مجلة جامعة الأنبار للغات والآداب

مجلة علمية فصلية محكمة تعنى بدراسات وأبحاث اللغات وآدابها

أسرة المجلة

شروط النشر في المجلة

تهدف رئاسة تحرير المجلة وأعضاء هيئتها إلى الإرتقاء بمعامل تأثير المجلة تمهيدًا لدخول قاعدة بيانات المستوعبات العلمية والعالمية، وطبقًا لهذا تنشر مجلة جامعة الأنبار للغات والآداب البحوث التي تتسم بالرصانة العلمية والقيمة المعرفية، فضلًا عن سلامة اللغة ودقة التوثيق بما يوافق شروطها المدرجة في أدناه:

التسليم :
يم ارسال المراسلات جميعها بما في ذلك اشعارات قرار المحرر وطلبات المراجعة إلى هذه المجلة عبر نظــــــام (E-JOURNL PLUES) وعبر الرابط : /https://www.aujll.uoanbar.edu.iq ، وتقبل البحوث وفقًا للنظام كتابة البحوث (Word وLaTeX) ، وبالاعتماد على نظام التوثيق العالمي APA ، ويجب كتابة النص بمسافة مزدوجة ، في عمود مزدوج باستعمال كتابة من 12 نقطة.

التحضير :
يستعمل برنامج الورد (Word software) لكتابة المقالة.
من المهم أن يتم حفظ الملف بالتنسيق الأصلي لبرنامج الوورد (Word software) ويجب أن يكون النص بتنسيق عمودين. اجعل تنسيق النص بسيطًا قدر الإمكان. ستتم إزالة معظم رموز التنسيق واستبدالها عند معالجة المقالة. وعلى وجه الخصوص ، لا تستعمل خيارات برنامج الوورد لتبرير النص أو لوصل الكلمات. ومع ذلك ، يستعمل وجهًا عريضًا ومائلًا وخطوطًا منخفضة ومرتفعة وما إلى ذلك. عند إعداد الجداول ، إذا كنت تستعمل شبكة جدول ، فاستعمل شبكة واحدة فقط لكل جدول فردي وليس شبكة لكل صف. إذا لم يتم استعمال شبكة ، فاستعمال علامات الجدولة ،وليس المسافات، لمحاذاة الأعمدة. ويجب إعداد النص الإلكتروني بطريقة تشبه إلى حد بعيد المخطوطات التقليدية.

الملاحق
يجب إعطاء الصيغ والمعادلات في B، A الخ إذا كان هناك أكثر من ملحق واحد ، فيجب تحديدها على أنها (أ 1) ، مكافئ. (أ 2) ، وما إلى ذلك ؛ في ملحق لاحق ، مكافئ. (ب 1) وهكذا. وبالمثل Eq. :الملاحق ترقيمًا منفصلاً بالنسبة للجداول والأشكال: الجدول أ -1 ؛ الشكل أ 1 ، إلخ.

معلومات صفحة العنوان الأساسية
العنوان: موجز وغني بالمعلومات. غالبًا ما تستعمل العنوانات في أنظمة استرجاع المعلومات. وتجنب الاختصارات والصيغ قدر الإمكان.

أسماء المؤلفين وعناوين انتسابهم الوظيفي: يرجى الإشارة بوضوح إلى الاسم (الأسماء) المحدد واسم (أسماء) العائلة لكل مؤلف والتأكد من دقة كتابة الأسماء جميعها . و يمكنك إضافة اسمك بين قوسين في البرنامج النصي الخاص بك .

قدم عناوين انتساب المؤلفين (حيث تم العمل الفعلي) أسفل الأسماء: حدد الانتماءات جميعها بحرف مرتفع صغير مباشرة بعد اسم المؤلف وأمام العنوان المناسب. أدخل العنوان البريدي الكامل لكل جهة انتساب ، بما في ذلك اسم الدولة وعنوان البريد الإلكتروني لكل مؤلف ، إذا كان متاحًا.

المؤلف المراسل: حدد بوضوح من سيتعامل مع المراسلات في جميع مراحل التحكيم والنشر ، وأيضًا بعد النشر. تتضمن هذه المسؤولية الإجابة على أي استفسارات مستقبلية حول المنهجية والمواد. تأكد من تقديم عنوان البريد الإلكتروني وأن تفاصيل الاتصال يتم تحديثها من قبل المؤلف المقابل.

عنوان الانتساب: تستعمل الأرقام العربية العالية لمثل هذه الحواشي السفلية. .مثال،اسم المؤلف[1]، اسم المؤلف[2] .*

الملخص

الملخص: الملخصات باللغتين العربية والإنجليزية تكون معلوماتها متطابقة في المعنى، عدد الكلمات في كل ملخص (150-250) كلمة.

كما يجب التأكد من صياغة اللغة للملخصات بحيث تكون لغة صحيحة ودقيقة مع مراعاة علامات الترقيم الصحيحة في الفقرات؛ لأن

ضعف الصياغة اللغوية للملخصات يؤثر على قبول نشر الأبحاث في الموعد المحدد لها.

تنسيق الملخص: (نوع الخط: Simplified Arabic حجم الخط: 10.5 ومسافة بادئة cm 1.5 ومسافة النهاية: cm1.5). ويجب أن يحتوي الملخص على العناوين الفرعية الآتية:

الأهداف:

المنهجية:

النتائج:

الخلاصة:

الكلمات الدالة: كلمة، كلمة، كلمة. **(الكلمات الدالة مفصولة بفواصل، الحد الأدنى 3 كلمات، الحد الأقصى 5 كلمات)**

الكلمات الدالة (كلمات افتتاحية)
مطلوب مصطلحات أو كلمات رئيسة ، بحد أقصى ثماني كلمات مفتاحية تشير إلى المحتويات الخاصة للنشر وليس إلى أساليبها يحتفظ المحرر بالحق في تغيير الكلمات الرئيسية.

طباعة أو لصق عنوان البحث باللغة العربية (تنسيق عنوان البحث - نوع الخط: Simplified Arabic حجم الخط:14)

متن البحث:
تنسيق العنوان (اللغة العربية نوع الخط: Simplified Arabic حجم الخط: 12). (اللغة الإنجليزية نوع الخط: Times New Roman حجم الخط: 12).

تنسيق الفقرة:استعمل هذا التنسيق لطباعة الفقرات داخل العناوين. توثيق المرجع آخر الفقرة (بالاسم الأخير للمؤلف، السنة) توثيق مرجع لغة انجليزية (Last Name, Year). (اللغة العربية: نوع الخط: Simplified Arabic وحجم الخط: 12. (اللغة الإنجليزية نوع الخط: Times New Roman وحجم الخط: 10 ومسافة بادئة 0.5 للفقرة).**

الرسوم التوضيحية

ـ نقاط عامة

تأكد من استعمال حروف وأحجام موحدة لعملك في الرسوم التوضيحية.

قم بتضمين الخطوط المستعملة إذا كان التطبيق يوفر هذا الخيار.

استهدف الخطوط الاتية في الرسوم التوضيحية: Arial أوCourier أوTimes New Roman أوSymbol أو استعمال الخطوط التي تبدو متشابهة.

قم بترقيم الرسوم التوضيحية وفقًا لتسلسلها في النص.
استعمال اصطلاح تسمية منطقي لملفات الرسوم التوضيحية.

قدم تعليقًا على الرسوم التوضيحية بشكل منفصل.

حدد حجم الرسوم التوضيحية بالقرب من الأبعاد المطلوبة للإصدار المنشور.

أرسل كل رسم توضيحي كملف منفصل.

الصور الفوتوغرافية الملونة أو الرمادية (الألوان النصفية)، احتفظ بها بحد أدنى ٣٠٠ نقطة في البوصة.

رسومات خطية نقطية (بيكسل أبيض وأسود خالص)) TIFFأو (JPEG، احتفظ بحد أدنى 1000 نقطة في البوصة.   تركيبة خط نقطي / نصف نغمة (ألوان أو تدرج رمادي)) TIFFأو (JPEG، احتفظ بحد أدنى 500 نقطة في البوصة.

الرجاء تجنب ما يأتي :

ملفات الإمداد (مثل GIFو BMP و PICT و WPG) تحتوي هذه عادةً على عدد قليل من البكسل ومجموعة محدودة من الألوان ؛

توفير الملفات منخفضة الدقة للغاية ؛

إرسال رسومات كبيرة بشكل غير متناسب مع المحتوى

ـ الشكل التوضيحي

تأكد من أن كل رسم توضيحي يحتوي على تعليق. والتعليقات منفصلة عن بعضها ولا تتعلق بشكل واحد فقط. يجب أن يشتمل التعليق على عنوان موجز (وليس على الشكل نفسه) ويكون وصفًا للرسم التوضيحي. احتفظ بالنص في الرسوم التوضـيحية بحد أدنـى ولكن اشرح جميع الرموز والاختصارات المستعملة.

