, the analysis aims to showcase the specific frames within posters and how they are used to identify an array of meanings in the context of the anti-harassment campaign.

Additionally, Kress and van Leeuwen (2006) state that colours play a prominent role in visual semiotic practices for conveying meaning and for making representation. They can fulfil the three metafunctions. They carry two types of affordance: association, and 'distinctive features' from which designers make purposeful choices according to their communicative needs and the social context. Moreover, colours as a key tool for creating salience are assessed based on how they make certain elements in the posters salient and for what purpose.

When all three metafunctions and their subsections are combined, a comprehensive analytical framework is developed to specifically detail how empowerment campaigns against harassment convey meaning using posters.

4.   DATA ANALYSIS

4.1.   The First Poster (Egyptian Campaign)

This part discusses the verbal and visual components of the poster of the Egyptian campaign to understand how it constructs its empowering message.

Figure 2. The First Poster against Harassment (Egyptian Campaign)

4.1.1.   Representational Metafunction

This poster represents the woman in terms of her more 'generalized essence' (Kress and van Leeuwen 2006), that is to say in terms of being a woman, and at the same time in terms of her deeply suffering from the frequent harassment actions. This representation is done with some sort of complexity through analytical processes and symbolic processes.

This poster clarifies the woman's identity with the use of analytical meaning related to the items and style of her clothes, in addition to her body shape and her blurred face. They all indicate that she is a middle-aged woman. This woman is wearing a modest outfit which is covering all of her body and her hair, which is very familiar among Egyptian women in general, especially those of her age. The analytical meaning is made obvious by the poster's low modality (Kress and van Leeuwen 2006).

Concerning the symbolic attributive, the background of the dominant black signifies the prevalence and the severity of the problem of sexual harassment in Egypt which must be taken seriously. Despite the women's blurred face, the designer intends to make her facial expression appear clearly serious, in order to magnify the serious mood in the poster. Furthermore, the style of the woman's stand and the gestures of her hands, one holding her bag and the other behind her back, metaphorically symbolize the meaning of a solider holding the weapon in a powerful steady way. This visual metaphor demonstrates a lot of characteristics of the Carrier's personality. She is powerful, brave, and very intelligent to make use of her bag as her own weapon. Being in her middle age makes her also an expert woman in dealing with sexual harassers; firstly, by protecting herself with this military stand, and secondly, by punishing with her bag everyone who dares to touch in her daily war when she is coming back home. Finally, the scribble, generally used to hide identity in communication and social media, symbolizes the society's attempts to weaken women's identity and the social practices which muffle women's voices against sexual harassment. However, her face and features appear from behind the scribble, which is a proof that her power is greater than the attempts of society to weaken her identity.

4.1.2.   Interactive Metafunction
4.1.2.1.   image act and gaze

This woman looks directly at the viewer, so she is demanding something from those who are watching this dark situation. However, the eye contact responsible for this demand is covered with a scribble, symbolizing the social norms and practices which excessively muffle women's voices and acts against sexual harassment. The designer makes the pupils of her eyes still appear under the scribble. She is demanding her right to live in a safer society, but the patriarchal powers create a barrier between her and those who are asked to listen to her voice.

The mix between a direct look, and the scribble representing what Kress and van Leeuwen (2006) call an "imaginary barrier" (p. 120), enables the designer to constitute two image acts in this poster, to make the women ask for a safer society and to offer the whole situation be read as a piece of factual information. The offer act of the poster's visual factual information is supported by the statement offering information about the shocking percentage of women who are sexually harassed in Egypt.

4.1.2.2. social distance

This woman is represented as cut off "approximately at the waist", so this poster is taken from a medium close shot (Kress and van Leeuwen 2006, 124) signifying the woman as familiar from a far personal distance between herself and the viewers, and she is one of the viewers' group. She is familiar and looks like most middle-aged Egyptian women. In spite of this familiar distance, and her direct look at the viewer, a scribble or a barrier was imposed to blur the direct look and to distance her power identity from the viewer. She is not the one who wants to distance herself from the viewers, but it is the prevailing patriarchal structures that want to.

4.1.2.3. attitude

In this poster, the constructor designs a window on the world of sexual harassment in Egypt. The designer communicates a subjective attitude towards sexual harassment in Egypt and towards people who are involved in it, whether victims, viewers or harassers. Through this attitude, viewers are then made consciously aware of the serious status of this problem in Egypt with some of its verbal and visual factual information.

4.1.2.3.1 horizontal angle

To construct his perspective, the designer chooses a frontal angle to denote a high level of involvement between the woman and her viewers (Kress and van Leeuwen 2006). The woman and her viewers are depicted as coming from the same world; therefore, the viewers can easily recognize the struggle this woman goes through with sexual harassment and with social institutions supporting it.

4.1.2.3.2 vertical angle

This poster is at eye level with an equality point of view. There is no power difference between the woman and the viewers (Kress and van Leeuwen 2006). Moreover, she is depicted in a visual metaphor as a soldier with serious facial expressions which bestows on her more power. She is able enough to deal with all the surrounding circumstances seriously and in a very powerful attitude.

4.1.2.4. modality

This poster is characterized by a low modality to convey its analytical and symbolic meanings clearly. Thus, there is no depth and no details in its dominant background. It uses a limited colour palette. The percentage is written in turquoise to stimulate the reader to read it and realize how shocking it is. The white shades and highlights are only used in the verbal texts to grab the readers' attention, and the lady is depicted only in grey to indicate her seriousness and stiff attitude. The hashtag is framed with grey. Moreover, the saturated black stresses the seriousness of the problem. The prevalence of the dark areas creates a hazy effect indicating that the situation needs more enlightenment to change it.

4.1.3. compositional Metafunction
4.1.3.1. salience and information value

The reading path in this poster begins with the most salient element of the middle-aged woman (Kress and van Leeuwen 2006). She is the most salient since she occupies most of the poster frame, mid-grounded as the central element, and tightly framed with blackness and with the light-grey scribble on her face. Being placed in the center indicates that this is the fundamental visual information and the core issue which needs to be precisely understood. She is a woman who faces sexual harassment in her society with all her powers and all the available tools even if it is just a bag. In addition, she fights with all the oppressive structures that attempt to weaken her voice or her acts in favour of male dominance. She tries hard to change the reality of the 99.3 % by tearing up the whole situation.

Tearing up the situation can only be done by convincing the viewers with the hashtag appearing through the torn piece of the poster. The hashtag is the 'Ideal' hope and solution, that is why it is put on the top (Kress and van Leeuwen 2006), but at the same time, it is the "New [....] therefore 'problematic', 'contestable'" according to the patriarchal voices (Kress and van Leeuwen 2006, 181). The next most salient element of the poster is the verbal text offering the shocking percentage in bold very large letters highlighted in black and written in turquoise. There is a vector formed by the edge of the poster's torn piece pointing at this text. This text is foregrounded at the bottom of the poster to signify that this is very 'Real' (Kress and van Leeuwen 2006). It is the reality that should be torn up. Additionally, the 'Ideal' solution is written in a new style, in the style of hashtags, coloured in white, to catch the reader's attention as it contrasts with its grey background, and is pointed at by two vectors: the scribble and the gesture of her hand holding the bag. All these visual elements aim to catch the reader's attention.

4.1.3.2.   framing and connectedness

Framing in this poster is of great importance. First of all, it signifies the strong identity of the women through two framing tools: colour contrast and lines. As for colour contrast, the female figure is depicted in grey and framed with all the blackness around her. This contrast between black and grey separates her from the black reality around her, demonstrating that she is very strong to face all the threats around her. Secondly, she is framed by a pair of lines: one is formed with the upper edge of the highlighted percentage, and the other is formed by the left edge of the hashtag. These two edges make her photo appear as if it is an ID photo; hence, stressing the idea of recognising her strong identity. Moreover, her face is framed by the scribble, to show her facial expression and how serious and brave she is. Colour contracts and lines also frame the verbal texts of the poster to direct the reader's attention to read them as two separate pieces of information that should be taken seriously.

On the other hand, the verbal and visual elements of this poster are read as a unified unit due to some connectedness devices. For example, the vectors formed by the scribble connect the woman with the hashtag, and the vector formed by the torn edge of the poster connects the hashtag with the disastrous reality. Furthermore, the white colour connects the face of the women with the two verbal texts. Finally, the black highlight of the percentage connects it with the dominant black background indicating that this extremely high percentage is the reality that causes all the darkness surrounding the women in Egyptian society.

4.2   The Second Poster (Indian Campaign)

This part explains how the multimodal composition is constructed to express message of empowerment against harassment in the second poster.

Figure 3. The Second Poster against Harassment (Indian Campaign)

4.2.1.   Representational Metafunction

Unlike the previous poster, this one adopts conceptual representations to depict a superhero identity for its female figure through symbolic processes. This female is the Carrier of so many symbolic attributes which represent who she is (Kress and van Leeuwen 2006). The designer signifies that the poster's female is an extraordinary superhero through two attributes; the first is the female's fluttering cloak which is a distinctive piece in the costume of many fictional superheroes; and the second is the tight outfit and the style of her stand which resemble those of the famous fictional character of Catwoman.

Moreover, the female's fluttering cloak figures a vector pointing to another symbolic attribute, where a sun is depicted as a background behind this female superhero to illustrate that she is the superior light that will illuminate all the darkness of sexual harassment down there under her feet. The tips written on the black mountain forms the ladder of the empowering messages leading all women to reach the top of their magnificent superiority and outstanding success. This visual meaning is enhanced with the verbal meaning written in red, stating that when a woman raises her voice asking for her rights and guarding her safety, she will raise herself over the top.

4.2.2.   Interactive Metafunction
4.2.2.1. Image act and gaze

The 'image act' of this one is offering the female figure to the viewer. The viewer is not the object of her gaze but is asked to observe this female superhero as an object of information (Kress and van Leeuwen 2006, 118). To contemplate her attitude and determination, her super power leading her to the top of the mountain and crashing all the burdens of failure due to the fears of sexual harassment. Using the offer act also enables the designer to state that every woman wants to remain detached from harassers to achieve her outstanding success and arrive to her charming destination.

4.2.2.2.   social distance

This female superhero is depicted at a public distance by the very long shot to signify the designer's choice to set the interactive relation between the female figure and the viewers at "the distance between people who are and are to remain strangers" (Kress and van Leeuwen 2006, 125). That is because the designer wants to invite the viewer to contemplate her detachedly with no involvement or intimacy with her, since she hates others involving with her or interfering in her own affairs. She refuses all the imposed patriarchal stereotypes, all the gendered norms of how a good woman should be and all the restrains that limits women's opportunities for better life.

4.2.2.3. attitude

This poster has an objective attitude, unlike the previous one. That is because this poster is very informative and is oriented towards expanding the knowledge about empowering women against sexual harassment by stating a lot of tips through its verbal text. Additionally, it depicts the female figure as a fictional character in an unnatural setting. As explained by Kress and van Leeuwen (2006, 130): "[i]n objective images, the image reveals everything there is to know (or that the image produced has judged to be so) about the represented participants, even if, to do so, it is necessary to violate the laws of naturalistic depiction or, indeed, the laws of nature".

4.2.2.3.1 horizontal angle

Similar to the offer act of this poster and its very long shot, the oblique angle is chosen to strengthen the sense of detachment with the viewers. This angle is also preferred for objective images which say to their viewers "'I am this way, regardless of who or where or when you are'" (Kress and van Leeuwen 2006, 131). The designer makes his female angled away from the plane of the viewer to emphasize that she is untouchable and she is as she appears: a superhero with supernatural powers climbing upwards bypassing all the evils of sexual harassment.

4.2.2.3.2 vertical angle

Another difference between this poster and the previous one is its vertical angle. Instead of an eye-level angle, here, the female figure is caught from a very low angle to stress her extreme superiority. This angle enables the poster's female to look not only "imposing and awesome" (Kress and van Leeuwen 2006, 140), but also superior and victorious, exactly like the superhero that has defeated all the social beliefs and gendered powers normalizing sexual harassment to prevent her from reaching her own top.

4.2.2.4. modality

Kress and van Leeuwen (2006) explain that modality describes the degree of 'realness' of an image, and "what is regarded as real" is classified as possessing high modality (p170). Therefore, this poster has a low modality because it is made 'less than real' by reducing modality markers to construct a particular response to the poster's empowering messages. Few modality markers are chosen to make viewers get convinced with these messages, such as the fictional character of Catwoman with minimal details. Also, there is low colour saturation and differentiation. Only black, red, white and orange are used. The black signifies sexual harassment and all its dark consequences. The white creates purity and glory (Kress and van Leeuwen 2006,

227) and that these tips will empower women and leads her to get rid of all the damages caused by harassment. Red represents the revolution (Kress and van Leeuwen 2006, 227) against all sorts of abuse. And finally, the two shade of orange stands for the sun and its rays that will rise to illuminate the women new future.

4.2.3. compositional Metafunction
4.2.3.1 salience and information value

The female figure is the most salient element drawing the viewers' attention by her noticeable appearance and stand which show that she is an extraordinary superhero who is willing to face sexual harassment, and raise her voice against it. She is placed on the top of the image and the top of the mountain to convey that this female is the 'Ideal' character that all the women should be.

Her legs create vectors which direct the reader's eyes to read the several tips written at the bottom where the 'Real' exists. According to Kress and van Leeuwen (2006), the bottom is the suitable position for details, directions for action and 'down-to-earth' information (187). Definitely, this is exactly what the long verbal text on the bottom is intended to do. It offers a great deal of advice about how a woman can protect herself in different situations and by different actions. The heading of this verbal text is written exactly in the center of the poster forming a bridge between 'Ideal' and 'Real', so it represents the 'Centre' where the core information is placed (Kress and van Leeuwen 2006). For a woman to be a superhero in her world, she needs to raise her voice and guard herself by these practical 'Real' actions. In addition to its central position, this heading is written in red big bold capital letters to catch the reader's attention to read and realize it.

4.2.3.2. framing and connectedness

In this poster, framing is an effective compositional tool which conveys the intended message of empowerment in a very purposeful way. A horizon line separates between the mountain of darkness and sorrows caused by sexual harassment, and the area of the sun's brightness and light. To cross this line, a woman needs to raise her voice and herself to emerge out of this darkness to reach her illuminated safety zone where she can achieve great victories. Moreover, the identity of the female superhero is framed by the colour contrast between her black figure and the bright orange sunrays background to illustrate how superior she is.

Furthermore, connectedness tools of this poster relate visual and verbal elements to each other and make them to be integrated into a meaningful whole. First of all, the black colour connects between the mountain and the female, in addition to her two legs which

construct two vectors connecting the verbal messages of empowerment to the visual one. Also, the red and orange colours are functioned for the same purpose. Her fluttering cloak forms a vector to emphasize the strong connection between the main heading and the direction of light and illumination. Moreover, the visual meaning of a superhero is connected to the word 'guard' in the heading and the visual meaning in the rising of the sun rays is connected to the word 'raise' in the heading too. Thus, the empowering message of this poster is obviously well constructed through those compositional devices.

5.   DISCUSSION

The analysis reveals that the multimodal components of the posters play important roles in the construction of different empowering messages against sexual harassment. The main tactic employed to convey women's empowerment discourses is to create a strong identity for the female figure in the two posters. The analysis has shown that the women appear represented mainly in a powerful way, as self-confident individuals, with serious appearance and modest outfits. They are represented participants with power to persuade viewers to stop sexual harassment.

Verbal components share in the construction of the message of empowerment with a great deal too. As every poster has at least one verbal text sending an empowering message which elaborates the visual empowering message of its female figure. All the verbal texts aim to raise awareness and provide statistics or real information about harassment and its devastating effects. All of them also provide solutions to support women and eliminate the problem, through the Egyptian hashtag and the Indian tips. In this sense, the different verbal texts and the visual representations of women compose the empowerment discourse to persuade viewers to be against sexual harassment.

Concerning the main similarities, both posters have low modality to highlight their symbolic and analytical processes especially their female figures' attributes carrying most of the empowerment discourse. Secondly, both posters use symbolic and analytical processes to portray its representational meaning. Thirdly, the different elements in both of them are framed by colour discontinuity and by different kinds of lines. Fourthly, the most salient element in both posters is the woman, who mostly occupies most of the frame and receives the main focus in order to enhance her role in conveying the bigger deal of the empowerment discourse. Additionally, for the image acts, both posters are offering their women as objects of contemplation.

Finally, elements in both posters are connected by colour similarities and by different kinds of vectors issuing from the female figures. Moreover, the two designers use additional tactic to connect between the visual representational meaning of their women and the verbal meanings in their written texts. In the Egyptian campaign, the designer connects between the scribble and the patriarchal damaging norms that prevent most of women from reporting sexual harassment. In the Indian campaign, the designer connects between the metaphor of a female superhero and the word 'guard', and between the sun rays rising in the background and the word 'raise', to illustrate that these tips will raise Indian women up, make them shinning and guard them from all remarks of sexual harassment.

On the other hand, there are some differences between posters in their interactive and compositional processes. The Egyptian designer adds the demand act to the offer act in her poster by covering the opened eyes of the represented woman with a transparent blurring element symbolizing the patriarchal damaging norms, i.e. a scribble. This mix enables the designer to offer the woman to the viewer's contemplation and to demand their supporting reactions against harassment.

The Egyptian poster depicts the woman from a medium close distance for emphasizing the familiarity of the woman to the viewers; but the Indian poster takes the shot from a public distance suitable for the identity of the superhero. Furthermore, the relationship of detachment between the represented woman and harassment is signified by the oblique angle in the Indian poster. Contrary, the Egyptian poster chooses a frontal angle to state that the represented woman and her viewers are together in the same group.

The Indian poster uses low angle to provide its woman with powers over viewers; but the Egyptian poster uses an eye-level angle signifying no power difference between the woman and her viewers but this poster enhances its woman's power with additional visual representation symbolizing icons of power like a military stand.

Finally, there are some differences in the information values of elements in posters. The Egyptian poster places its female figure in the 'Centre' to state that her visual meaning is the core information. The verbal texts in the Egyptian campaign are placed on the top (the hashtag) the position of the 'Ideal' solution with an emotive appeal, the bottom (Percentages of harassment) the position of the 'Real' information, and the 'Centre' the position of the central important message. For the Indian poster, the woman is placed on the top as the 'Ideal'

model and their verbal tips are placed in the 'Centre' as the core information.

The final difference relates to the use of colours as the Egyptian campaign uses colour schema in its poster consisting of a dark blurring palette of the colours white, turquoise, grey and dominant black to symbolize the darkness and suffering caused by sexual harassment. Whereas, the Indian campaign, it uses a colour palette of black, red, white and orang.

6. CONCLUSION

This study has aimed to apply Kress and van Leeuwen's theory of Visual Grammar on anti-harassment posters to investigate their empowerment discourse. The posters have been analysed according to the representational, interactive and compositional dimensions of the theory. This theory appears capable of decoding the meaning potential of these posters. From the analysis it is found that 1) the posters' women seem to be represented as brave figures that possess powerful qualities like confidence and determination; 2) the interactive relations established between the women and their viewers appear to support the identities represented; and 3) the compositional structure enhances the empowering message conveyed by the women's identities, other visual elements and verbal texts of the poster.

As briefly described above, the several analytical tools of Visual Grammar have been used to prove that the multimodal construction of these anti-harassment posters successfully conveys and realizes the empowerment discourse educating women about their rights and promoting the social awareness about respecting their rights. However, to interpret the visual and verbal elements of the posters, the analysis refers to some feminist thoughts and theories mainly relate to the empowerment of women against harassment. In this sense, the analysis presented in this study is not just a contribution to multimodal studies but also to feminist and social ones.

This paper conducts a multimodal analysis using only the tools of Kress and van Leeuwen's Visual Grammar. Thus, other multimodal tools and models can be applied to anti-harassment posters. Further, the data chosen for analysis comprises only two posters that do not suffice to generalise the findings. Therefore, it is better to analyse more posters for better results.

Based on the findings and conclusions of this study, it is recommended to conduct more research on women's counter discourse against harassment to investigate different mechanisms in the construction of the empowerment messages. In addition, more studies can also be done on the effectiveness of using different tools and genre such as films, books and TV or radio programmes in communicating women's empowerment discourse.

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The Effect Of Youtube Advertisements With Skip-Button Function On Young Egyptian Women's Purchasing Behavior

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ABSTRACT

This research paper aims at evaluating how entertainment, customization and perceived intrusiveness of the skippable in-stream YouTube advertisement can affect Egyptian millennial women's attitude towards the skippable in-stream advertisement content. It also aims at defining the relationship between Egyptian millennial women's attitudes towards purchasing, their intention-to-purchase and their purchasing behavior. The theoretical framework includes Psychological Reactance Theory (PRT), Social Exchange Theory (SET) and Theory of Reasoned Action (TRA). An online questionnaire was distributed via different social media platforms: Facebook, WhatsApp and Instagram, with a sample of 392 Egyptian millennial women. The results showed that more than 60% of the respondents reported a high level of annoyance, which negatively affects the Egyptian millennial women's attitude towards purchasing the product/service presented in the skippable in-stream YouTube advertisement. Consequently, the probability of thinking seriously about buying this product/service or actually taking the action decreases. On the other hand, it is found that entertainment and customization can lead to a more favorable attitude towards purchasing, by leading to a half reduction to the unfavorable effect of the perceived intrusiveness, which will positively affect the Egyptian millennial women's intention to purchase and their purchasing behavior.

Keywords: Attitude towards purchasing; millennial; purchasing behavior; purchasing intention; skippable in-stream YouTube advertisements.

