Socio-Cognitive Compositional Meaning In Migration Discourse: Exploring Identification Strategies In Multimodal Representation Of Afghan Refugees Living In Pakistan

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Abstract

This study investigates socio-cognitive discursive strategies (DS) to explore the counter-narrative present in Afghan refugees' photographs living in Pakistan. Keeping in view the cognitive import of visual discursive events, the current study takes on a cognitive-functional perspective by employing an integrated model based on Christopher Hart's Cognitive Linguistic Critical Discourse Analysis (CL-CDA) and Kress and van Leeuwen's Visual Grammar (VG). The study explores Cognitive Systems such as 'Attention' through socio-cognitive discursive strategies such as 'Identification'. 80 photographs, each along with their respective taglines from Muhammad Muheisen and UNHCR online news galleries, were employed as data sets for the analysis. In addition, software such as UAM Corpus Tool and UAM Image Tool were employed to reveal compositional and interactional features. The findings revealed the compositional structures such as 'salience', 'focus' and 'granularity' in the selected data sets and DS of 'Identification'. Finally, the analysis of data sets revealed the socio-political representation of Afghan migrants and their living standards. Overall, the study contributes in creating a combinatory model characterised by both cognitive and functional perspectives of discourse.

Keywords Cognitive Linguistics, Visual Discourse, Photographs, Migration, Afghan Refugees.

1. Introduction

The present study contributes to the academics of semiotics, Cognitive Linguistics (CL) as it provides cognitive dimensions to the exploration of semiotic resources. Moreover, the study also attempts to develop new trends in CDS and by extension in the fields of arts and photojournalism. Additionally, it significantly contributes to the fields of migratory discourse. Refugee photographic representations have been studied in the domains of print and electronic media, yet the presence of Afghan Refugees in Pakistan has not been subjected to research specifically keeping in view the cognitive grammar approach to visual analysis. Most of the studies conducted on visual discourse are based solely on VG (Kress and Leeuwen, 2006). The current study proposes a cognitive linguistics-critical discourse analysis (CL-CDA) framework for the social semiotic model. Though domains of cognitive linguistics and cognitive grammar have been applied to studies of critical discourse analysis of texts (Hart, 2014), to the best of my knowledge visuals have rarely been scrutinised using an amalgamated cognitive-functional approach.

To make the implicit explicit, the cognition of photographs in the context of Afghan refugees living in Pakistan needs to be developed. The framework of CL-CDA (Hart, 2014) combined with VG in this regard, helps to understand the visual-social-cognitive components such as image scheming, framing and positioning of interactive participants depicted in photographic representation. The framework if applied to the study of embedded meanings highlights the visual discourse in terms of discursive instances that represent, identify and relate attitudes and information distribution. Moreover, such a framework exposes the functions of the viewers by determining their positions with respect to the visual design. Finally, the framework will contribute to highlighting the underlying socio-political ideology (-ies) that has/have led to the development of such refugee photographic images.

The framework developed for this study provides perspectives for further research on images. It combines different linguistics approaches such as Cognitive Linguistics, Critical Discourse Analysis and Visual Grammar in order to unravel socio-political concepts such as Macgilchrist's Counter Discourse Strategies and to seek answers to the research questions of the study. It seeks to find unity in diversity by investigating developed patterns and processes of meaning related to migration and refugee settlements. The framework proposing a cognitive–functional analytical perspective towards the study of semiotics, can be employed in studies in the field of media and will provide a new domain for analysis for the researchers working in the field of arts and media.

Keeping in view the debate on migration and refugee settlements in the news these days,

the study proves to be a significant contribution to 'refugee' research in a unique fashion. With metanarrative reflecting official policies and laws developed around the World for either settlement or repatriation of refugees, the current study attempts to highlight the 'voice' of the refugees around the world, in particular the Afghan refugees living in Pakistan. The study highlights the implicit counter-narrative presented in visuals that reflect the plight of Afghan refugees. Finally, besides becoming an academic voice for the refugees, it attempts to instigate the policymakers to reflect and re-think the developed laws and furthermore develop strategies that will aid the refugees living in adverse conditions in the country.