ـ الرسوم التوضيحية

حدد حجم الرسوم التوضيحية وفقًا لمواصفات المجلة الخاصة بعرض الأعمدة. يتم تقـليل الأشكال بشكل عام إلى عرض عمـود واحد (8.8 سم) أو أصغر. أرسل كل رسم توضيحي بالحجم النهائي الذي تريد أن يظهر به في المجلة. •يجب أن يحضر كل رسم توضيحي للاستنساخ 100٪. • تجـنب تقـديم الرسوم التوضـيحية التي تحتوي على محاور صغيرة ذات تسميات كبيرة الحجم. • تأكـد من أن أوزان الخط ستكون 0.5 نقطة أو أكثر في الحجم النهائي المنشـور. سوف تتراكم أوزان الخط التي تقل عن 0.5 نقطـة بشكل سيئ.

-     الجداول

يجب أن تحمل الجداول أرقامًا متتالية. الرجاء إضافة العنوانات مباشرة فوق الجداول

الاستشهاد المصادر

برنامج إدارة المراجع

استعمال ملحقات الاقتباس من أنماط المنتجات، مثل: .Endnote plugin او Mendeley

قائمة المصادر والمراجع

ملاحظة مهمة : قائمة المراجع في نهاية البحث مرتبة ترتيبًا هجـائيًا، وإذا استعمل الباحث مصـادر باللغة الـعربية وأخرى باللغة الإنجليزية فيجبُ أن تُرفَق في نهايته قائمتان بالمراجع باللُّغتين العربيّة ثم الإنجليزيّة وفي حال عدم تـوفر مراجع باللغة الإنجليزية تترجم المراجع العربية وتضاف في نهاية البحث.

المجلة تعتمد نظام الـ ApA في التوثيق. دليل المؤلف يوضح آلية التوثيق في نظام الـ ApA **(اللغة العربية: نوع الخط Simplified Arabic حجم الخط:10.5)**

أمثلة:

الكتب:

الأسد، ن. (1955). *مصادر الشعر الجاهلي.* (ط1). مصر: دار المعارف.

مقالة أو فصل في كتاب:

الخلف، ع. (1998). *الجفاف وأبعاده البيئية في منطقة الرياض.* في منطقة الرياض دراسة تاريخية وجغرافية واجتماعية ، (ص 174- 278). الرياض: إمارة منطقة الرياض.

توثيق المجلة

مشاقبة، أ. (2011). الإصلاح السياسي المعنى والمفهوم. *مجلة الدبلوماسي الأردني*، 2 (2)، 24-33.

ورقة علمية من مؤتمر:

مزريق،ع. (2011). دور التعليم العالي والبحث العلمي في تحقيق تنمية اقتصادية واجتماعية مستديمة. *المؤتمر العربي الأول الرؤية المستقبلية للنهوض بالبحث العلمي في الوطن العربي*، 2011- آذار، جامعة اليرموك، إربد.

الرسائل الجامعية:

السبتين، أ. (2014). *المشكلات السلوكية السائدة لدى طفل الروضة في محافظة الكرك من وجهة نظر المعلمات*، رسالة ماجستير غير منشورة، جامعة مؤتة، الأردن.

يجب كتابة المراجع بالشكل الاتية:

1. يكتب مع مؤلف واحد

تضمين (إن وجد): الاسم الأخير للمؤلفين والاسم الأول ؛ سنة النشر؛ لقب؛ طبعة (إن لم تكن الأولى) ؛ مكان النشر والناشر.

أمثلة

نيو.ت. ار.1988. اللافقاريات: دراسة استقصائية للحفظ النوعي. نيويورك. مطبعة جامعة أكسفورد.

بيناك، ار. دبليو.1971. لافقاريات المياه العذبة في الولايات المتحدة. الطبعة الثانية. نيويورك. جون ولي وسونس.

2. كتب مع مؤلفين أو أكثر

ويلستر، ار.ال. و ولفروم، ام، ال. 1962. طرق في كيمياء الكربوهيدرات. نيويورك ولندن. الصحافة الأكاديمية.

بونابيو، اي. دوريكو، ام. و ثراولاز، جي. 1999. ذكاء السرب: من النظم الطبيعية إلى الاصطناعية. نيويورك. مطبعة جامعة أكسفورد.

3. الكتب الإلكترونية

يجب تقديم نفس المعلومات بالنسبة للكتب المطبوعة، انظر الأمثلة أعلاه. بالنسبة للكتب التي تمت قراءتها أو تنزيلها من موقع مكتبة أو مواقع لبيع الكتب، يجب إضافة المعلومات التي تفيد بأنه كتاب إلكتروني في نهاية المرجع. مثال:

بون، ان. كي و كيو، اس. 2012. نموذج لهيكلة المعادلة. نيويورك: مطبعة جامعة أكسفورد. الكتاب الاليكتروني.

تتوفر أحيانًا بعض الكتب التي انتهت صلاحية حقوق النشر الخاصة بها مجانًا على الإنترنت (وهي في الملك العام.). في هذه الحالات ، يجب عليك إضافة عنوان URL الكامل (.... // http: (أو الرابط الذي قدمه الناشر وتاريخ وصولك ، تاريخ تنزيل / قراءة الكتاب.
4. فصول الكتاب

تضمين (إن وجد): الاسم (الأسماء) الأخير والاسم (الأسماء) الأول لمؤلف (مؤلفي) فصل الكتاب. سنة النشر. عنوان فصل من الكتاب. في الاسم الأول والعائلة للمحررين والمحرر (المحررون) بين قوسين. عنوان الكتاب. الطبعة (إن لم يكن 1: ش). مكان النشر: الناشر ، أرقام صفحات الفصل.

مثال:

مرتنس، جي. اي. ١٩٩٣. الكلوروكربونات وكلورو هيدروكربونات.في: كروسجويتز و هو- كرانت ام (ادس)، موسوعة التكنولوجيا الكيميائية. نيويورك. جون ولي و سونس، ٤٠-٥٠.

5. مقالات المجلات

تضمين (إن وجد): اسم العائلة والحرف الأول من الاسم (الأسماء) الأول للمؤلف (المؤلفين). سنة النشر. عنوان المقال. اسم المجلة المجلد (العدد): أرقام صفحات المقالة. مثال:

شاشانك شارما، رافي شارما. ٢٠١٥. دراسة عن الخصائص البصرية للبلورات النانوية بالمغنيسيوم المشبع بالزنك، كثافة العمليات. علوم. جي. ٢(١) ١٢٠-١٣٠

6. مقالات المجلات الإلكترونية

تم تضمين نفس المعلومات لمقالات المجلات (انظر المثال أعلاه) ورقمDOI. DOI.

(معرف الكائن الرقمي) لتعريف كائن بشكل فريد مثل مقالة إلكترونية. أرقام دائمة ، مما يجعل من .

السهل تحديد موقع المقالات حتى إذا تم تغيير عنوان للمقالة الـ URL.

ارقام المقالة وفي بعض Uفيجب معرفة الكائن الرقمي للمقالة من قبل كبار الناشرين. اذا لم يكن هناك كائن رقمي للمقالة يتم تعين الحالات تاريخ الوصول للموقع (بشكل أساسي المقالات المتوفرة مجاناً على الإنترنت). مثال:

داس، جي. و اجاريا، بي، سي. ٢٠٠٣. الهيدرولوجيا وتقييم جودة المياه في مدينة كوتاك ، الهند. تلوث الماء والهواء والتربة، ١٥٠: ١٦٣-١٧٥. دوى:١٠. ١٠٢٣ /ا.١٠٢٦١٩٣٥١٤٨٧٥.

7. الرسائل الجامعية والأطروحات .

قم بتضمين معلومات حول الجامعة التي تخرجت منها والمسمى الوظيفي للدرجة العلمية.مثال:

علي ، س.م. ٢٠١٢. التقييم الهيدروجيولوجي البيئي لمنطقة بغداد. أطروحة دكتوراه. قسم الجيولوجيا. كلية العلوم، جامعة بغداد، العراق.

8. أوراق وقائع المؤتمرات والندوات

يتم نشر المحاضرات / العروض التقديمية في المؤتمرات والندوات في مختارات تسمى الوقائع. يجب إدراج عنوان وسنة ومدينة المؤتمر إذا كانت معروفة. تضمين المساهمات الفردية في وقائع المؤتمر، إذا نشرت في مجملها (وليس مجردة فقط) تعامل كفصول في الكتب. مثال:

ميشرا ار. ١٩٧٢. دراسة مقارنة لصافي الإنتاجية الأولية للغابات الجافة النفضية والمراعي في فاراناسي. ندوة حول البيئة الاستوائية مع التركيز على الإنتاج العضوي. معهد البيئة الاستوائية، جامعة جورجيا:٢٧٨-٢٩٣.