1. INTRODUCTION

Online advertising is growing and taking the lead; thus, the format of ads is developing day by day to meet the needs of the new markets. YouTube is an advertising and content platform. It is also a place to run ads and post video content for people to watch with a mission to give everyone a voice and show them the world. Moreover, YouTube is one of the most popular online streaming platforms that includes different types of advertisements. According to Kemp (2022), YouTube advertisement reach in 2022 was equivalent to 44% of Egypt's total population (46.3 million YouTube users in Egypt) and 61.2% of Egypt's overall Internet user base, regardless of age, (75.66 million Internet users in Egypt). One of the most popular types of YouTube advertisements is the skippable in-stream ad, which includes a skip button that appears after 5 seconds. Upon clicking on the skip button, the viewer is redirected to the main video that he/she chose from the very beginning.

The millennial generation is characterized by having a high level of spending power (Ladhari et al. 2019) and by getting engaged with brands through social networks (Junker et al. 2016). Furthermore, they

prefer innovative and interactive advertisements that display information about new products (Rahman 2015). Furthermore, Egyptian millennial women use YouTube for different reasons and purposes, but they all have, at least once, watched a skippable in-stream YouTube advertisement. They may pay attention to different aspects of the content and adopt different attitudes towards purchasing. If the advertisements are customized to their preferences or presented in an entertaining format, on the one hand, they can have a positive attitude towards the ad, which can lead them to watch without skipping or waiting for the skip button to appear, with an intention to purchase the product/service they are exposed to. This may later lead to an actual act of purchasing. On the other hand, if these advertisements are intrusive, they may have unfavorable attitudes that make them just skip the advertisement once the skip button appears without even paying attention to what is presented in the ad (Duffett et al. 2020). This can be predicted in the transition phase between the appearance of the skip button and the countdown of the 5 seconds.

Boon et al. (2020) added that attitudes serve to establish a person's behavior model and hence influence his or her choices. According to Goodrich et al. (2015), marketers care about consumers' attitudes because those who say they enjoy a commercial "a lot" are twice as likely to be convinced, and fascinating advertising, for which likeability is key, score much higher in persuasion. Also, purchasing intention is one of the most crucial indicators for determining whether a brand communication effort was relevant, and Dehghani and Tumer (2015) argued that it is the most significant indicator of advertising efficacy.

2.   RESEARCH SIGNIFICANCE

2.1 Typically, online advertising studies seek to discover methods to capture the interest of the audience inside various advertisement formats. Nevertheless, the main focus here will be solely on the revealed video ads.

2.2 It will be an application for the Theory of Reasoned Action (TRA), which has few applications in the world of digital advertising.

2.3 This research combines two fields: digital media and psychology.

3.   RESEARCH OBJECTIVES

3.1 To assess how the skippable in-stream YouTube advertisement's entertainment, customization, and

perceived intrusiveness affect Egyptian millennial women's purchasing intentions after being exposed to skippable in-stream advertisement material.

3.2 To define the relationship between Egyptian millennial women's attitudes towards purchasing and their intention to purchase.

3.3 To determine how Egyptian millennial women's purchase intent affects their purchasing behavior.

4.   BACKGROUND

4.1   Skippable   In-stream   YouTube Advertisements

Tsihrintzis et al. (2015) state that in-video ads, such as skippable in-stream YouTube advertisements, which are thought of as a contextual advertising system, display advertisements based on the video attribute. In addition, contextual advertisement service providers make webpages display relevant advertisements. They mention that skippable ads employ the "gamification" technique, which takes advantage of the human's psychological tendency to engage in gaming in order to urge people to watch the advertisements. Moreover, it can provide motivation to create better advertising with an increasing value.

Kingsnorth (2019) mentions that in 2010 YouTube launched the skippable in-stream advertisement feature that has four advantages over traditional in-stream placements. First, it takes away the content length restrictions since users can skip the ads after 5 seconds without being obliged to watch the whole advertisement. Second, similar to what Deshwal (2016) mentions in the context of online advertising benefits, it is more successful in targeting the right audience and reaching new users across multiple devices as it is compatible to desktop computers, phones and TVs. Third, the advertiser only pays for advertisements that have been played for more than 30 seconds; in other words, only when viewers watch the complete advertisement or when they interact with the video. Finally, it includes interactive features, such as call-to-action buttons, site-link extensions, product feeds and more, encouraging more interaction with the brand or the business.

4.2 Purchasing Intention
Rohman (2020) and Peterson (2021) discuss the different types of purchasing intentions. They put forth two common types of intentions. The first is transactional intention, which occurs when consumers with strong purchasing tendency consider buyers'

intention and are more likely to take action. There are varying degrees of transactional intent, but customers within this intent type are closer to the conversion stage of the customer journey. The second type of purchasing intention is what Rohman names "explorative" - also referred to by Peterson as "investigative"- which happens when customers are in the research stage in the journey of consideration, exploring their options through conducting comparison shopping, researching their options, reading product and brand reviews as well as conducting social listening. Advertisers in this type aim at gathering information for retargeting or remarketing. In addition, they have to show the consumers the value propositions relevant to them and personalize the product recommendations.

Rohman (2020) proposes two other types that differ from Peterson's (2021) classification. Firstly, is referential intention, which refers to one's intention to recommend the product to others. Second is preferential intention, which describes the interest that defines someone's intention, who has a primary preference for the product. This preference can only be replaced if something happens with the preferred product.

Peterson (2021) puts forth two other types that differ from Rohman's (2020). First, informational intention, which refers to a customer in the journey of awareness with an advertiser whose goal is brand awareness, and who has to provide consumers with resources to move to the next steps without providing them with a discount and promotions yet. Second is the navigational intention, at which consumers are interested in visiting a specific website or going directly to a brand's online store. Consumers spend so much time in this phase due to the massive amount of options available to them. Thus, this is often a term related to search user intent, rather than online shopper intent. However, those with navigational intent may have a higher tendency to purchase, as they seek a specific brand. In this case, customers are still in the phase of consideration or they may be considered as conversion.

4.3 Purchasing Behavior

Wang and Hariandja (2016) state that consumer purchasing behavior is a new area of research that flourished after World War II. The focus on this area of study has led to a change in the mindset of the marketer and customer. Studying consumer behavior sheds light on the detailed process that consumers go through, which includes information search, evaluation and brand comparison. Solomon (2017) adds that in its early stages of development, consumer purchasing

behavior was referred to by researchers as "buyer behavior", which reflected the importance of the interaction between consumers and producers at the time of purchase during the 1960s and 1970s. Most marketers now believe that consumer purchasing behavior is in fact a continuous process, not just what happens at the moment consumers pay money to get a product or service.

Thus, Islam and Chowdhury (2018) conclude that consumer behavior is the study of individuals, groups or organizations and the processes they go through to select, secure, and dispose of products, services, experiences or ideas to satisfy their needs and desires.

According to Pozharliev et al. (2017), in the past, marketing research on consumer behavior focused on studying advertising effectiveness in relation to its textual content, audiovisual features, and the media context in which the ad appeared. Most of these studies do not consider the advertising social dimension and diminish its role. Only recently have marketing researchers tried to overcome this theoretical gap by investigating the effects that social context has on the physiological processes during advertising viewing. This has been achieved by examining four key indicators: attention, emotion, memory, preference and purchasing behavior.

4.4 Millennials (Generation Y) and Purchasing Behavior

The age bracket which generation Y encompasses differs from a researcher to another, which sparked a lot of debate worldwide. However, despite this difference, some have common classifications.

According to Moreno et al. (2017) and Zaharee et al. (2018), generation Y's age bracket starts in 1980 (those whose age is forty-three years old in 2023). According to Hayes et al. (2018), Dimock (2019), Wang and Wang (2021) and Kaur et al. (2022), generation Y starts in 1981 (those whose age is forty-two years old in 2023). Moreover, Fishman (2016) and Harwanto et al. (2020) state that generation Y comprises people born starting 1982 (those whose age is forty-one years old in 2023). Other researches such as Pandey and Gudipudi (2019) and Barroso et al. (2020) deviate from the previous classifications, arguing that it starts with year 1984 (those whose age is thirty-nine years old in 2023) and 1977 (those whose age is forty-six years old in 2023) respectively.

Regarding the end year that defines generation Y, there has also been some conflicting arguments. According

to Zaharee et al. (2018), 1994 is the ending year of generation Y (those whose age is twenty-nine years old in 2023). Hayes et al. (2018) argue that generation Y ends by 1995 (those whose age is twenty-eight years old in 2023). While Dimock (2019), Barroso et al. (2020) and Wang and Wang (2021) claim that the ending of generation Y's age bracket is 1996 (those whose age is twenty-seven years old in 2023). From the perspective of Kaur et al. (2022), it is year 1997 (those whose age is twenty-six years old in 2023). Moreover, Fishman (2016), Moreno et al. (2017) and Pandey and Gudipudi (2019) mention that year 2000 (those whose age is twenty-three years old in 2023) is the ending year of this generation. Furthermore, Harwanto et al. (2020) and Fukushige and Handy (2021) state that generation Y ends by 2003 (those whose age is twenty years old in 2023), and Lavuri (2022) refer to 2004 as the ending year of this generation (those whose age is nineteen years old in 2023).

Scholars have argued that the millennial generation is characterized by its tendency to reject old communication strategies that were adopted by their parents (Sachdeva 2020). This generation has a high level of spending power. It has a high level of spending power (Ladhari et al. 2019), makes purchases more frequently and more impulsively (Muda et al. 2016), and gets engaged with brands through social networks (Junker et al. 2016). Moreover, millennial generation is more aware of their purchasing power (Ordun 2015), it makes behavioral modifications in response to an undesirable identity (Satinover et al. 2015), it opts for brands which offer social network interaction and desire to become part of their product development team (Martin 2015). Furthermore, it prefers innovative and interactive advertisements that display information about new products (Rahman 2015).

5.   RESEARCH DESIGN

5.1 Theoretical Framework
5.1.1 Psychological Reactance Theory (PRT)
Brehm and Brehm (2013) mention that PRT explains why and how individuals resist forceful messages of persuasion. Gardner and Leshner (2016) add that in the context of this theory, autonomy or freedom for consumers is understood as a way of satisfying the basic human need for self-governance, since individuals feel independent if they make their own choices freely.

5.1.2 Social Exchange Theory (SET)
In contrast to what Psychological Reactance Theory states regarding the negative impacts of

advertisements, Emerson (1976) states that social exchange theory does not suggest that users will accept an advertisement, because they perceive an obligation to watch it, but it actually focuses on users' understanding of the win-win situation between him and the supplier of the free service. This, in turn, may decrease the possibility of having any bad attitude. Moreover, Tanskanen (2015) adds that the theory assumes that the cost of streaming free online videos is a feeling of obligation at the viewers' side to watch the online advertisements. He adds that watching advertisements may be a type of exchange, whereby users pay back websites for providing free videos.

5.1.3 Theory of Reasoned Action (TRA)
The theory of reasoned action was introduced by Martin Fishbein and Icek Ajzen in 1980 as a development of the information integration theory (Ajzen and Fishbein 1980).

The theory of reasoned action suggests that beliefs affect intentions and consequently affect behavior, either through attitudes and/or through subjective norms. Moreover, as shown in figure one, the beliefs antecedent to behavioral intentions are divided into two distinct sets (Madden et al., 1992):
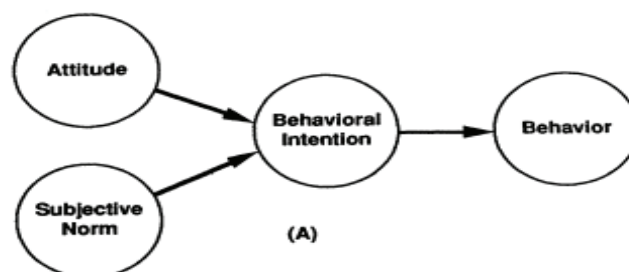
Figure 1. Theory of Reasoned Action (TRA) Model (Madden et al., 1992)

1. Behavioral beliefs, which is related to an individual's attitude toward performing the behavior.

2. Normative beliefs, which is related to subjective norm about performing the behavior.
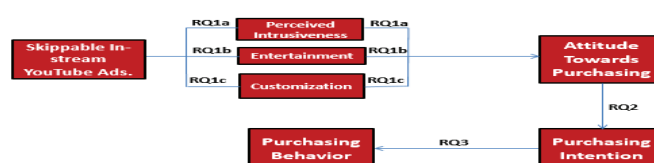
Figure 2. Research Proposed Model

As shown in figure two, and according to the previous theoretical frameworks and the proposed research questions, the researchers propose a conceptual model to identify the relationship between the variables in this research paper.

5.2 Methodology
5.2.1 Research Sampling
The researchers used purposive sample, which is a type of non-probability sampling, as there are specific characteristics for the participants. The participants should be women within the age range of twenty-two and forty-five years old, with a high educational level (college students, graduates, post-graduate students, master's degree holders and PhD holders), possess an interest in watching YouTube videos and live in Cairo, Giza or Alexandria. Four hundred and two respondents participated in the web-based questionnaire. Using filtering questions with the previously mentioned characteristics, the usable respondents ended up to three hundred ninety-two.

5.2.2 Research Questions
RQ1 what is the effect of the perceived intrusiveness, **entertainment and customization in skippable in-stream Youtube advertisements on attitude towards purchasing?**

> **RQ1a. what is the effect of the perceived intrusiveness in skippable in-stream YouTube advertisements on attitude towards purchasing?**

> **RQ1b. what is the effect of entertainment in skippable in-stream YouTube advertisements on attitude towards purchasing?**

> **RQ1c. what is the effect of the customization in skippable in-stream YouTube advertisements on attitude towards purchasing?**

RQ2 how does attitude towards purchasing affect purchasing intention?

RQ3 how does purchasing intention affect purchasing behavior?

5.2.3 Data Collecting Method
Based on the previous studies reviewing, the researchers use a quantitative method for the investigation of the research problem, which is a web-based questionnaire. The questionnaire was designed on Google form, and its link was distributed via different social media platforms: Facebook, WhatsApp and Instagram.

5.3 Data Analysis
The web-based questionnaire results are analyzed using SPSS (Statistical Package for the Social Sciences) software, which is the most popular software used in social sciences studies to recalculate the results after excluding the error sampling and to test the validity and the reliability of the variables, in addition to showing the results significance to the research objectives.

5.3.1 Reliability
The reliability of this research paper was found to be .864, since the reliability for the 3 sections of the questionnaire: attitude towards purchasing, purchasing intention and purchasing behavior are (.856, .903,.833) successively.

5.3.2 Validity
First, the researchers depended on face validity to ensure the consistency of the questionnaire. The technique of face validity relies on seven research scholars' opinions about the questionnaire and the constructed questions to ensure that the online questionnaire questions are valid, consistent and reflective for the objectives, theoretical framework and the proposed research questions. Their feedback was taken into consideration and applied to the questionnaire, thus enhancing its validity.

Second, a pretest was carried out two weeks prior to the data collection process on a small sample of 40 Egyptian millennial women, which constitutes 10% of the real sample in order to ensure that the questions were clear and easy to comprehend, and to also ensure that the language was not vague and was easy to understand.

6. FINDINGS AND ANALYSIS

6.1 Descriptive Analysis
6.1.1 Attitude Towards Purchasing

What attracts your attention in a skippable In-stream YouTube ad? (You can choose more than one answer)
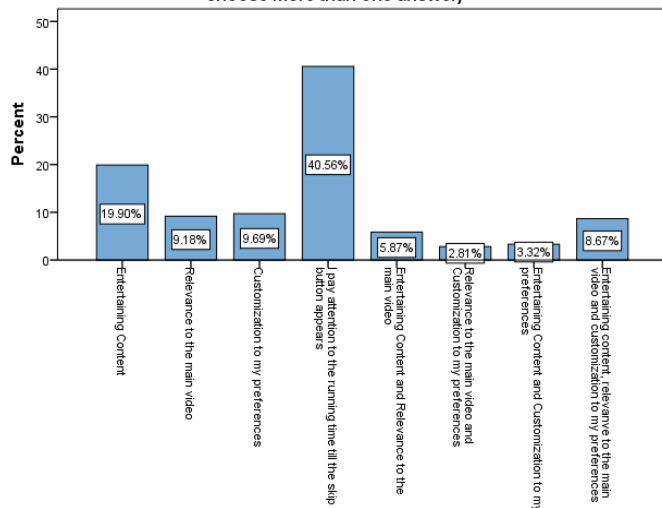
Figure 3. Describing what attracts respondents in a skippable in-stream YouTube advertisements.

As shown in figure three, a question asked about what attracts the respondents' attention in a skippable in-stream YouTube ad. The results reveal that 40.6% of the participants chose "I pay attention to the running time till the skip button appears", 9.2% chose "Relevance to the main video" and 2.8% chose "Relevance to the main video and Customization to my preferences".

A large number of the respondents search for entertaining content or customization to their preferences in the skippable in-stream YouTube advertisements (social exchange theory argument). It is also evident that most of the respondents pay attention to the running time till the skip button appears without considering the win-win situation of having an entertaining or a customized content (psychological reactance theory argument).

When do you pay attention to the running time till the skip button appears? (You can choose more than one answer)
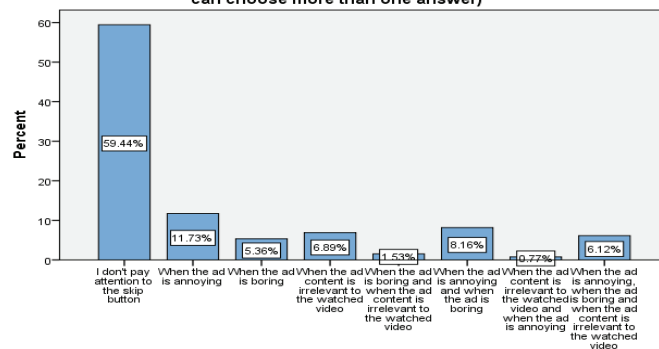
Figure 4. Describing the reasons of paying attention to the running time till the skip button appears.

As shown in figure four, a question asked the respondents about what draws their attention to the running time till the skip button appears in a skippable in-stream YouTube advertisement. The results reveal that 59.4% of the participants chose "I don't pay attention to the skip button", 6.9% chose "When the ad content is irrelevant to the watched video", and 0.8% chose "When the ad content is irrelevant to the watched video and when the ad is annoying".

A large number of the respondents neglect the content of the skippable in-stream YouTube advertisements when it threats their freedoms, is boring, or irrelevant to the main video they target to watch by choice. Moreover, the number of respondents who stated that they did not pay attention to the running time is reflective to the number of respondents, who did not choose "I pay attention to the running time till the skip button appears" in the previous question".

A question of five Likert-scale questions from 1 to 5 asked the respondents to rate their annoyance level towards 5 situations when the skippable in-stream YouTube ad appears.

A) "Watching running time till the skip button appears in a skippable in-stream YouTube ad without being able to continue your main video".

As shown in figure five, 29.1% of the participants rate their level of annoyance by four, while 19.3% rate their level of annoyance by five and 6.9% rate their level of annoyance by one.

Rate your annoyance level towards the following situations [Watching running time till the skip button appears in a skippable in-stream YouTube ad without being able to continue your main video]
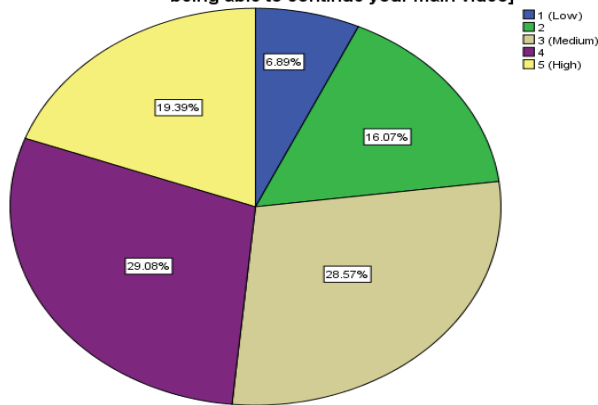
Figure 5. Respondents' rating their level of annoyance while watching running time till the skip button appears in a skippable in-stream YouTube ad without being able to continue their main video.

"The appearing of a skippable in-stream YouTube ad at an

Figure 4: Describing the reasons of paying attention

to the running time till the skip button appears.

important moment while watching a YouTube video".

As shown in figure six, 31.6% of the participants rate their level of annoyance by four, while 20.7% rate their level of annoyance by three and 7.7% rate their level of annoyance by one.

Rate your annoyance level towards the following situations [The appearing of a skippable in-stream YouTube ad at an important moment while watching a YouTube Video]
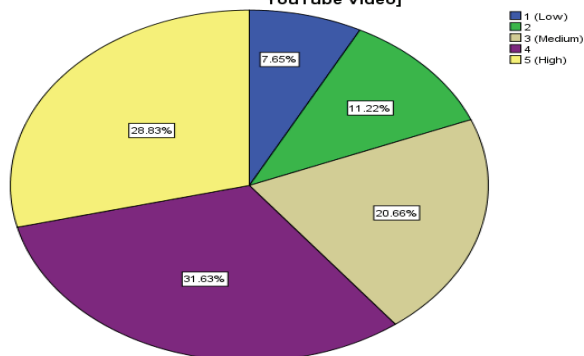
Figure 6. Respondents' rating their level of annoyance when a skippable in-stream YouTube ad appears at an important moment while watching a YouTube video.

C) "The appearance of a skippable in-stream YouTube ad that is customized to your preferences at an important moment while watching a YouTube video".

As shown in figure seven, 37% of the participants rate their level of annoyance by two, 18.1% rate their level of annoyance by four, and 7.7% rate their level of

annoyance by five.

Rate your annoyance level towards the following situations [The appearance of a skippable In-stream YouTube ad that is customized to your preferences at an important moment while watching a YouTube video.]

Figure 7. Respondents' rating their level of annoyance when a skippable in-stream YouTube ad appears that is customized to their preferences at an important moment while watching a YouTube video.

D) "The appearance of an entertaining skippable in-stream YouTube ad at an important moment while watching a YouTube video".

As shown in figure eight, 36.7% of the participants rate their level of annoyance by two, 19.6% rate their level of annoyance by four, and 8.2% rate their level of annoyance by five.

