

**MULTIMODAL DISCOURSE ANALYSIS OF
@STATEOFISRAEL INSTAGRAM ACCOUNT**

THESIS

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**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK
IBRAHIM MALANG
2024**

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INSTAGRAM ACCOUNT**

THESIS

Presented to

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in Partial Fulfillment of the Requirements for the Degree of Sarjana Sastra (S.S.)

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MALANG**

2024

STATEMENT OF AUTHORSHIP

I state that the thesis entitled “Multimodal Discourse Analysis of @stateofisrael Instagram Account” is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

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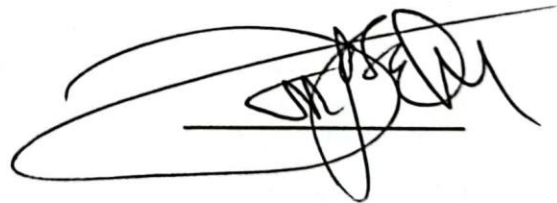
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MOTTO

Live freely as long as you don't break the law. Enjoy as much as possible so you
won't regret it.

~Hilyatus Sa'adah

DEDICATION

This thesis is especially dedicated to my beloved parents, Alm. Mr. Asep Hidayah and Mrs. Umiyati, who raised and educated me with immense love and always gave the best for me. In addition, I dedicate this thesis to my siblings, Syifa, Tiara, and Dinar, who provided me with much support, encouragement, and love.

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First and foremost, praise and gratitude are due to Allah SWT, who has given His grace and guidance upon us. It is through His blessings that I have been able to complete this thesis. Next, my shalawat and greetings go to the Prophet Muhammad SAW, who has guided our path from darkness to light, guiding us to Islam as *rahmatan lil 'alamin*. With his teachings and inspiration, I have successfully completed my thesis entitled "*Multimodal Discourse Analysis of @stateofisrael Instagram Account*" properly and smoothly. This thesis fulfills one of the requirements to obtain a Bachelor of Arts (S.S.) degree in English Literature from the State Islamic University of Maulana Malik Ibrahim Malang. I am deeply aware that this achievement is not solely the result of my own efforts but also the support, encouragement, and guidance of many individuals who have contributed to this process. With heartfelt gratitude and appreciation, I would like to express my respect and thanks to those who have played a significant role in the completion of this work.

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greatly enriched my academic experience and contributed significantly to my personal and intellectual growth.

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ABSTRACT

Sa'adah, Hilyatus. (2024). Multimodal Discourse Analysis of @stateofisrael Instagram Account. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor Habiba Al Umami, M.Hum.

Keywords: multimodality, ideational meaning, representational meaning, @stateofisrael Instagram Account.

The conflict between Israel and Palestine has garnered public attention, particularly as Israel, through its Instagram account @stateofisrael, seeks to construct narratives via its posts, especially during the ceasefire period. This study conducts a comprehensive analysis of texts and images on the Instagram account @stateofisrael, employing a multimodal discourse analysis approach informed by the theory of Kress and Van Leeuwen (2021). The analysis of linguistic elements is based on the systemic functional ideational theory by Halliday & Matthiessen (2014), while the visual elements are analyzed using the representational visual grammar theory by Kress and Van Leeuwen (2021). The primary objective of this research is to understand the strategies used by the Instagram account @stateofisrael to provoke netizens into siding with or becoming allies through various modes employed on the Instagram platform. This study explores how the integration of text and images functions to convey representational meaning in the visual mode and examines how ideational meaning is communicated through textual content. To collect the necessary data, researchers identified a data range comprising Instagram posts from @stateofisrael that gained increased public attention on social media, particularly during the ceasefire period from November 24-28, 2023. Data were collected by capturing screenshots and selecting text data from captions and visual data from images, emojis, and hashtags. In summary, this study aims to evaluate the provocation strategies used by the Instagram account @stateofisrael, emphasizing their role in delivering representational and ideational meaning. Insights gained from this research hold significance for academics and practitioners in the fields of multimodal discourse analysis and political discourse.

ABSTRAK

Sa'adah, Hilyatus. (2024). Analisis Wacana Multimodal Akun Instagram @stateofisrael.
Skripsi. Jurusan Sastra Inggris Fakultas Ilmu Budaya Universitas Islam Negeri Maulana
Malik Ibrahim Malang. Advisor Habiba Al Umami, M.Hum.

Keywords: multimodalitas, makna ideational, makna representational, akun Instagram @stateofisrael.

Konflik yang terjadi antara Israel dan Palestina menimbulkan perhatian publik, lebih khususnya Israel dalam akun Instagramnya @stateofisrael berusaha membangun wacana melalui postingan-postingannya, khususnya yang berlangsung selama gencatan senjata. Studi ini melakukan analisis komprehensif terhadap teks dan gambar pada akun Instagram @stateofisrael, dengan menggunakan pendekatan analisis wacana multimodal yang diinformasikan oleh teori Kress dan Van Leeuwen (2021). Analisis elemen linguistik didasarkan pada teori ideasional fungsional sistemik linguistik oleh Halliday & Matthiessen (2014), sedangkan untuk elemen visual didasarkan pada teori representational visual grammar oleh Kress dan Van Leeuwen (2021). Tujuan utama dari penelitian ini adalah untuk memahami strategi yang digunakan oleh akun Instagram @stateofisrael untuk memprovokasi netizen agar berpihak atau menjadi sekutunya melalui berbagai mode yang digunakan di Platform Instagram. Penelitian ini mengeksplorasi bagaimana integrasi teks dan gambar berfungsi untuk menyampaikan makna representasional dalam visual mode dan memeriksa bagaimana makna ideasional yang disampaikan melalui konten teks. Untuk mengumpulkan data yang diperlukan, para peneliti menentukan rentang data yakni postingan Instagram @stateofisrael yang mengalami peningkatan perhatian publik di media sosial, yaitu pada periode gencatan senjata 24-28 November 2023, dengan cara menangkap tangkapan layar, serta memilih data teks dari caption dan data visual dari gambar, emoji, dan hashtag. Singkatnya, penelitian ini bertujuan untuk mengevaluasi strategi provokasi yang digunakan oleh akun Instagram @stateofisrael, dengan menekankan peran mereka dalam menyampaikan makna representasional dan ideasional. Wawasan yang diperoleh dari penelitian ini memiliki signifikansi bagi para akademisi dan praktisi di bidang analisis wacana multimodal dan wacana politik.

ملخص

السعادة، حلية (2024). @stateofisrael تحليل الخطاب متعدد الوسائط لحساب إنستغرام . أطروحة جامعية. قسم الأدب الإنجليزي. كلية العلوم الإنسانية. مولانا مالك إبراهيم إبراهيم مالانج الجامعة الإسلامية الحكومية. المناقشة: الأستاذة حبيبة الأمامي. الكلمات المفتاحية: @stateofisrael. التعددية الوسائطية، المعنى الفكري، المعنى التمثيلي، حساب إنستغرام

أثار الصراع بين إسرائيل وفلسطين اهتمامًا كبيرًا من الجمهور، حيث تسعى إسرائيل من خلال حسابها على إلى بناء خطاب استراتيجي عبر منشوراتها، خاصة خلال فترة وقف إطلاق @stateofisrael إنستغرام النار. تهدف هذه الدراسة إلى إجراء تحليل شامل للنصوص والصور المنشورة على الحساب باستخدام نهج تحليل الخطاب متعدد الوسائط المستند إلى نظرية كريس وفان ليوين (2021). يستند تحليل العناصر اللغوية إلى نظرية النظام الوظيفي التصوري لـ هاليداى ومائيسين (2014)، بينما يعتمد تحليل العناصر البصرية على نظرية القواعد البصرية التمثيلية لـ كريس وفان ليوين (2021).