ملاحظة مهمة : يجب ترجمة المصادر والمراجع إلى اللغة الإنكليزية .

المحتويات

بسم الله الرحمن الرحيم

كلمة هيئة التحرير:

المعرفة كنز الإنسانية ومفتاح الثقافة وسعادة الشعوب ، والبحث العلمي هو بداية المعرفة فلسفة وفكرًا تاريخًا وثقافة ، وتعد اللغات والآداب الوسيلة التي تُنمي المهارات عبر الإحاطة والإدراك والفهم ، مما تسهم في نقل المعرفة عبر الأجيال، فضلا عن بناء الإنسان ، وصناعة المستقبل ، ولقد آثرنا أن نعتمد منهج تنوع الموضوعات في اللغات جميعها، وأن نستقطب الباحثين من خارج العراق وداخله ، فجاء العدد حافلًا ببحوث خضعت للتقويم والتحكيم العلميين الدقيقين، وبتحكيم دولي ومحلي. ونحسب أنها ستسهم إسهامًا فاعلًا في تعميق الفكر العلمي، وتأصيل مناهج البحث لدى الدارسين، وهذا الجهد الكبير هو ثمرة من ثمرات هيئة التحرير وعملها الدؤوب لإكمال هذا العدد و إصداره.

رئيس تحرير المجلة
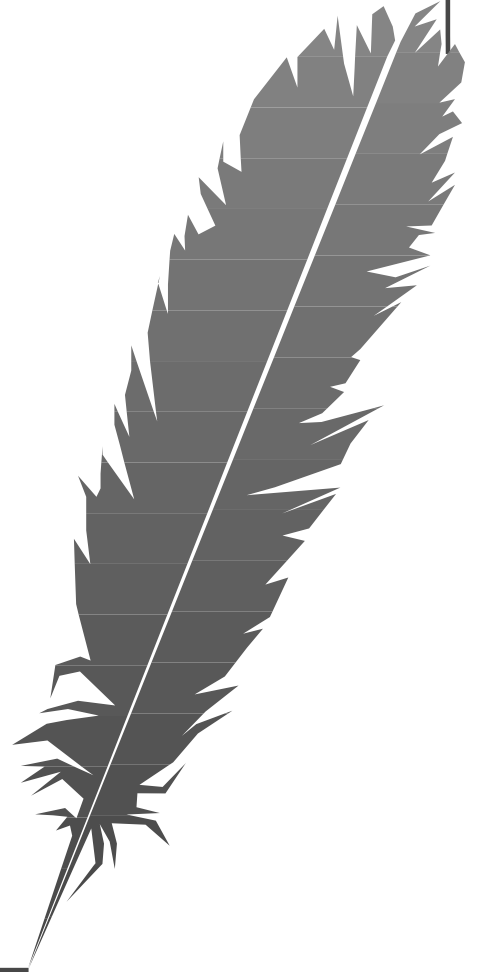
Journal family

Editor-in-Chief and Director of the Journal

Dr. Ayser Mohamed Fadel	Professor	Faculty of Arts	Arabic / Literature	Modern Criticism and Rhetoric	Anbar	Iraq	Editor in Chief
Dr. Ali sabah jammeI	Assistant Professor	Faculty of Arts	English /Literature	English Language Curriculum and Instruction	Anbar	Iraq	Managing Editor

Editorial board members

William Franke	Professor	Arts and Sciences	English	Comparative Arts	Vanderbilt University	US	Member
Dr. Adnan Khaled Abdullah	Professor	Arts, Humanities and Social Sciences	foreign languages	Oriental Languages	Sharjah	United Arab Emirates	Member
Dr. Mohamed Ahmed Abdel Aziz Al-Qudat	Professor	Dean of the Faculty of Arts	Arabic / Arts	Modern Criticism	Jordanian	Jordan	Member
Dr. Ziyad Muhammad Yusuf Quqazah	Professor	Faculty of Foreign Languages	European languages	General Linguistics Spanish and English	Jordanian	Jordan	Member
Dr. Mona Aref Jassim Al Mashhadani	Professor	Faculty of languages	Russian / philology and stylistics	Translation Of Terms (Philology)	Baghdad	Iraq	Member
Dr. Mahmoud Khalil Mahmoud Jarn	Associate professor	Faculty of Foreign Languages	Italian	Italian Language and Arts	Jordanian	Jordan	Member
Dr. Nadia Hassan Abdel Qader Naqrash	Assistant Professor	Faculty of Foreign Languages	German	German as a Foreign Language and a Second Language	Jordanian	Jordan	Member
Dr. Taha Shaddad Hamad	Professor	Faculty of Arts	Arabic / Linguistics	Syntax and Semantics	Anbar	Iraq	Member
Dr. Khalil Muhammad Saeed Mukhlif	Professor	Education for Women	Arabic / Linguistics	Language and Syntax	Anbar	Iraq	Member
Dr. Ammar Abdel Wahab Abed	Assistant Professor	Education for Women	English / Linguistics	Phonetics	Anbar	Iraq	Member
Dr. Eyad Hammoud Ahmed Khalaf	Assistant Professor	Presidency of the University of Fallujah	English / Linguistics	Pragmatic Linguistics	Falluja	Iraq	Member
Dr. Omar Mohammad Abdullah Jassim	Assistant Professor	Education for Women	English /Literature	Novel	Anbar	Iraq	Member
Dr. Shaima Jabbar Ali	Assistant Professor	Education for Women	Arabic /Literature	Modern Criticism	Anbar	Iraq	Member
Dr. Nihad Fakhry Mahmoud	Assistant Professor	Faculty of Arts	Arabic /Literature	Ancient Criticism and Rhetoric	Anbar	Iraq	Member

Terms of publication in the journal

Guide for Authors

General Details for Authors

Submission

Articles may be submitted online to this journal. Editable files (e.g., Word, LaTeX) are required to typeset your article for final publication. All correspondence, including notification of the Editor's decision and requests for revision, is sent by e-mail. Contributions to this journal may be submitted either online or outside the system.

Text should be typed double-spaced, in a double column using 12-point type.

Preparation

Use of word processing software

It is important that the file be saved in the native format of the word processor used. The text should be in double-column format. Keep the layout of the text as simple as possible. Most formatting codes will be removed and replaced on processing the article. In particular, do not use the word processor's options to justify text or to hyphenate words. However, do use bold face, italics, subscripts, superscripts etc. When preparing tables, if you are using a table grid, use only one grid for each individual table and not a grid for each row. If no grid is used, use tabs, not spaces, to align columns. The electronic text should be prepared in a way very similar to that of conventional manuscripts.

Article structure
Appendices

If there is more than one appendix, they should be identified as A, B, etc. Formulae and equations in appendices should be given separate numbering: Eq. (A.1), Eq. (A.2), etc.; in a subsequent appendix, Eq. (B.1) and so on. Similarly, for tables and figures: Table A.1; Fig. A.1, etc.

Essential title page information

Title: Concise and informative. Titles are often used in information-retrieval systems. Avoid abbreviations and formulae where possible.

Author names and affiliations: Please clearly indicate the given name(s) and family name(s) of each author and check that all names are accurately spelled. You can add your name between parentheses in your own script behind the

English transliteration. Present the authors' affiliation addresses (where the actual work was done) below the names. Indicate all affiliations with a lower--case superscript letter immediately after the author's name and in front of the appropriate address. Provide the full postal address of each affiliation, including the country name and, if available, the e-mail address of each author.

Corresponding author: Clearly indicate who will handle correspondence at all stages of refereeing and publication, also post-publication. This responsibility includes answering any future queries about Methodology and Materials. Ensure that the e-mail address is given and that contact details are kept up to date by the corresponding author.

Affiliation address: Superscript Arabic numerals are used for such footnotes.

Abstract

Abstract (250 words maximum) should be a summary of the paper and not an introduction. Because the abstract may be used in abstracting journals, it should be self-contained (i.e., no numerical references) and substantive in nature, presenting concisely the objectives, methodology used, results obtained, and their significance.

Keywords

Subject terms or keywords are required, maximum of eight. Key words referring to the special contents of the publication, and not to its methods. The editor retains the right to change the Key words.

Acknowledgements

Collate acknowledgements in a separate section at the end of the article before the references and do not, therefore, include them on the title page, as a footnote to the title or otherwise. List here those individuals who provided help during the research (e.g., providing language help, writing assistance or proof reading the article, etc.).

Artwork

General points

Make sure you use uniform lettering and sizing of your original artwork.

Embed the used fonts if the application provides that option.

Aim to use the following fonts in your illustrations: Arial, Courier, Times New Roman, Symbol, or use fonts that look similar.

Number the illustrations according to their sequence in the text.

Use a logical naming convention for your artwork files.

Provide captions to illustrations separately.

Size the illustrations close to the desired dimensions of the published version.

. TIFF (or JPEG): Color or grayscale photographs (halftones), keep to a minimum of 300 dpi.