Rate your annoyance level towards the following situations [The appearance of an entertaining skippable In-stream YouTube ad at an important moment while watching a YouTube video.]
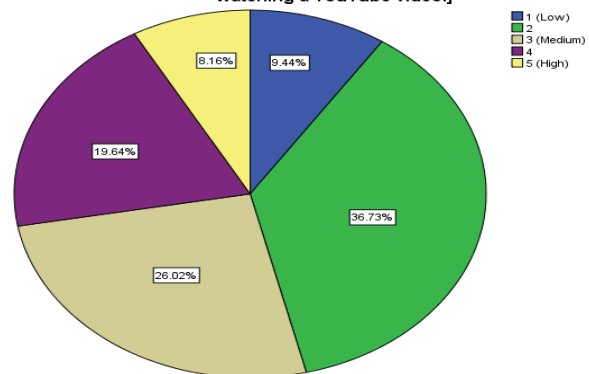
Figure 8. Respondents' rating their level of annoyance when an entertaining skippable in-stream YouTube ad at an important moment while watching a YouTube video.

E) "The appearance of a skippable in-stream YouTube ad that is customized to your preferences and entertaining at an important moment while watching a YouTube video".

As shown in figure nine, 30.4% of the participants rate their level of annoyance by one, 20.4% rate their level of annoyance by three, and 6.1% rate their level of annoyance by five.

Rate your annoyance level towards the following situations [The appearance of a skippable in-stream YouTube ad that is customized to your preferences and entertaining at an important moment while watching a YouTube video.]

- 1 (Low)
- 2
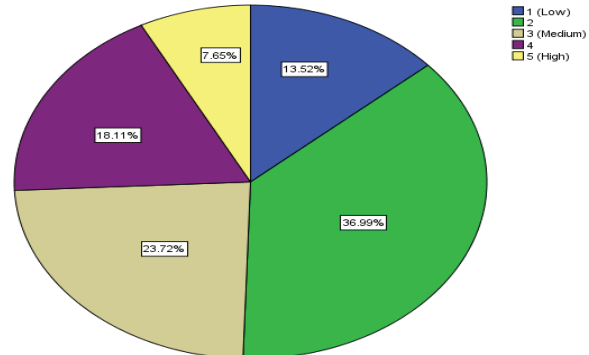- 3 (Medium)
- 4
- 5 (High)

30.36%
26.02%
20.41%
17.09%
6.12%
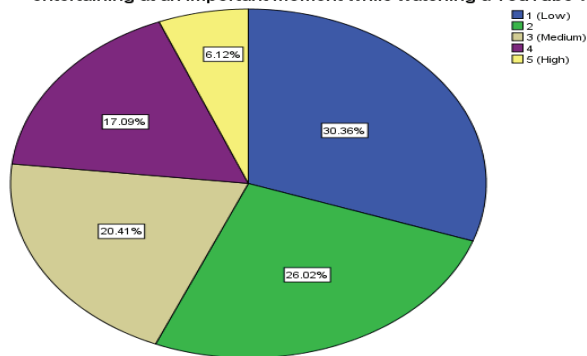
Figure 9. Respondents' rating their level of annoyance when a skippable in-stream YouTube ad appears that is customized to your preferences and entertaining at an important moment while watching a YouTube video.

Figures five and six support the psychological reactance theory argument, since they reveal that most consumers' level of annoyance is high. Moreover, seven, eight and nine support the social exchange theory argument, since most consumers' level of annoyance gets lower in light of a new condition: customization, entertainment or both.

As shown in figure ten, a question asked the respondents to state whether their annoyance level towards the previous situations mentioned in the previous question affect their intention to purchase. 47.2% of the participants chose "Yes", 31.9% chose "No", and 20.9% chose "I can't identify", which means that whether they are annoyed or not, their attitude towards purchasing is almost affected.

According to your answers in the last question, does your annoyance level towards the skippable in-stream YouTube ads affect your purchasing intention (planning to buy certain goods or services in the future, but does not necessarily lead to actually buy

- Yes
- No
- I can't identify

47.19%
31.89%
20.92%
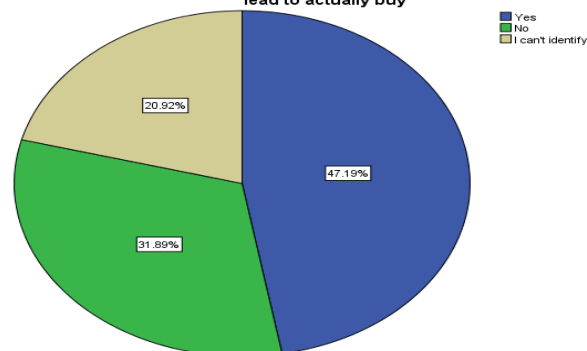
Figure 10. Describing respondents' perception to the relationship between their level of annoyance and their purchasing intention.

6.1.2 Purchasing Intention

A question of three Likert-scale questions asked the respondents to describe their thoughts by rating some statements after thinking of one product/brand/service that they have seen in a skippable in-stream YouTube advertisement.

A) "After watching the skippable in-stream YouTube ad, I place what was advertised in this ad as an option to purchase later".

As shown in figure eleven, 15.8% of the participants chose "Strongly disagree, 38.8% chose "Neutral", 10.2% chose "Strongly agree".

Placing a product as an option to be purchased later is considered the first level of intention, which means that the respondents' first level of intention towards purchasing tends to be neutral.

Rate the following statements (Please think of one product/brand/service that you have seen in a skippable in-stream YouTube Advertisement and describe your thoughts using the scales below): [After watching the skippable in-stream YouTube ad, I place what was advertised in this ad as an option to purchase later.]

- Strongly Disagree
- Disagree
- Neutral
- Agree
- Strongly Agree

15.82%
19.13%
38.78%
16.07%
10.20%
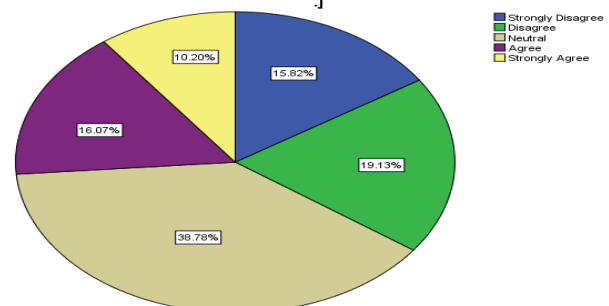
Figure 11. Describing respondents' first level of intention to purchase products demonstrated in skippable in-stream YouTube ads.

B) "After watching the skippable in-stream YouTube advertisements, I intend to buy the advertised brand".

As shown in figure twelve, 16.3% of the participants chose "Strongly disagree", 33.4% chose "Neutral" and 10.2% chose "Strongly agree".

Having an intention to buy a product is considered the second level of intention, and this means that the respondents' second level of intention towards purchasing tends to be lower than the first level.

Rate the following statements (Please think of one product/brand/service that you have seen in a skippable in-stream YouTube Advertisement and describe your thoughts using the scales below): [After watching the Skippable in-stream YouTube ads, I intend to buy the advertised brand]

- Strongly Disagree
- Disagree
- Neutral
- Agree
- Strongly Agree

16.33%
27.30%
33.42%
12.76%
10.20%
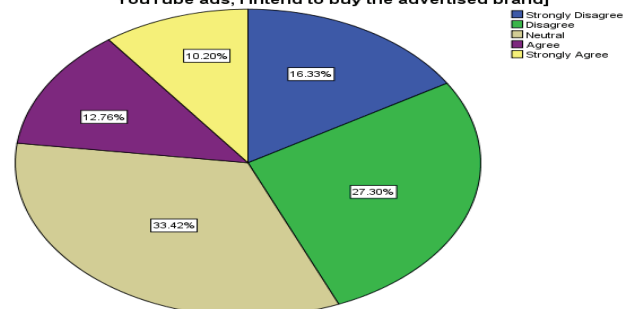
Figure 12. Describing respondents' second level of intention to purchase products demonstrated in skippable in-stream YouTube ads.

C)   "I would seriously plan buying the advertised product in the skippable In-stream YouTube advertisements".

As shown in figure thirteen, 18.9% of the participants chose "Strongly disagree", 32.4% chose "Neutral", and 11.7% chose "Strongly agree".

Taking a serious step towards planning to buy a product is considered the third level of intention, and this means that the third level of intention tends to be low, but it is higher than the second level.
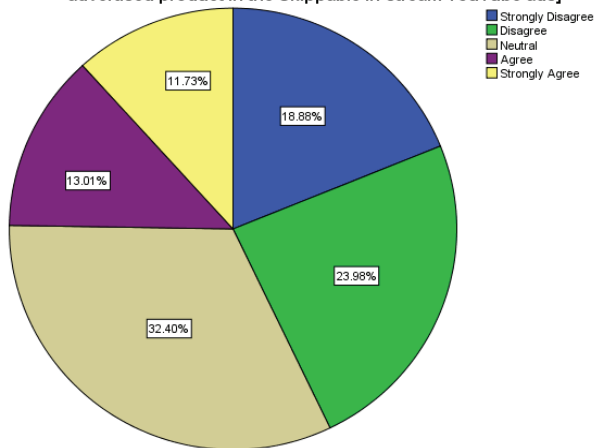
Figure 13. Describing respondents' third level of intention to purchase products demonstrated in skippable in-stream YouTube ads.

As shown in figure fourteen, a question asked the respondents to rate how often they have the intention to buy a product/service/brand that they have watched in a skippable in-stream YouTube ad, but they do not end up buying it. 34.2% of the participants chose "Never", 17.3% chose "Sometimes", and 3.6% chose "Always". This means that the intention is an important determinant factor to the consumers' purchasing behavior, as more than 75% of the respondents consider their intentions seriously.

Figure 14. Describing the relationship between the respondents' purchasing intention and their purchasing behavior.

6.1.3 Purchasing Behavior

As shown in figure fifteen, a question asks the respondents whether they have ever bought a product they watched skippable in-stream YouTube ad or not. 43.1% of the participants chose "Yes" and 56.9% chose "No (Skip next question)". This is reflective to the low levels of intentions in the previous section, which means that there is a relation between having an intention and the actual act of purchasing.
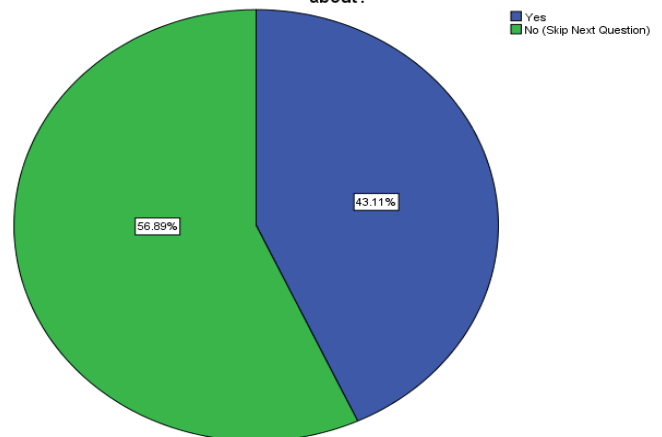
Figure 15. Describing respondents' purchasing behavior to products demonstrated in a skippable in-stream YouTube ad.

As shown in figure sixteen, a question asks the respondents, who answered yes in the previous question, about the number of products they have bought. 23.7% of the participants chose "1-3", while 7.7% chose "4-6" and 11.7% chose "More than 6". This means that the respondents who chose "1-3" represent 55.03% of those who answered yes in the previous question, the respondents who chose "4-6" represent 17.75% and the respondents who chose

"More than 6" represent 27.22%, which reflects the idea of the number of hours of exposure to YouTube is directly proportional to the number of products the respondents actually buy.
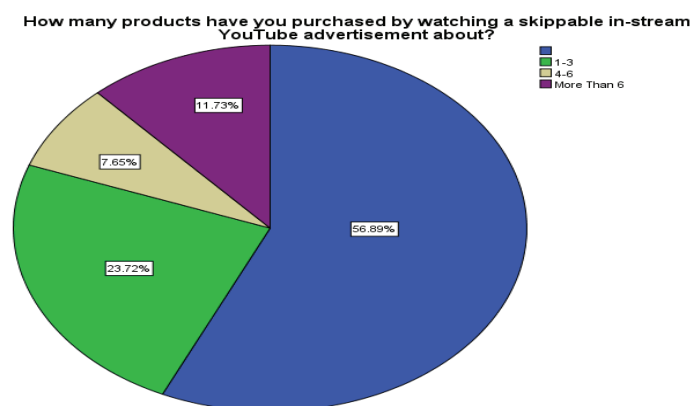
Figure 16. Describing number of products demonstrated in a skippable in-stream YouTube ad that respondents purchase.

6.2 Answering Research Questions
RQ1 what is the effect of the perceived intrusiveness, entertainment and customization in skippable in-stream YouTube advertisements on attitude towards purchasing?

RQ1a what is the effect of the perceived intrusiveness in skippable in-stream YouTube advertisements on attitude towards purchasing?

More than 60% of the respondents reported a high level of annoyance during the incident of a skippable in-stream YouTube ad appearing at an important moment while watching a YouTube video. According to reviewing Pearson chi-square (-116.298a) and significance (.000), the perceived intrusiveness in skippable in-stream YouTube advertisements and attitude towards purchasing are dependent on one other, being negatively proportional to each other. According to Contingency Coefficient (.478), the strength of the relationship is strong. In conclusion, the more the consumers perceive the skippable in-stream YouTube advertisements as intrusive, the more unfavorable their attitude towards purchasing is.

RQ1b what is the effect of entertainment in skippable in-stream YouTube advertisements on attitude towards purchasing?

Entertainment decreases the high levels of annoyance, at which the tolerance to the skippable in-stream YouTube advertisements gets higher by decreasing the annoyance levels from 27.2% as an average to the rating scales to 13.9%, which is almost a reduction by half. According to reviewing Pearson chi-square and

significance (.000), the entertainment in skippable in-stream YouTube advertisements and attitude Towards Purchasing are dependent on each other, as they are directly proportional to each other. According to Contingency Coefficient (.345), the strength of the relationship is moderate. In conclusion, entertainment positively affects the attitude towards purchasing, thus leading to more favorable attitudes.

RQ1c what is the effect of the customization in skippable in-stream YouTube advertisements on attitude towards purchasing?

Customization decreases the high levels of annoyance, at which the tolerance to the skippable in-stream YouTube advertisements gets higher by decreasing the annoyance levels from 27.2% to 12.2%, which is more than a half reduction. According to reviewing Pearson chi-square of the relationship between customization to consumers' preferences and the irrelevance to ad content (22.525a) and the difference in relevance between the main video that consumers chose to watch and the skippable in-stream YouTube ad content (26.076a) with the same significance (.000), the customization in skippable in-stream YouTube advertisements and an attitude towards purchasing are dependent on one another, being directly proportional. According to Contingency Coefficient of the relationship between customization to consumers' preferences and the irrelevance to ad content (.233) and the difference in relevance between the main video that consumers chose to watch and the skippable in-stream YouTube ad content (.250), the strength of the relationship is moderate. In conclusion, customization affects attitude towards purchasing positively, and leads to more favorable attitudes.

RQ2 how does attitude towards purchasing affect purchasing intention?

Those who reported having favorable attitude towards purchasing during watching skippable in-stream YouTube advertisements for different reasons were found to have higher levels of intention to buy than those who have unfavorable attitude towards purchasing. Moreover, it was found that 51.5% of the respondents' negative attitude towards purchasing is directly proportional to a lower level of intention to purchase any products. According to reviewing cross-tabulation and Pearson chi-square of the relationship between the level of annoyance and placing the products advertised in skippable in-stream YouTube advertisements (53.18646), consumers' intention to buy (53.80379) and consumers' serious planning to

buy (57.69931) with the same significance (.000), the attitude towards purchasing and purchasing intention are dependent on each other, being directly proportional to one another. According to Contingency Coefficient of the relationship between the level of annoyance and placing the products advertised in skippable in-stream YouTube advertisements as an option (.346), consumers' intention to buy (.347) and consumers' serious planning to buy (.358), the strength of the relationship is moderate. In conclusion, unfavorable attitude towards purchasing negatively affects the purchasing intention, and vice versa.

RQ3 how does purchasing intention affect purchasing behavior?

75.5% (296 out of 392) of the respondents stated that if they have the intention to buy, they actually buy. Moreover, 40% (114 out of 296) of the respondents have bought products that were exposed to them via skippable in-stream YouTube advertisements. According to reviewing cross-tabulation and Pearson chi-square of the relationship between the number of products that consumers purchase and placing the products advertised in skippable in-stream YouTube advertisements as an option (186.9675), consumers' intention to buy (208.7135) and consumers' serious planning to buy (242.698) with the same significance (.000), the purchasing intention and purchasing behavior are dependent on each other, having a relationship of direct proportionality. According to Contingency Coefficient of the relationship between the level of annoyance and placing the products advertised in skippable in-stream YouTube advertisements as an option (.568), consumers' intention to buy (.589) and consumers' serious planning to buy (.618), the strength of the relationship is strong. In conclusion, purchasing intention affects the purchasing behavior depending on the level of the intention.

7.   DISCUSSION

7.1   *Attitude Towards Purchasing and Perceived Intrusiveness*

Although Belanche et al. (2017) use an experimental design with a smaller sample size and similar sample characteristics, the current research paper meets their results. It was found that consumers wait for the 5 seconds to be able to continue their main watched video, which as a result makes their perceived intrusiveness higher and their attitude towards purchasing worse. This results in a level of annoyance which the consumer feels that makes them ignore the content of the skippable in-stream

YouTube advertisements and focus on the running time till the skip button appears. This reflects the idea of consumers having some freedom, and if this sense of freedom is threatened, they attempt to regain it by retaining their initial attitude or change it in a way opposite to the message creators wish to achieve. These results are in contrast to the results of Kim (2018), Youn and Kim (2019) and Choi and Kim (2021).

7.2   *Attitude Towards Purchasing and Entertainment*

In an attempt to evaluate the effect of entertainment in the skippable in-stream YouTube advertisements on the consumers' attitude towards purchasing, the current research paper uses an online questionnaire, which is the same as the studies of Yang et al. (2015), Chungviwatanant et al. (2016), Hansson and Stanic (2017) and Zhao et al. (2020), and the sample meets in characteristics, but differs in size. The results are the same, since the five studies found that entertainment is one of the key factors that lead the consumer to have a more favorable attitude towards purchasing. Furthermore, it gives him/her more tolerance to continue watching the ad and decreases the perceived intrusiveness of these advertisements, which can be a result for the win-win situation the consumer perceives. On other words, the viewer will wait for 5 seconds till he can skip the skippable in-stream YouTube advertisements in return to having an entertaining advertisement.

7.3   *Attitude Towards Purchasing and Customization*

The current study uses different sample sizes and data collecting method from Banerjee and Pal (2021) and Belanche et al. (2020), but it uses the same data collecting method with similar sample size as Urbonavicius et al's. (2021) and Lin et al's. (2021). However, the five research papers look into the effect of customization in the skippable in-stream YouTube advertisements on the consumers' attitude towards purchasing. The findings show that consumers' involvement and customization with advertised products enhance their attitudes towards purchasing, which can be a result of the win-win situation the consumer perceives, at which he has to wait for 5 seconds till he can skip the skippable in-stream YouTube advertisements in return to having a customized advertisement.

7.4   *Attitude Towards Purchasing and Purchasing Intention*

The study by Yusuf and Busalim (2018) meets the results of the current study with the same data

collecting method and similar sample size and characteristics. The results show that there is a relationship between the attitude towards purchasing and the consumers' purchasing intention. The research paper of Firat (2019) also meets the current research paper in more than one context. He mentions that he used an online questionnaire on 420 YouTube users, and that entertainment has a positive effect on consumers' attitude, while the perceived intrusiveness has a negative effect. Thus, the more favorable the attitude, the higher the consumers' intention towards purchasing is, and vice versa. The explanation for the current study's findings in this context can be an outcome of the favorable attitudes that result from customized and entertaining skippable in-stream YouTube advertisements, which increases the probability of having the intention to buy in the future. On the contrary, if the attitudes are unfavorable as a result of the perceived intrusiveness, the probability of having an intention to buy decreases.

7.5 Purchasing Intention and Purchasing Behavior

Duffett et al.'s (2020) study meets the current study in the choice of the research sample size and characteristics, as well as the data collecting method and results, since it uses an online questionnaire to find that about 400 generation Y respondents' intention towards purchasing has a strong relationship with their purchasing decisions and behavior. Karnowski et al. (2018) and Ajzen et al. (2018) studies also meet the current study's results, since the results show that the consumers' attitude towards purchasing affect their purchasing intention, which as a result affects their purchasing behavior. Moreover, the current study uses an online questionnaire with similar sample to these two studies, but Ajzen et al. (2018) also reviewed major meta-analyses. The explanation for these findings can be that the consumers' level of intention and the options available to stimulate their intention to purchase or not (e.g.: entertainment, customization or perceived intrusiveness) through the attitude can lead to an actual purchasing or a refusal to the idea of purchasing after being exposed to any of the skippable in-stream YouTube advertisements.

8.   CONCLUSION

Advertisements with the skip-button function and running time of 5 seconds till consumers can continue their main video is greatly used on YouTube platform; however, its effectiveness is debatable. The study in hand connects a number of factors that can affect the purchasing behavior of the Egyptian millennial women. The critical point of debate is the level of

intrusiveness that these women perceive, which was found to negatively affect their attitude towards the idea of purchasing the product/service presented in the skippable in-stream YouTube advertisement with higher levels of annoyance. Consequently, this decreases the probability of seriously considering buying this product/service or actually buying it, which was consistent to some studies. This comes in contrast to most of other previous studies findings, which conclude that there is no relationship between the consumers' attitude towards purchasing and the perceived intrusiveness.