Semiotics deals with how the representation of 'language, images and objects' develops, construes and assigns meaning to certain linguistic and non-linguistic constructions. Semiotics of visual images is more than just creating meaning-making dimensions. It is not restricted to the mere study of symbolism and therefore attempts to confront notions such as objectification of images and restriction of meaning comprehension to the creator of visuals. Moreover, semiotics identifies and acknowledges the relationship between the variables i.e. signifiers and the mental associations attached to them. Furthermore, visuals are conceptualised as dynamic and thus meaning-making is not a one-way process. This means that the visuals are not interpreted as an image to the individual but as a "result of complex inter-relationships between the individual, the image or object and other factors such as culture and society" (Curtin, 2016, p. 51).

Visual semiotics is mostly accounted as equivalent to language. 'Iconographical' and 'iconological'[1], elements of images are

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[1]'Iconology' is defined as a method of reading a work of art by deciphering meaning of symbols presented and compared in that work of art while 'iconography'

is a knowledge of symbols and meanings connected with them. Thus the object of iconography is symbols

considered counterparts to meaning-making elements of language i.e. denotative and connotative. Just as the elements of language gain meaning on the basis of grammar and syntax, the same way the visuals also have a grammar that constitutes meaning through the depiction of elements such as "people, places and things" (Kress & Leeuwen, 2006, p. 1). The linguistic components and visual structures both elucidate interpretations of 'experience and forms of social interaction'. In other words, what is expressed in language through clauses and words, in visuals, the communication is done based on colour or other 'compositional structures' (p. 2). This part of the study reviews literature that incorporates semiotic analysis into visuals. Moreover, the literature reviewed will also reflect the visual grammatical domain (s).

Teachers and researchers from different disciplines often face problems in analysing multi-modal media/materials such as advertisements, media (news, TV, Internet), movies, cartoons, and comics. Practically one needs to find a description structure that can accommodate both text and images so that they can be discussed together at least to a certain extent (and preferably not too generally). This is both important and difficult in our time, mainly due to the lack of cooperation between linguists and visual semiotics. Many linguists believe that language models have been used to analyse visual discourse, and these trends have been observed in modern semiotics. The rhetoric of the image (Barthes 1964; 1977); Reading images (Kress & Leeuwen, 1996) and Semiotics of Visual Language (Martin 1987) clearly show this trend. Roland Barthes, René Lindekens (1976) and Umberto Eco (1976) are some of the semioticians that attempted to prove that images have linguistic structure. On the other hand, the philosopher Nelson Goodman proclaimed this

similarity to be of different orientation in his book based on Language and Art (1968, p. 5), stating that graphic images are ultimately as symbolic as language descriptions and mentioned that the image representing the object must be used symbolically for it. The image and the language describing it are interrelated to each other. The denotative linguistic code is the core of the representation and has nothing to do with similarity. Barthes (1965 and 1968) clearly proposed a procedure whose purpose was to extract analytical concepts from linguistics. We believe these concepts are a priori enough to allow semiotic research to begin. In this sense, the semiotic potential of the cognitive model is still largely unexplained. It contradicts the above two methods but retains its best ideas. Contrary to what has been mentioned above, the cognitivist model assumes that there is a potential similarity/relationship between language and visual perception and the process/structure in visual representation.

Cognitive linguistics focuses on the semantics related to conceptualisation and regards language structure as a direct reflection of these conceptualisations. The view that language reflects thinking is not so primitive, but in the context of this discussion, when people establish a perception shared by cognitivist and perceptual psychologist Rudolph Arnheim (Rudolph Arnheim, 1969), this view becomes interesting. The psychologist believed that thinking is inherently visual in nature (as opposed to propositions). In other words, it is mainly a visual experience, because vision is the main human perception. The syntax of sentences and texts is largely driven by the laws of visual organization, which are more thoroughly and directly reflected in visual performance. Theoretical linguistics of such nature is idealistic to contemplate an amalgamated system of the semiotic framework.

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and the object of iconology is contents of a work of art.

The extended semiotics domain, therefore, can effectively talk about language and visual symbols, naturally extracting analytical concepts from the field of vision rather than language. In this regard, many cognitive scientists use visual terms to explain and elaborate various terms of cognition; Ronald Langacker (1987, 1991, 1995, and 2000) used and introduced the terminology observer (and sometimes even viewer) to indicate the participant/conceptualiser in a given discursive event. A conceptualiser in terms of CL is the one who conceptualises/constructs a mental image of a given event and then expresses it using linguistic elements. Apart from this, when describing various aspects of grammar, Langackar employed terms from fields of photography and video making such as angle, anchor, distance, perspective, focus, zoom in/out, etc. His article on vision, cognition and grammar (1995) makes it clear to the reader that the terms employed are not only limited to the metaphoric meaning but also involve literal concepts as well.