@stateofisrael الهدف الرئيسي لهذه الدراسة هو فهم الاستراتيجيات التي يستخدمها حساب إنستغرام لاستفزاز مستخدمي الإنترنت وحثهم على الانحياز إلى جانبه أو التحالف معه من خلال الوسائط المختلفة المستخدمة على المنصة. تستكشف الدراسة كيفية تكامل النصوص والصور في إيصال المعاني التمثيلية في الوسائط البصرية، وتدرس كيفية نقل المعاني التصويرية عبر النصوص المكتوبة. لجمع البيانات المطلوبة قام الباحثون بتحديد نطاق البيانات الذي يتضمن المنشورات التي لاقت اهتمامًا واسعًا على وسائل التواصل الاجتماعي خلال فترة وقف إطلاق النار من 24 إلى 28 نوفمبر 2023، باستخدام لقطات الشاشة واختيار النصوص من التعليقات، بالإضافة إلى الصور، الرموز التعبيرية، والوسوم.

باختصار، تهدف هذه الدراسة إلى تقييم استراتيجيات الاستفزاز التي يستخدمها حساب إنستغرام مع التركيز على دورها في إيصال المعاني التمثيلية والتصورية. تكتسب هذه الدراسة، @stateofisrael أهمية كبيرة للأكاديميين والممارسين في مجالات تحليل الخطاب متعدد الوسائط والخطاب السياسي.

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CHAPTER I

INTRODUCTION

A. Background

The war between Israel and Palestine has become one of the most prolonged and complex conflicts to date (Abushbak & Majeed, 2020; Arifuddin, 2022). This conflict is not only fought on the battlefield but also in the arena of international public platforms, aiming to garner sympathy and support from the global community. In global discourse, Israel is often portrayed as the aggressor, while Palestine is seen as the weaker victim (Birkner et al., 2022; Huda et al., 2022). However, Israel does not simply accept the labels of "occupier" or "perpetrator of violence." They have made significant efforts to reshape this perception through various diplomatic strategies, one of the most effective being the use of social media (Yarchi & Ayalon, 2023; Garra-Alloush & Magadley, 2022).

Israel has used social media platforms such as Instagram, Twitter, and Facebook to disseminate pro-Israel narratives on a massive and accessible to everyone. Israel understands that using visual, language, viral, and other modes of content can swiftly influence or provoke public perception in the digital era. One of its primary goals is to reach a larger and more diverse audience. Unlike political speeches, which are limited to those who are present at the event, or foreign visits just accessed by diplomatic circles, social media is more inclusive and accessible to the larger interaction global public. This is where this research becomes relevant, as it seeks to examine how Israel utilizes social media to challenge and redefine the

narratives in the conflict. Social media allows Israel to reach a global audience, offering carefully controlled rhetorical narratives while effectively responding to accusations leveled against their actions. In other words, this war is not only fought on physical grounds but also in the cyber world in the global community.

One of the purposes of communication is to influence others through the presentation of information, as demonstrated by the Instagram account @stateofisrael. This account presents content aimed at persuading the public, especially during the ceasefire period from November 24-28, 2023. During that time, the Instagram account @stateofisrael posted provocative content to gain public support. Hashtags such as *#FreeGazaFromHamas*, *#BelieveIsraeliWomen*, and *#NoExcuse* were used to shape public opinion regarding their perspective on Hamas. These posts were presented in various ways, both visually and textually. Naturally, these posts received reactions from thousands, even millions of people, with diverse perceptions about the content.

The presentation of information (content) with varied visuals and texts, garnered perceptions from thousands or even millions of people. The researcher is interested in analyzing the Instagram posts of the @stateofisrael account during the four-day period (24-28 November 2023) using multimodal analysis. Multimodal analysis provides a comprehensive understanding of communication presented in an integrated manner. It allows the examination of not only one element of communication (modal) but understanding of various forms of communication (multimodal). This study essentially aims to bridge the gap in the literature by investigating how Israel's Instagram presence, specifically through the

@stateofisrael account, influenced public perception regarding Hamas during the ceasefire period in November 2023.

Verbal and non-verbal communication complement each other, as both offer different forms of communication that, when combined, create a more complete understanding (meaning). To understand more deeply, verbal communication refers to communication expressed through speech and writing. This is supported by Thomas and Peterson (2010), which states that verbal communication is the communication of information through spoken (oral) and written media. The tools used in oral communication are sounds, which include speaking and listening. Meanwhile, the tools used in written communication involve words or language in written form. On the other hand, non-verbal communication refers to communication that does not use words or language, but instead utilizes gestures, symbols, codes, images, expressions, and similar forms as the medium (Mehrabian, 2017).

Researchers use a multimodal theoretical perspective proposed by M.A.K Halliday, Gunther Kress, and Theo Van Leeuwen. Halliday revealed in the systemic functional linguistic theory that language has three main functions: ideational, interpersonal, and textual. Gunther Kress and Theo Van Leeuwen further developed this theoretical foundation and expanded the focus to include other semiotic aspects, such as images, videos, sound, layout, expressions, and other elements beyond linguistic (verbal) components (Webster, 2015). By applying both theories, multimodal discourse analysis is best suited to examine how the combination of

visual and textual elements in Instagram posts constructs meaning and provokes reactions from netizens regarding the Israeli-Palestinian conflict.

The use of multimodal discourse analysis theory to examine the text and visuals present in the Instagram account @stateofisrael is deemed appropriate, as the aim is to capture the complexity of meaning in a single post that employs different modes simultaneously. To achieve a comprehensive and accurate understanding, an integrative grasp of various modes (text and visual) is necessary. If one only considers the narrative in textual form, the representation of meaning conveyed is less informative; similarly, if one only looks at the visual narrative. Therefore, by using multimodal discourse analysis, particularly from the perspective of systemic functional linguistics proposed by Halliday and the semiotic elements introduced by Kress and Van Leeuwen, each element of text and visual can be detailed (Udasmoro, 2018). Each of these elements contributes to the integrity of a singular meaning.

The reviewed studies share similarities and differences in their focus, methodologies, and findings. Gondwe and Walcott (2024) and Tasserou (2023) both employed multimodal discourse analysis to explore visual and textual representations in media. Gondwe and Walcott analyzed editorial cartoons to reveal anti-war sentiments supporting Palestine, especially in the Global South, while Tasserou investigated news coverage, highlighting how textual and visual elements legitimized Israeli military actions while marginalizing Palestinian perspectives. Similarly, Zahid et al. (2023) examined social semiotics in "The Dawn" to showcase

how media campaigns used semiotic codes to communicate Palestinian resilience, aligning with Gondwe and Walcott's focus on symbolic representations.