On the other hand, it was found that entertainment and customization presented in the skippable in-stream YouTube advertisements can lead to a more favorable attitude towards purchasing, which as a result will increase the probability of the Egyptian millennials women's intention to purchase and affect their purchasing behavior positively. Moreover, entertainment and customization were found to be effective in decreasing the level of intrusiveness these women can feel. These findings were consistent with the previous studies findings.

In addition, this research paper merges the digital media field and marketing psychology, and it fills the gap in the literature review, since according to the researchers' best knowledge there is no previous research which looks into the relationship between all these variables together. Additionally, the proposed research model will enable the coming researchers to better visualize these relationships.

9.   RECOMMENDATIONS

9.1 Theoretical Recommendations

Experimental designs can be used in addition to the online questionnaire with a developed website that can be a simulation to YouTube with content the participants choose, and four skippable in-stream YouTube advertisements appear with a running time of five seconds in different parts in the video. The first advertisement should be boring and irrelevant to the main video the participants choose. The second advertisement should be entertaining, but irrelevant to the main video the participants choose. The third advertisement should be boring, but relevant to the main video the participants choose. The fourth advertisement should be entertaining and relevant to the main video the participants choose.

Another recommendation can employ the previously mentioned experimental design, but this time it would

be done twice: the first with skippable in-stream YouTube advertisements and the second with another type of YouTube advertisement that the researcher chooses.

9.2 Practical Recommendations

Skippable in-stream YouTube advertisements seem to be intrusive, so while filling in the online application that enables you to publish your advertisement, try to select the same target audience of the ad without choosing a random distribution on all types of content on YouTube, in order to gain the desired profit in return. Moreover, it is preferable to make your ad content more entertaining so that the consumers do not skip your ad after five seconds sharp. In addition, it is advisable to think about targeting your consumers through other types of advertisements rather than the skippable in-stream YouTube advertisements if you find that it is useless in terms of sales.

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Investigating Multimodal Analysis In Female Documentaries About Refugees Crisis: A Case Study

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ABSTRACT

The art of documentary filmmaking has always been seen as a way of representing the world in a myriad of subjective ways. It is the ideal medium that represents migration, flight and exile. Attuned to the depiction of landscape, physical environments, and the movement of bodies through space, documentaries representations shift dynamically from microscopic detail to macroscopic overview, from the particularity of the local to the generality of the global, from the individual to the mass. When it comes to migration issues, documentaries represent the complexities of the journeys of refugees focus on various cross-cultural issues surrounding representation in documentary filmmaking, both in front of and behind the camera. Through the analysis of the BBC film "The Hidden Lives of House Girls" produced in 2019, the study produces multi-faceted narratives towards the analysis of African gender studies which are seldom tackled. The study uses Machin and Mayr (2012) multimodal analysis to explore the central question of "Who has the right to tell whose story, and why, how documentaries shed light on the refugee's crisis especially when it comes to young females and what are the ethical considerations that are represented in the depictions of African refugees?" Through the analysis of verbal and non-verbal components incorporated in the filmmaker's choice of certain elements in the film, the study elucidates that the use of the linguistic and semiotics choices helped greatly in showing the suffering of Eastern Ugandan young women when they travel to neighbouring countries to work as domestic workers. In addition, the representation strategies used in the visual communication were utilized perfectly to unravel the complexities endured in the lives of three girls. Also, the participant-observant mode helped in making the audience engaged in the protagonists' lives as they were directly involved in the film narrative.

Keywords: Multimodality, Critical Discourse Analysis, African Female Migration, Documentaries, Narratives, Gender Studies.

1. INTRODUCTION

There has been a recent increasing amount of research on feminization of migration, which has started to fill the gap created by the earlier focus on male labour migration. However, the stereotypical representation of African female migrants still need much more research that could focus on causes and changing configurations of emerging female migratory flows. This study argues that documentary production about

the female African refugees faces two challenges simultaneously. First, it faces the representational challenges of refugee documentary as a genre, with its potential for exploitation, sensationalism and emotional manipulation. Second, the orientalist tradition that continues to influence much of the discourse about women in particular and Africa, as a focal point. The experiences of refugees and the politics of representing refugees and migrants are issues at the heart of cultural production in the world today. There

have been waves of a rise in extreme-right politics and a hardening of public sentiment towards migrants and refugees at the beginning of the migrant issues towards those who attempted to penetrate Europe fortress. No sooner was there an opposite wave raised by scholars, intellectuals and journalists to humanize the issue especially after the spread of the horrific image of the three-year-old Alan Kurdi's swept across the Mediterranean shore in Turkey in 2015.

Not only did the humanitarian issue of the Syrian refugee crisis top the headlines, but it also made newsmakers and news organisations turn eyes to the refugee's crisis worldwide, including the Venezuelans, the Palestinians, the Uganda's, the Afghans and more recently the Ukrainians. Though the media portrays Africa as the continent on the move, in fact 80 percent of African migrants do not have an interest in leaving the continent. The so-called "continent on move" accounts for only 14 percent of the global migrant population, compared to 41 percent from Asia and 24 percent from Europe. Nigeria, South Africa and Côte d'Ivoire are regarded as among the top five destination countries on the continent as they truly represent the largest economic hubs for their respective subregions (The African Centre for Strageic Studies 2023).

More importantly, the world's genocides, terrorist acts, refugees' crisis and their aftermath – these and other instances of mass violence, destruction and suffering – continue to offer endless images for global media consumption. In this respect, Shohini Chaudhuri (2014) rightly points out:
In today's world, atrocity images circulate with apparent ease and instantaneity via 4-hour TV news, the Internet and mobile phone cameras. Yet mainstream news remains strictly regulated, by considerations of not only what is "acceptable" for public viewing but also, what is "newsworthy" and friendly to government interests. (Chaudhuri 2014, 2)

Truly, mainstream news is often restricted to specific agenda set by a specific government interest or by wealthy businessmen which makes a piece of news more worthy than another. This leaves much of the humanitarian refuges crisis elsewhere in the world uncovered and unearthed as it does not grasp media attention. In his report "Moving Stories" Jan Egeland, Secretary-general of the Norwegian Refugee Council, tried to shed light on the way media organisations portrayed the refugee crisis. In this report, he gives much importance for the need for a wider media attention for the refugee crisis worldwide as news media organisations often fell on deaf ears with an apparent lack of interest on the part of the vast majority of television and radio companies and major

newspapers. In this account, he added:
(…) in war-torn South Sudan, for example, this country is rarely in the limelight. In 2011, it gained independence from Sudan ending a generation of war. Two years later, the civil war broke out resulting in massive forced displacement and today the country is one of the world's impoverished places. Every two minutes another South Sudanese child becomes severely malnourished. But these stories are seldom told. (White 2015, 6)

May be all refugee crisis especially the ones resided in Africa need a picture like the Syrian Kurdi's one so that news media organisations can turn heads to all the world's hardest-to-reach areas of violence and conflict. In fact, today's journalism is under pressure from a weakening media economy, political bias, globalisation and opportunism that drive the news agenda; stereotyping and social exclusion of refugees and migrants. This brings international news reporting at the forefront of this study where reporting foreign affairs is often governed by the kind of image of a country or a culture predominates. Given the structural conditions of the international flow of news, countries with economic and political interests in having a positive image in a certain region must mount publicity campaigns. In addition, in spite of the fact that most governments would officially subscribe to the concept of freedom of the media, reality sadly shows a very different picture. The media and their representatives fall all too often easy prey to outside interferences and open repression (Dohnanyi 2003). Boczkowski (2004), for example, showed how factors such as economic and political pressures, personal and religious attachments, changes in news gathering and production technology and the role of sources and source strategies impact on journalism. It is of vital importance to see if these conclusions are relevant to Africa's coverage in the international news coverage especially when it is associated with the refugee's crisis. In a comparative study conducted in Africa, covering 11 countries in 22 opinion-leading newspapers in six European and five sub-Sahara African countries, it retrieved 1,512 articles which appeared in the years between 2015 and 2017. It found out that the causes of the migration topic were much less discussed in African countries as the coverage of migration in the African media was more negative (Fengler et al 2022).

Media representations of Africa are often associated with the near-constant stream of visual propaganda as it predominantly showcases scenes of violence, devastation and starvation (Ekkanath, 2018). Such negative stories were created as a result of the efforts of colonial officials and institutions to perpetuate white supremacy and Western domination of the

African continent (Harth, 2012). However, the image still continues to grow as negative stereotypes and myths that undergirded colonialism have not been challenged by the Western media. Even in the twenty first century, the Western media has not challenged these myths as Western supremacy still dominated the news scene. Although Africa when represented, is represented from a negative "Western" point of view, the same frame applies too, to the female African refugees who are seldom represented in the Western media.

1.1 Significance of the Study

In most countries, refugee crisis stories are dominated by two themes – numbers and emotions (White 2015). Academic literature in this context highlighted issues of concern regarding the stereotyping of migrants, refugees and other minorities in certain media, which may result in prejudice and discriminatory attitudes against individual representatives of such groups and the rejection of cultural diversity altogether (Firmstone et al. 2007; Ferjani 2007; Siapera 2010). Media coverage is led with a political agenda dominated by loose language and talk of invasion and swarms. At other moments, refugee stories have been laced with humanity, empathy, compassion and human suffering. This should bring the filmic representations of these crises on the top of the news media organizations where the visuals and the narrative can truly showcase the human sufferings. On the one hand, films can "help to shape prevailing normative perceptions", on the other hand, "they can also question those perceptions and build different ones" (Chaudhuri 2014). The humanitarian refugee crisis worldwide can be and should truly become one of the central objects of inquiry in contemporary documentary film-making.

With regard to the current refugee crisis and documentary filmmaking, Bennett (2018) identifies its distinguishing feature in "the degree to which it is being recorded visually not only by professional filmmakers, but by journalists, artists, activists and charity workers, politicians, police, troops, border officials and vigilantes, and by migrants themselves" (15). Indeed, this highly diverse documentary material questions not only the form, but the very essence of the film-making process, as well as the relationship between the film-maker, their subjects and the spectators.

The democratisation of the refugee crisis is seen everywhere today with every digital tool used to record the moment. Bennett says that the current refugee crisis is not only recorded visually by professional film-makers, but by artists, activists, journalists, charity workers, politicians, police, border officials and vigilantes, and by migrants themselves (2018). What makes it special is the speed and mobility via which this audio-visual scenario can circulate around the globe and go viral within seconds. The context via which the 'refugee crises occur now coincides with the rapid democratization of media production (Bennette 2018). However, the African female migration system still remains a permeated issue which is often left unquestioned, untouched or being tapped in the Northern European mainstream media in its representation.

1.2 Statement of the Problem

The ethnography of media production that explores the challenges of the refugee crisis in Africa are often scarce and very limited. Such a limited number of studies often dealt with the representation of Africa in foreign news reporting especially in print and online media, leaving out much of the visual -audio journalism. The labour of a shared production and the distribution of the audio-visual documentary films across a number of countries unfolded within a field of diverse, and at times, conflicting interests. For this reason, judicious attention to female African migration as represented in documentary films can construct different narratives and different representations to the African migrant issues. Such analysis will provide one framework for theorising the challenges of researching with marginalised subjects and stories, and the contradictions of developing shared practices within proprietary contexts. Much of the refugee-focused documentary production claims to present the most intimate reality of the victims. Moreover, many of these films seem to compete with each other as to whose truth is the truest.

From full-length films such as Salaam Neighbor (Temple & Ingrasci 2015) to short video features on celebrities visiting the refugee camps, they often reflect exploitation, manipulation and misrepresentation of the victims. This makes the researchers facing a highly problematic representational discourse for the misrepresentation of the refugees in westernized films, though the eyes of westernized filmmakers. Audio-visual culture made and filmed by western filmmakers are rarely able to escape the same old traps of stereotyping and preconceived notions about the Africa region (Anishchenkova 2018). Moreover, it is assumed that that the same stereotypes for the social issues, politics, ideology, religion, culture or any other aspects of people's public and private lives still prevail in most refugee's crisis documentaries. In short, when it comes to contemporary portrayals of females African's documentary, orientalism is alive and is well.

1.3 Aim of the Study

Such an account puts the study at the forefront of the African migration cause. The research aims at developing an exploratory and critical practice of inquiry that not only responded to the ethical complexities of research with refugees, asylum seekers, and undocumented migrants, but also created opportunities for research subjects to interpret, analyse and document their experiences as newcomers to all the neighbouring countries, North Africa and Europe. The cultural practises are also analysed thoroughly as the films depict the subaltern culture and investigates it to the core of the issue. The role female migrants play, who are always ignored and subsided in both films and even in research analysis, will be heavily examined as the narrative of discourse marks its race.

This study focuses on the role of females in the African migration issue. It explores the multi-facets of the African migration issue as represented in documentary films. It mainly aims at analysing the documentation of the refugees' and the migrants' journeys as they inhabit the complexities of their journeys from their original hometowns to their new settlement across the Middle East, North Africa and Europe. A key dynamic documented throughout the study is investigating the multiple ways that different news media organisations used to represent their journeys and their displacements whether it is forced or unforced migration. The purpose of this study is to examine the gendered perspective in examining the ways in which women's migration is shaped by unequal power relations which carry particular implications and challenges. It seeks to understand the structural conditions in which the refugee image is created and reimagined in our heads which reinforces or nor the idea of the "other" and westernisation of news towards the oppressed Africans.

1.4 Research Questions

a)   What are the visual, linguistic and stylistic features selected in the documentary filmmaking that depicts the African female discourse?

b)   What are the cultural, economic and political practises employed in the African migration issue?

2.   LITERATURE REVIEW

The related literature review is divided into two main sections: The Female African Migration Scholarship and the media portrayal of the African migration issue.

2.1 Female African Migration Scholarship

Women in earlier migration research were seen as companions to men, passive non-decision makers in the migration process. Moreover, female African migration scholarship has been rarely tackled by media scholars. And if tackled, it has been much influenced by media images of massive refugee flows and boat migration (Flahaux & Haas 2016). Scholars have noticed that there have been developments in female migration leading them to try to understand the dynamics of these female migrations, their causes, their flows and their experiences (Grossman & O Brien 2008). The rapid change of the configuration of the female migratory system from a dependent female underpowered to an independent owner may suggest a different portrayal and a changing stereotypical idea not only to the African females but also to the entire continent.

In terms of the African migration context, it has a history of pull and push factors. These factors involve citizens pushing themselves to get better opportunities from the destination countries or citizens countering their pull factors which involve mainly conflict and poverty (Diop & D'Aloisio 2018). According to the UNCHCR 2020 report, the number of international migrants is estimated to be 272 million, an increase of 51 million since 2010. Recent years have witnessed an overall 'feminization' in migration from Africa as it stands as almost as 49% --of all migrant workers are women (UNHCR 2019). Although Europe and Northern America have been the biggest hosts for international migrants in the second half of the twentieth century, migrant populations have grown more rapidly in Northern Africa and Western Asia and in sub-Saharan Africa. In 2019, Europe hosted the largest number of international migrants (82.3 million), followed by Northern America (58.6 million) and Northern Africa and Western Asia (48.6 million) (UNHCR 2019).

2.2 Media Portrayal of African Migration

Media studies have much focused the representation of irregular migration and its hyponyms which includes smuggling, trafficking, kidnapping and death toll. Migrants' journeys have been analysed and represented in most media studies as "desperate", "fragmented", "risky" as these terms have become a common feature of the global migration system (Collyer 2010). As of year 2000, there has been a surge in qualitative studies on contemporary African migrations (Schoorl et al. 2000; Van Dijk & Foeken 2001; Bilger & Kraler 2005; Bredeloup & Pliez 2005; Pian 2009; Lessault & Beauchemin 2009; Bakewell

& Jónsson 2011; Berriane & De Haas 2012; Schielke & Graw 2012; Whitehouse 2012; De Bruijn Lessault & Flahaux 2013). These studies have shed light on the diversity of African migration and have shown that most African migrations are not directed towards Europe, but towards other African countries (Sander & Maimbo 2003; Schoumaker et al. 2015) and that those moving out of Africa do not only move to Europe but also to the Americas and to some Gulf countries (Bakewell & De Haas 2007).

Responding to the surge studies of migration, Obrien and Grossman (2007) offered an exhaustive interdisciplinary practice in their project: *Projecting Migration: Transcultural Documentary Practice*. The book attempts to crticially reframe the ways in which the migrancy experinces are represented and how they are understood . The project's materials are produced by film and documentary   artists, photographers , ethnographers and visual athnolopolgistis who collbarated together along the themes of diaspora ,migration and represnetation of various cultures in one project (Grossman & O Brien 2008). Hence, it acts as an anthropology presneting work that tangresees multiple bourndaries and explores contemporary migratory narratives through the medium of film, photography and multimedia.

In a recent attempt that aims at changing the narrative of the refugees in Europe, *"Refugees Reporting"*, a European Region study was conducted to stimulate discussion and dialogue in the refugee cause in Europe. This research was conducted to examine the media representation of refugees and migrants in Europe in seven European countries: Greece, Italy, Spain, Serbia, the United Kingdom, Sweden and Norway (Brown, Green, Moritz, Reimann & Speicher 2017). Key findings concluded that only 21% of news items on asylum and migration reference a refugee or migrant. Over three-quarters of the stories analysed neither identified an individual refugee or migrant nor they included their voices. Certain groups of people are even more invisible such as women. Of the 21% of articles that identified a refugee or migrant, only in about one-quarter (27%) was that person a woman. Of all people mentioned in the news articles, only 6% were refugee women (Brown et al 2017).

Another study examined eight newspapers in three countries in Europe and how they dealt with the humanitarian crisis, which has turned millions of people into refugees, asylum seekers or migrants. The study entitled *"Refugees and Asylum Seekers in Press Coverage"*, was produced by the Cultural Institute for the Benelux. Based on qualitative and quantitative analysis, the study concluded that "voices of the refugees are heard less often than those of politicians and experts" (Refugees & Asylum Seekers in Press Coverage 2016, 3). Refugees and migrants were often out quoted and effectively silenced by more dominant narratives and non-refugees, such as politicians and experts in different fields. Viewpoints that represent a negative attitude towards immigration are also included, but they are counterbalanced with the writer's own comments and commentaries by guest writers (Refugees & Asylum Seekers in Press Coverage, 2016).

Another study was conducted in 20016 to analyse the press media coverage of immigration between 2006 and 2015 entitled *"A Decade of Immigration in the British Press"*. The study analysed trends in the language used by newspapers regarding immigration and how they are associated to the British political context (Observation 2016). The report suggests that press depictions of migrants have been much concerned on net migration, and particularly EU migration. Illegal migration has been framed largely in the British National newspapers (Observation 2016).

Though numerous comparative studies examined the press coverage of migratory systems across Africa and Europe, a very few which tackled how pictures and documentaries drew attention to the complexity and cultural specificity of migration experiences from different locations of origin and at different times. In their paper "Vite sospese", Scarparo and Luciano (2013) explored the female migration in contemporary Italian documentaries. They examined the forms of 'otherness' and marginalized sectors of society through their analysis of two documentary films: Sidelki/Badanti (2007) by Katia Bernardi and La stoffa di Veronica (2005) by Emma Rossi Landi. The study investigated the transnational mobility by presenting a search for a new notion of home that requires mental, social and spatial mobility away from familiar spaces into new territories (Scarparo & Luciano 2013).

Gayatri Spivak asked in the mid-1980s if the subaltern can speak where his argument was stronger in the context of colonial production (Spivak 1988). At the end of his essay, he said "if the subaltern has no history and cannot speak, the subaltern as female is even more deeply in shadow" (Spivak 1988, 44). Whereas Spivak's essay hones in on the historical and ideological factors that obstruct the possibility of being heard for those who inhabit the periphery, many scholars took his argument as groundwork for their research. A 2010 Catalan study proposed an alternative way of discussing documentaries in terms of two documentary productions by Helena Taberna and Ana Torres portraying migrant subjects in Madrid

and Barcelona (Rodijuez 2010). Both documentaries offered innovative ways of projecting a vision of migrant experiences in urban settings where it poses a question 'can the subaltern speak?'. Both films offer a rejection of legal practices which promote segregation and ghettoization by several European governments. The study emerged as new multicultural identity and a strong determination of the film-makers to project a reflection on immigration which stands out against current derogatory images associated with prostitution and delinquency in contemporary documentary filmmaking (Rodijuez 2010).

Anishchenkova (2018) discussed the Middle Eastern refugee crisis through the analysis of two documentary films as case studies: *James Longley's Iraq in Fragments* and Matthew Firpo's *Refugee: Human Studies from the Refugee Crisis*. Both films highlighted a number of typical repetitive aspects of orientalist representational discourse in Middle East and the Western classic portrayal of Syrian Refugee image as a persistent media construction in the Western media. She argues that documentary production about Middle Eastern refugees faces two challenges. First, they are represented as potential cases for exploitation, sensationalism and emotional manipulation (Anishchenkova, The battle of truth and fiction: Documentary Stortelling and Middle Eastern Refugee Discourse 2019). Second, the idea of the old orientalist tradition continues to impact much of the discourse about the Middle East (Anishchenkova, The battle of truth and fiction: Documentary Stortelling and Middle Eastern Refugee Discourse 2019).

Another research study addressed the migration issue and the representation of migrants as it established a link between sex trafficking and European citizenship. It looked at the anti-trafficking campaigns that were launched in post-colonial Europe. Andrijasevic, in her article *"Beautiful Dead Bodies"*, illustrated what techniques are used in the production of image. The images analysed do not re-signify dominant representational practices nor do they propose new forms of representation for women (Andrijasevic 2007). Quite the contrary, they deploy techniques that frame women's body in a voyeuristic manner and lock it into an (im)position of immobility. The findings convey that these campaigns convey images of unhappy, desperate and suicidal women, and therefore re-install the stereotypical rendering of feminine bodies in terms of passive objects of violence (Andrijasevic 2007).