Leonard Talmy, another cognitive scientist, observed that the grammatical structure of certain functions and features seems to correspond to the structure of other cognitive domains, such as visual perception (1988, p. 195). Studies by Talmy (1988, 2000, and 2006) include the relationship between grammar and cognition, the drawing and foundation of language, and the basic system of language space scheme. His interest in the attention process is typical of the general interest of cognitivists in Gestalt ideas and constructivist perception theories, which emphasize the audience's participation in the construction of meaning.

Although cognitive linguists do not really talk about non-verbal meaning directly, in principle they should be able easily narrow the gap between the study of linguistic meaning and other meaning attributes. Langaker (1987) pointed out; there are at least a few forms where it is possible to organize the same scene

psychologically. The conceptualiser who constructs the mental picture must make some decisions about the features of an image such as variation and specification, focus and granularity, and perspective. Therefore, such configuration will enable cognitive linguists to construct and highlight similarities between this conceptualised visual and language product.

In this sense, levels of abstraction are common in graphical representations, and they are equally common in oral communication, when speaking or when representing specific levels in language/visual images. Similarly, both the artist and the speaker can choose to depict the scene from a distance or in the foreground, thereby forming a perspective that can be narrow, or wide, or provide readers or audiences with multiple perspectives. The framing elements such as backgrounding and foregrounding are also displayed in focus. Focus here means those elements that portray and surface some areas of an image/discourse more clearly, while the rest of the scene remains at the edge of the field of view and thus, arouse the viewer's entire interest on one specific point. In terms of language, the characters are usually thematic, that is, placed at the beginning of the descriptive sentence, and the rest of the scene is informed.

All the above concepts, such as abstraction, perspective, shape/topography separation, as well as selection and outline/size, appear very natural in text and images. These characteristic features of visual language employed in linguistics are very useful for discussing structures and representations of multimodal constructions, especially in terms of meaning-making, and are therefore an important part of the research and analysis framework. The current study for the analysis of Afghan photographic representation pursues a cognitive philosophy, considering both the visual and linguistic expressions that rely on itself or similar conceptual processes and mechanisms to express

the perception of reality, so it will be neutral and productive. Suchan attempt will benefit in a way where collaboration and integration of cognitive linguistics and visual semiotics could be seen as a possibility. Therefore, the combination of the two significant domains of linguistics and cognitive sciences can be in a true sense a useful comprehensive framework that can withstand the challenge of today's interpretation where interdisciplinary approaches are looked upon as a chance of enhancing and developing robust comprehension (Kwiatkowska, 2011). Finally, since the study employs Hart's CL-CDA, and Kress and van Leeuwen's VG, the base of the model as revealed is CDA, which, in itself propagates interdisciplinary analytical ways to go about exploring a given discursive instance.

1.1. Aims/Objectives

The study aims to propose an integrated analytical framework based on Cognitive Linguistics - Critical Discourse Analysis (CL-CDA) (Hart, 2013) and Visual Grammar (VG) (Kress and van Leeuwen, 2006) to scrutinize the photographs of Afghan refugees residing in Pakistan and to reveal the implicit resistance/counter-discourse in the photographic representations. The study keeping in view the aim of the study attempts to achieve the following objectives:

Investigate specific socio-cognitive discursive instances such as Identification in the Afghan Refugee Multimodal Depiction.

1.2. Research Questions

The current research endeavours to provide answers to the following research questions:

How is the cognitive system of Attention of visual language, reflected in Afghan Refugee Photographs, constructed/realised through socio-cognitive discursive instances such as Identification?

2. Methodology

The research question in terms of the salience of represented participants in the visuals is answered through scrutiny of the discursive strategy of Identification. The discursive strategy of identification investigates the specificity of the representation of Afghan refugees. This part of the study focuses on how specific aspects of a given scenario are captured/photographed to allure specific conceptual dominance. Salience/Focal adjustments such as selection of a scene and focus developed in the photographs. The salience or focus of a given entity in a particular visual is composed of three interrelated systems i.e. salience, information value and framing. Salience marks the entities (represented participants) at the representational and interactional level and attracts the viewers at various degrees such as placement of objects, size, colour and tonal effects in a given visual. Information value is the placement of elements i.e. in the case of the given data sets Afghan refugees in positions such as centred or polarized. Finally, framing is the disconnection or connection of represented elements in a given visual. Apart from these compositional elements, the taglines were analysed keeping in view the granularity in linguistic representations. Granularity is further analysed in terms of qualitative and quantitative scalar adjustments. Qualitative scalar adjustments focus on the scale of specificity such as 'The Government of Japan has announced a **generous contribution of USD 6 million** in support of the **UNHCR's refugee programme** in Pakistan' (see section 3 below). Quantitative scalar adjustments, on the other hand, focus on the scale of measurement such as spatial and temporal such as 'Afghan refugee youth push a wooden-cart **along an alley of a slum** (Spatial) as **the sun sets** (Temporal) **on the outskirts of Islamabad, Pakistan (Spatial).**'