TIFF (or JPEG): Bitmapped (pure black & white pixels) line drawings, keep to a minimum of 1000 dpi. TIFF (or JPEG): Combinations bitmapped line/half-tone (color or grayscale), keep to a minimum of 500 dpi.

Please do not:

Supply files (e.g., GIF, BMP, PICT, WPG); these typically have a low number of pixels and limited set of colors;

Supply files that are too low in resolution;

Submit graphics that are disproportionately large for the content.

Figure captions

Ensure that each illustration has a caption. Supply captions separately, not attached to the figure. A caption should comprise a brief title (not on the figure itself) and a description of the illustration. Keep text in the illustrations themselves to a minimum but explain all symbols and abbreviations used.

Illustrations

Size your illustrations according to the journal's specifications for column widths. Figures are generally reduced to either one-column width (8.8 cm) or smaller. Submit each illustration at the final size in which you would like it to appear in the journal. Each illustration should be prepared for 100% reproduction. •Avoid submitting illustrations containing small axes with oversized labels. •Ensure that line weights will be 0.5 points or greater in the final published size. Line weights below 0.5 points will reproduce poorly

Tables

Tables should bear consecutive numbers. Please add headings immediately above the tables

Works cited

Reference management software

Using citation plugins from products styles, such as Mendeley or Endnote plugin.

References should be given in the following form:

1. Books with one Author

Include (if available): authors last name and first name; year of publication; title; edition (if not 1st); place of publication and publisher.

Examples

New, T. R. 1988. Invertebrate: Surveys for conservation. New York. Oxford University Press.

Pennak , R.W.1971. Freshwater invertebrates of the United States. 2nd ed. New York. John ?Wily & Sons .

2. Books with two or more Authors

Whistler, R. L. and Wolfrom, M. L. 1962. Methods in carbohydrate chemistry (I). New York and London. Academic press.

Bonabeau, E., Dorigo, M., and Theraulaz, G. 1999. Swarm Intelligence: From Natural to Artificial Systems. New York. Oxford University Press.

3. E-books

The same information should be provided as for printed books, see examples above. For books that have been read or downloaded from a library website or bookshop you should add the information that it is an e-book at the end of the reference.

Example:

Bowen, N. K. and Guo, S. 2012. Structural equation modeling. New York: Oxford University Press. E-book.

Some books whose copyright have expired are sometimes freely available on the internet (They are in the public domain.). In those cases you should add the complete URL (http ://....) or the link provided by the publisher and your date of access, the date you downloaded/read the book.

4. Book Chapters

Include (if available): Last name(s) and first name(s) of author(s) of book chapter. Year of publication. Title of book chapter. In first and family name(s) of editor(s) and ed(s) in brackets. Title of book. Edition (if not 1:st). Place of publication: publisher, page numbers of chapter.

Example

Mertens, J. A. 1993. Chlorocarbons and chlorhydrocarbons. In: Kroschwitz and Howe-Grant M (eds), Encyclopedia of Chemical Technology. New York: John Wiley & Sons , 40-50.

5. Journal Articles

Include (if available): Last name(s) and the first letter of the first name (s) of author(s). Year of publication. Title of article. Journal name Volume (issue): page numbers of article.

Examples:

Shashank Sharma, Ravi Sharma, 2015 . Study on th optical properties of MN doped ZnS nanocrystals, Int. Sci. J. 2 (1) 120–130.

6. Electronic Journal Articles

Same information included as for journal articles (see example above) and a

DOI-number. DOI (Digital Object Identifier) is used to uniquely identify an object such as an electronic article. DOI-numbers are permanent, which makes it possible to easily locate articles even if the URL of the article has changed. Articles are assigned DOI-numbers by major academic publishers. If there is no DOI-number, you should give the URL-link of the article and in some cases access date (mainly articles that are freely available on the internet).

Example:

Das, J. and Acharya, B. C. 2003. Hydrology and assessment of lotic water quality in Cuttack City, India. Water, Air and Soil Pollution, 150:163-175. doi:10.1023/A:1026193514875

7. Dissertations and theses

Include information about university of graduation and title of degree.

Examples

Ali, S.M. 2012. Hydrogeological environmental assessment of Baghdad area. Ph.D. Thesis, Department of Geology, College of Science, Baghdad University, Iraq.

8. Conference Proceedings and Symposia papers

Lectures/presentations at conferences and seminars are published in anthologies called proceedings. Title, year and city of conference are to be included if known. Individual contributions to conference proceedings, if published in their totality (not abstract only) are treated as chapters in books.

Example:

Mishra R. 1972. A comparative study of net primary productivity of dry deciduous forest and grassland of Varanasi. Symposium on tropical ecology with emphasis on organic production. Institute of Tropical Ecology, University of Georgia: 278-293.

In the name of God, the most gracious, the most merciful

Editorial board word:

Knowledge is viewed as humanity's treasure, the key to culture, and the source of people's pleasure, whereas scientific research is the philosophical, intellectual, historical, and cultural onset of knowledge. Languages and literature are the mechanisms by which skills are developed via consciousness, perception, and comprehension, which help to the transference of knowledge between generations, as well as molding an individual and shaping the future. The editorial board have opted to adopt an approach of topics' diversity in all languages, to attract researchers from outside and inside Iraq. The strategy of diversity resulted in a large number of studies that underwent international and local scientific reviewing and assessment. We believe that those studies will make a significant contribution to the development of scientific intellect and the establishment of academic research methodologies for researchers. This substantial effort is the result of the editorial staff's diligent efforts to complete and publish this issue

Editor-in-Chief of the magazine
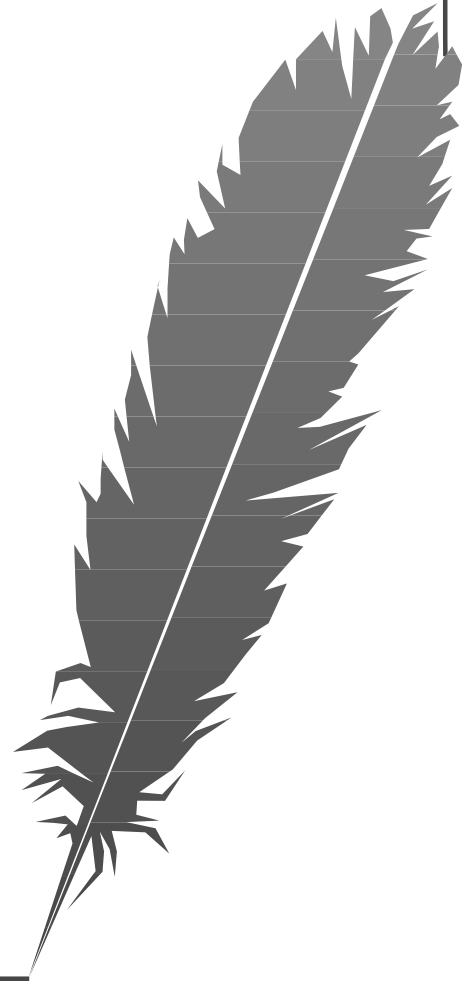
Behind the Images, Between the Lines: A Multimodal Discourse Analysis of Selected Advertisements

Asst.Instructor. Shahad Kareem Hameed
Middle Technical University Institute of Administration/ Rusafa Department of office management
kaykareem4@gmail.com

Multimodality as a ground of study considers communication as relying on a diversity of modes, all of which have been socially matured as means to generate meaning. It describes the combination of different semiotic resources, or modes, in texts and communicative events. This research attempts to analyze samples of old and new images of advertisement on child neglect, as great amount of meaning making information is being conveyed by those images. The selected advertisements promoted child protection from neglect. The study deals with how meaning can be expressed by advertisement images through different methods and modes. It also analyzes contextual and social aspects of the chosen images, the new and the relatively old ones following Guillermo's model of image analysis. It is found that full meaning can be described by the simplest details put in the image and that a thorough multimodal analysis can bring to the surface greater information than what the ordinary eye may catch at first sight. Furthermore, it is concluded that the old images (before 2010) though less in number, used methods and modes which are far more rich and detailed than those put in the new ones (2015 and beyond) . The study suggests that these differences, both in number of images and richness of content are affected by the social development of lifestyle in general and the development of technology and mobile applications in these years.

KEYWORDS: multimodality, advertisement, images, analysis, social media, meaning, neglect.