3. METHODOLOGY

3.1 Data Selection

The data selected for this study is the documentary *"The Hidden Lives Of 'House girls"*. It is a BBC Africa Eye documentary which depicts the lives of young Ugandan women who migrate to neighboring countries for better jobs as domestic workers (Kacungira 2019). This documentary investigates the reasons behind the migration of young Ugandan girls to Kenya and their struggles to find better lives.

The data selection of this aforementioned documentary film is based on the following reasons. First, the film is produced by renowned international news media organisations, which is the BBC, the largest British Broadcasting Channel in its African which is specialised in carrying out investigations in Africa. Second, the variant production in this documentary show how news media organizations see the problem, record the moment and discuss the narratives inside their films. Such diverse perspectives give the documentaries more depth and presumably will make the researcher explore different experiences and expand the awareness and the understanding of the real stories of migrants.

Third, this documentary film depicts the journeys of the African refugees to neighbouring countries as witnessed by different international news media organisations. In addition to the desperate routes that African migrants face towards Europe, this documentary film discusses gender issues they face as female migrants such as domestic labour and the unemployment problems that cause them to migrate to neighbouring countries to work as house girl workers. Hence, these points of discussion add more depth to the research in terms of the correlation between migration and gender studies, from an African point of view.

Fourth, the chosen documentary was produced in 2019. The year chosen is very relevant and fresh as it represents the value of timeliness in journalism. It tackles the very recent problem of the African migration routes where multiple changes have occurred towards the migration policy worldwide. Consequently, these changes are reflected in the narratives of the four documentaries and therefore will be mirrored in the analysis.

3.2 Theoretical Framework: Multimodal Analysis

This study uses a multimodal discourse analysis to analyse qualitatively the documentary *"The Hidden Lives of House girls"* from the perspective of context of culture, context of situation and meaning of image. The multimodal analysis will help the research analyse the textual structure exemplifies by the linguistic signs, in addition to the visual features which are embodied by the layout, colour, lighting, and typography both at the level of "clause" and at the level of "discourse" (Wei 2015). The multi-model discourse will enable the researcher to analyse the visual, audio, sense multi-lingual symbol system to communicate through multi-means and symbol recourses such as character, image, sound and action. (Zhang 2009).

Multimodality refers to the growing concern of linguists to analyse not only the content analysis of texts but also the graphics and the visuals tools that accompany them. Among linguists and discourse analysts, there has been a growing concern to analyse meaning through the visual communication in various media texts not only through language but also through the visual image (Hodge & Kress 1988; Kress & Van Leeuwen 1996; Kress 2010). These linguists began to develop how meaning is understood through language, images and other modes of communication such as sounds and nonverbal cues and they referred to it as multimodal analysis. According to Kress (2010) multimodality refers to using "three modes in one sign - writing and image and colour". Each mode has a specific purpose that should be taken into consideration. "Image shows what takes too long to read, and writing names what would be difficult to show. Colour is used to highlight specific aspects of the overall message" (Kress 2010, 1).

Drawing on Halliday systematic functional grammar, theorists like Hodge and Kress and Kress and Van Leeuwen considered that the visual communication needed much more of a toolkit for analysis. They decided that some principles of Halliday's SFG could be used to analyse visual communication. Alike CDA which allows us to study grammatical and lexical choices for a discourse, they coined the term "multimodality" to account for the choices of the visual and the non-verbal features located in the media discourse. *Reading Images: The Grammer of Visual Design by Kress and van Leeuwen* offers a model of three accounts for images: representational meaning, interactional meaning, compositional meaning. Kress and van Leeuwen (1996) consider the model of three accounts works well not only for language but also for thinking about all modes of representation, hence images (20).

Furthermore, Bezemer and Jewitt (2010) explains that multimodality refers to a "field of application rather than a theory", which studies texts or practices that involve the combination of image, gesture, gaze or sound with language (1). Since the data of this study is analysing films, the researcher opts to use a strongly approach that could scrutinize the films as social practices allowing meaning -making potential (van Leeuwen 2006). Turner further elaborates those films, unlike writing, does not embody one discrete system of signification. They rather incorporate several technologies in lighting, camera angles, editing, sound design that all contribute to meaning (1996). Films rely generally on the iconic pictorial representations combined with a depicted unfolding over time employed for narrative purposes. Thus, the approach used in analysing the documentary films is the Multimodal analysis framework as proposed by Machin and Mayr's book, *How to do Critical Discourse Analysis: A Multimodal Introduction*.

Machin and Mayr (2012) offer a theoretical framework for analysing audio-visual discourse. They categorize their frameworks into two levels: the lexical choices used and the visual semiotic choices made by the filmmaker. On the lexical choices level, the researcher asks questions like what kind of words are used in the text? are some words over lexicalized or foregrounded, backgrounded, erased ...etc. Analysts in this area described the significance of this kind of analysis which signifies that different lexical or word choices can signify different set of lexical fields (Machin & Mayr, 2012). They further analysed the lexical choices into word connotations, over lexicalisation, structural oppositions and the lexical choices which reflect authority and ideology. In the visual semiotic level, the researcher analyses the iconographic choices made by the filmmaker. This level examines the images which denote or connote, the attributes (or which ideas and values are communicated through the objects, settings such as the use of key lighting to suggest optimism, and salience were certain features are opted to stand out in the cinematography techniques, for example, colour, tone, cultural symbols, focus, foregrounding and overlapping.

Hence, the study adopts Machin and Mayr (2012) theoretical framework of multimodal discourse analysis, which includes the beforementioned levels to account for the framing techniques used in these films .With regard to Bennett (2018) identification of the distinguishing features that makes nowadays documentary films, he says that "the degree to which it is being recorded visually not only by professional

filmmakers, but by journalists, artists, activists and charity workers, politicians, police, troops, border officials and vigilantes, and by migrants themselves" (15). Bennett's statement brings us to use a qualitative method approach to be in an attempt to answer the research questions which do not only focus on the form, but the very essence of the film-making process, which is the relationship between the film-maker, their subjects.

4.   ANALYSIS AND DISCUSSION

This section provides a detailed analysis of the narrative visualization of the documentary under discussion. Through using the features of multimodal analysis set by Machin and Mayr (2012), the study analyses the representation strategies used in language and visual semiotics. *"The Hidden Lives of House girls"* in which BBC News Africa follows the trails of three houseworkers from Eastern Uganda who are striving for change. The film traces the narrative stories of three girls, namely, Scovia, Ester and Mercy who decided to leave their places in Eastern Uganda to search for better lives in, Nairobi in Kenya. When they moved to Kenya to start their new jobs as houseworkers or housemaids, they were shocked by the harsh lives they faced and the poor conditions they had to endure. When she faced criminal charges at a police station because she had no papers that proved her identity, Scovia decided to return back to her grandmother and continued her education after finding a granting support organization. After being robbed with her flat mates, Ester decided to return back to her family after her wishes became to ashes. Mercy was brutally tortured in one of the domestic homes for whom she worked at, she raised a case at court and she is now facing her past employers with charges. The documentary asks the question of what makes a better life for all these girls? Why the families, the community and the government decided to abandon them? Through the eyes of the reporter, Nancy Kacunigra, who acts as a participant observant in the film, the audience can see and feel the suffering journeys of these young girls.

4.1 Representational Strategies through Language

There are many ways in which the filmmaker has decided to represent the social actor or the participants of the film. Such section deals with the naming and the representation of social actors through the use of linguistic devices and a realm of semiotic choices, which are often referred to as representational strategies (Fowler 1991; Van Dijk 1993; Fairclough 2003). There

is no neutral way to represent a person as there are many possibilities drawn to portray and characterize the social actors given in any context. Such possibilities serve to identify the social, psychological and political purposes for the filmmakers.

4.1.1 Classification of social actors

Example 1:
- **Quotation**:
  Narrator:

  Those girls need support from the community especially if they are orphans or lost one parent. Poverty and the lack of opportunities around them is the main reason why so many girls fly away.

- **Documentary Name:** The Hidden Lives of House Girls
- **Documentary Mode**: Participatory, Expository and Observational
- **Context**: The narrator in the film describes the harsh condition of the young girls from Eastern Uganda who have no options but to go to Kenya and work as house girls.
- **Classification of Social Actor**: Personalization and impersonalization
- **Lexical Choices**: Community /poverty /lack of opportunities
- **Transitivity**: need.../lost/ fly away

Interpretation:

The above-mentioned quotations are part of the protagonist narration which has been performed by the reporter Nancy Kacunigra. The reporter used here both impersonalization and personalization techniques to give extra weight to a particular statement not a particular person. It serves to conceal who actually believed what and who is responsible in each case. The lexical item *"community"* does not show the identity of the community or what she means with community. Does she mean the school, the university, the church/ mosque, social institutions? The identity of the "community" is concealed too because the responsibility is not known to whom it should be borne. Moreover, "Poverty *and the lack of opportunities"* are impersonalized as agents or acting members in society who drive the girls to fly away and travel to other countries. It seems that poverty and lack of opportunities are persons who force these young girls towards their conditions they have come into. Again, the doers or and their identities are concealed and hidden.

Transitivity is the study of "meaning making" or in other words, what people are depicted as doing Who does

what to whom and how," (Machin & Mayr 2012, 34). Such focus on transitivity clause structure includes the subject (agent/participant) and the objects. The use of the verb "fly away" connotes that these girls are travelling without any returning back due to the hard conditions they are facing. In addition, the sentence is active but without mentioning the object, which reflects that these girls are flying away to any country, not only to Nairobi but also to other countries which can offer them opportunities. In addition, the verb "lost" is uttered without the object. This highlights that these girls are not responsible for the condition they are in. It also reinforced the image of the omniscience of parents in this documentary because even if they are physically present, they are materialistically and morally not present.

Example 2:

- **Quotation**:
- *Reporter: Like Scovia, there are many girls who are living the same conditions and are facing the same challenges.*
- *Ester: "Here people can treat you like a donkey. I want them to know that we are people too."*
  It is just that we have not any money.
- *Ester: Life would be good for us too. But I dono know why God made this. Some people are while others are not.*
- *Edith Morogu (the founder of the domestic training and development centre): Many of them are confined as they work in slavery like conditions .... "If you get a child educated, you educate a nation" ...*

- *One of the Kenyan domestic workers said: The influx of the Ugandans made bad situation worse in Kenya"*

- **Documentary Name**: The Hidden Lives of House Girls
- **Documentary Mode**: Participatory, Expository and Observational
- **Context:** The beginning of the documentary is quite startling with Ester, one of the house girls living in Eastern Uganda, is struggling for a better live. She decided to follow her sister's path and travelled to Nairobi as a house girl looking for a job at a decent house. After she travelled there, she faced many challenges and difficulties that made her consider her position and how she is living in a very humiliating condition. This is why she said these words to the protagonist upon asking her about how she feels.

From an expert eye, Edith Morogu, the founder of the domestic training, recalls the importance of education

in the lives of the nation. Morogu was keen to help Scovia, a 17-year-old girl from Uganda who was forced to flee her country and work as a house girl. Captured by the police with no identity card and any documentation that proves her identity, the domestic training center was keen to help her and get her out of the trouble. Following this incident, the center operated by Morogu helped her to return back to Uganda and pursue her education in private school.

- **Classification of Social Actor**: Individualization versus Collectivism
- **Lexical Choices**: them /you /we are people, too / educated / you educate a nation /many
- **Transitivity:** educate /are/

Interpretation:

Individualization vs. Collectivism strategy is used here to consider how participants are described as individuals or as part of a collective community. The information provided by the narrator /protagonist seems to be generic or as simply as generic group. This does not give any personalization to the issue but a global perspective. The use of personal pronoun "we" by Ester seems to be generic and generalization to their own specific group of house girls. The personal pronouns "you", and "we" reinforce the idea of polarization between two different kinds of categories.; the house girls and the rest of the world.

This framing is also depicted in the way the reporter uses Scovia as an example of house girls who have no documents and no identity to their own existence in Kenya. *"Like Scovia,"* or in other words, similar to Scovia, there are many girls who are living the same conditions and are facing the same challenges. No documents that prove they are even alive. *"Many of them are confined and work in slavery like conditions"* shows that all house girls are seen as cases and that their problems are generic, not specific to one or two, but to many of them. Moreover, this sentence reinforces the idea that they are treated like slaves, tied by their necks, to their debt, poverty and meagre conditions.

The statement by Edith Morogu *"If you get a child educated, you educate a nation"* reflects the importance of education. Such individualization is seen here as a necessity, not an option. It shows the importance of getting a child educated. When educating one single child, it is like educating a whole nation. At the same time, there are many parts where the documentary sheds light on the individualist aspect of the four domestic workers. Scovia has narrated her story for the first time when she said that "because

my parents died in a young age," she was brought up by her grandmother who is poor. She dropped out of school due to lack of financial support. Therefore, she wanted to work to pay for her school fees. This reflects the problem of Scovia as an orphan whose parents died in a young age and the only breadwinner of the family is her grandmother who is old and fragile and needs someone to care for her. The clear binary oppositions between the individualistic and the collectivistic problem renders the documentary an in-depth narrative of the problem adhered. What's the role of the society, the government, when a girl becomes an orphan? And so the problem becomes bigger when she received no education and is left for only a society who drove her to fly away to face all the *"slavery like conditions"*.

Specification vs. Generalization

The framing of the girls from Uganda as a group of girls who fly away and are driven like a wave of sea who cannot be stopped. The negative connotation which associates the word *"influx"* is very powerful as they are being drawn as an ethnic minority group of migrants who are not welcome in Kenya. They are seen as generic as they are all the same, with no individualistic or a specific reference to each one of them who has a different story. Khadija, one of domestic workers in Nairobi said "Those *girls from Uganda. They really mess us up"*. Here it is generic concept that these all girls, who are coming from this specific country, i.e., Uganda, are really messing up with the domestic household in Kenya. She furtherly elaborates and explains the reasons of why she is saying so because they are lowering the rates of the work in Kenya. It seems that the house girls' problem is not a specific one but rather a generic one with great consequences on the Kenyans themselves.

Ester, one of the house girls is posing a philosophical rhetorical question. *Life would be good for us too. But I dono know why God made this. Some people are poor while others are not*. She is dividing the world into poor and rich. In such sentence, the poor and the rich people are framed as two divergent opposite ones. It could be like saying that if she has had enough money; she would not have been put into the same position. If she had enough money, she would have been happier, satisfied and so on and so forth. If she had enough money, she would not be in the same position she is in right now.

Example 3:
- **Quotation:**
"If you get a child educated, you educate a nation"

Ester: "Life would be good for us too. But I dono know why God made this. Some people are poor while others are not."
- **Documentary Name**: The Hidden Lives of House Girls
- **Documentary** Mode: Participatory, Expository and Observational
- **Context**: The narrator in the film describes the harsh condition of the young girls from Eastern Uganda who have no options but to go to Kenya and work as house girls.
- **Classification of Social Actor:** Suppression/ Representing the Other
- **Lexical Choices**: child /nation /you
- **Transitivity:** get

Interpretation:

What is missing from a text is just as important as what is in a text (Fairclough 2003). Here, the agent is missing. Education is not something or someone who has the power to change things but is a system to describe a perceived process that is caused by particular agents. In such an occasion, the agents can be the parents, the government, the charitable organizations the society who must act to make sure that every child gets proper education.

Representing the Other is exemplified verbally in Ester, one of the house girls in the documentary, "**The Hidden Lives of House girls**" who posed a rhetorical question, trying to reach a conclusion. She asked if she has had the enough money, would it be in the same position she is in right now. *"Life would be good for us too. But I do not know why God made this. Some people are poor while others are not."*. In the before mentioned quotation, s*he* is dividing the world into two sides: the rich whom, in her own eyes, do not have any problems and troubles because they have "enough money" and the poor whom she belongs to, and that's why they are so much suffering. Here, money appears as the magic tool which makes people happy and comfortable.

Representing the Other can be also exemplified by who is excluded linguistically from the text. This image was represented by the reporter saying: *"the villagers are giving up their daughters for this new way of migration."*. In the before-mentioned sentence, there is an exclusion for the villagers or the male figures in Ugandan society who are supposed to be the breadwinners of their families and daughters. In fact, parents are linguistically absent from their daughter's conversation about the suffering they endure in Uganda. Linguistically and metaphorically, their fathers seem to be absent.

4.2 Representation Strategies in Visual Communication

Example 1:

Figure 1. The reporter looks directly at Ester when she was robbed off everything the night before (Kacungira 2019).

Context: The reporter looks directly at Ester and the other flat mates who were facing robbery in the middle of the night. She was trying to be with Ester at the time of her crisis when Ester and her flat mates were robbed of everything the night before.

- **Documentary Name**: The Hidden Lives of House Girls
- **Documentary Mode**: Participatory, Expository and Observational
- **Context:** The narrator in the film describes the harsh condition of the young girls from Eastern Uganda who have no options but to go to Kenya and work as house girls.
- **The visual tools**: Distance and Gaze
- **Positioning the viewer in relation to people inside the image**: GAZE

Interpretation:

The reporter is presented in a medium shot and looking towards Ester as she is engaging with us, the audience and the other hours girls. Here the audience is invited to share with the documentary the thoughts and the feelings of the protagonist as well as her narration and reflections of the situation. On the one hand, linguistically through the personal address of "you "and "I "but also visually through the gaze in front of the camera.

Participant- observation kind of documentary is so much given importance in this film. How is it participant? Because we can see the protagonist walking with us, taking us to the house girls, physically inside the settlements. She is talking to us through the camera to create a kind of strong intimacy between herself and the viewer.

Linguistically, the usage of the personal pronouns "I" and "they" creates the image of how others are represented as groups that could serve ideological ends. The reporter does not judge them but rather align the audience creating an image that they are all the same, looking like, acting and posing like each other. So no one can tell them apart. This image with its verbal and visual semiotic tools reinforces the concept of individualistic vs collectivism.

Example 2:

Figure 2. Nancy Kacunigra is heading towards Ester in a rush wondering how they are going to be after being robbed off everything they have (Kacungira 2019).

Context: The reporter looks directly at the viewers when she heading towards Ester, one of the house girls, who has turned to realize the harsh world of Nairobi. She was trying to be with Ester at the time of her crisis when she Ester and her flat mates were robbed of everything the night before.
"I am going to see how they are "

- **Documentary Name**: The Hidden Lives of House Girls
- **Documentary Mode**: Participatory, Expository and Observational
- **Context**: The narrator in the film describes the harsh condition of the young girls from Eastern Uganda who have no options but to go to Kenya and work as house girls.
- **The visual tools**: Distance and Gaze
- **Positioning the viewer in relation to people inside the image**: GAZE

Interpretation:

This kind of participatory documentary mode makes the filmmaker interacts with his or "her subjects rather than unobtrusively observe them. Unlike the observational mode, the reporter (participant-observant) in this kind of documentary mode directly engages with the audience and is directly involved in

the film narrative. She does not only observe or "fly on the wall" as in observational mode but she appears in front of the camera to speak directly to the viewers. Also, the audience can see her during an interview and in her voice is constantly being heard behind the camera. Such a mode creates a major influence on the audience and the kind of intimacy she tries to build with her subjects and her audience.

In such a shot, Nancy looks directly to the viewers and looks "on frame" which tends to draw the attention of the viewers that something big is happening and that's why she appears on camera. Although Nancy is constantly there with her voice over or while doing interview, this incident is the only time she appears looking directly at the viewer. In this incident, she tries to be present for Ester to see the crisis of robbery she is facing. In the middle of the night, she goes to the Ester's harsh place where she and her flat mates have been robbed off everything and tries to console her and see what's happening and what they are going to do. Here, Nancy's appearance has a profoundly role to play as she is actively playing an important role in the house girls stories and has meaningful exchanges with the people they're filming.

Example 3:

Figure 3. Mercy Mwake shows how much she was abused and tortured as a domestic worker back in 2018 when she first appeared on National TV (Kacunigra 2019).

- **Context**: Mercy Mwake, one of the house girls, was beaten and was subjected to domestic violence by her employers. In 2018, she managed to make her story to public and had her story broadcasted on the national TV. These images show her she was beaten as she was showing the scars on her neck and her body.

- **Documentary Name"** The Hidden Lives of House Girls
- **Documentary Mode**: Participatory, Expository

and Observational
- **The visual tools**: Distance and Gaze
- **Positioning the viewer in relation to people inside the image**: GAZE

Interpretation:

Machin and Mayr (2012) analyzed the close up shots as shots being "used when it is meant to imagine the woman as the agent of the feelings expressed in the text." (p. 97). Such interpretation is typically applied in the above-mentioned photos where the agent is the house girl. Mercy was crying heartily for being abused by her employer. It shows the physical evidence of her report, i.e., she was beaten by her domestic employer. Such shots show the complex relationship between the maids and the employer as there is no contract or any legal document which provides protection to the vulnerable.

Example 4:

Group (A)

Figure 4. Collection of medium shots that illustrate their lives in their new settlements in Nairobi where they travelled for better lives (Kacunigra 2019).

Group B:

Figure 5. Collection of medium shots of the house girls when they were in their hometowns in Uganda (Kacunigra 2019).

Context: These different medium-length shots were extracted to verify the poor conditions that house girls live in. These medium shots are divided into two groups. Group (A) denotes the poor conditions they used to live in, in Eastern Uganda where there is a scarce the minimal living conditions. Group B represents their lives after they decided to travel to Nairobi as house girls.

- **Documentary Name**: The Hidden Lives of House Girls

- **Documentary Mode**: Participatory, Expository and Observational
- **The visual tools**: Distance -Medium Shots
- **Positioning the viewer in relation to people inside the image**: Medium Shots

Interpretation:

The medium shots are used when it is not meant by the filmmaker to depict intimacy or a sense of closeness, but we are drawn to identify with his point of view (Machin & Mayr 2012). In addition, the filmmaker tried to show the disparity between the source counties and the destination counties, which ironically speaking, they are not so different. Group B pictures show the living conditions in their home countries. The filmmaker wanted to show the living conditions of the house girls in their hometowns and how much they are deprived of decent lives. In Eastern Uganda, their homeland country, they lack access to primary key services such as water, electricity and sewage system. They live with a very large family members in which they can scarcely lead a good educational life and most of them dropped out of school as they cannot manage to pay the school fees, as is the case with Scovia. She dopped out of school because her grandmother was not able to pay the tuition fees.