On the other hand, Sholehkatin et al. (2024) addressed Orientalist patterns in social media, emphasizing historical and political narratives reflecting Western dominance, providing a broader sociopolitical context compared to Tasseron's focus on immediate media framing. In contrast, AR (2024) highlighted conflict coverage emphasizing trauma and global instability rather than semiotics or multimodality.

Other studies diverge significantly in scope. Hoon et al. (2022) and Sari & Noverino (2021) analyzed advertisements, focusing on sincerity and societal ideals, while Wignell et al. (2021) integrated natural language processing to differentiate texts inciting extremism from those opposing it. Meanwhile, Sihombing et al. (2022) explored the pedagogical use of images, and Latip & Damit (2024) investigated visual elements in fashion brand advertisements on Instagram.

In contrast to previous research, which primarily examined the Israeli-Palestinian conflict, advertisements, or traditional media sources, this study fills a critical gap by focusing on how multimodal communication on social media, particularly Instagram shapes global perceptions of the Israel-Palestine conflict. While earlier studies explored textual and visual narratives in print media or editorial cartoons, few have thoroughly analyzed the simultaneous interplay of multiple modes (text, imagery, visual symbols) on social media (Instagram) platforms to influence public sentiment. The novelty of this research lies in its

emphasis on Israel's strategic use of multimodal elements to provoke specific audience reactions and garner pro-Israel support online, offering new insights into the role of social media further as a dynamic arena for political discourse and opinion manipulation.

The focus of this research is to examine how Israel provokes or persuades its audience through the highlighted use of multimodal discourse. Consequently, this study focuses exclusively on content directly produced by Israel to understand the strategies of provocation or persuasion it employs. The research excludes the analysis of netizen comments due to limitations in distinguishing whether such comments represent pro-Israel supporters (whether Israeli or not). The ambiguity of the audience makes it challenging to derive a strategic portrayal of Israel's methods of provocation through comments.

B. Research Question

1. What are the types of processes found in Israel's Instagram account posts?
2. What visual representational meanings are presented in Israel's Instagram account posts?
3. How do the correlations between linguistics and visuals in @stateofisrael Instagram posts provoking the netizen perceptions toward Hamas Organization?

C. Significance of The Research

Considering the global impact of the Israel-Palestine conflict and the widespread use of social media for political communication, this research

contributes to a deeper understanding of the dynamics of digital communication in conflict zones, particularly in the Israel-Palestine context. It informs best practices for digital engagement in political settings. Specifically, the findings of this research offer actionable insights for professionals in diplomacy and public relations who aim to enhance their social media engagement strategies in sensitive geopolitical contexts. By understanding how the @stateofisrael Instagram account leverages multimodal discourse to provoke reactions and build public trust, these professionals can improve their digital strategies.

Additionally, this research contributes to the academic literature by offering a new framework for understanding the complexity of digital discourse. It bridges the gap between linguistic analysis and social media studies through the application of van Leeuwen's multimodal discourse theory for evaluating political communication on Instagram. This helps the public engage more critically with online media content and enhances their understanding of how social media is used to spread political narratives. For individuals, it is crucial to comprehend how social media platforms are employed to disseminate political messages, enabling them to interact more intelligently in the digital space and reduce the spread of misinformation.

D. Scopes and Limitations of The Research

The scope of this study lies within the realm of Multimodal Discourse Analysis, focusing on the analysis of textual and visual elements. The theoretical linguistic framework used is Systemic Functional Linguistics (SFL), with a focus

on the ideational element as proposed by Halliday & Matthiessen (2014). Meanwhile, the analysis of visual components is guided by the principles outlined in Visual Grammar by Gunther Kress & Theo van Leeuwen (2021), with a focus on the representational element. SFL is employed to dissect the textual mode, while Visual Grammar serves as a lens for analyzing the visual mode. The inclusion of these two elements is intended to examine the visual and textual aspects of the Instagram posts on the @stateofisrael account during the ceasefire period from November 24-28, 2023, in a coherent manner.

This research is also limited in its scope to the analysis of the @stateofisrael Instagram account. The limitations in terms of the object of study are related to the time period and data. The temporal limitation focuses exclusively on the four-day ceasefire period from November 24-28, 2023. Where there was an escalation of counter perspective on social media aimed at the Hamas Organization. The data analyzed is restricted to captions, hashtags, emojis, and images, excluding other components such as videos, music, and audio. Additionally, this study excludes the analysis of comments from netizens. This exclusion is due to the difficulty in verifying the identity and affiliation of users (truly Israeli or not). By omitting comments, the research emphasizes the strategies employed by Israel through its official content to provoke or persuade audiences.

E. Definition of Key Terms

1. Multimodal Discourse Analysis (MMDA): A research approach that examines multiple modes of communication in forming meaning in a discourse. MDA

emphasizes that communication occurs through verbal language and various multimodal elements (verbal text, images, sounds, and other visual elements).

2. Systemic Functional Linguistics (SFL): A theoretical framework and linguistic analysis developed by Michael Halliday. SFL views language as a social system with certain functions in various communicative contexts.
3. Visual Grammar: A theoretical framework for multimodal discourse analysis developed by Theo van Leeuwen. The Visual Grammar Framework aims to understand how visual elements in a text (such as images, layout, colors, and symbols) are organized to form certain meanings.
4. Metafunction: A concept by Michael Halliday that emphasizes language is not only for communicating but also describes the context of the discourse the speaker wants to create.
5. Ideational Meaning (Halliday and Matthiessen, 2014): Refers to how language constructs reality by representing processes, participants, and circumstances. It conveys the substance of the communication, analyzing how individuals perceive and express experiences in the world.
6. Representational Meaning (Kress and van Leeuwen, 2021): Relates to the portrayal of reality in visual communication. It involves how images and visuals convey concepts, actions, and relationships. Shaping viewers understanding of the world through visual representation.

CHAPTER II

LITERATURE REVIEW

This chapter begins by reviewing the Multimodal Discourse Analysis (MDA) literature. Focusing on two-layer modes of interpretation; (1) explores visual mode using representational meaning, draws on the perspectives of Kress & van Leeuwen (2021), (2) explores linguistic mode through Halliday and Matthiessen's (2014) Systemic Functional Linguistics, which emphasizes ideational meaning. Instagram posts from @stateofisrael are analyzed to apply these theories and to understand how the interaction between two modes of communication influences netizen responses toward the Hamas Organization.

A. Multimodal Discourse Analysis (MDA)

With the advancement of time, the development of communication technology is rapid increasingly. This places language as a crucial element in the communication process that needs to be considered in depth. However, modern communication platforms often allow users to integrate linguistic and visual content. This phenomenon is known as multimodal communication. Therefore, it is important not only to consider language aspects in communication analysis but also to pay attention to the visual dimensions that exist in the platform. Gunther Kress & Theo van Leeuwen are two main figures who played a role in developing the study of multimodality. The concepts put forward by Michael Alexander Kirkwood Halliday, a British language expert, greatly influenced them. Kress & van Leeuwen (2021) proposed the concept of multimodality, which emphasizes the perspective

of 'new visual literacy', which changes the view of 'old visual literacy' (visual communication only treats images as a replication of language itself). The concept of 'new visual literacy' encourages deeper communication, allowing linguistic and visual content to be related to each other and stand-alone or not be related to each other (Kress & van Leeuwen, 2021, p. 21).