خلف الصورة وبين السطور: تحليل خطابي متعدد الوسائط لإعلانات مختارة

الباحث: م.م شهد كريم حميد
الجامعة التقنية الوسطى ,معهد الادارة, الرصافة,قسم تقنيات ادارة المكتب

: الملخص

ترى تعددية الوسائط كأساس للدراسة أن التواصل يعتمد على مجموعة متنوعة من الأساليب ، والتي تم تطويرها جميعًا اجتماعيًا كوسيلة لصناعة المعنى. حيث تصف مجموعة من الموارد السيميائية المختلفة ، أو الأنماط ، في النصوص والأحداث التواصلية. يحاول هذا البحث تحليل عينات من الصور القديمة والجديدة للإعلان ، حيث يتم نقل قدر كبير من معلومات صنع المعنى بواسطة تلك الصور. عززت الإعلانات المختارة حماية الطفل من الإهمال. تتناول الدراسة كيف يمكن التعبير عن المعنى بطرق مختلفة وتقوم بتحليل الجوانب السياقية والاجتماعية للصور المختارة ، الجديدة والقديمة نسبيًا. وخلص إلى أن المعنى الكامل يمكن وصفه بأبسط التفاصيل الموضوعة في الصورة وأن التحليل الشامل متعدد الوسائط

مجلة جامعة الأنبار للغات والآداب

يمكن أن يجلب إلى السطح معلومات أكبر مما قد تكتشفه العين العادية للوهلة الأولى. علاوة على ذلك ، وجد أن الصور القديمة (قبل عام 2010) على الرغم من أنها أقل عددًا ، إلا أن الأساليب والأنماط المستخدمة أكثر ثراءً وتفصيلاً من تلك الموضوعة في الصور الجديدة (2015 وما بعده). وتشير الدراسة إلى أن هذه الاختلافات ، سواء في عدد الصور أو ثراء المحتوى ، تتأثر بالتطور الاجتماعي لنمط الحياة بشكل عام وتطور التكنولوجيا وتطبيقات الهاتف المحمول في هذه السنوات.

1. Introduction

With the rapid development of technology, media, and social media and the ease of access to the internet by a vast number of audiences many studies have addressed the meaning conveyed by art, images, and advertisements. In fact, the analysis of advertisements has been of interest to many linguists even before the revolutionary development of digital technology in the last few decades (see Beaugrande & Dressler, (1981), and van Dijk, (1985).). Nonetheless, we are now more exposed to images and ads as we depend on the internet more and more in our daily lives whether to work or to simply be entertained. As this dependence grows, so does the industry of advertisement and marketing. People are now exposed to images through internet websites, social networks, and mobile applications in addition to traditional mediums such as television and newspapers as well as books and children's stories. These images are in no way random. Studies, time, and efforts are put along with intentions into making these images and ensuring that they communicate the intended messages whatever their orientations might be (Gookin & Birnbach, 2006).

Advertisements as images and texts carry important messages and convey rich meaning to the consumer or audience. Being short and effective, an ad is a perfect sample of discourse that can be analyzed and approached from different perspectives to reach the intended meaning, hidden messages, and the different techniques used in making them or to simply be able to compare one with another.

2. Literature Review

Multimodal analysis of advertisement images has been a topic of interest to researchers in linguistics and semiotics. Several studies have explored the linguistic and visual aspects of advertisements, examining how different modes incorporate to deliver meaning and influence consumer perceptions. In his book (1985) Van Dijk analyzes a hotel advertisement in the form of a photograph taken from a newspaper and employs Beaugrande's modal of analysis. Beaugrande and Dressler's (1980) modal analyzed discourse by ranking its linguistic levels from the deep to the less deep according to their importance in conveying meaning to the reader. Kress and van Leeuwen in their seminal work in (1996) introduce the concept of visual grammar and

provide a framework for analyzing visual images. They apply this framework to advertisements, analyzing how different visual elements, such as color, layout, and perspective, contribute to the meaning-making process. In (2008) O'Halloran conducted a multimodal analysis of advertisements and applied systemic functional linguistics focusing on issues such as representation, power relations, and persuasive strategies. Furthermore, in (2012) Machin and Mayr present an approach to critical discourse analysis that integrates multimodal analysis. They analyze a range of advertisements, examining how language, visuals, and other semiotic resources work together to construct meanings and ideologies. Then in (2014) Bateman explores the application of genre theory to multimodal analysis. He analyzes advertisements as multimodal genres, examining how different genres of advertisements employ linguistic and visual features to achieve their communicative objectives.

These studies represent just a sample of the previous research conducted on multimodal analysis of advertisement images. They demonstrate the diverse approaches and methodologies employed in analyzing the linguistic and visual aspects of advertisements and provide insights into the complex chemistry between language and visuals in advertising communication.

In the meantime, this study uses Guillermo's artistic approach to analyze advertisement images. In this case the image is seen as a piece of art meant to be presented to an audience, which is the consumer or the viewer. Thus, the interpretation of the image relies on both the artist and the viewer's comprehension of the semiotic, iconic, contextual, and Axiological planes in addition to the social and historical surroundings of the work itself.

2. Multimodality

Multimodality is a notion established and developed throughout the last three decades to give an explanation to the different means used in communication to convey meaning (Adami, 2016). It gained growing attention along with the rising awareness that focusing merely on language in linguistic studies as the means for conveying meaning is insufficient since not all communication is strictly verbal (Forceville, 2021). In written communication, even the layout contributes to carrying the meaning and implies certain visual effects on the text mode (Bateman, 2008; Hiippala, 2015). Even spoken communication depends on facial expressions along with voice features like loudness and pitch in addition to context. Thus, some scholars would claim that all communication is multimodal (Forceville, 2021). Multimodality marks out the blending of various semiotic resources or modes in texts and communicative events which may include written texts,

spoken language, and many visual, audio, gestural and other means of conveying meaning. When making meaning, more than two modes can interact together and all modes emphasize one another and rely on each other simultaneously (Forceville, 1996: 73). Multimodality studies were redacted decades ago when Barthes (1986) emphasized on the role of a written text in a word & image discourse and the complementary information shared by both of them to complete the intended meaning. Yet historically, the almost exclusive attention of research and study was on the written mode of language and the verbal mode of language individually. On the contrary, today studies on multimodality assume that any analysis that intends to construe meaning can no longer rely merely on language (Adami: 2016).

All the modes that communication relies on were socially elaborated as sources to generate meaning and express values and power relations (Adami, 2016: 452). Thus when analyzing a discourse, social contexts and aspects are to be taken into consideration in order to emphasize the connection between discourse and social structures (Fairclough: 2010).

3. Advertisements

Advertisement is one of the many ways that the audience is exposed to images. They can be employed to promote the values of certain social groups or to promote a certain product or service. In addition they can reinforce social concepts such as sexism, women exploitation, and power relations. They can be used by different fronts; public, governmental, personal, etc. to ingrain their ideals. The messages are not conveyed by such images explicitly, but implicitly through subconscious persuasion by means of different semiotics within the image such as colour, lines, texture, and visual disposition (Guillermo, 2001).

To analyze an ad the linguistic and the visual signs must be identified to see how they can relate to each other through different coding systems, taking into consideration that anything that can bear meaning in the advertisement is a sign. Thus ads have linguistic signs (words), iconic signs (visual illustrations) and abstract signs such as graphics (Bignell, 1997).

3.1. Advertisements as street art

Street art has presumably emerged from the idiom "to take it to the streets" which is usually used in contexts of taking an argument or a fight to be continued outside of a civilized building, institution, or residence and heading for the street to resume a usually physical and violent fight that reflects power and dominance. The idiom is used in contexts similar to children in classrooms to angry adults in respected offices. The idiom was then used to take riots, rebels or marches to the streets to announce their protest and

rejection to common social or even political situations in a more civil manner than that of a fist fight (Planet & Bartlett, 2017).

Early graffiti writers in 1960s and 70s adopted this philosophy and took their art to the streets. By signing their names, they announced their views and opinions and reached a wide audience of different ethnicities and backgrounds and whether the viewer agreed or opposed to the shared message, the job was done (ibid). This idea resembles that of street advertisement and that is to reach the widest audience possible and be imposed on the viewers without them asking or searching for it. The sample ad (A) chosen for this research is not selling a product but rather raising awareness towards the serious social problem, of child negligence, that needs more attention and requires every single person possible to take the action they can in order to prevent it. In this sense, being non-profitable, this ad resembles street art as well.

4. Methodology

In this study a literary review is presented about multimodality, advertisements and analyzing images and short social findings about the problem of child neglect are included in the analysis. In order to answer the research question of "How can meaning be expressed by different methods of analysis to contextual and social aspects of old and new images

of advertisement on child neglect?" an older ad (before 2010) and four new ads (2015 and after) were chosen and analyzed based on the semiotic, iconic, contextual, and value or Axiological levels. Following the approach of Guillermo in analyzing art and images, the samples were analyzed each individually and the findings were included in the discussion and the conclusion of the study.

5. The model of analysis

This research adopts the modal of Allice Guillermo which she proposed in (1998) in _Humanities: Art and Society Handbook_ and revised in (2001). According to Guillermo, the meaning of art is a result of a dialogic relationship between the artwork and the human experience. A piece of art should be investigated in relation to its and the artist's actual surroundings. The historical elements and the date of the work, the social effects, the medium used in production, the size and measurements of the work, and the provenance or the place of the work are all essential elements to understand and analyze an artistic project. These factors determine a great portion of the meaning and must be taken into consideration even before analyzing the piece or the image itself. It is important to notice that these documentation elements are relational to time, thus the meaning of art can change or be added to along different periods of time and might be conceived differently when seen in a

different society or a different historical era.

