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 psychological. 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.
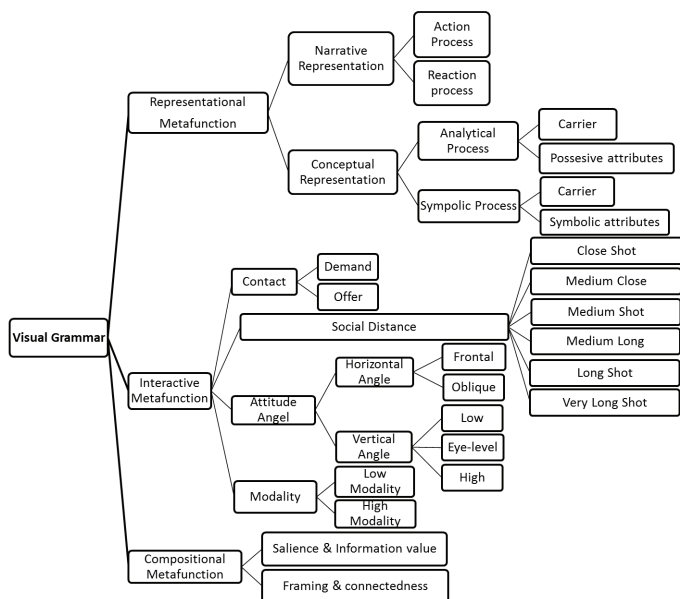
Figure 1. Analytical Framework Based on Kress and van Leeuwen's Visual Grammar (2006)

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.

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.

7.   REFERENCES

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