The concept of multimodality was first introduced by M.A.K. Halliday at the Sydney School of Semiotics. This term refers to various modes of analysis applied to objects and words derived from semiotics. Multimodality also has its roots in the Prague School, which initially focused on linguistics and later expanded into the interpretation of art and theater. These strategies developed within the field of linguistics and were applied by scholars to old artworks and photographs, where they analyzed clothing as a source of information about social status, age, and religion, as well as periods or events, settings, gestures, or actions of individuals.

Multimodality, a term used to describe how human communication uses different modes simultaneously, is the subject of study in social semiotics described by Kress & van Leeuwen (1996). They developed this concept from Halliday's ideas about social semiotics, which highlight social functions and the utilization of semiotic resources to form meaning, focusing on three metafunctions: ideational, interpersonal, and textual. This perspective was expanded by Kress & van Leeuwen in their research on multimodality, describing multimodality as a domain where theory is applied (Kress, 2011b: 242). Meanwhile, van Leeuwen emphasizes that multimodality is not a theory or method but a phenomenon that integrates various

semiotic modes. In contrast to social semiotics which is a theory of meaning. An important insight into multimodality is using more than one semiotic mode to construct meaning, where each mode has equal capacity without hierarchy. In short, when constructing the meaning of discourse using the writing mode and the image mode, the writing may express a different meaning to the image (Kress & van Leeuwen, 2021: 41).

The concept of discourse put forward by Kress & van Leeuwen reflects existing social practices. This is rooted in our daily activities in interpreting the world around us. In discourse, there is a change from everyday reality to an interpretation adapted to the specific context in which the discourse appears (van Leeuwen, 2005: 102). Multimodal discourse is a way of expressing a discourse through several semiotic modes. The analysis in this research uses Instagram posts @stateofisrael which are considered very appropriate for presenting information via digital platforms. Because there are several modes for conveying messages, including images, captions, hashtags, and emoticons.

Previous research in political discourse analysis has utilized a multimodal approach to explore the dynamics of public opinion formation and their impact on political decisions. This is related to political efforts to design and disseminate messages multimodally through linguistic and visual content on social media platforms to influence public perception (van Dijk, 1997). For example, in the general elections in Ireland in 2016 and 2020. Political posters from the Fianna Fáil and Fine Gael parties were the object of analysis to understand how visual and

linguistic elements shaped the politician's image and strengthened his role as a leader. In this framework, political posters are seen as a form of multimodal text which is analyzed using Kress & van Leeuwen's (2021) visual grammar approach to evaluate design elements in posters and van Leeuwen's (2008) visual social actor model to explore relationships, distance, and social interaction. The research results describe the main strategies used to influence voter preferences in the selected sample, providing deep insight into modern political communication through a multimodal discourse analysis approach (Lirola, 2023).

B. Linguistics Mode Analysis

As a framework for analyzing linguistic aspects, this research uses a Systemic Functional Linguistics (SFL) approach. SFL is an approach that comes from the thinking of Halliday (1985). This approach offers a different framework from the traditional linguistic perspective, focusing only on the systemic. Halliday introduced the concept of SFL as a language that can be analyzed in terms of its structural form and the social use of language as reflected in its name: systemic and functional. This refers to the understanding that grammar is a bridge between text and context. SFL gives us a deeper understanding of how language conveys meaning in certain communicative situations (Halliday & Matthiessen, 2014).

Through this perspective, we can understand the dimensions of SFL and its organizing principles. This study includes aspects of language use and organizational structure. The structural, system and metafunctional dimensions are arranged using the level principle. Ordered in structural dimensions from highest to

lowest: clauses, groups, words, morphemes. Meanwhile, the system dimensions are regulated by a principle called "delicacy" which refers to the level of detail or thoroughness in understanding the alternatives available in language to convey meaning. The metafunction dimension shows that language describes the discourse the narrative maker or speaker wants to create. Through applying SFL, this research reveals the relationship between language form (grammatical structure) and its communicative function in the narrative of Instagram posts @stateofisrael.

The SFL dimension of Halliday's metafunction perspective, emphasizes the three main metafunctions of language: ideational, interpersonal, and textual. Ideational metafunction is related to the representation of meaning in the construction of reality or world experience, interpersonal metafunction is related to the construction of social relationships, and textual metafunction is related to how texts are structured to convey meaning. This dimension shows that language describes the discourse the narrative maker or speaker wants to create. In a more complete explanation, this dimension includes three main metafunctions that reflect the communicative purpose of language use. These metafunctions are: (1) Ideational Metafunction: Related to how language is used to construct reality or experience. In ideational metafunction analysis, this research covers three aspects: actor, process, and circumstances. (2) Interpersonal Metafunction: How language is used to construct social relationships and demonstrate interpersonal attitudes (social function of language). In interpersonal metafunction analysis, this research uses a research umbrella that examines elements such as mood and modality in sentences. Mood and modality are two key components that form the interpersonal structure

of language. (3) Textual Metafunction: How language is organized to form coherent and cohesive texts (text organization and structure). This research is seen from its cohesion and coherence in textual metafunction analysis.

This research examines ideational meaning through the concept of transitivity, which includes various process types such as material, mental, relational, verbal, behavioral, and existential processes that represent different actions or events. This approach aids in uncovering the ideational metafunction within the text. The following are example sentences for each type of process adapted from Halliday & Matthiessen (2014): (1) Material Process. *This Shabbat we are praying for the return our hostages in Gaza.* In this sentence, Material Process characterizes physical actions or activities that can be measured concretely. “are praying” is a verb that describes an activity that can be physically seen or felt. The actor (we=Israeli) shows an action on the object (for the return of our hostages in Gaza). (2) Relational Process. *Hamas is a genocidal terror organization.* Relational Process is related to relationships or circumstances. In this sentence, “is” is a verb that expresses the relationship or state of the subject (Hamas) as something (a genocidal terror organization). No physical action is involved; these sentences provide information about status or relationships. (3) Mental Process. *He believes in the power of education.* Mental Process involves mental processes or thinking. In this sentence, “believes” is a verb that characterizes the mental action of the subject (he) in believing something (the power of education). This process is not visible physically but is an activity of thought or belief.

In transitivity analysis, sentences can often involve more than one type of process. For example, a sentence can have a Material Process to describe a physical action and a Mental Process to express a thought or belief. Example of sentences: *The students discussed the importance of environmental conservation* (Material Process and Mental Process). In this sentence, the Material Process "discussed" describes physical actions in the form of conversation or discussion. At the same time, the Mental Process, "*the importance of environmental conservation*" involves the thoughts or views of the subject (the students).

Table 1. Example Process Types of Transitivity Analysis

Process Type	Definition	Example Verbs	Example Clause
Material	The work can be seen and have an existence	Raped Murdered Kidnapped	Hundreds of Israeli women and girls were raped, murdered, and kidnapped by Hamas terrorists.
Mental	The process can be experienced and felt	Endorsing	By being silent, the UN and others are endorsing the horrific atrocities committed against Israeli women.
Relational	Expression possession, equivalence, and attributive	Important	It was important for me to raise the Druze flag, in memory of the sons of our community who have fallen in the war.
Verbal	Process of communication	Speak	It doesn't matter what language you speak.
Existential	Only one participant in an existential process	Been	It's been 48 days since Israeli women and girls were brutally raped, murdered, and kidnapped by Hamas terrorists, and @unwomen and others are still silent.
Behavioural	A hybrid process between a material + mental process	Share Help Amplify	Please share this and help amplify their voices.