Ironically speaking, the girls went to Nairobi to lead a better life with their better work opportunities working as house girls. Group A photos show their lives in the new destination countries. However, pictures tell different narratives of the stories. The images show how degrading they had to live and share their 2 feet room with other girls as well. The cooking utilities seem very dirty and just one or two. Poor sanitation and overcrowding are among the problems that bedevil these informal settlements in which these house girls settle in. The shacks and buildings are mostly illegal and consequently, lack basic infrastructure services like water, sanitation and health facilities.

Therefore, the medium shots serve greatly the narrative of the visuals as the audience is exposed to the subjects in their own close environment. The audience can see how they sleep, how they eat, how they live in an environment where key services are not there. Most importantly, how vulnerable they are as women and young girls who can be robbed and raided anytime with no protection at all. The same happened with Easter and her room mates who were robbed in the middle of the night and no body took action about it.

Example 5:
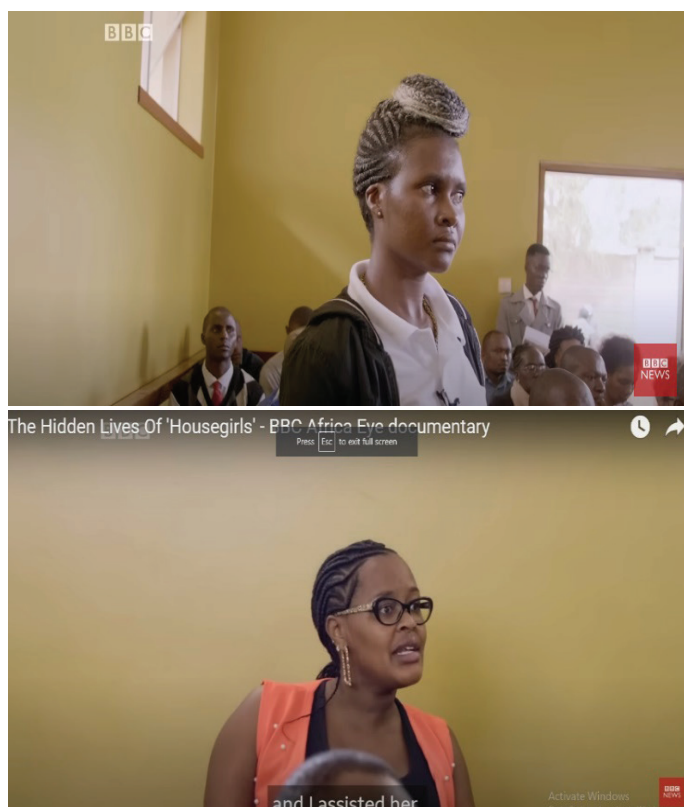
Figure 6. The visuals above show the disparity of angles between Mercy Mwake and her employer at court (Kacunigra 2019).

Context: These close-up shots were used in the court between Mercy Mwake and her employer when Mercy filed a case against her employer because she was physically abused and tortured by her employer.

- **Documentary Name**: The Hidden Lives of House Girls
- **Documentary Mode**: Participatory, Expository and Observational
- **The visual tools**: Distance -Close- Up Shots
- **Positioning the viewer in relation to people inside the image**: Close-Up Shots

Interpretation:

Close up shots were also used for Mercy Mwake and her employer for the differences in appearances and attitude. It shows the difference of Mercy from 2018 when she made her case to the public eye to reports her abusers and her employers and 2020 when she was in court. The close-up shots on Mercy look show how much she was in disbelief of her employer's statement in court. But it also shows how powerful she became when she was supported by a non-governmental organization who was trying to bring Mercy's rights back.

Such polarization of angles greatly serves the context. Such disparity of angles between Mercy and her employer shows how much they become enemies. The employer is pointer at her saying that she has assisted her and took her to holidays and treated her as being part of the family. Mercy, in contrast, is accusing her of being abused and tortured while showing the scars that were visible on her neck and body.

Example 6:

Figure 7. These medium shots are contrastive as they show Scovia in two different situations (Kacunigra 2019).

Context: These shots depict Scovia in two opposite situations. The first shot from the left side shows how she was arrested in Nairobi because she did not have papers that proved her identity. In addition, she was just a teenager of 17 years old with no legal rights to work in Nairobi or any other country. The second shot from the right side shows her sheer happiness and excitement when she returned to her grandmother in Eastern Uganda. Later, she resumed her education with the support of a non-governmental organization which support and empower women.

- **Documentary Name**: The Hidden Lives of House Girls
- **Documentary Mode**: Participatory, Expository and Observational
- **The visual tools**: Lighting techniques

- **Positioning the viewer in relation to people inside the image**: Close-Up and Medium shots

Interpretation:

How are the social actors represented visually? In the light of Machin (2013) concept of visual communication, it is important to look at how we look at images. He referred to this as the 'acts of seeing'. In a sense, this is akin to thinking about the way that people are positioned in ideology to see the world through particular discourses. This throws up a number of issues as regards the problems with approaching an image from a systemic point of view.

By looking at the lighting techniques used in the above images, it can be illustrated that the lighting technique plays a great role in conveying the denotative visual properties. In the first shot, the filmmaker uses the dark light that overcast Scovia's face which denotes the dark side of her life. It denotes her ultimate suffering when she travelled to Kenya and fell into the police affairs when being arrested. The loss of documents and the un- identification of migrant workers is one of the main challenges which face African female migrants. That is the trap that Scovia has fallen in. Franceschelli and Galipo (2021) state that visual arts play a major part in documenting, disseminating, and even creating a performance of events. The above-mentioned images show the difference between Scovia when she was in Uganda vs when she returned to her grandmother in Kenya. The contrast of light creates an immense different in interpretation the audience can elicit from the images. At some point, the value of a light background works in the editing sequence and the contrast of natural light help immensely the narrative lines of documentary films. In these sets of shots, it is evident that the filmmaker used dark lighting, depending solely on natural light, to convey the dark sides of Scovia's life when she was a house girl. She experienced several traumas including being arrested, living in a very poor slum conditions, not getting educated, and so on and so forth. On the other side, the natural source of light in daylight which is portrayed in her reunion with her grandmother show the bright side of feelings and her true happiness.

Furthermore, the filmmaker chose the dark shots of lighting in all situations where harsh conditions are predominant in the lives of the three house girls. It was used repeatedly in the film. It was evidently conveyed in all Ester close up and medium shots when she moved to the two feet room in Nairobi whom she shared with three other girls. It was evident when she was robbed by the gang in the middle of the night.

Example 7:
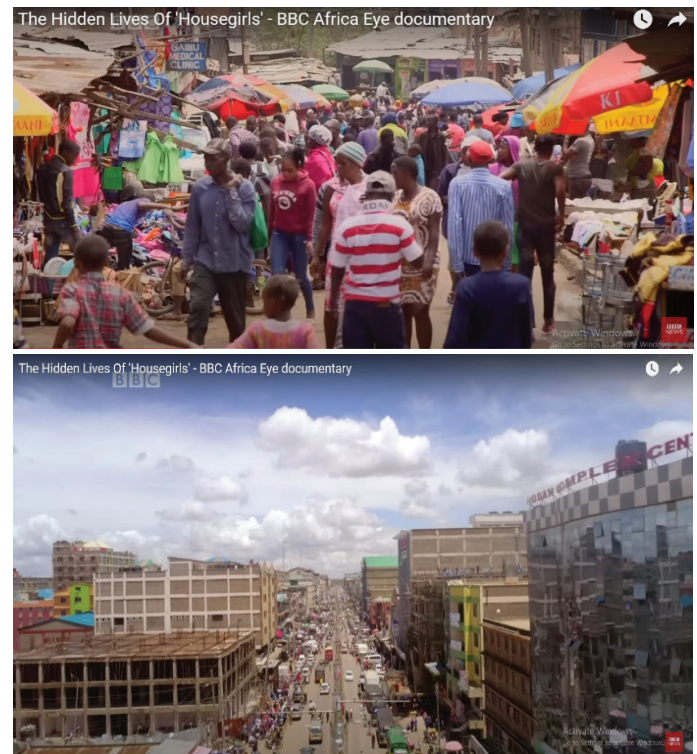
Figure 8. These long contrastive shots show Kenya, as a big economic bub, vs Kenya slums and settlements (Kacunigra 2019).

Context: These are two shots that both represent Nairobi, Kenya, the destination country Ugandan girls travel to. Although Nairobi is represented as a big economic hub with financial means, the underlying shots show the slums and the impoverished areas of living.

- **Documentary Name**: The Hidden Lives of House Girls
- **Documentary Mode**: Participatory, Expository and Observational
- **The visual tools**: Iconagraphy
- **Positioning the viewer in relation to people inside the image**: Long Establishing shots

Interpretation:

Machin and Mayr (2012) contend that iconography deals with how people use discourse to connote or denote different ideas. In the visual above, there are two different connotations resulted from denotations. The first establishing shot of Nariobi show the city as a big econmonic hub , where every migrant dream can be fulfilled. In comparison, the second establishing shot denotes the real poor living conditions of the people living there. It denotes the multi layereres meanings

of being in slums   where minimal conditions are not met. Accoridngly, the visuals enough say soemthing about particualar places, particualr events and particualr people and so they denote that opposition factor that lies within the two visuals. "Asking what an image connotes, is asking what ideas and values are communicated through what it is repsrenseted," (Machin & Mayr 2012, 49) .In such sense, the visuals represented in the first image, connotes the idea that Kenya is a large economic giant that will endorse all people. It represents the dream desintation country for all migrants who travel from Uganda for a better life in Kenya. In the second accompanied visual, the long establishing shot connotes the harsh living conditions where migrants live. Later on, the filmmaker exposes the slums, the poor conditions the migrants live in where food and clean water are becoming scare, and so is everything else.

Example 8:
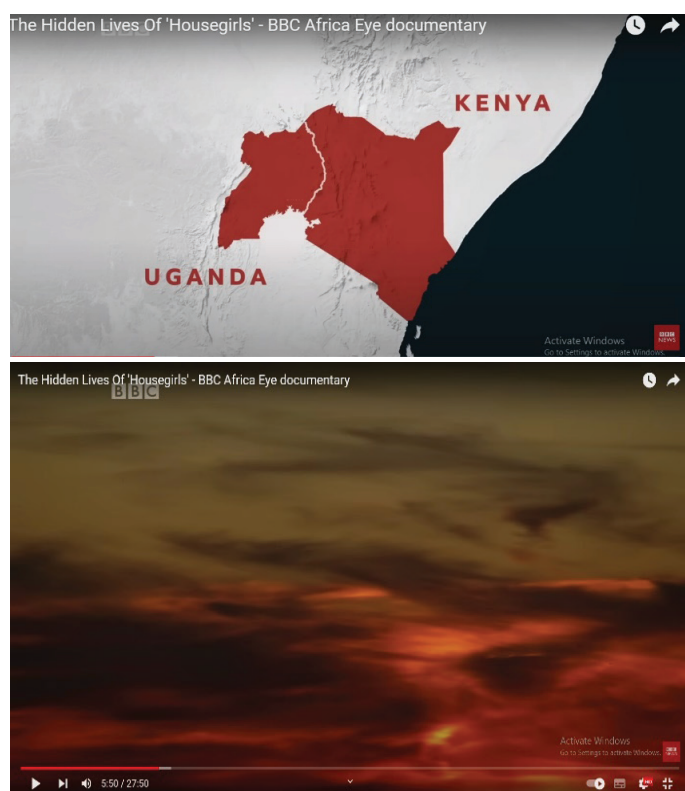
Figure 9. These visuals show the transitions the filmmaker used to shift between sequences (Kacunigra 2019).

Context: The filmmaker used several transitions in the film to shift between sequences. The first image on the right, show a timelapse where the second image on the right displays the map of Kenya and Uganda to show how the two countries are close to each other, geographically.

- **Documentary Name**: The Hidden Lives of House Girls
- **Documentary Mode**: Participatory, Expository and Observational
- **The visual tools**: Attributes and Setting
- **Positioning the viewer in relation to people inside the image** transitions

Interpretation:

The filmmaker uses transitions to move between different contexts or different settings. Transitions are often used to accentuate the passage of time, a character's movement, storylines, pauses, silence, and much more (Video Editing 2022). In such context, the filmmaker uses the time lapse transition to indicate a shift of change in place. He used the timelapse transition to move from the source country (Uganda) to the destination country (Kenya). Time lapses are used for capturing natural phenomena that would otherwise be too slow to observe with the naked eye, like clouds moving across the sky or flowers blooming over several weeks (Brtiannica 2017).

Attributes refer to how ideas and concepts are often communicated through the visual image (Machin and Mayr 2012). Settings are used to communicate general ideas that connote action and values. Setting can also be used by the filmmaker to symbolize rather than documenting. In the visuals illustrated above, the filmmaker used the screen recording map, or the animated map, to illustrate better the two neighbouring countries, namely Uganda and Kenya. Filmmakers often used animated techniques to provide map with motion and to undermine most of its meanings by "adding an element – movement – which integrates the world's static order into a flow of processes and changes. (Fidotta 2014, p.1). This phenonmenon of combining cinematography and geprgaphy is called cinematic cartography. It is a hybrid form of cartography that recognises the importance of cartography as a scientifically based discipline and acknowledges the importance of conveying different forms of, feelings, emotions and sensations about places through cinematographic language (Fidotta 2014). In this sense, it combines the documentary side of cartography with the fictional side of cinema (Caquard & Taylor 2013). The filmmaker used here this kind of cinematic cartography by showing the geographical factual spaces between countries and also to form a cinematic image by an accompanied music (Caquard & Taylor 2013). It shows the shift between the changes that will happen to migrants when moving between two countries. It represents the dark vs. the light, the fall vs. the rise, the waste country vs. the dreamland country.

5.   DISCUSSION AND FINDINGS

In the light of the first research question, the findings of the study concluded that the visual semiotic choices between the source and the destination countries are not different from one another. On the contrary to what the girls expected in Kenya, the country where they travelled to, they suffered from poverty, poor conditions, competing enemies, unlawful working hours, domestic abuse and status un- identification of documents. These examples have been realised in the visual semiotic choices selected in the documentary under study. For example, the polarization of angles between Mercy Mwake and her employers show much the disparity angles between them. It further explores how gazes, and angles help in exploring the multifaceted visuals play in the documentary. The contrast of light that was distinguished between Scovia when she was arrested vs. Scovia when she was reunited with her grandmothers shows evidently the dynamic use of light between two opposite situations. It does not only create a visual mood and atmosphere but it also creates a sense of meaning for the audience.

The lexical choices and the representation of language in the documentary have been utilized effectively to convey better the stories of the three house girls. For example, the linguistic strategies "suppression" and "representing the other" were utilized to represent the hidden and the missing roles in the film, i.e., the girl's families, their friends, their communities and the government. These aforementioned roles were missing in the film although they are the ones which can have a greater role to play in the girls' lives. Moreover, they were represented as the "other", which the audience knows nothing about. Such image signifies how remote and how far they are from the girls' lives on both psychical and physiological terms.

The filmmaker has been successful in using Machin and Mayr (2012) linguistic strategy "lindividualization vs Collectivism" which has been used repetitively in the film. This strategy is used to reveal how the selected girls were represented on behalf of hundreds and thousands of other house girls who have been going through the same painful journey. In addition, the narrator gives the stories a global perspective as the information provided gives the audience a comprehensive overview of the problem and its dimension as a social cultural issue.

The film's mode which is "participant-observant" greatly helps in making the audience interact with the filmmaker and the reporter. This kind of participant documentary does not only observe the happenings but it also engages with the audience. Grindstaff (2014) notes that that participation – be it of ordinary people or celebrities – is seldom investigated as a contribution to production processes (p. 324). In this film, the reporter Nancy Kacunigra, constructs the argument, provides background information, and engages with the audience. In such context, it abides to Hearn (2006) study which bases her argument about the way participants construct and mould their image within an enforced tight production framework.

In the light of the second research question, ***what are the cultural, economic and political practises employed in the African migration issue?*** the study concludes the following. The Eastern Ugandan girls who have travelled to Kenya for better lives have suffered from extreme poverty and lack of education. The three of them belonged to poor families who can barely live on loaf of bread. Scovia whose parents died in a young age, had not been given any financial or social benefits from the government or the community. She had to work as a house girl so that she can return back and afford her education. She travelled in a young age so the first thing she faced in Kenya was the lack of any documentation and her illegal status. If not for the non-governmental organisation which paid her prison fees and managed to bring her back to Uganda to her grandmother, she would have spent her youth in prison in a foreign country.

It seems that the non-governmental organisations play key roles in these girls' lives. The growing participation of non-state actors is enhancing democracy and reshaping multilateralism. While there are challenges related to access to documentation and lack of literacy and education for women, the non-governmental organisations represented in the documentary act the as the sole rescuer for these girls. At one time, Mercy's Mwake's case in court in which she filed a case for being abused by her employer, highlights what happens between domestic workers and employees behind closed doors. It is the charity organisation which raised a case in court to help her in her quest for justice. In other words, most cases like Mercy's are never heard., if not for this charity organisation which took the lead in helping her.

Besides Mercy, another non-governmental organisation has played a significant role in Scovia's life when she was imprisoned for the loss of documentation and being underage. When Scovia was threatened to get imprisoned for lack of any identity cards and for her illegal status in Kenya, one NGO showed solidarity and compassion with Scovia. They paid her the fines to get her released and they pushed her to continue her education years in Uganda by paying her first semester. By funding her school education, Scovia was able to

return back to her home country and reunite with her grandmother. Such NGO's have proved to become key actors in responding to poverty and related sufferings for female refugees in Africa.

The examples of the three girls' journeys from Uganda to Kenya bring to light real factual problems these females face in a foreign country. It proves that the diverse conflicts in West African countries, lack of livelihood opportunities, economic turmoil are among the key factors that have fuelled irregular migration and human trafficking (Idris 2022). In the film, such factors are neither carried out by non-state armed groups and organised criminal groups but by the individual themselves who decided to migrate (Idris 2022).

The documentary portrayal of girls showed that there is not any organisation, documents, working force law, or legal status which may protect them against any harm. The audience can walk through their journeys and witness their endurable sufferings and hardships they face. When they moved to Kenya, the better country they were looking forward to, they all endured hardships in the shape of theft, illegal status and domestic abuse. They faced imprisonment, lack of security, low payment and domestic abuse without any kind of protections. Such narrative has proved that research on contemporary media production has drawn extensively on a range of social theories, in particular those that focus on the shaping of the self within late modernity (Gill 2011). Therefore, the contemporary media production which is reflected in this documentary pays certain heed to the subjective experiences of cultural workers, with concepts such as emotional labour (Hochschild 2003), governmentality (McRobbie 2002) and moral economy (Hesmondhalgh 2011). This makes the audience understand this kind of media production within a new context (Paterson 2016).

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El uso de la traducción en la enseñanza de ELE a los alumnos egipcios: La concordancia de género y número

The Usage of Translation in Teaching Spanish as a Foreign Language for Egyptian Students: Gender and Number Agreement

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RESUMEN

El enorme desarrollo de los estudios de la traducción, en las últimas décadas, ha sido acompañado por la reincorporación de la traducción pedagógica en el aula de lenguas extranjeras, como una herramienta didáctica en los métodos comunicativos de la enseñanza/ aprendizaje de lenguas extranjeras. Existen diversos estudios sobre su utilidad siempre que está empleada adecuadamente.

El presente estudio tiene como objetivo mostrar el papel de la traducción pedagógica en la enseñanza/ aprendizaje de la gramática de la lengua española a alumnos universitarios egipcios mediante el análisis contrastivo de la lengua española y la lengua árabe, cuyas discrepancias presentan dificultades a los alumnos egipcios en el proceso del aprendizaje de ELE. Por lo cual, el segundo objetivo de este trabajo es analizar las dificultades que les enfrentan a los alumnos egipcios en el uso correcto de la concordancia de género y número mediante la traducción pedagógica.

Hemos llegado a la conclusión de que es recomendable considerar la introducción de la traducción pedagógica, como una herramienta didáctica de apoyo para la enseñanza de la gramática, especialmente, la concordancia de género y número, porque ofrece a los alumnos una oportunidad para evitar errores frecuentes y puede ser un elemento de lucha contra las interferencias.

Palabras *clave: análisis contrastivo, enseñanza/aprendizaje, La concordancia de género y número, Lingüística aplicada, traducción pedagógica.*

ABSTRACT

Recently, there has been a huge development in translation studies that has been accompanied by the reincorporation of the pedagogical translation, as an educational tool in the recent communicative methods of teaching and learning foreign languages. Recent studies shed the light on its benefits.

This study aims at demonstrating the role of pedagogical translation in the process of teaching and learning Spanish grammar for Egyptian undergraduate students using the contrastive method of analysis between Spanish and Arabic languages, which contains different grammatical systems, that might be considered as a challenge for Egyptian students learning Spanish as a foreign language. Another objective of this study is to analyze the

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challenges facing Egyptian students in using the correct forms of the gender and number agreement through applying pedagogical translation.

Throughout this study, we have reached the conclusion that it is recommended to introduce the pedagogical translation as an educational tool of learning in the process of learning grammar, specially, gender and number agreement. It helps the students to avoid frequent errors and it can also be an element that helps against the interference.

Keywords: *Applied linguistics, contrastive methods, gender and number agreement, learning/ teaching, pedagogic translation.*

1. INTRODUCTION

La traducción ha estado presente en los métodos de la enseñanza de lenguas extranjeras desde la antigüedad. Recientemente, se han realizado muchos estudios con el objetivo de integrar la traducción pedagógica en la enseñanza/ aprendizaje de lenguas extranjeras y sus beneficios didácticos siempre que está empleada adecuadamente.