After examining the previous dimensions, the analysis she suggested proceeds in four planes:

1- The Basic Semiotic; which covers the visual features and how they are implemented in the work. This includes signs, symbols, lines, colors, and even texture, all of which are highly related to one another and effect, emphasize, or even contrast each other. Their meaning conveying potentials are derived from their socio-cultural importance and the role they play in the traditions of different social groups.

Basic semiotics also covers the medium and techniques chosen in the production of the work. Apparently, the methods that are used in the production are not arbitrary, they are chosen for a reason and they carry a great significant. Whether intended or not, the different methods tells a lot of information about the artist, his society, and his work as well. If such elements were chosen randomly however, this randomness will also have its own significance relatively.

In addition, the format of the work also has its importance especially in modern art where artists get extremely creative and imaginative using unique and novel shapes and necessarily comply to a square or rectangular paper for instance.

2- The Iconic Plane: the image here is considered as an iconic sign carrying a novel meaning and examined beyond its direct obvious representations. This domain covers the choice of the subject with all its implications whether social, political, historical, or religious. The value it acquires is related to time and place as well as to the viewer themselves and how they as audience perceive the image in accordance to their social background.

If the image contains human or living characters, their placement, postures, and body language, are also to be taken into consideration as well as the figures' relationship to each other and the emotions they express. In addition the position of figures on the background and even if there was certain cropping are too significant.

3- The Contextual Plane: the work inspected from this plane is projected against its real world surroundings. The cultural and real life context of the work and the background knowledge of the viewer of history, politics, economics and past and present conditions of a society so the mind of the receiver and their emotions must be taken into account besides their eyes and senses.

4- The Axiological (value) plane: to determine to what extant does the material basis of the work communicate mental or emotional

مجلة جامعة الأنبار للغات والآداب

content. The means and techniques used by the artist and his or her skills in employing these factors so that the work obtains a value comparable to the standards of technical excellence of the traditional visual forms of art. In this sense, the viewer has to have some degree of understanding to the traditional making of the art and in the same time gives value to the uniqueness and creativity of the specific work in hand.

In order to evaluate a work of art, the viewer is ought to assess the value of the piece in relation to reality. It is worth noticing that the values of the critic/ viewer whether social, political, aesthetic, or other are not necessarily on the same page as those of the artist. In fact, the two might be on complete opposite ends. Their independent opinions should not be the only judge on the work put rather the capacity of the art to influence and affect society.

5. 1 Case A of the study

The image is of a child (a manikin was used by the artists) standing against what seems to be a cold concrete wall and covered with a giant piece of white paper that reads "Neglected children are made to feel invisible" . The scene was staged in several streets, those that have busy traffic to attract the attention of as many people as possible and give them a chance to take part and participate in saving an abused stranger child.

The advertisement is part of a campaign raised by the Australian Childhood Foundation and executed by the agency of Wunderman Thompson, Melbourne Australia in 2009. This foundation raises awareness to the problems that faces children such as abuse, violence, and neglect and this ad was used in one of their "Stop Child Abuse" campaigns. Child abuse is a worldwide problem that does not only need attention but also requires actions and extreme measures in most cases.

image 1 A by Wunderman Thompson 2009

The Analysis

A

It is worth mentioning that although the image is of a poster put in a street alongside previous posters, all these elements, old and new, will be included in the analysis since the artists intentionally staged their work in this manner to reach this exact result. This image is from the year 2009

1- Basic semiotics plane

From the first glance, it is obvious that the artists staged the child in the shade; we can see the sunny side of the building on the left margin of the picture while the child is positioned in the dark shady side, which gives the sense of loneliness and coldness.

Although the child is postured in the center of the picture, they are still invisible covered by the big rectangular white paper. The color White could refer to emptiness and insignificance while the choice of a rectangular paper feels stiff and empty of emotions. It is simply a blank ordinary paper but somehow managed to be more important than the child and their feelings, which are hidden from the spectator. The only thing visible of the child is their legs wearing blue jeans in the same hue of the blue stains on the wall behind. From this angle, the kid seems as unimportant and accidental as the random dirty stains of paint on the old wall. Other colors found in this image are those of the advertisement posters on the wall. Both colors, Blue and Yellow, carry withered implications. Yellow is usually used in public areas to attract the viewer's attention, such as using it for taxi cars, and especially when displayed against Black and White. In this case Yellow is attracting attention away from the child and towards a dancing man poster. Blue, a cold color

that could stand for remoteness and isolation, when used with worm colors like Yellow usually creates high impact for vibrant designs. In this case the design of a Broadway dancing event with the caption (I danced my life away) which is a powerful representation of attention being derived away from the important (human child) to the trivial (wasting life away by dancing).

Other posters on the wall are in Black and white and they also promote entertainment events, this time musical concerts of Konard Black the musician and Necholas Ray the singer with the album title (revolver upstairs). The choice of this poster reflects the social problems of violence and disturbance, which both can be causes for child abuse all over the world.

Situating the child among these posters and dim colors, standing in the shade and being overlooked by dancing and singing events arouse the emotions and sympathy of the viewer and reflects most unfortunate truth of the living circumstances of a great percentage of children around the world.

Now looking at the fonts apparent in this image, ranging from thin to regular or semi-bold to bold the weight of the font carries emotional implications to the reader. The line (Neglected children are made to feel invisible) is written in semi-bold font style which emphasizes its readability and adds to the value of the message. This is why this font weight is used, mostly in

logos. The line (I danced my life away) is written in bold. Bold fonts attract attention usually to short phrases as they are not so easy on the eye. This font conveys more emotions and imposes the text on the reader in a somewhat rude manner. (Revolver upstairs) is written with higher contrast, a more artistic form that sacrifices readability to the beauty of a poster. The name (Nicholas Ray) is written in italic font, which is similar to handwriting only with sharp edges, in this sense the text is more personal still conveys the sense of surprise and loudness.

2- The iconic plane (the image itself)

As man became more and more distant from the real values and from family bonds, they got absorbed in and indulged with easy entertainment. In addition, as adults become more distracted, their children become more neglected. This can be seen in the paragraph where the child is being covered and hidden away and the dancing man's picture is being vibrant relatively. The child is facing the viewer as he leans against the wall in the very center of the image but the viewer cannot see him. In the same sense, the child cannot see the world around him. This scene implies that neglected children will also be socially isolated and will not be able to properly engage with their surroundings. Using a manikin, the artist purposefully situated it in a

peaceful and neutral position. The emotions, reflections, and features are all kept mysterious in a meaning that abused children will be hard to understand and hard to communicate with. They will as well find it hard to express themselves and reach out to others.

By hiding the child's features it does not matter whether they are black or white, a boy or a girl, rich or poor. All children could be victims of negligence no matter what their color, nationality, ethnicity, age, or gender might be.

On the other hand, the man in the small colored poster on the margin of the scene is more expressive. Standing with confidence in a rather unmanly way, dressed in performance costume and pictured on a vivid background, this implies that in this unfortunate reality an amusement show is more important and relevant than the life and the feelings of a young human being. Even though the white plane paper has covered the child and the majority of the wall, still the artist intended for these posters to be kept uncovered.

3- The Contextual plane

In 2009 the foundation attempted with these ads to arouse the emotions of the population to sympathize with neglected and abused children as these social problems increased all over the world in the surrounding years. In the UK for instance the year 2010, 52% of the kids who were being taken care of by social care were victims of neglect compared to 47 percent in 2006. Yet

neglect attracts less attention than physical abuse (Burgess, et al. 2011). This form of abuse is so serious that the impact it leaves on the lives and personalities of the victims may accompany them for the rest of their lives. Nevertheless, some cases do actually result in the death of the victim. Such as not knowing or not caring when the child has consumed a drug or a harmful chemical substance (Gilbert et al., 2009).

4- The Axiological plane

The purpose of the campaign still stands and the dangers of child neglect became even more sever and versatile in all cultures and all nations. The work has its great value as it affected the viewers and engaged them in taking even the smallest action. Hoping to leave a good impact on them and provoke them to take responsibility, the artist left an open chance to any by passer to save the child. People of all backgrounds treasure their children and know the greatness of human life. Yet abused and neglected children are of all backgrounds, ethnicities, and religions. When the audience were given the chance to take action some of them actually did. They tore the big paper that covered the child and took the manikin out to find another hidden message written on the wall were the figurine was placed. The phrase (thank you for seeing me) was left on the wall and actually was left like that, on the

streets to reflect the permanent effect that one action has on the situation and life of an abused child (image 2).

image 2 by Wunderman Thompson 2009

5.2 Case B of the study

Recent ads regarding child neglect seem to be centered on the parents being too distracted by their mobile phones and away from their children. The last decade witnessed a huge leap of development and diversity of mobile apps, games, and social media that phones are now consuming hours of the individual's day.