	(involves psychological verbs)		
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C. Visual Grammar Analysis

Communication research on social media cannot only analyze language aspect. However, content with text and visuals has its role and there is a correlation between the two to achieve a certain meaning. A multimodal approach is very useful in analyzing the content in @stateofisrael Instagram account posts (text and images). The framework in this second layer is visual grammar proposed by Kress & van Leeuwen (2021). This perspective examines the existence of the social semiotic mode of communication (Tomber, 2023). This makes researchers use leading and comprehensive approaches, one of which is Kress & van Leeuwen's social scientific approach.

The similarities between SFL (Systemic Functional Linguistics) and visual grammar in the context of the three main metafunctions of communication, just as language can be analyzed from its ideational, interpersonal, and textual metafunctions, likewise the visual mode can be analyzed from its representational, interactive, and compositional realizations simultaneously. Both have structural similarities in each of these metafunctions. For example, the transitivity system in SFL considers processes, participants, and circumstances, while visual grammar has a parallel structure to these areas. Despite these similarities, it should be remembered that the visual features of grammar are certainly different, considering that images are a different mode of communication than language. So, it is important to emphasize that although verbal and visual structures can be compared,

they have essential differences because images are a different mode of communication compared to language.

1. Narrative Representation

According to Kress & van Leeuwen (2021), narrative representation emphasizes that the primary structure is formed by vectors that focus the viewer's view on the entire image (vectors in the form of prominent and often diagonal lines). Vectors represent a "process" namely material, reactional, mental, verbal, and conversion. Similar to the SFL structure, but not the same. The types of processes relate to certain participants who carry out the process or receive the process. There are two main types of processes namely, action (action) and reactional (reactional). Both processes can be non-transactional, meaning they only show Actors or Reactors, or transactional, which describes either Actor/Goal or Reactor/Phenomenon. In this context, several additional processes complement the general narrative structure, namely speech (vector formed by the tail of a dialogue balloon), mental (vector formed by the tail of a thought balloon), and conversion (chain of transactional processes) which flows from one participant to the next (Kress & van Leeuwen, 2021, p. 64). The data in this study do not contain these three narrative structures. However, because none of these last three narrative structures are present in the data, they are not included in Table 34. Narrative representation not only shows processes but also circumstances. Revealing an action, idea, or event through the setting (background of an image). Settings have one or more of the following characteristics: a) are overlapped by participants in

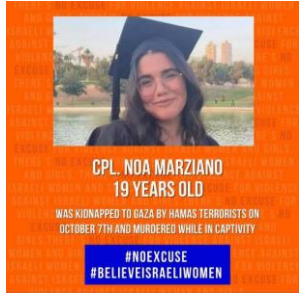
the foreground, b) contain less detail or less focus, c) are “muted and desaturated in color” and are darker or lighter than the foreground (Kress & van Leeuwen, 2021).

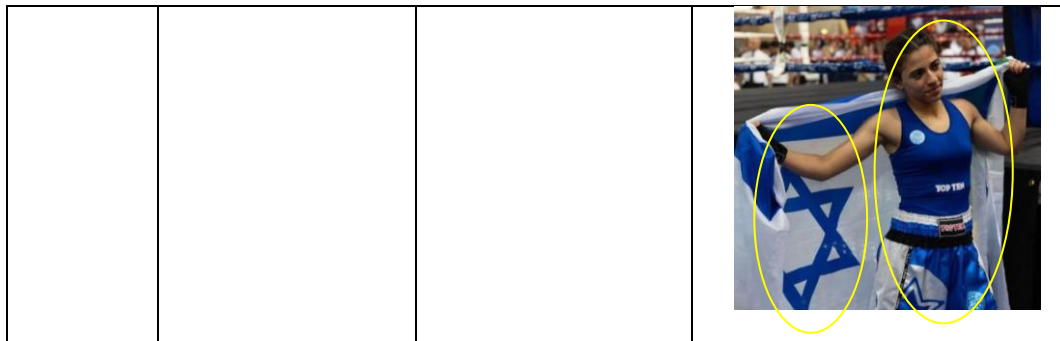
2. Conceptual Representation

The main processes in conceptual representation are: (1) *Classification* refers to the process of grouping or categorizing entities based on certain similarities or hierarchies. (2) *Symbolic* involves symbolic elements as a way for entities or objects to be represented to convey certain meanings. Includes roles, namely attribute (contain two participants, a *Carrier* and its *Attribute*) or suggestive (contain only one participant, a *Carrier* that suggests or stands for some type of symbolic meaning) to imply a certain concept or message. Symbolic attributes can be identified through a number of characteristics; they may: a) represent a conventional symbol, b) appear salient or out of place, or c) be held in the Carrier's hand or gestured toward by the Carrier (Kress & van Leeuwen, 2021). (3) *Analytical* includes the entity as part of a larger whole. Analytical is a category without special markings. That is, if in an image there are no elements or hints of other types of conceptual processes, then it is automatically considered an analytical representation showing an emphasis on overall relationships and an absence of focus on specific elements that may be involved in other conceptual processes (Kress & van Leeuwen, 2021).

Table 2. Example of representational Structures Kress and van Leeuwen (2021) in this study

Process	Definition	Participant(s)	Examples
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Action	Created by a vector originating from an Actor. The Actor can create the vector on its own, or the two entities can exist independently. Transactional/non-transactional	Actor→Goal	Vector shows goal: 
Reactional	A vector is created by the line of sight from a human or human-like subject (where the viewer can see the eyes). This is similar to the act of looking or gazing. Transactional or non-transactional	Reacter→Phenomenon	Line of sight forms a vector: 
Analytical	The default, 'unmarked' category. They do what visuals do best, presenting a visual 'this is'. No vector	Carrier Possessive Attributes	Educated person 
Symbolic	Express the symbolic meaning or identity of a participant. No vektor	Carrier Symbolic Attribute	Kickboxer Monia Heno as Carrier and the Flag as Symbolic Attribute



In the realm of narrative representation, key structures arise from vectors (dynamic processes) characterized by prominent, often diagonal lines (Kress & van Leeuwen, 2021), guiding the viewer's attention throughout the image. The principal structures (processes) encompass classificational, symbolic, and analytical elements in conceptual representation.

CHAPTER III

RESEARCH METHOD

A. Research Design

This study uses a quasi-qualitative research approach. Quasi-qualitative research is a method that closely resembles qualitative research or can be described as quantitative research that is made qualitative. This method stems from the postpositivism paradigm. Postpositivism exists between positivism and interpretive paradigms, just as quasi-qualitative research lies between qualitative and quantitative approaches. In some aspects, postpositivism aligns with positivism, particularly in using a scientific approach that is predominantly reductionist, logical, empirical, focused on causal relationships between variables, deterministic, and theory-based. Therefore, quantitative research (positivism) tends to prove theories (Rahardjo, 2023).