El objetivo de este artículo es destacar el papel de la traducción en la enseñanza/aprendizaje del español como lengua extranjera (LE), en cuanto a la gramática y analizar las dificultades que se enfrentan los alumnos universitarios egipcios de ELE en el uso correcto de la gramática del español, especialmente, la concordancia de género y número.

Como es bien sabido, la lengua española y la lengua árabe, tienen sistemas gramaticales totalmente distintos; hecho que dificulta el proceso del aprendizaje de ELE para los estudiantes egipcios.

Para llevar a cabo este artículo, utilizaremos una metodología mixta que adopta el criterio descriptivo-analítico. Utilizaremos el método cualitativo y cuantitativo. Haremos uso del método contrastivo para identificar las semejanzas y diferencias entre la lengua española y la lengua árabe. Analizaremos los errores frecuentes que los estudiantes comenten y las dificultades de aprendizaje que presentan en cuanto a la concordancia de género y número para llegar a las causas de dichos errores.

1. La traducción pedagógica en la enseñanza de lenguas extranjeras

Hurtado Albir define la traducción pedagógica como "La traducción pedagógica es la traducción que se refiere a la utilización de la traducción de textos en la didáctica de lenguas, donde el objetivo es esencialmente el perfeccionamiento lingüístico del aprendiz" (Albir 2001, 55).

El uso de la traducción como herramienta en la enseñanza/aprendizaje de lenguas extranjeras siempre estaba una cuestión controversial. En las tres últimas décadas, los estudios han afirmado que la interferencia entre la lengua materna (LM) y la LE no tiene nada que ver con los errores de los alumnos y que el empleo de la lengua materna en el aula puede tener beneficios en ciertas situaciones (Fernández 1990, 3).

Hoy en día, con el desarrollo de la enseñanza de lenguas y de la traducción, ha sido posible la rehabilitación de la traducción en el aula de ELE siempre cuando sea implementada adecuadamente (Albir 1994, 69).

Sin embargo, la traducción pedagógica no se puede presentarse sola, sino, como una actividad complementaria y una quinta destreza (Valenzuela 2017, 14-17), es decir, como una herramienta de apoyo, no como un método, sirviendo a desarrollar las cuatro destrezas y considerando el uso de la lengua materna como filtro o sistema de referencias.

No podemos olvidar que el Marco Común Europeo de Referencias (MCER) y el Plan Curricular del Instituto Cervantes (PCIC) incluyen la traducción dentro del ámbito didáctico como una quinta destreza en el aprendizaje de lenguas junto a la expresión y compresión oral y escrita (MCERL 2002, 14).

2. Las ventajas de la traducción pedagógica en la enseñanza/ aprendizaje de lenguas extranjeras

En el apartado siguiente, citamos las ventajas de la traducción pedagógica en el aula de una LE Según Terrán (1990, 77-78), Garcia-Medall (2001, 1-2) y Valenzuela (2017, 14-17):

1. Ayuda al desarrollo de las destrezas del estudiante: la comprensión y la expresión oral y escrita.

2. Ayuda al perfeccionamiento lingüístico tanto de la LE como de la LM.

3. Fomenta las habilidades contrastivas, ayuda a la comparación de estructuras gramaticales de la LE y la LM para evitar interferencias, ayuda a la práctica del léxico en su contexto

4. Fomenta las habilidades de autocorrección, autoestima, motivación, participación y la capacidad cognitiva de los alumnos.

5. Ayuda a desarrollar la interculturalidad.

6. Ayuda a ilustrar y ejemplificar el signo lingüístico, las expresiones, las frases idiomáticas y terminología, la organización del texto y la diferencia de puntuación entre las lenguas.

3. 3. Los criterios de la aplicación de la traducción pedagógica en la enseñanza/aprendizaje de ELE

La traducción en el proceso de enseñanza/ aprendizaje, no es un proceso espontáneo, sino, un proceso complejo que debe tener ciertos criterios que son, como indica (Albir 1994, 75).

1. El profesor que enseña una lengua extranjera mediante la traducción debe tener conocimientos de la lengua materna, la lengua extranjera, los fundamentos de la traducción y conocimientos de las similitudes y las diferencias de ambas lenguas.

2. La selección de textos debe tener ciertos criterios: el interés lingüístico, el interés extralingüístico, el interés para captar el sentido y el interés para captar la técnica de traducción. Es importante también que el profesor adapta los textos al nivel de los estudiantes antes de traducirlos y evaluarlos después de traducirlos.

3. Con respecto al alumnado, el empleo de la traducción pedagógica es apropiado cuando el alumno haya adquirido un conocimiento básico de la LE. Así pues, a partir del nivel A2 del MCER (Corrales 2013, 81).

4. Dificultades en el aprendizaje del español a los alumnos egipcios

En cualquier proceso de aprendizaje es muy normal que los alumnos cometen errores que se consideran como indicadores de su nivel. Por eso, en el caso de los alumnos egipcios, se considera esencial saber cuáles son las dificultades que se enfrentan en el aprendizaje de ELE. Según Al-Zawam (2005, 362- 371), la mayoría de los errores de los alumnos árabes son en cuanto a la gramática. Según Elgamal

(2015, 59), la mayoría de los errores de los alumnos egipcios están relacionados con la interferencia. Según Fernández López (1990, 85) y Shabaan Elgamal (2015, 40-45), la concordancia de género y número, la formación del género y del número y la concordancia del sujeto con el verbo son de los errores frecuentes de los alumnos egipcios al nivel morfológico.

5. La concordancia de género y número

Para hablar de la concordancia tenemos que mencionar algunas diferencias entre la lengua española y la lengua árabe. En la lengua española, la formación del género y número es más sencilla y sistemática en comparación con el árabe, en el que, la formación del género y número es un proceso complejo y necesita estudio profundo (Al-Zawam 2005, 178). Por eso, los alumnos egipcios pueden encontrar una dificultad en la concordancia del género y número que se refleja en la traducción del español al árabe por influencia de la lengua materna:

1. El verbo:
Uno de los problemas de los alumnos egipcios en la concordancia del sujeto con el verbo es que en español la conjugación de los verbos con todos los pronombres personales no destaca el masculino y el femenino. Como, por ejemplo: En español decimos *"habla"* que puede ser traducida al árabe a «يَتحدث» o «تتحدث» según el contexto.

- Otro problema es que, en el árabe, cuando el sustantivo es plural irregular (fracto), el verbo se conjuga como si fuera femenino singular. Algo que no existe en la lengua española.
- Cuando el sujeto es dual, esto se considera como un obstáculo en la conjugación de los verbos por su ausencia en la lengua española.

2. El sustantivo (Wright 1997, 177-199):
- Los sustantivos tienen que concordar con los adjetivos tanto en el género (femenino o masculino) como en el número (singular, plural o fracto) en ambas lenguas.
- Es más difícil destacar el género del sustantivo en el árabe porque el masculino no tiene marcas, sino que el femenino tiene marca que es (ة).
- En la lengua árabe, hay dos tipos de plural, regular e irregular (fracto). A cambio del español que tiene solo un tipo de plural.
- Algunas formaciones irregulares en español pueden causar errores como, por ejemplo: fotos bonitas, muchos problemas. Además, los sufijos "ante, ente, ista" podrían causar errores también por la generalización de reglas.

3. El adjetivo:
- Los adjetivos tienen que concordar con los

adjetivos y los verbos en el género y el número en ambas lenguas.

4.   Los adjetivos demostrativos:

La existencia del adjetivo demostrativo *"esto"* en la lengua española y su ausencia en la lengua árabe puede generar errores. Además, en la lengua española *"estos, estas"* tienen el mismo equivalente en el árabe.هؤلاء

- La semejanza entre el adjetivo demostrativo femenino singular *"esta"* con el verbo estar conjugado con la tercera persona *"está"* causa confusión a los alumnos.

Otro punto que puede provocar dificultad y errores a los alumnos es en la lengua árabe cuando el sustantivo es plural irregular (fracto) utilizamos adjetivo posesivo femenino هذه como, por ejemplo: *"estos pantalones"* .«هذه البناطيل»

5.   El adjetivo posesivo:

- En la lengua española hay muchas formas de los adjetivos posesivos, aunque en el árabe hay solo una forma fija como, por ejemplo: "mí, mis, mío, mía, míos, mías" todos estos adjetivos posesivos se traducen en el árabe a ى.

6.   Los pronombres personales:

La diferencia en los pronombres personales entre el árabe y el español se considera otra causa de los errores por la influencia de la lengua materna, en el español hay solo una forma para decir *"Tú"* que se refiere al masculino y al femenino, aunque en el árabe tenemos dos maneras diferentes «انتِ, انتَ» Y también en el caso de *"usted y ustedes"* los alumnos pueden encontrar una dificultad porque en su lengua materna como si fuera *"Tú"*.

6.   Breve caracterización de la experimentación y análisis de los errores de traducción

Este artículo se llevó a cabo con un grupo de 24 estudiantes universitarios egipcios de ELE en el cuarto curso de la Academia Árabe, Facultad de Lenguas y Comunicación en Alejandría. Con el nivel A2 según el MCER.

Se ha optado por la gramática, especialmente, la concordancia de género y número, porque, hemos observado que presentan muchas dificultades para los alumnos egipcios del nivel elegido.

Hay muchas formas de aplicación de la traducción en el aula de ELE, nuestro modelo elegido es el de Hurtado Albir (1994, 69), que consiste en la traducción escrita de textos cortos. El texto elegido es del mismo libro de método utilizado como material principal *Sueña*

2 (Ruiz, 2006: 159). La competencia en la que se basa nuestra investigación es la lengua escrita. Se pide a los alumnos hacer una traducción directa utilizando el método libre de traducción.
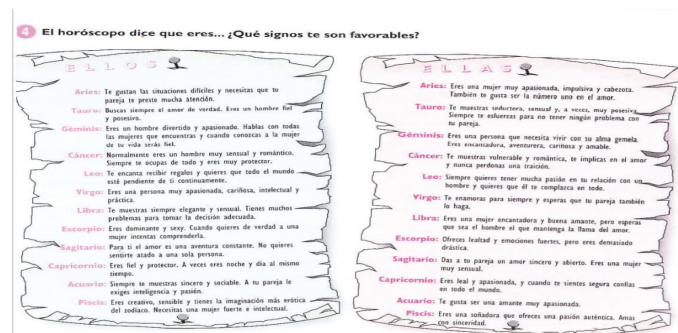
Figura 1. Captura de pantalla del texto elegido en página 159, ejercicio 4.

Este texto es un artículo en el periódico que se trata de los signos del zodiaco. Hemos procurado que este texto tenga un tono divertido y motivador porque muchos alumnos son muy interesados en los horóscopos e intentan encontrar su horóscopo y el horóscopo de su pareja o su compañero para saber su descripción.

El objetivo de este texto es detectar los errores la concordancia de género y número. Mediante este texto podemos analizar la dificultad que tiene los participantes en la concordancia del género. Aunque el texto está dividido entre dos partes separadas, una columna masculina y otra femenina, los alumnos tienden a cometer errores en la concordancia de género porque en la lengua española no hay diferencia en la conjugación de los verbos entre el masculino y el femenino, a cambio del árabe.

No obstante, analizamos la generalización del masculino en la traducción de los verbos, sustantivos, adjetivos y adjetivos posesivos que manifiestan claramente en este texto en todas las frases en la columna dirigida a las mujeres, como, por ejemplo: "Siempre quieres tener mucha pasión en tu relación con un hombre y quieres que él te complazca en todo, También te gusta ser la número uno en el amor, Siempre te esfuerzas para no tener ningún problema con tu pareja, Te enamoras para siempre, Das a tu pareja un amor sincero y abierto, Ofreces lealtad y emociones fuertes, Amas con sinceridad, cuando te sientes segura confías en todo el mundo...etc".

Además, aunque el sujeto del texto no se cambia, la segunda persona singular "Tú" masculina y femenina, los alumnos pueden confundirse en la concordancia del verbo con el sujeto y lo intercambian por la tercera persona singular masculina o femenina "Él, Ella" como,

por ejemplo en las frases siguientes: " necesitas que tu pareja te preste mucha atención, Hablas con todas las mujeres que encuentras, Te gustan las situaciones difíciles y necesitas que tu pareja te preste mucha atención, Te encanta recibir regalos, tienes muchos problemas para tomar la decisión adecuada, No quieres sentirte atado a una sola persona, Necesitas una mujer fuerte e intelectual...etc"

Mediante este texto, podemos analizar los errores de la concordancia de número de los sustantivos como en estos sustantivos: "decisión, problema". Analizamos la dificultad de la concordancia del género de los adjetivos que muestra la tendencia de la generalización del masculino que tienen los participantes como, por ejemplo: "apasionada, impulsiva, cabezota, seductora, sensual, posesiva, encantadora, aventurera, cariñosa, amable, vulnerable, romántica, encantadora, buena amante, leal, apasionada, soñadora". Especialmente en los adjetivos irregulares que tienen terminaciones que pueden ser masculinos o femeninos como, por ejemplo: "amable, leal, vulnerable".

Además, analizamos los errores de la concordancia de los adjetivos posesivos, especialmente el error de omisión que pueden mostrar en: "tu pareja, su alma gemela". El error de adición de los adjetivos posesivos aparece también en este texto en frases como: "quieres que todo el mundo esté pendiente de ti continuamente, Tienes muchos problemas para tomar la decisión adecuada, Necesitas una mujer fuerte e intelectual, Te muestras vulnerable y romántica".

7.   Análisis de los errores

1.1.   Análisis cuantitativo de los errores
Tras la breve introducción sobre las similitudes y las diferencias entre la lengua árabe y la lengua española y la exposición de las dificultades que pueden causar posibles errores comunes de los alumnos egipcios, pasamos al análisis de datos y los tipos de errores que encuentran los alumnos egipcios en la concordancia del género y número.

La primera etapa del análisis de errores es la identificación del error (Fernández 1990, 12). Hemos encontrado 5 tipos de errores en la concordancia de género y número que son muy frecuentes en las pruebas de nuestros alumnos.

1.1.1.   El verbo

1.1.1.1. El intercambio del femenino por el masculino

Frase en español	Traducción correcta	Traducción de los alumnos	Núm. de errores
necesitas que tu pareja te preste mucha atención	تحتاج أن يوليك شريك حياتك الكثير من الإهتمام	تحتاج أن توليك شريكة حياتك الكثير من الاهتمام	17
Eres una mujer muy apasionada	أنت امرأة شغوفة جداً	أنتِ امرأة شغوفة جداً	17
te gusta ser la número uno en el amor	تحب أن تكون رقم واحد فى الحب	أنتِ تحبين أن تكونى رقم واحد فى الحب	10
Te muestras seductora, sensual y, a veces, muy posesiva	أنت مغري, حساس و فى بعض الأحيان متحكم	أنتِ مغرية, حساسة و فى بعض الأحيان متحكمة	1
te esfuerzas para no tener ningún problema con tu pareja	تبذل قصارى جهدك حتى لا يكون هناك أى مشكلة مع شريك حياتك	تبذلين قصارى جهدك حتى لا يكون هناك أية مشكلة مع شريك حياتك	2
Eres una persona que necesita vivir con su alma gemela	أنت شخص يحتاج ان يعيش مع توأم روحه	أنتِ شخصية تحتاج أن تعيش مع توأم روحهَا	14
Te muestras vulnerable y romántica	تبدو ضعيف و رومانسي	تبدين ضعيفة ورومانسية	8
te implicas en el amor	تتورط فى الحب	تتورطين فى الحب	8
nunca perdonas una traición	لا تغفر الخيانة أبداً	لا تغفرين الخيانة أبداً	8
quieres tener mucha pasión en tu relación	تريد أن يكون هناك شغف فى علاقتك	تريدين أن يكون هناك شغف فى علاقتك	1
Te enamoras para siempre	تقع فى الحب إلى الأبد	تقعين فى الحب إلى الأبد	5
esperas que tu pareja también lo haga	تأمل أن يفعل شريكك ذلك أيضًا	تأملين أن يفعل شريكك ذلك أيضًا	5
Eres una mujer encantadora	أنت أمرأة محبة	أنتِ أمرأة مُحبة	18
esperas que sea el hombre el que mantenga la llama del amor	تأمل من الرجل أن يحافظ على شعلة الحب	تنتظرين من الرجل أن يحافظ على شعلة الحب	2
Ofreces lealtad	أنت تقدم ولاء	أنتِ تقدمين ولاء	5
pero eres demasiado drástica.	لكنك صارم للغاية	لكنكِ صارمة للغاية	5
Eres una mujer muy sensual	أنت امرأة مثيرة جداً	أنتِ امرأة مثيرة جداً	18

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Eres leal y apasionada	أنت مخلصة و شغوفة	أنتِ مخلصة و شغوفة	18
cuando te sientes segura	عندما تشعر بالأمان	عندما تشعرين بالأمان	3
confías en todo el mundo	تثق بالجميع	تثقين بالجميع	3
Te gusta ser una amante muy apasionada	تحب أن تكون عاشق شغوف	تحبين أن تكونى عاشقة شغوفة	7
Eres una soñadora	أنت حالمة	أنتِ حالمة	15
Amas con sinceridad	تحب بصدق	تحبين بصدق	6
Das a tu pareja un amor sincero y abierto	أنت تعطين لشريكك حب صادق و مفتوح	أنتِ تعطين لشريكك حبًّا صادقًا ومفتوحًا	18
Ofreces lealtad y emociones fuertes	أنت تقدم ولاء و مشاعر قوية	أنتِ تقدمين ولاء ومشاعر قوية	13
Pero eres demasiado drástica	لكنك صارم للغاية	لكنكِ صارمة للغاية	13
Siempre te esfuerzas para no tener ningún problema con tu pareja.	تحاول بإستمرار التصدى للمشكلات مع شريكها.	تحاولين باستمرارألا يكون هناك أى مشكلة مع شريك حياتك	1
te gusta ser la número uno en el amor	تحب أن تكون رقم واحد فى الحب	تحبِ أن تكونى رقم واحد فى الحب	1

El primer tipo de errores en cuanto a la concordancia del verbo es el intercambio del femenino por el masculino que alcanza la cifra total de 232 errores.

1.1.1.2. El intercambio del singular por otro singular

necesitas que tu pareja te preste mucha atención.	يحتاج أن يوليه الشريك الكثير من الإهتمام	تحتاج أن توليك شريكة حياتك الكثير من الاهتمام	2
Buscas siempre el amor de verdad	يبحث دائماً عن الحب الحقيقى	تبحث دائماً عن الحب الحقيقى	2
Hablas con todas las mujeres	يتحدث مع جميع النساء	تتحدث مع جميع النساء	1
cuando conozcas a la mujer de tu vida	عندما يتعرف على شريكة حياتك	عندما تتعرف على شريكة حياتك	1
eres un hombre muy sensual	يكون رجل حساس	أنت رجل حساس	1
Siempre te ocupas de todo	دائماً ما يهتم بالكل	تتولى دائماً كل شىء	1
eres muy protector	يحمى من حوله	أنت مدافع جدا عن من حولك	1
Te encanta recibir regalos	يحب تلقى الهدايا	تحب تلقى الهدايا	2
quieres que todo el mundo esté pendiente de ti	يريد أن يكون العالم كله متعلق بك	تريد أن يكون العالم كله تابع لك	4
Eres una persona muy apasionada	هو شخص لديه طموح	أنت شخص شغوف جداً	1
Tienes muchos problemas	لديه مشكلة	لديك مشاكل كثيرة	1
Cuando quieres de verdad a una mujer intentas comprenderla	يحاول فهم من يحب	عندما تحب امرأة حقا فإنك تحاول أن تفهمها	1
El amor por ti es una aventura constante	يحب المغامرة	الحب بالنسبة لك مغامرة مستمرة	1
No quieres sentirte atado a una sola persona	انت شخص لايريد ان يشعر بالارتباط بشخص واحد	لاتريد أن تشعر بالارتباط بشخص واحد	2
Eres fiel y protector	مخلص يأخذ الامور بجدية	أنت مخلص وتحمى من حولك	1
A veces, eres noche y día al mismo tiempo	يحب العمل ليلا و نهاراً	فى بعض الأحيان تكون متناقضًا	1
A tu pareja le exiges inteligencia y pasión	يبذل الكثير من الذكاء والشغف مع الشريك	أنت تطالب شريكة حياتك بالذكاء والشغف	3
Necesitas una mujer fuerte e intelectual	يحتاج أن تكون امرأة قوية و مثقفة	تحتاج إلى امرأة قوية ومثقفة	1
Siempre te muestras sincero	هو يبدو مخلص	أنت تبدو مخلصًا دائما	1

Te muestras seductora, sensual y, a veces, muy posesiva	هى أمرأه تظهر أن لديها شغف	تظهرين أنك مغرية، وحسية ، وأحياناً متملكة جداً	1
Eres una persona que necesita vivir con su alma gemela	بحاجة للعيش مع شخصها المفضل	أنتِ إنسانة تحتاج للعيش مع توأم روحها	2
Eres encantadora, aventurera, cariñosa y amable	تحب المغامرة وخوض التجارب الجديدة، وطيبة	أنتِ محبوبة، ومغامرة، وعطوفة ولطيفة	1
Te muestras vulnerable y romántica	تظهر نفسها أضعف	تظهرين أنك ضعيفة ورومانسية	1
te implicas en el amor	وتورط نفسها فى الحب	تورطين نفسكِ فى الحب	1
nunca perdonas una traición.	ولاتسامح فى الخيانة	لا تسامحين فى الخيانة	1
Siempre quieres tener mucha pasión en tu relación con un hombre	تريد أن يبادلها شريكها نفس الشغف	دائماً ما تريدين أن يكون هناك شغف فى علاقتك مع الرجل	1
quieres que él te complazca en todo.	تريد ان تشعر بالرضا	تريدين أن يرضيكِ فى كل شىء	1
Te enamoras para siempre	تحب ان تقع فى الحب للأبد	تقعين فى الحب للأبد	1
esperas que tu pareja también lo haga.	تأمل ان يفعل شريكها مثلها	تنتظرين من شريكك أن يفعل الشىء نفسه	1
Eres una mujer encantadora y buena amante	هى امرأة لديها جاذبية خاصة	أنتِ امرأة محبة و عاشقة جيدة	1
esperas que sea el hombre el que mantenga la llama del amor	يحب تبادل المحافظة على العلاقة	تنتظرين من الرجل أن يحافظ على شعلة الحب	1
Ofreces lealtad y emociones fuertes	لديها مشاعر قوية وصادقة	تعطين إخلاصًا ومشاعر قوية	1
Pero eres demasiado drástica	لكنها متقلبة أكثر	لكنكِ صارمة للغاية	1
Das a tu pareja un amor sincero y abierto	معطاءة مشاعرها صادقة	تعطين شريك حياتكِ حبًّا صادقًا	1
Eres una mujer muy sensual	هى ذات طبيعة حساسة	أنتِ امرأة حساسة جداً	1
Eres leal y apasionada	هى مخلصة ولديها عاطفة	أنتِ مخلصة وشغوفة	1
cuando te sientes segura confías en todo el mundo	وتحب أن تثق بالجميع	عندما تشعرين بالأمان، تثقين فى العالم كله	1
Te gusta ser una amante muy apasionada	تحب أن تكون محبة شغوفة	تحبين أن تكونى محبة شغوفة	1
Eres una soñadora que	هى حالمة	أنتِ حالمة	1
ofreces una pasión auténtica	تقدم شغفاً صادقاً	تقدمين شغفاً صادقاً	1
Amas con sinceridad	تحب بإخلاص	تحبين بإخلاص	1

El segundo tipo de errores en cuanto a la concordancia del verbo es el intercambio del singular por otro singular que alcanza la cifra total de 51 errores.