Images 3,4,5 and 6 are of more recent campaigns and articles dealing with child neglect. Image 3 is from an online article titled *The Dangers of Distracted Parenting* published in the magazine of The Atlantic in July/ August 2018 issue. The article discussed the physical, emotional, and developmental problems that face the neglected children whose parents are

being overtly distracted by their cell phones. Image 4 is of technology addicted parents and the effect of this addiction on the feeling of the child. The image is one of hundreds of publicity images posted on media images websites Alamy.com and Shutterstock.com , all share great amount of contextual details. While images 5 and 6 were published in an article titled "Children feel neglected by cell phone addicted parents" by Mieke Vlok in July 2015 on the news24.com a South African news platform. These four images are taken from different resources around the world but are being grouped together in this work on multimodality (group B) since they are all published in around the same time, recently, and they share a lot of common details on the four plans of analysis especially their minimalist background. Each image shall be analyzed individually within this group except for 5 and 6 which are analyzed together.
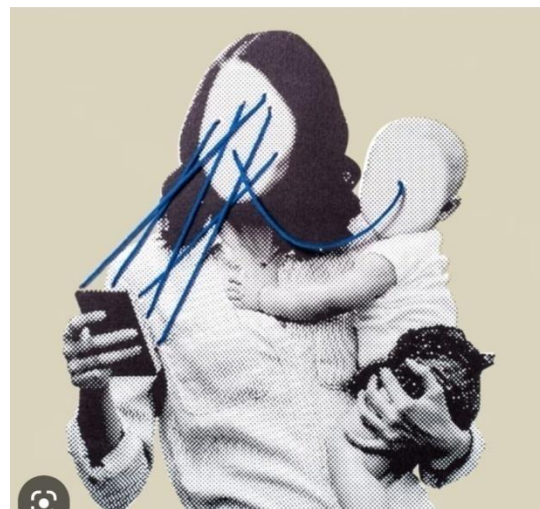

image 3 B1 by Edmond de Haro (2018). The Atlantic

مجلة جامعة الأنبار للغات والآداب

The Analysis

Image 3 is of a mother holding her baby while her utmost attention is on her cell phone. The image is intentionally blurry and the attention is represented by drawn lines spurred from the characters faces.

1- Basic semiotics plane

The image is digital alterations of a mother holding her baby on one arm and holding the cell phone in her other hand. Everything is in black and white except the lines drawn from the characters' faces that are blue. The attention and relationships among the elements in this image is represented by hanging lines. Five lines are connecting the mother to her cell phone and the sixths connecting her to her child while the only line connecting the child to anything is the one to his mum.

The figures are cropped on an empty light background taking no account to their environment and being in complete isolation it is obvious that the woman has many sources of information all come from the device she is holding. The child on the other hand has only one source of information connecting him to the world, which is his distracted mother. The figures are made blurry in contrast with the solid background and their faces are erased. Both the black and white colors and the erased faces take the feelings out of the equation, yet a lot of emotions are still being conveyed. The details are minimized

as much as possible, the clothes are simple and plain, the colors are black and white, there are no prints or drawings on the clothes, and the features of the characters are also hidden. The message was delivered very directly and simply and the article discussed the dangers that face a child by having distracted, although present, parents.

2- The Iconic plane (the image itself)

The first thing noticeable about the individuals in this image is their empty faces. It is intended that the sympathy building from seeing the facial expressions of the characters was ruled out and all is left are blank shapes of faces with no emotions to express. Still, a lot is being suggested by the posture of the mother and her toddler. The baby is clinging to his mum holding her by the collar as babies do to feel safe and connected. Mothers are the first source of love, emotions, safety, and information to the children in their early age and all of these sources are crucially important for the physical, intellectual, and emotional development of the toddler into a healthy adult. The one line drawn from the baby's face suggests the same thing. Although the mother is actually holding her child yet her attention is not with him. Her face is turned away from him towards the phone and five lines, a greater number relatively, are drawn connecting her to the screen.

The article in fact starts with a quote by the author "When it comes to children's development, parents should worry less about kids' screen time—and more about their own." Erika Christakis. In addition, the lines to the screen are tight and firm being more vivid than the one connected to the child which seems loose and unrestricting. This sadly implies that the parent in this scenario is more devoted to the device and the virtual world it holds inside than to her child and her real world and real responsibility.

3- The Contextual plane

Besides the lack of emotions, the featureless faces imply the insignificance of the origin of the characters. It is of no importance to know whether the baby is a boy or a girl since negligence is a serious problem faces children of both genders. It is also of no importance to know where the people in the image come from, which shows that screen time addiction by parents is a global problem hindering the development of children everywhere in the world especially with the rapid development of technology in the recent years.

4- The Axiological plane

The image implies that despite the fact that parents are being present for their children and care for them, but they are only physically present, not emotionally and not cognitively. Sadly, many children suffer from neglect and have serious developmental problems caused by spending too much time on screens themselves. Nevertheless, children whose parents are spending too much time on screens are also being neglected and have serious developmental issues.

image 4 B2 Sally Anscombe (2015). Gettyimages

1- Basic semiotics plane

This image is a photograph that shows a small child sitting to the table with his parents whom are both carrying their cell phones.

One obvious theme in the photo is that the parents are not apparent within the frame of the picture but only their hands and cell phones. The colors of the image are also not so vivid and the background wall is very close to the color of the table and even the hair of the child. The focus of the scene is on

مجلة جامعة الأنبار للغات والآداب

the child and his reaction to the situation performed mostly by hands. The parents' hands, the kids arms and hands, and the reflection of all of them on the table are all in neutral monotone colors, the same as those of the wall and the table.

The image this time is photographed. A set scene used to emphasize the effect of the parents' attachment to their mobile phones on the attitude of the child. This picture and many others were shared on shutterstock.com one common feature noticed in these images is the minimality in details and colors.

The T-shirts of the child is stripped and very basic with no drawings or cartoons on it although some colors are used in the lines to isolate the figure of the child from the boring pale surrounding and background.

2- The Iconic plane (the image itself)

The central position of the child gives that he is the main focus of the picture. This is further emphasized by showing merely the hands of his parents without even their faces. His facial expressions reflect boredom and sadness and his gaze towards the viewer is seeking sympathy and attention. Again the parents are not absent from the scene but they are hardly physically present. Neglect does not necessarily mean absence. Rather, many parents are present physically but are negligent emotionally. The child is gazing out toward the viewer not to either of his parents in a way that emphasizes that

none of them is paying any attention to him and that he is seeking attention from outer sources for any human contacts.

3- The Contextual plane

The set affirm the modern life, cell phones occupying both of the parents, empty background and minimal environment without colorful decorations. The boy's haircut and clothes style and the slim cell phones are all features of a most modern life.

4- The Axiological plane

The fact that the kid is entreating for attention from sources other than his parents in itself is very dangerous on the child and it puts neglected children at the risk of being used or exploited by strangers whom they might reach for in their seek of attention. Children who have suffered from neglect may face increased vulnerability to other types of maltreatments or victimization such as sexual exploitation (Wilkinson & Bowyer, 2017 :29) furthermore, the danger also threatens the mental health of the child in the future; neglected children may suffer from mental disorders when they are older (ibid).

image 5 Samuel Wordly (2018) Alamy Stock Photo   image 6 Samuel Wordly (2018) Alamy Stock Photo

1- Basic semiotics plane

The image is a photographed scene of a mother and her daughter on a big couch. The mother is holding a cell phone in her hands and is not paying attention to the girl who is sitting grumpy and sad next to her. The main colour in the scene is blue and light blue which is a rather calm and cold colour. The set is minimal with an empty white wall in the background and a window without curtains. Both the mother and the daughter wear white shirts and blue jeans in harmony with all white walls and the blue couch.

2- The Iconic plane (the image itself)

The position of the mother implies that she is relaxed and having a rather fun time. She is smiling while gazing on the screen of the device in her hands. She is again present with her daughter on the same seat but is paying no attention to her.

The girl on the other hand is leaning on her elbow putting her head on her hand in a bored and sad position. She is looking down and away seeming disappointed with her situation and feeling left out. Her mom is busy with the cell phone as if not noticing anyone sitting next to her.

Both of them are wearing their hair down with no accessories, ribbons, or colours. The scene is lacking all the joy and playfulness that a girl this age should have.

3- The Contextual plane

The effect of cell phones and mostly social media is reflected in these photos by even the simplest indications like the fact that the mother is immersed in a world so distant from her reality and responsibilities. She is smiling and enjoying her time while her daughter is sitting sad and lonely next to her. These are all modern life problems developed along with the development of technology. One more problem of this attachment to

technology distracters is the lack of privacy in family life. This is represented in the image by the window with no curtains. This simple jest reflects coldness, lack of color and joy, and lack of family warmth and privacy.