3. Data Analysis

Kress and Leeuwen (1998) pointed out that all texts are multimodal and therefore it becomes significant to not only 'look at how particular signs signify as specific meaning-making structures but also why they signify particular contents in the manner they do' (Freg & Sokol, 2016, p. 142). This section provides an investigation of the discursive strategy of identification employed in the photographs along with their taglines of Afghan refugees. Hart (2014) pointed out that the cognitive system of attention is constructed through linguistic/visual elements represented in the discursive strategy of identification. Identification in a given discourse is related to the aspects of discourse that realize the 'degree of salience', viewers' 'ability to attend to different facets of a scene', information represented and formalization of the message represented (p.112). In this regard, the section analysed salience (minimum/maximum), information value (isolating, iterating, and endocentric/exocentric) and framing (maximum/minimum) represented in the photographs. Apart from this, the section also shows an analysis of granularity (formalization of discourse structure) present in the taglines of the photographs. Granularity is investigated in terms of Scalar Adjustments such as Scale of Specificity and Scale of Temporal or Spatial measurement.

3.1. Salience

Kress and van Leeuwen (2006) identified salience as a phenomenon in visuals that draw the attention of the reader/viewer towards itself in terms of variation in colour and size of the represented participant(s), depth and sharpness of the field photographed and foregrounding/backgrounding of represented participants in relation to one another (Caple, 2013). These elements create a rhythmic effect in a given visual whereas the hierarchal distributions of these elements are responsible to develop balance in a given image. Therefore, both rhythm and balance provide visual clues that highlight the significant aspects of a given visual representation. In press photographs like the one represented in the data sets selected for the study, the salience is achieved in three ways- "singling out one participant and filling the frame" (Caple, 2013, p. 81). The represented participants also express differences in culture and creed through clothing or actions being performed and photographed participants "doing the same thing" and dressed in similar cultural codes (Caple, 2013, p. 81). The three aspects of salience highlighted are recognized by Caple (2013) and Kress and Leeuwen (2006) as maximum, somewhat and minimum/relative salience respectively. The photographs chosen as data sets represent three aspects of the salience of photographed Afghan migrants. The interpretation of the degree of salience in the represented photographs is assisted by the frequency table (Table 1) to give support to qualitative interpretation. It is obvious from the explorative table that photographers have most frequently employed minimum salience followed by the maximum and relative salient representation of the Afghans while photographing and representing the conditions of Afghan refugees living in Pakistan.

Feature	Percent	N
SALIENCE-TYPE	N=80	
maximally-salient	31.25%	25
Relative-salient	32.50%	26
Minimum-salient	36.25%	29

Table 1: UAM Image Tool Descriptive Statistical Analysis of Salience Features

As evident from Table 1, Afghan migrants are mostly photographed where backgrounding objects are made more salient than the Afghan representatives in the photograph i.e. the living conditions are highlighted 29 times to arouse sympathy for the Afghan migrants. The typical representation of minimum salient features is shown in figure 1(a, b, c & d). The figure shows the conditions of 'makeshift' school in an Afghan refugee slum and an Afghan family waiting at the UNHCR office to get themselves registered. Kress and Leeuwen (2006) pointed out that positioning of represented elements in a given "visual field" is significant in marking them "heavier" or salient, i.e. participants placed left of a given image are salient as compared to elements placed right (p. 202). Such placement of entities reveals LEFT-RIGHT image schema and thus projects the notion of given-new information. The photographs highlighting the minimum salient features are mostly portrayed in the manner where the Afghan refugees represented as participants, occupy the right position; whereas, their surroundings are placed/positioned on the left side of the visual. The left positioning of the environment(s) is analogical to the textual positioning of given information and thus re-emphasizes the presumed fact of their miserable living circumstances. Therefore, as inferred by Harrison (2002), the photographs in the data sets provide space for inverting the previous negative metanarrative and thus stimulate perspectival view where migrants are re-pictured and reimagined to "construct a new and positive narrative" (Bamberg & Andrews, 2004, p. 141).