1.1.2. El sustantivo

El segundo tipo de errores se refiere a la traducción errónea del pretérito imperfecto, la cifra de errores alcanza un total de 132 casos que se derive a su vez en 3 tipos. Podemos identificar este error a uno error de competencia que se caracteriza por su sistemacidad. Clasificamos este tipo de error según el criterio lingüístico, a un error de intercambio, adición y omisión. En cuanto al criterio etimológico, es un error de interlengua. En cuanto al criterio pedagógico, es un error colectivo, como podemos deducir del número de los errores (Vázquez 1999, 28).

1.1.2.1. El intercambio del femenino por el masculino

necesitas que tu pareja te preste mucha atención.	تحتاج أن يوليك شريك حياتك الكثير من الإهتمام	تحتاج أن توليك شريكة حياتك الكثير من الاهتمام	17
A tu pareja le exiges inteligencia y pasión	أنت تبذل الكثير من الذكاء والشغف مع شريكك	أنت تبذل الكثير من الذكاء والشغف مع شريكة حياتك	17

El primer tipo de errores en cuanto a la concordancia del sustantivo es el intercambio del femenino por el masculino que alcanza la cifra total de 34 errores.

1.1.2.2. El intercambio del singular por el plural

para tomar la decisión adecuada.	فى إتخاذ القرارات الصائبة	فى اتخاذ القرار الصائب	6
Siempre te esfuerzas para no tener ningún problema con tu pareja.	دائماً ما تبذل قصارى جهدك حتى لا يكون هناك أى مشاكل مع شريك حياتك	دائماً ما تبذلين قصارى جهدك حتى لا يكون هناك أى مشكلة مع شريك حياتكِ	22

El segundo tipo de errores en cuanto a la concordancia del sustantivo es el intercambio del singular por el plural que alcanza el total de 28 errores.

1.1.2.3. El intercambio del plural por el singular

Tienes muchos problemas	لديك مشكلة	لديك الكثير من المشاكل	9

El tercer tipo de errores en cuanto a la concordancia del sustantivo es intercambio del plural por el singular que alcanza la cifra de 9.

1.1.3. El adjetivo

El tercer tipo de errores se refiere a la traducción errónea del pretérito pluscuamperfecto, el total de errores alcanza la cifra de 55 casos que se derive a su vez en 3 tipos. Podemos identificar este error a un error de actuación que se caracteriza por su asistemacidad y una falta de interlengua. Clasificamos este error al primer nivel de análisis, un error lingüístico de intercambio. Este error es un error individual, como podemos deducir del número de los errores, que pertenece al criterio pedagógico (Vázquez 1999, 28).

1.1.3.1. El intercambio del masculino por el femenino

No quieres sentirte atado a una sola persona.	أنت لا تريد أن تشعر بأنك مرتبطة بشخص واحد	أنت لا تريد أن تشعر بأنك مرتبط بشخص واحد	1

El primer tipo de errores en cuanto a la concordancia del adjetivo es el intercambio del masculino por el femenino que alcanza la cifra de uno.

1.1.3.2. El intercambio del femenino por el masculino

Eres una mujer muy apasionada, impulsiva y cabezota	أنت عاطفى ومندفع وعنيد للغاية	أنتِ امرأة شغوفة ومندفعة وعنيدة للغاية	1
Te muestras seductora, sensual y, a veces, muy posesiva	أنت مغري، حساس و فى بعض الأحيان متحكم	أنتِ مغرية، حساسة وفى بعض الأحيان متحكمة	3
Eres encantadora, aventurera, cariñosa y amable	أنت محب، مغامر،عطوف و لطيف	أنتِ محبة، مغامرة، عطوفة و لطيفة	8
Te muestras vulnerable y romántica	تبدو ضعيف و رومانسي	تبدين ضعيفة ورومانسية	16
Eres una mujer encantadora y buena amante	أنت أمرأة محبة و عاشق جيد	أنتِ أمرأة محبة وعاشقة جيدة	1

pero eres demasiado drástica	لكنك صارم للغاية	لكنكِ صارمة للغاية	5
Eres leal y apasionada	أنت مخلص و شغوف	أنتِ مخلصة وشغوفة	6
cuando te sientes segura confías en todo el mundo	عندما تشعر بالأمان تثق بالجميع	عندما تشعرين بالأمان تثقين بالجميعِ	3
Te gusta ser una amante muy apasionada	تحب أن تكون عاشق شغوف	تحبين أن تكونى عاشقة شغوفة	7
Eres una soñadora	أنت حالم	أنتِ حالمة	2

El segundo tipo de errores en cuanto a la concordancia del adjetivo es el intercambio del femenino por el masculino que el total alcanza la cifra de 52 errores.

1.1.4. Los adjetivos posesivos

El cuarto tipo de errores se refiere a la traducción errónea del pretérito indefinido, el total de errores alcanza la cifra de tres casos, caso que se divide a su vez en dos tipos. Podemos identificar este error a un error de actuación que se caracteriza por su asistemacidad. Clasificamos este tipo de error según el criterio lingüístico, como un error de intercambio, adición y omisión. En cuanto al criterio etimológico, es un error de interlengua. Al respecto del criterio pedagógico, es un error individual, como podemos deducir del número de los errores (Vázquez 1999, 28).

1.1.4.1. El intercambio del singular por otro singular

necesitas que tu pareja te preste mucha atención	تحتاج أن يوليك شريكه الكثير من الإهتمام	تحتاج أن توليك شريكة حياتك الكثير من الاهتمام	1
quieres tener mucha pasión en tu relación con un hombre	دائماً تريد أن يكون هناك شغف فى علاقتها بالرجل	تريدين أن يكون هناك شغف فى علاقتك بالرجل	1
Eres una persona que necesita vivir con su alma gemela.	أنت شخص يحتاج ان يعيش مع توأم روحك	أنتِ شخصية تحتاج أن تعيش مع توأم روحها	16

El primer tipo de errores en cuanto a la concordancia de los adjetivos posesivos es el intercambio del singular por otro singular que alcanza el total de la cifra de 18 errores.

1.1.4.2. El error de omisión

necesitas que tu pareja te preste mucha atención	تحتاج أن يوليك الشريك الكثير من الإهتمام	تحتاج أن توليك شريكة حياتك الكثير من الاهتمام	4
A tu pareja le exiges inteligencia y pasión	أنت تبذل الكثير من الذكاء والشغف مع الشريك	أنت تبذل الكثير من الذكاء والشغف مع شريكة حياتك	1
Eres una persona que necesita vivir con su alma gemela	أنت شخص يحتاج ان يعيش مع توأم الروح	أنتِ شخصية تحتاج أن تعيش مع توأم روحها	1

El segundo tipo de errores en cuanto a la concordancia de los adjetivos posesivos es el error de la omisión que alcanza la cifra 6.

1.1.4.3. El error de adición

quieres que todo el mundo esté pendiente de ti	تريد أن يكون محط اهتمامهم	تريد أن يكون العالم كله متعلق بك	1
Tienes muchos problemas para tomar la decisión adecuada.	لدى مشكلة فى إتخاذ قراراته	لديك الكثير من المشاكل فى اتخاذ القرار الصائب	1

Necesitas una mujer fuerte e intelectual	تحتاج أن تكون شريكة حياتك قوية و مثقفة	تحتاج إلى امرأة قوية ومثقفة	2
Te muestras vulnerable y romántica	يظهر ضعفك ورومانسيتك للآخرين	تبدين ضعيفة ورومانسية	4

El tercer tipo de errores en cuanto a la concordancia de los adjetivos posesivos es el error de la adición que alcanza la cifra 8.

A continuación, se presenta el número de cada error en tabla:

Tabla 2. Análisis cuantitativo de datos.

El error	Núm. de errores
1. **El verbo**	
1.1. El intercambio del femenino por el masculino	232
1.2. El intercambio del singular por otro singular (Tú por Él/ Ella)	51
La cifra total de errores de la concordancia del verbo	**283**
2. **El sustantivo**	
2.1. El intercambio del femenino por el masculino	34
2.2. El intercambio del singular por el plural	28
2.3. El intercambio del plural por el singular	9
La cifra total de errores de la concordancia del sustantivo	**84**
3. **El adjetivo**	
3.1. El intercambio del masculino por el femenino	1
3.2. El intercambio del femenino por el masculino	52
La cifra total de errores de la concordancia del adjetivo	**53**
4. **Los adjetivos posesivos**	
4.1. El intercambio del singular por otro singular (Tú por Él/Ella)/ (Él por Tú)	18
4.2. Error de omisión	6
4.3. Error de adición	8
La cifra total de los errores de la concordancia de los adjetivos demostrativos	**55**
La cifra total de los errores de la concordancia	**430**

Figura 2. Gráfico de los errores de los alumnos en cuanto a la concordancia de género y número.

La cifra total de errores de la concordancia de género y número alcanza 430 errores. En cuanto al verbo, el total de errores de los alumnos alcanza la cifra de 283. Es decir, 65%. En cuanto al sustantivo, el total de errores de los alumnos alcanza la cifra de 84. Es decir, 19%. En cuanto al adjetivo, el total de errores de los alumnos alcanza la cifra de 53. Es decir, 12%. En cuanto al adjetivo posesivos, el total de errores de los alumnos alcanza la cifra de 55. Es decir, 12%.

Podemos deducir de este gráfico que los errores más frecuentes de los alumnos egipcios en cuanto a concordancia de género y número se encuentran en el verbo. Seguido por el sustantivo. La minoría de los errores se encuentra en el adjetivo seguido por el adjetivo demostrativo.

1.2.   Análisis cualitativo de los errores
A partir del análisis cuantitativo que hemos realizado, podemos agrupar los errores de los alumnos a 4 tipos diferentes. La cifra total de errores alcanza 430.

1.2.1. El verbo

El primer tipo de errores se refiere a la traducción errónea de la concordancia del verbo con el sujeto, que se derive a su vez en 2 tipos diferentes, el total de errores alcanza la cifra de 283 casos. Podemos identificar este

error a un error de competencia que se caracteriza por su sistemacidad (Fernández 1990, 24). Clasificamos este tipo de error según el criterio lingüístico, a un error de intercambio. En cuanto al criterio etimológico, es un error de interlengua. Al respecto del criterio pedagógico, es un error colectivo, como podemos deducir del número de los errores (Fernández, 1990, 25). Según Hazem Shabaan Elgamal (2012, 41), los alumnos árabes cometen errores frecuentes al nivel morfológica en la concordancia del género y número, especialmente la concordancia del sujeto con el verbo. Uno de las causas de este tipo de error es la neutralización de las oposiciones de la lengua. Es decir, la simplificación del sistema, que viene siempre de la influencia de la lengua materna (Fernández 1990, 50-51). Este tipo de error se considera el error más frecuente entre todos los tipos de errores en cuanto a la concordancia de género y número.

1. El primer tipo de errores en cuanto a la concordancia del verbo con el sujeto es el intercambio del femenino por el masculino que alcanza la cifra 232 de los casos. Como por ejemplo en la frase "necesitas que tu pareja te preste mucha atención" podemos observar que en el español no hay diferencia entre el femenino y el masculino en la conjugación del verbo con la primera y la segunda persona, a cambio del árabe. Por eso los alumnos egipcios pueden confundir entre el masculino y el femenino en la traducción de los verbos con estos dos pronombres personales.

2. El segundo tipo de errores en cuanto a la concordancia del verbo con el sujeto es el intercambio del singular por otro singular que tiene 51 total de errores. Los alumnos intercambiaron la segunda persona singular por la tercera persona singular como, por ejemplo: "quieres que todo el mundo" en la que 4 alumnos tradujeron el verbo "quieres" como si fuera conjugado con el pronombre personal "Tú". Otro ejemplo "No quieres sentirte atado" 2 casos tradujeron los 2 verbos de la frase con "Tú".

7.2.2. El sustantivo

El segundo tipo de errores se refiere a la traducción errónea de la concordancia del sustantivo, que se derive a su vez en 3 tipos diferentes, la cifra de errores alcanza la cifra de 84 casos. Podemos identificar este error a un error de competencia que se caracteriza por su sistemacidad (Fernández 1990, 24). Clasificamos este tipo de error según el criterio lingüístico, a un error de intercambio. En cuanto al criterio etiológico,

es un error de interlengua. Al respecto del criterio pedagógico, es un error colectivo, como podemos deducir del número de los errores (Fernández 1990, 25).

El primer tipo de errores en cuanto a la concordancia del sustantivo es el intercambio del femenino por el masculino, que la alcanza la cifra 34 de los casos. Los errores suelen aparecer en frases como: "necesitas que tu pareja te preste mucha atención.". El sustantivo "pareja" aquí se refiera a "Ellaتوليك" " تحتاج أن توليك شريكة حياتك الكثير من الاهتمام», pero 17 de los casos lo tradujeron como si fuera traducida a "Él" تحتاج أن يوليك شريكك/ شريك حياتك الكثير من الاهتمام». Otro ejemplo: "A tu pareja le exiges inteligencia y pasión." El mismo sustantivo fue traducido al masculina por 17 alumnos otra vez. En nuestra opinión, aunque el sustantivo es femenino, los alumnos siempre tienen una tendencia a traducir al masculino más de al femenino como podemos notar en la traducción de los textos, es decir, la generalización, la simplificación y la neutralización de las reglas (Fernández, 1990, 51).

1. El segundo tipo de errores en cuanto a la concordancia del sustantivo es el intercambio del singular por el plural, que la alcanza la cifra 38 de los casos. Como por ejemplo en la frase: "Siempre te esfuerzas para no tener ningún problema con tu pareja." 22 de los casos tradujeron el sustantivo "problema" como si fuera plural, aunque está mencionado en la frase singular. Creemos que es una falta de entendimiento de la frase.

2. El tercer tipo de errores en cuanto a la concordancia del sustantivo es el intercambio del plural por el singular, que la alcanza 9 de los casos como en la frase "Tienes muchos problemas" en la que 9 tradujeron la palabra "problemas" al singular.

7.2.3. El adjetivo

El tercer tipo de errores se refiere a la traducción errónea de la concordancia de los adjetivos, la cifra de errores alcanza al total de 54 casos, que se derive a su vez en 2 tipos diferentes. Podemos identificar este error a un error de actuación que se caracteriza por su asistemacidad (Fernández 1990, 24). Clasificamos este tipo de error según el criterio lingüístico, a un error de intercambio. En cuanto al criterio etiológico, es un error de interlengua.

Al respecto del criterio pedagógico, es un error individual, como podemos deducir del número de los errores (Fernando Lopez S. , 1990, p. 12).

1. El primer tipo de errores en cuanto la concordancia de los adjetivos es intercambio del masculino por el femenino que alcanza 1 de los casos en la frase: "No quieres sentirte atado a una sola persona." El adjetivo "atado" es masculino, pero uno de los alumnos lo tradujo como si fuera femenino «مرتبطة». Es un error por la falta de concentración.

2. El segundo tipo de errores en cuanto la concordancia de los adjetivos es intercambio del femenino por el masculino que alcanza 52 de los casos. Este error aparece claramente en este texto, donde hay muchos adjetivos masculinos y femeninos, aunque hay dos columnas separadas, los alumnos confundieron. Como, por ejemplo, en la frase: "Te muestras vulnerable y romántica" 16 alumnos tradujeron los adjetivos "vulnerable y romántico" al masculino. Es un error de generalización y neutralización (Fernández 1990, 51). La causa de este error es la ausencia de la diferencia entre el masculino y el femenino en este pronombre personal tanto en el español como en el árabe. Además, el sustantivo "persona" puede refer a un hombre o una mujer, aunque el sustantivo mismo es femenino. Por eso la mayoría de los alumnos tuvieron confusión en la traducción de esta frase. Es un error de neutralización (Fernández 1990, 51). Los participantes tienen una tendencia a la generalización, siempre traducen los verbos y los adjetivos como si fueron masculinos, sin tener en cuenta el contexto y el sujeto de la frase.

7.2.4. Los adjetivos posesivos

El cuarto tipo de errores se refiere a la traducción errónea de la concordancia de los adjetivos posesivos, el de errores alcanza la cifra de 55 casos, que se derive a su vez en 3 tipos diferentes. Podemos identificar este error a un error de competencia que se caracteriza por su sistemacidad (Fernández 1990, 24). Clasificamos este tipo de error según el criterio lingüístico, a un error de intercambio, adición y omisión. En cuanto al criterio etiológico, es un error de interlengua. Al respecto del criterio pedagógico, es un error colectivo, como podemos deducir del número de los errores (Fernández 1990, 12).

El primer tipo de errores en cuanto a la concordancia de los adjetivos posesivos es el intercambio del singular por otro singular, que alcanza 18 de los casos, como en la frase: "Eres una persona que necesita vivir con su alma gemela." 16 alumnos tradujeron "su alma gemela" a «توأم روحها» en vez de «توأم روحك».
El segundo tipo de errores en cuanto a la concordancia de los adjetivos posesivos es el error de omisión, que alcanza 6 de los casos. Como por ejemplo en la frase "necesitas que tu pareja te preste mucha atención" 4 alumnos tradujeron esta frase a "تحتاج أن يوليك الشريك الكثير من الإهتمام" en vez de "تحتاج أن توليك شريكة حياتك الكثير من الاهتمام"
El tercer tipo de errores en cuanto a la concordancia de los adjetivos posesivos es el error de adición, que alcanza 8 de los casos. Como, por ejemplo, en la frase "Te muestras vulnerable y romántica" 4 de loa alumnos tradujeron esta frase a "يظهر ضعفك ورومانسيتك للآخرين" en vez de "تبدين ضعيفة ورومانسية"

1. Explicación de las posibles causas de los tipos de errores

No es tan fácil determinar cuáles son las causas de los tipos de errores porque entran en juego más de una causa. Tras haber identificado, clasificado y descrito los errores de nuestro corpus, proponemos diez causas posibles de los tipos de errores:

Los errores que hemos encontrado en las pruebas de los alumnos pueden ayudarnos a conocer las causas de los errores de los alumnos. Según nuestro análisis de los errores de los estudiantes hemos identificado dieciséis causas posibles:

1. La falta de concentración.

2. La falta de los conocimientos de las reglas.

3. Analogía entre formas próximas (Fernández 1990, 51, 373).

4. La generalización de la regla gramatical del masculino en la mayoría de los casos (Fernández 1990, 51).

5. La influencia de la forma fuerte que es el uso de formas más frecuentes.

6. La hipercorrección que es el contrario a la

generalización, es decir, crear una dificultad en la comparación con la lengua materna a casos en que no es necesaria esta comparación (Fernández 1990, 51).

7. La neutralización de las oposiciones de la lengua como, por ejemplo: masculino, femenino, etc. Es una simplificación del sistema, que viene siempre de la influencia de la lengua materna (Fernández 1990, 51).

8. La reestructuración de la frase siempre resulta en la adicción o la omisión de partes de la oración o alteración del orden de las frases (Fernández 1990, 51).

9. El exceso uso de la primera persona y la segunda persona en los ejercicios dentro de la clase (Al-Zawam 2005, 362- 371, 318). Y como hemos visto, los textos que están conjugados con la primera persona, tienen el mínimo número de errores en cuanto a la concordancia del verbo con el pronombre como en el texto 17.

10. Las palabras que tienen los mismos sufijos tanto en el masculino como en el femenino (Fernández 1990, 51). Como por ejemplo *"El recepcionista"* en el texto 9.

11. La ausencia del dual en la lengua española y su existencia en la lengua árabe (Al-Zawam 2005, 77).

12. La transferencia negativa de la lengua materna (Fernández 1990, 50), especialmente en el género de los sustantivos, los alumnos siempre se refieren a su lengua materna.

13. El cambio del sujeto por otro diferente dentro del mismo texto.

14. Los pronombres personales *"Yo, Tú, Usted"* pueden referir a un sujeto masculino y femenino y esto causa confusión a los alumnos en la concordancia y la traducción.

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