Given this context, this study uses a quasi-qualitative research method because part of the study is quantified. The quantitative aspect involves analyzing how many (in percentage terms) of the process types presented in visual and textual formats in the Instagram posts of the @stateofisrael account during the ceasefire period from November 24-28, 2023. The other part of the research is purely qualitative, as the theories used are only intended to confirm the findings and assess whether they align with the elements of multimodal discourse analysis. The meaning of the data in this study comes from real-world phenomena, not from theories. Using this research design is the best fit for the primary objective of this

research is to comprehensively understand how the @stateofisrael Instagram account constructs and disseminates messages aimed at provoking reactions and shaping public opinion regarding their ideology, particularly within the context of the Israeli-Palestinian conflict.

B. Data Sources

Instagram was selected as the primary data source due to its widespread usage and influence as a platform for digital communication. The @stateofisrael account was chosen based on its significant follower base and role as a prominent channel for disseminating information about the Israeli-Palestinian conflict.

This study analyzes visual and textual elements to gain a comprehensive understanding of how content is shared on Instagram. The data collected includes visual elements like images and graphics, as well as textual elements such as captions and embedded text within images. When images appear in the form of posters with embedded text, this text is also analyzed to understand the message and impact intended for the audience. The primary data analyzed includes words, phrases, and sentences from textual elements. As well as the visual display of Instagram posts as they appear on the platform.

C. Data Collection

In this study, data is collected through online observation, specifically analyzing interactions and content on the Instagram account @stateofisrael during the period of November 24-28, 2023. This timeframe was strategically selected as it aligns with a temporary ceasefire period amidst an ongoing escalation in the

Israel-Palestine conflict. Considering the heightened public interest and increased social media engagement related to this conflict, this period chosen is particularly effective for study.

This study's approach requires an in-depth examination of each post's visual (images, emojis, layout) and textual components (captions, hashtags, comments) in their authentic context. This ensures a comprehensive understanding of the strategies used by the account to engage viewers during periods of heightened visibility due to conflict escalation, providing insights into how Instagram content adapts to and reflects the dynamic engagement of audiences in such tense circumstances.

Data archiving and organization are carried out to facilitate easier analysis. Each post during the ceasefire period is organized and archived in folders based on date and content type. Storage features on the Instagram app are used to streamline the process of retrieval, analysis, and triangulation. The output is an organized archive consisting of data such as captions, images, emojis, and hashtags.

D. Data Analysis

The researcher analyzes the verbal group in the sentence, classifying the participants, processes, and circumstances. These elements are categorized and aligned with the theory of ideational metafunction. The research presents the results of the analysis as a whole. Therefore, RQ 1, RQ 2, and RQ 3 will be analyzed as a unified entity (datum1, containing post – analysis of process types and meaning – analysis of visual or images and meaning – analysis of integration textual and

visual) to facilitate a comprehensive understanding of the discourse. In this study, the researcher uses the data analysis technique as outlined below:

Data is collected from various sources, including text posts, images, emojis, and hashtags from the Instagram account @stateofisrael from November 24-28, 2023. Each element is systematically gathered to ensure the data encompasses the multimodal aspects required for further analysis. After all the data is collected, it is reduced or simplified. This research involves selecting the most relevant content for the research objectives, such as separating visual elements (images, emojis) and textual elements (texts, hashtags). Not includes videos or audio. The researcher selects only visuals that reinforce the narrative and texts that construct the discourse's meaning.

The next stage is multimodal categorization. Visuals and texts can be categorized into "representational processes" (as described by Kress & van Leeuwen) or "ideational processes" (as outlined by Halliday). Each element can be analyzed according to its role in creating meaning. Categorization facilitates a more structured analysis of the visual-text correlation and enables a deeper understanding of how they work together to shape discourse.

The next stage is data presentation in narrative and visual Forms. Visual and textual data (captions and images) are placed side by side to ease post-by-post analysis, and divided into several sections. *The first* section is for textual analysis, presented in table format, followed by narrative explanations. *The second* section is for visual analysis, with a narrative presentation of image data analysis. *The third*

section involves triangulating data by integrating textual and visual analysis findings to determine if the overall post provokes or not netizens toward the Hamas Organization.

Finally, checking the alignment of data with the theory and conclusion. Triangulation also uses multiple sources and methods to validate findings. After analyzing the texts and images, the researcher integrates the results by connecting them with multimodal theory, adding depth to the interpretation.

CHAPTER IV

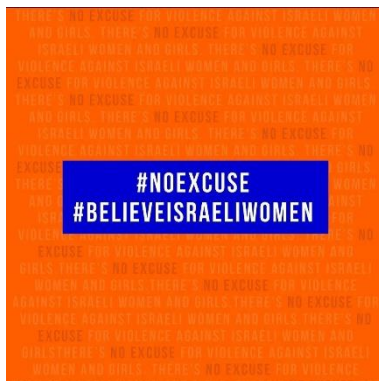
FINDINGS AND DISCUSSION

The research chronologically presents a series of posts in the findings and discussion section. The analysis was conducted with a focus on each post, containing two types of data (captions and images), using four stages of analysis. The first stage involves the analysis of the linguistic mode (captions), presenting tables, and providing an in-depth analysis of the processes involved. The second stage focuses on analyzing the visual mode (images), concentrating on representational structures. The third stage is an integrated analysis of both linguistic and visual aspects, aimed at determining whether the post created by the @stateofisrael Instagram account was intended to provoke or not when presented to the public.

A. Findings

Datum 1

Figure 1. Image and caption of @stateofisrael Instagram post format (24/11/23)



*It's been **48 days since Israeli women and girls were brutally raped, murdered and kidnapped** by Hamas terrorists and @unwomen and others are still silent.*

Tomorrow is the @unitednations's International Day for the Elimination of Violence against Women.

While many senior UN officials have been silent, we will not be silent.

#BelieveIsraeliWomen #NoExcuse

Table 3. Analysis of process types in the transitivity system from datum 1 ‘caption on @stateofisrael posts (24/11/23)’

Process Types	Data (Participants in red; Process in blue; circumstances in green)
Material	It’s been 48 days (since 48 days ago until now) Israeli women and girls were brutally raped, murdered, and kidnapped by Hamas terrorists
Verbal	and @unwomen and others are still silent (on this issue).
Relational (identification)	Tomorrow is the @unitednations’s International Day for the Elimination of Violence against Women.
Verbal	While many senior UN officials have been silent (on this issue).
Verbal	We will not be silent (on this issue).