4- The Axiological plane

It is evident that kids who have been abused or neglected may be vulnerable to developing attachment behaviors which may enhance the chances of consequential psychological illness and personality disorders (Barlow, 2016).

6. Discussion

The work finds deeper hidden meanings and messages after analyzing the selected images according to Guillermo's model of analysis. Furthermore, the images used in the modern ads are less detailed than those used in older ads about child neglect but are more available to the public eye. This is concluded to be a result of the growing problem of child neglect along with the development of the modern social life with all its sources of distractions for the parents. It was reported that throughout 2008-2009 there have been 339,454 reported cases of child abuse and neglect made to authorities in Australia alone. The number shows a raise of 6.9% from the 317,526 reported cases in 2007-2008 (Bromfield & Horsfall, 2010). These numbers represent the reported cases

alone and just in Australia. It is noticed that recent ads on child neglect are more focused on the parents as they are physically present in their children's lives but are mentally and emotionally absent and detached. An international study was held by AVG Technologies examined over 6 thousand children aged 8 to 13 in five different countries shown that 54% of kids believe that their moms and dads waste excessive amount of time on their mobiles while 32% of children feel neglected when their parents are being bond to their mobiles. Some of the kids complained that most of this wasted time is spent on games while others complained about them wasting long hours on social communication. In general, the kids agreed that they feel as if they are in a competition against smart phones to win their parents' attention and time - and 52% of parents surveyed admitted the lack of balance between the attention they pay to their children and that they pay to their mobile phones.

7. Conclusion

In conclusion, understanding an image, especially an advertisement, requires a lot more inspection than simply a first glance. Every small element present in the ad carries significant meaning. Furthermore, lack of elements also carries a great deal of information.

The recent images chosen for this research are less detailed and less elaborated than the older images and this seems to be intentional with all

مجلة جامعة الأنبار للغات والآداب

more modern photos selected following a minimal approach. In addition, advertisement images regarding child neglect are now more available than before and this is why only one advertisement was chosen for group A in this research.

It is concluded that the rapid growth and development in technology and the use of internet and subsequently social media in the previous couple of decades has an enormous cost on human lives despite its great benefits. Sources of parents' distraction increased in the following years as did the sources of danger that threatened the children. In today's world kids are more exposed to potential harm such as cyber stalking, exploitation, and pedophilia. All these crucial and potential ways of harm can be avoided, as much as possible, by caring more and monitoring kids closely. Societal remoteness, even within the family, may result in negative consequences on children's social performance and their online activities, over and above on their tendency to seek help when problems occur. Studies on socially secluded youngsters suggest that they may encounter greater threats of certain types of exploitation, as well as bullying (Schwartz et al., 2001). Abandoned or neglected by real-life family or friends, children who feel left out may rely on online friends as a replacement where they may befriend complete strangers. They may publicly share information with groups of online friends, including potential perpetrators. In some cases, this may

include inappropriate or sexually explicit material, with an aim to acquire acceptance and attention (Choo, 2009).

References

Adami, E. (2015). Aesthetics in digital texts beyond writing: A social semiotic multimodal framework. In: Arlene Archer and Esther Breuer (eds), Multimodality in Writing: The State of the Art in Theory, Methodology and Pedagogy. Leiden: Brill, 43-62.

Adami, E. (2017). Multimodality. In: Ofelia García, Nelson Flores, and Massimiliano Spotti (eds), The Oxford Handbook of Language and Society. Oxford: Oxford University Press, 451-472.

Barlow, J. (2016). The effects of emotional neglect during the first two years of life. In Gardner R. (ed) Tacking Child Neglect. Research, policy and evidence-based practice. London: Jessica Kingsley Publishers.

Barthes, R. (1986) The Rustle of Language. University of California Press, California.

Bateman, J. (2008). Multimodality and Genre: A Foundation for the Systematic Analysis of Multimodal Documents. Basingstoke: Palgrave Macmillan.

Bateman, J. (2014). Text and Image: A Critical Introduction to the Visual/Verbal Divide. London: Rutledge

Bateman, J. Wildfeuer, J. and Hiippala, T. (2017). Multimodality: Foundations, Research and Analysis – A Problem-Oriented Introduction. Berlin: De Gruyter Mouton.

Beaugrande, R. & Dressler, W. (1981). Introduction to Text Linguistics. London: Longman.

Bignell, J. (1997). Media Semiotics: An Introduction. The United Kingdom. Manchester University Press.

Blumenfeld, W., Cooper, J., 2010. LGBT and Allied Youth Responses to Cyber bullying: Policy Implications, International Journal of Critical Pedagogy 3:114-133.

Bromfield, L. and Horsfall, B. (2010). Child Abuse and Neglect Statistics. In National Child Protection Clearing House. The Australian Institution of Family Studies.

Burgess C., Daniel, B., Scott, J., Mulley, K., Derbyshire, D., & Downie, M. (2012) Child Neglect in 2011: an Annual Review by Action for Children in Partnership with the University of Stirling, Action for Children.

Fairclough, N. (2010) Critical Discourse Analysis: The Critical Study of Language. Prentice Hall, Upper Saddle River.

Forceville, C. (1996). Pictorial Metaphor in Advertising. London: Routledge.

Forceville, C. and Urios-Aparisi, E. (2009) (eds.). Multimodal Metaphor. Berlin: Mouton De Gruyter.

Forceville, C. (2021). Multimodality. In: Xu Wen & John R. Taylor (eds), The Routledge Handbook of Cognitive Linguistics (pp. 676-687)

Garcia, O. Flores, N. and Spotti M. (2016). Oxford Handbook of Language and Society. Oxford: Oxford University Press.

Gilbert, R. Widom, C.S., Browne, K. et al., (2009). Burden and consequences of child maltreatment in high-income countries, The Lancet 3;373(9657):68-81. doi: 10.1016/S0140-6736(08)61706-7.

Gookin, D. and Birnbach, R., (2006). EBay Photos That Sell: Taking Great Product Shots for EBay and Beyond. London, SYBEX Press.

Guillermo, A. (2001). Image to Meaning: Essays on Philippine Art. University of Hawaii Press

Hiippala, T. (2015). The Structure of Multimodal Documents: An Empirical Approach. London: Rutledge.

Kress, G., & van Leeuwen, T. (1996). Reading Images: The Grammar of Visual Design. Routledge.

Machin, D., & Mayr, A. (2012). How to Do Critical Discourse Analysis: A Multimodal Introduction. Sage.

McMillan, SJ. (2002) Exploring Models of Interactivity from Multiple Research Traditions: Users, Documents, and Systems. Handbook of New Media: Social Shaping and Consequences of ICTs. Londra: Sage Publications Ltd.

Moriarty, S., Mitchell, N. and Wells, W. (2012) Advertising & IMC. New Jersey: Pearson Prentice Hall

مجلة جامعة الأنبار للغات والآداب

O'Halloran, K. L. (2008). Systemic Functional Multimodal Discourse Analysis. Continuum International Publishing Group.

Planet, L. & Bartlett, E. (2017). Street Art. Lonely Planet Global Limited. Ireland.

Raphael, J. 2004. Listening to Olivia: Violence, Poverty, and Prostitution. Northeastern University Press

Rodgers, S., Thorson, E., and Yun, J. (2008) An Integrated Approach to Communication
Theory and Research: Don W. Stacks and Michael B. Salwen (eds) Social Science
Theories of Traditional and Internet Advertising. 198-219. New York: Routledge

Schwartz, D., Proctor, L.J., and Chien, D.H. The Aggressive Victim of Bullying: Emotional and Behavioural Dysregulation as a Pathway to Victimization by Peers. In Juvonen, J., Graham, S. (eds.), 2001. Peer Harassment in School: The Plight of the Vulnerable and Victimized. Pp. 47-174. 172. The Guilford Press.

Springer, P. (2007) Ads to Icons: How Advertising Succeeds in a Multimedia Age. Londra: Kogan Page

UNICEF, 2006. Child Sexual Abuse and Commercial Sexual Exploitation of Children in the Pacific Region. Available at http://www.unicef.org/eapro/Pacific_CSEC_report.pdf .

Van Dijk (1985). Handbook of Discourse Analysis: Disciplines of Discourse. Orlando, FL: Academic Press.

Wilkinson, J., and Bowyer, S. (2017). The impacts of abuse and neglect on children; and comparison of different placement options. Department of Education, UK Government publication.

Wolak, J., Finkelhor, D., and Mitchell, K.J., 2005. Child Pornography Possessors Arrested in Internet-Related Crimes: Findings for the National Juvenile Online Victimization Study. Pp. vii, 4. Published by Crimes against Children Research Center

Quarterly Peer-Reviewed Scientific Journal
Concerned With Studies
And Research On Languages