a)   © MM

b)   © UNHCR

c)   © MM

d)   © UNHCR

Figure 1: Minimum Degree of Salience

As seen from the figure 1, balance in the photographs is developed, where the Afghan migrants occupy a position that is referred by Arnheim (1982) as 'off-center' (Kress and Leeuwen, 2006, p. 202) with other elements such as 'makeshift school', 'UNHCR repatriation centres', etc. The photographs captured by Muheisen and UNHCR 'off-centering' the Afghan refugees, seem to highlight and reflect the adversities being faced by Afghans while living as migrants in Pakistan. The choice of highlighting these elements with respect to others

within the photograph(s) can be elaborated with the urge to create a "visual hierarchy" that specifies producers' perspective in a given visual message (Knoll & Fuzer, 2019, p. 607). Such specific highlighted elements contribute to develop or generate viewer's perspective.

a)   © MM

b)   © UNHCR

c)   © MM

d)   © UNHCR

Figure 1 Maximum Degree of Salience

a)   © UNHCR

b)   © UNHCR

c)   © MM

d)   © UNHCR

Figure 3: Relative Degree of Salience

3.2. Information Value (Balance Network)

Kress and Leeuwen (2006) related compositional Metafunction with interactive and relational meanings of a given visual through visual systems such as salience (mentioned above), information value and framing. Therefore, the compositional meaning is suggested as an integral part that holds the other two social metafunctions and provides a comprehensive meaning to the visual. Kress and van Leeuwen's compositional meaning from the perspective of photographic discourse, however, does not fully cover the potential principles needed to address the compositions of a given photograph. News photographs tend to "vacate the center of the image" and "position participants on other compositional axes", which enable the reader to get a more aesthetically appeled image, which is also congruent to the new story (Caple, 2009, p. 157). In this regard, Caple (2009, 2013) suggested and explored photographic discourse present on news galleries through BALANCE network, which ultimately corresponds, to information value system in Kress and van Leeuwen's compositional meaning. Since there are many perspectives to composition of a given visual such as "line, shape, texture and colour', the current subsection emphasizes on the placement of elements/participants in a given Afghan Refugees" photograph keeping in view the aspects in which they are organised together to form cohesion (Caple, 2009, p. 158).

Caple (2009, 2013) identified and corresponded BALANCE system with that of information value system proposing that human cognitive system is pre-conceptualised to arrange visuals into coherent and cohesive wholes. Apart from this, the BALANCE system reveals configuration of BALANCE image schema and therefore press or news photographs are not random snapshots but they provide complete unit of meaning, which ultimately is viewed as a representation of a given news event. Apart from this, the compositional framework of BALANCE system also reveals unity in a given image and therefore provides aesthetic effect to the overall image.

The BALANCE network, as presented by Caple (2009, 2013) can be revealed and explored through features such as isolating or iterating. The current section provides both qualitative and quantitative analysis of these features in the given visual data sets. Isolating feature in a given photograph is singling out a particular element individually or in relation with other elements; whereas iterating defines semiotic choices of elements being grouped together. Each of these features in the BALANCE system are explored and explained.

Feature	Percentage	N
INFORMATION_VALUE-TYPE	N=80	
Isolating	47.50%	38
Iterating	52.50%	42
ISOLATING-TYPE	N=38	
Centered	73.68%	28
Axial	26.32%	10
CENTRED-TYPE	N=28	
Triptych	46.43%	13
Single	53.57%	15
ITERATING-TYPE	N=42	

dividing-matching	9.52%	4
dividing-mirroring	0.00%	0
dividing-facing	7.14%	3
serializing-matching	40.48%	17
serializing-mirroring	4.76%	2
serializing-facing	14.29%	6
serializing-scattered	23.81%	10

Table 2: UAM Image Tool Descriptive Statistical Analysis of Information Value Features

As mentioned earlier, isolating is employed by the photographers to centralize the element being photographed as either in a triptych/singled out or represented axially with other elements in the image frame (Caple, 2013).