The caption above conveys several process types. Each distinctly conveys the message. Analysis of the caption above: the first sentence shows material and verbal process types. The circumstantial “*It’s been 48 days...*” highlights the passage of time in the phrase “*since Israeli women and girls were brutally raped, murdered, and kidnapped*” as a material. The material process in that clause, “*were brutally raped, murdered, and kidnapped*” involves Hamas terrorists as the actor performing how terrible and inhumane acts and “*Israeli women and girls*” as the goal. The manner “*brutally*” emphasizes the cruelty of these actions. The acts of violence experienced by Israeli women and girls as victims are emphasized at the core of this narrative by using passive sentences. Such word choices are used to highlight the suffering endured by the victims due to the actions of Hamas terrorists and to garner empathy from netizens. The subsequent verbal process, “*and @unwomen and others are still silent*”, involves the act of speaking or not speaking. In this case, “*are still silent*” indicates a lack of speech. It is categorized as a verbal process because it expresses a communicative action or the absence of such action by the organization “*@unwomen*” regarding the issue. This phrase contains an urge

directed at the “@unwomen” organization, criticizing its silence in the face of violence against victims, particularly focusing on women and girls. The next sentence identifies as the relational process “*Tomorrow is*” as the carrier, which is attributed to “*the International Day for the Elimination of Violence against Women.*”. Providing key information about the connection between the issue of violence and the relevant commemorative event. This links the violence to the goal of sparking a broader discussion about women's rights and involving international responsibility. When it is said that they “*have been silent*”, it criticizes the inaction of UN officials. It reinforces the critique directed at major global organizations that are seen as having failed to respond adequately to this violence. In the final sentence, there are two verbal processes: first, “*have been silent*”, which refers to the silence of many senior UN officials as the sayer; second, “*will not be silent*”, which expresses the resolve of we as the sayer to speak up, in contrast to those who remain silent. Both clauses indicate a shift in verbal action from “*silent*” to “*will not be silent*”, a form of future tense that conveys ongoing action. This can be interpreted as the speaker's commitment to speak out and fight against violence, demanding justice from the organization responsible for global peace.

The image accompanying the caption utilizes a **conceptual representation** that centers on text and color rather than depicting individuals or specific actions. The bold hashtags “#NoExcuse” and “#BelieveIsraeliWomen” are prominently featured against a bright orange background, often associated with urgency and caution. The repeated background text, “*There’s no excuse for violence against Israeli women and girls*” reinforces the core message through visual repetition,

creating a sense of insistence and moral clarity. The absence of human figures in the image is significant. It shifts the viewer's attention entirely to the written message, emphasizing the cause rather than individual stories or emotions typically evoked by faces. This aligns with a conceptual representation that conveys an abstract idea rather than a narrative. The bold colors and typography are powerful visual tools that demand attention, reflecting the strong stance against violence and urging viewers to take immediate action. The orange and blue color contrast also evokes a sense of energy and seriousness. Blue, often associated with trust and stability, is used in the central message to anchor the viewer's attention, while the pervasive orange background reflects a sense of alert and activism. Without imagery related to victims or perpetrators, the image's simplicity helps convey the gravity of the issue without relying on emotional depictions, allowing the focus to be on the call for action.

The integration of linguistic and visual elements in this post creates a clear and urgent message. The linguistic elements in the caption emphasize the brutal actions committed against Israeli women and girls while at the same time pointing out the silence of key global figures. This creates a narrative of both victimization and defiance. The caption's emphasis on material processes "*were brutally raped,*" "*murdered,*" and "*kidnapped*" is mirrored by the boldness of the visual design, where strong colors and prominent hashtags reinforce the urgent call to break the silence. The bolded material processes such as "*were brutally raped*" and "*murdered*" connect directly to the visual boldness of the hashtags, creating a powerful interaction between language and image. The text and the visual elements

push the audience to react emotionally and morally, creating a sense of outrage and urgency. The hashtags “#NoExcuse” and “#BelieveIsraeliWomen” act as rallying cries, urging viewers to take a stand and align themselves with the cause. The caption and the image effectively **provoke** strong perceptions of the issue at hand, particularly toward Hamas and the international community's response. The emotionally charged language and visually impactful design encourage the audience to engage deeply with the message. Possibly fostering negative perceptions of Hamas and demanding accountability from global organizations like the UN. The post aims to **provoke** action and solidarity, positioning the audience as potential advocates for Israeli women and against global silence.

Datum 2

Figure 2. Image and caption of @stateofisrael Instagram post format (24/11/23)



“It was important for me to raise the Druze flag, in memory of the sons of our community who have fallen in the war.”

Mazal Tov and Mabrouk to Druze-Israeli kickboxer Monia Heno on advancing to the semi-finals of the World Kickboxing Championship.

We ❤️ you Monia

התאחדות אילת

Table 4. Analysis of process types in the transitivity system from datum 2 ‘caption on @stateofisrael posts (24/11/23)’

Process Types	Data (Participants red ; Process in blue ; circumstances in green)
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Relational (attributive)	"It was important for me..."
Material	...me to raise the Druze flag in memory of the sons of our community who have fallen in the war."
Verbal	Mazal Tov and Mabrouk to Druze-Israeli kickboxer Monia Heno...
Material	...Druze-Israeli kickboxer Monia Heno on advancing to the semi-finals of the World Kickboxing Championship
Mental	We ❤️ you Monia

In the caption above, several process types convey different aspects of the message. First, a relational attributive process is employed in *"It was important for me to raise the Druze flag,"* where *"It"* (the flag-raising) is identified as *"important,"* highlighting the value attached to the action. This is followed by a material process, *"to raise the Druze flag,"* where the actor, *"me,"* performs the physical action of raising the flag, with *"the Druze flag"* as the goal. The circumstance, *"in memory of the sons of our community who have fallen in the war,"* provides the reason for the action, emphasizing the purpose of commemorating those who died in war. The flag symbolizes respect and a link between Monia and her community, which implicitly shows Monia's side with the Druze in voicing the issues that occur. The next sentence, *"Mazal Tov and Mabrouk to Druze-Israeli kickboxer Monia Heno on advancing to the semi-finals,"* includes a verbal process where congratulations are expressed towards Monia Heno, with *"Druze-Israeli kickboxer Monia Heno"* as the receiver. Implicitly, the material process *"advancing"* is also present, where Monia Heno is the actor advancing to the semi-finals of the World Kickboxing Championship. This clause highlights the speech of success and support by the speaker (The Israeli community) for Monia, who stated her identity as part of the Druze and Israeli. Lastly, *"We ❤️ you Monia"* involves a mental process. This clause uses a unique symbol, the heart symbol (❤️),

to express the verb “*love*”. According to Kress, G., & van Leeuwen, T. (2006), Emojis are visual symbols that can replace verb expressions. Emojis like ❤️ are interpreted by cultural custom as the verbs “*love*” and “*support*”, allowing a person to convey complex emotions concisely. Heart emoji expressing affection and admiration toward “*Monia,*” the phenomenon. “*We*” are the senser. These processes create a cohesive message of pride, honor, and emotional support for the Druze community and Monia Heno’s achievements. The relational process “*we* ❤️ *you*” establishes a relationship between the speaker (the Israeli community) and Monia. The essence of this clause is to show admiration for Monia's success in recognizing her dedication to her community. Thus creating a link between Monia's personal achievements and national pride.

The images that accompany the caption primarily employ **narrative representations**. The first image shows Monia Heno in a victorious moment, holding both the Israeli and Druze flags while standing beside a referee. This scene visually narrates a moment of triumph and national pride, as Monia represents not only herself but also her Druze community and Israel on the international stage. Her raised arm and broad smile serve as a powerful visual symbol of success and empowerment. The second image further emphasizes Monia’s connection to her country, as she proudly drapes herself in the Israeli flag after her victory. The contrast between her youthful face and her strong, athletic posture creates a compelling image of determination and pride. The focus on the Israeli flag in both images solidifies the dual representation of Monia as both a proud Druze and an Israeli, aligning with the caption’s message of honoring both identities. The color

scheme of the images, dominated by blues and whites from the Israeli flag and Monia's cloth, reinforces the national theme. The referee and the boxing ring situate the image within the context of a sports event, making the narrative clear: Monia is not just competing but excelling in bringing in her country and community.