(a) Centred-Single© UNHCR

(b) Centred-Single© MM

(c) Centred-Triptych© MM

(d) Centred-Triptych© MM

Figure 4: The Isolating- Centered (Single & Triptych) Feature

As seen from the table 2, most of the elements/participants in the Afghan Refugees' photographs are centered and represented in a triptych (46.43%). Examples c and d in figure 4 show a single element i.e. an old man sitting on the bed and a boy holding a balloon are centralized and singled out with respect to other elements such as mud homes, slum, etc on the horizontal axis and vertical axis respectively. Centered elements are also represented by displaying one element as singled out in the center of the image frame. As seen in the examples 'a' and 'b' in figure 4, the isolated elements i.e. Afghan Refugee women are singled out and represented in the center of the image frame. Therefore, the proximity of the Afghan

participants presented in the photographs allows the reader to view them as a single unit in relation to their surroundings.

(a)© MM   (b)© MM

Figure 5: The Isolating- Axial Feature

Isolating feature is also displayed by the employment of axial feature i.e. one single element/participant is singled out and portrayed in relation to other elements in the frame. Figure 5 shows axial feature in the Afghan Refugees' photographs where in both the photographs the Afghan woman and the old man are singled out in relation to other elements along the diagonal axis. Dondis (1973) explaining Gestalt theory, pointed out that formation of axially balanced images stimulate/offer more visual appeal to the reader as compared to centralized-single/triptych photographs and therefore axially composed are highly significant in photographic discourse as they provide with "aesthetically pleasing" type of visual composition (Altengarten, 2004; Prakel, 2006, Caple, 2009, p. 183).

As mentioned earlier, the iterating feature explains the compositional balance when two or more elements/participants in a given photograph are arranged in a symmetric way. Iterating feature is further categorised in terms of dividing i.e. the two represented elements are spaced or equally placed on either side of the image frame center; or serializing i.e. two or more elements are evenly distributed in a given image frame. The choice of dividing or serializing elements in a given visual are further combined or categorised in terms of matching (the participants are doing the same thing), mirroring (the participants are reflected in a surface) or facing (the participants are looking towards each other or simultaneously looking in opposite directions) (Caple, 2009, 2013).

(a) © UNHCR

(b) © MM

Figure 6: The Iterating- Dividing: Matching Feature

As seen in table 3, the dividing-matching feature is employed four times (9.52%) in the given data sets. In figure 6, the participants in each image are all doing the same thing i.e. either posing for the camera or crossing the wooden bridge. Images 'a' and 'b' in figure 6 are classified as dividing image as the participants are roughly separated in equal parts. As evident from table 3, the given data sets miss the dividing-mirroring compositional feature in the Afghan Refugees' photographs.

(a) © UNHCR

(b) © UNHCR

Figure 7: The Iterating- Dividing: Facing Feature

The dividing-facing compositional feature has been used three times in the given data sets. Images 'a' and 'b' in figure 7 reflects the realisation of the feature 'facing' by having the represented participants facing each other such as UNHCR officer facing an Afghan Refugee and an Afghan Refugee woman facing her children respectively. Caple (2009, 2013) pointed out that even though 'facing' feature is less common in news photography, yet when employed it adds symmetricity to the visual discourse.

(a)© UNHCR

(b)© UNHCR

Figure 8: The Iterating Serializing: Matching Feature

The iterating feature in the given data sets is also represented by serializing different elements in the given image frame. As evident from table 3, most of the photographs are iterated using the serializing-matching feature (40.48%) i.e. the represented participants in the image frame match each other's actions. Examples in figure 8 show Afghan Refugee boys arranged in a symmetrical and repetitive pattern. Unlike the represented dividing feature in the Afghan Refugee photographs, the serializing feature does depict the mirroring effect in the compositional system. The facing element has been used six times in serializing images as shown in the figure. Likewise, in the iterating-dividing feature, it is an unusual perspective in news discourse to reflect serializing-facing features in news photographs. The serializing feature is further categorised into scattered aspects of the compositional system. In this regard, the serializing-scattered feature is realised if the elements represented in a given photograph are distributed haphazardly in a given image frame. In this perspective, this feature has been employed ten times in the given data sets.

Caple (2009, 2013) realised the iterating system as "formally balanced", "symmetrical" and "evenly spaced" (p. 177). However, unlike the isolating compositions, it is devoid of aesthetic appeal and offers very little or no visual stimulation to the reader. Therefore, images formed employing iterating system is more naturalistic than forced.

By attending to the compositional features using the BALANCE system, the Afghan Refugee photographs reveal the hidden aesthetic and sympathetic appeal employed to grab viewers' attention. While most of the photographs are about Afghan migrants engaged in daily ordinary activities, the viewer is kept up close in most of the images. This means that the images demand direct involvement in the represented participants' activities from the viewer. The information value shared in the photographs reveals the use of inversion as a counter-narrative strategy to represent the miserable living conditions of Afghan migrants in Pakistan. The representation of Afghan migrants on the left side of most of the photographs, represent the helpless condition of Afghan refugees. Therefore, these news photographs provide voice to their miseries and adversities.

3.3. Framing

Framing is another aspect of compositional framework and like Salience, it is concerned with the degree of (dis)connection can be both internally between the elements represented in the image frame and externally between an image and its corresponding tagline or story. In this perspective, framing that reflects internal degree of connection or disconnection describes the 'spatial composition' of represented elements and the extent to which they are connected within an image frame (Halen, 2003, p. 83).

Feature	Percent	N
FRAMING-TYPE	N=80	
maximum-connection	61.25%	49
maximum-disconnection	38.75%	31

Table 3: UAM Image Tool Descriptive Statistical Analysis of Framing Features

In this regard, as mentioned in table 4, the feature of maximum connection is employed the highest

number of times i.e. 61.25%. The internal connection between the elements represented

within the image is achieved using vectors or lines (hence reflecting visual narrative features) or by grouping elements to form a single unit of information such as the serializing feature represented above. The feature of framing reflects connection externally by linguistic items that re-present the visually depicted participants. Therefore, most of the photographs representing Afghan migrants cover their daily life in a way that the projected elements take up three-quarters of the whole image. Kress & van Leeuwen (2006) pointed out that the stronger the framing of an element; the more it is represented as a separate piece of information. As evident in the isolating-centre feature in the Balance compositional framework above, the photographs reflect the representation of Afghan Refugees as a separate unit of information and signify 'individuality and differentiation' (Kress & van Leeuwen, 2006, p. 203). On the other hand, the absence of connection in the framing feature is considered as group identity and belonging together.

3.4. Granularity

Croft and Cruse (2004) described granularity as a conceptualisation that involves linguistic magnification and that can be further measured in terms of dimensions such as spatial, temporal, and specificity. In the perspective of the current study, granularity is explored in the taglines to reveal the socio-cognitive composition at the textual level. The granularity feature in the taglines is further explored through qualitative and quantitative scalar adjustments. Qualitative scalar adjustments focus on the scale of specificity i.e. as Croft and Cruse (2004) pointed out offers a 'fine-grained view' of the discursive event (p. 52). The taglines depicted the scale of specificity while indicating the help and support provided by UNHCR and GOP:

- **The Government of Japan has announced a <u>generous contribution</u> of USD 6 million in support of the UNHCR's refugee**

programme in Pakistan. <u>The new funding will bolster UNHCR's interventions in the areas of education, healthcare and <u>the provision of legal assistance</u> to some 1.6 million Afghan refugees in the country.</u>

- **<u>UNHCR's voluntary repatriation programme</u> for Afghan refugees resumed. ISLAMABAD, 1 March 2019: The UN refugee agency's voluntary repatriation programme for registered Afghan refugees resumed today after the winter break. The voluntary repatriation operation had been suspended for the winter period from 1 December 2018 until 28 February 2019. UNHCR will facilitate repatriation from the voluntary repatriation centres at Azakhel, Nowshera in Khyber Pakhtunkhwa and Baleli, Quetta in Balochistan. Pakistan continues to host 1.4 million registered Afghan refugees who are holding <u>Proof of Registration (PoR) cards</u>. Around 4.4 million Afghan refugees have returned to Afghanistan under the UNHCR-facilitated voluntary repatriation programme since 2002.The Proof of Registration card allows Afghan refugees the right to temporary legal stay in Pakistan. "While voluntary repatriation is a preferred solution for the majority of Afghan refugees, it needs to be well-informed, voluntary, safe and dignified," said Ms. Ruvendrini Menikdiwela, UNHCR Representative in Pakistan. Ms. Menikdiwela said UNHCR acknowledges and appreciates the people and government of Pakistan for hosting Afghan refugees for four decades. She said this firm generosity has contributed to the <u>global refugee cause</u> at a time when we witness <u>pushbacks of refugees</u> and asylum fatigue globally. As the year 2019 marks the 40 years of the Afghan displacement, Ms. Menikdiwela reiterated her call to the international community to help enhance**

Afghanistan's <u>absorption capacity</u> and provide targeted development assistance in high return areas in Afghanistan for <u>sustainable reintegration of returnees</u>. She also called for support to Afghan refugees and their host communities. She also reaffirmed UNHCR's commitment to work with the Governments of Pakistan and Afghanistan on long-term solutions for 1.4 million registered Afghan refugees in Pakistan. UNHCR provides approximately USD200 to every registered individual upon their return to Afghanistan. Returnees receive the cash grant at UNHCR encashment centres in Afghanistan.

The above mentioned taglines reflect qualitative scalar adjustments i.e. specificity through the use of nominalisations such as 'generous contribution', 'new funding', 'provision of legal assistance', 'in case of arrest and detentions', etc. and through the use of nouns such as 'UNHCR Refugee Programme', 'UNHCR Voluntary Repatriation Programme', 'proof of registration card', etc. The ideological reason behind mentioning these specificities is to highlight the deprived livelihood of the Afghan Refugees living in Pakistan. Furthermore, the producers of the visual discourse provide voice to the condition of Afghan migrants and in a way counter the meta-discourse, which assigns Afghan migrants as a scapegoat for Pakistan's security issues. The mentioning of specificities of help and financial support given by UNHCR and GOP is ironical to the meta-narration that involves Afghan migrants being called as arms of destruction.

Apart from qualitative scalar adjustment, spatial and temporal measurable dimensions were also explored in the taglines. Croft and Cruse (2004) elaborated quantitative feature of granularity as a construal that offers 'coarse-grained view' of the discursive event (p. 52).

Quantitative scalar adjustment found in the taglines identifies measureable dimensions of space and time through implicit and explicit spatial and temporal deictic, which further presents distinctions in cognitive system of attentional distribution that ultimately present specification for positioning strategies (Hart, 2014). The taglines represent quantitative scalar adjustment to reflect past and present life condition of Afghan Refugees and anticipated future:

- **Afghan refugee youth push a wooden-cart <u>along an alley of a slum</u> as <u>the sun setson the outskirts of Islamabad, Pakistan.</u>**
- **UNHCR and outreach volunteers distributing plastic sheets to the Afghan refugees in <u>I-12 Afghan settlement.</u> Most of the houses were badly affected by <u>the monsoon rain.</u>**

The explicit spatial and temporal deictic markers such as 'in a slum', 'on the outskirts of Islamabad', 'in Pakistan', 'refugee villages in Mardan', etc. and 'today', 'moonson rain', 'winter break', 'in March', 'sun sets', etc. respectively to identify the living and daily life chores of Afghan Refugees. Apart from this, implicit spatial and temporal deictic markers were employed to reflect the foreign help provided to the Afghan Refugees.

4. Discussion and Conclusion

The composition analysis of the images in the dataset shows, that most of the photos in the dataset are very well organized and correspond to the structural features introduced in the frame. In this network, a balanced overall perception is prioritised, but predicted based on the relationships between the parts, as shown by separation and iteration. Remarkable relationships and framing relationships formed between the elements are reflected in the photographs, which ultimately, make up these images. Many photographs have traditionally

been composed individually or centrally within the frame, or with repetition and serialization, but a significant number of photographs have also been composed according to the more difficult asymmetric axial features. From this, it can be concluded that professional news photographers have a clear interest in the overall composition and expression that makes sense in the photograph. Press photographers not only deal with compositionally reliable photographs that guarantee balanced images, but also images that are configured to encourage viewers to participate more actively in the aesthetic composition of news-worthy information. Looking at the compositional decisions, the study concludes that the photographs used in the online news gallery stand out for their aesthetic appeal and thus provide real insight into the atrocities of the living conditions of Afghan refugees. Mostly Afghan immigrants are active, but viewers are given accurate guidance through taglines and thus require the viewers to participate directly in what is happening. In particular, concerns about the composition that stands out in the photographs of these stories suggest that the aesthetic quality of the press photographs may be seen as additional news value. The photos in the dataset flash a critical moment about Afghanistan's migration problem into a lasting memory in front of us (Caple, 2009).

The study investigated the cognitive-semantic space generated at the junction of words and images in the news story genre, with the goal of identifying the socio-cognitive meaning potential in the combination of text and images, as well as the consequences for the event. This research also adds to the cognitive semiotic environment in the field of compositional theory for photographic images. Kress and van Leeuwen have presented researchers with a cohesive range of tools for metafunctional analysis of visual design; nonetheless, analysts may construct the underpinning paradigm that creates such metafunctional decisions in image formation.

Photographic data are also designed in a way that enhances their potential to catch and retain viewers' attention. As a result, the framework given in this paper should be regarded as a system.

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