The integration of the linguistic and visual elements creates a narrative of personal and communal pride. The caption's mention of raising the Druze flag ties directly to the first image, where Monia is seen holding both the Israeli and Druze flags. This visual reinforces the linguistic message that her victory is not only for herself but for her community. The combination of these elements reflects both her personal success as an athlete and her commitment to her heritage. The mental process "*we ❤️ you Monia*" is visually supported by the joyful expressions in the images, where Monia is clearly filled with pride and accomplishment. The heart emoji adds an emotional layer to the post, reflecting a sense of collective celebration. This shared affection is visually mirrored in the images where Monia's victory is presented as a collective success, linking her achievement to a larger national and cultural narrative. The hashtags and emojis, although simple, strengthen the emotional connection with the audience. The heart emoji conveys warmth and admiration, while the absence of more complex hashtags keeps the focus on the individual, Monia, and her dual representation of her Druze community and Israel. The post was not intended to **provoke** in a political sense, but rather to inspire the public with pride and support for Monia. It aims to strengthen national unity and respect for culture in Israel.

Datum 3

Figure 3. Image and caption of @stateofisrael Instagram post format (24/11/23)



Throughout today and tomorrow we are going to be sharing the horrific stories of the Israeli women and girls who were raped, murdered and kidnapped by Hamas terrorists on October 7th.

We do not have the privilege of being silent.

#NoExcuse #BelieveIsraeliWomen

Table 5. Analysis of process types in the transitivity system from datum 3 'caption on @stateofisrael posts (24/11/23)'

Process Types	Data (Participants red ; Process in blue ; circumstances in italics)
Material	<i>Throughout today and tomorrow</i> we are going to be sharing <i>the horrific stories of the Israeli women and girls who were raped, murdered and kidnapped by Hamas terrorists on October 7th.</i>
Material	<i>...Israeli women and girls</i> who were raped, murdered, and kidnapped by Hamas terrorists on October 7th.
Relational (attributive)	We do not have the privilege of being silent.

The caption above conveys the urgency of addressing violence against Israeli women and girls. The material process "*we are going to be sharing*" describes the physical action of disseminating the horrific stories of victims, with "*the horrific stories*" as the goal and the action spanning "*Throughout today and tomorrow*" as the temporal circumstance. This process emphasizes the planned and ongoing nature of sharing this critical information. Additionally, the caption describes the violent acts themselves "*were raped, murdered and kidnapped*" as material processes where "*Hamas terrorists*" are the actors and "*Israeli women and girls*" are the victims, with the timing specified as "*on October 7th*". This caption

explicitly depicts violence, highlighting the importance of speaking out on this issue. Thereby attracting public attention and generating a strong emotional response in the public. The caption again uses the passive form to emphasize the victims, namely Israeli women and girls who were subjected to violence, to highlight the suffering they experience. The clause *"We do not have the privilege"* uses a relational attributive process, with *"We"* as the carrier and *"the privilege of being silent"* as the attribute. The relational process of *"do not have"* emphasizes that *"silent"* is not an option, but rather signifies a *"rejection"* of the responsibility to voice this issue of violence. The sentence implies that addressing this issue of violence is a moral obligation. The relational identifying process *"of being silent"* clarifies that silence is unacceptable, reinforcing the need for ongoing dialogue and action. Together, these processes frame the imperative to confront and speak out against violence rather than remain passive.

The image presents a **conceptual representation** emphasizing the message through text and design rather than depicting specific individuals or events. The bold statement *"We do not have the privilege of being silent."* is set against a black background, creating a stark and powerful visual impact. The color contrast between the white text and black background symbolizes moral clarity: there is no ambiguity in the need to speak out. The word *"privilege"* in the phrase carries weight, suggesting that silence cannot be afforded in the face of such atrocities, thereby turning silence into an active moral decision. The hashtags *"#BelieveIsraeliWomen"* and *"#NoExcuse"* in orange add visual emphasis and act as anchors to the message. As a call to attract the public by advocating for the

victims. The minimalist design contains text with striking colors, without excessive imagery, which functions to keep the focus on the message itself. The lack of complex visuals ensures that the viewer's attention is directed solely at the words, forcing them to engage with the content.

The integration of the linguistic and visual elements creates a forceful message about the responsibility to speak out against violence. The linguistic choices in the caption highlight the brutality faced by Israeli women and girls while simultaneously asserting that silence is not an option. This message is reinforced by the visual presentation of the phrase *"We do not have the privilege of being silent."* which dominates the image and emphasizes moral obligation. The bold material processes in the caption, like *"were raped"* and *"kidnapped,"* resonate with the bold text in the image, creating a synergy between the words and the visual elements. The message is clear: the atrocities must be spoken about, and the silence of others cannot be an excuse. The use of stark colors and bold typography in the visual reinforces this seriousness. The hashtags add a layer of activism, linking the post to broader movements of advocacy and solidarity. In this post, the caption and the image work together to **provoke** a sense of urgency and action. The visual element supports the caption's call to refuse silence, while the language used invokes a strong emotional response from the audience, possibly fostering anger, solidarity, or empathy. The focus on shared responsibility and advocacy pushes the viewer not just passively to consume the content but to engage with the broader issue, especially concerning Hamas's actions and the international response.

Datum 4

Figure 4. Image and caption of @stateofisrael Instagram post format (24/11/23)



WARNING: graphic content ⚠️

This little girl's body was burned so badly that it took forensic archeologists more than six weeks to identify her.

All that remains of 12 year old Liel Hetzroni is ash and bone fragments.

May her memory be a blessing.

@unwomen

#NoExcuse #Hamamassacre

Table 6. Analysis of process types in the transitivity system from datum 4 'caption on @stateofisrael posts (24/11/23)'

Process Types	Data (Participants red ; Process in bold ; circumstances in italics)
Material	This little girl's body was burned so badly...
Relational	...that it took forensic archeologists more than six weeks to identify her.
Relational	<i>All that remains of 12 year old Liel Hetzroni is ash and bone fragments.</i>
Mental	May her memory be a blessing.

The caption above conveys the severity and emotional impact of the situation. The verbal process "*WARNING: graphic content* ⚠️" serves as an imperative alert to the audience, signaling the nature of the content to follow. The material process "*was burned so badly*" describes the physical action inflicted on the little girl's body, with the actor being the implied perpetrator and the goal being the victim's body. This process is further contextualized by a relational process that explains how "*it took forensic archeologists more than six weeks to identify her,*" providing insight into the extensive time required for identification due to the severe

burning, with *"it"* as the carrier and the time frame as the attribute. The next sentence using the relational process, *"All that remains is ash and bone fragments"* identifies the state of the remains of 12 years old Liel Hetzroni, with the carrier being the remains and the attribute being the condition of the remains. The caption concludes with a mental process in the imperative form, *"May her memory be a blessing,"* expressing a wish for the victim's memory to be honored and respected. Finally, verbal attribution is used with *"@unwomen #NoExcuse #Hamamassacre"* to indicate the sources and hashtags related to the issue, directing attention and responsibility to specific entities and movements. Together, these processes effectively convey the tragedy, the detailed aftermath, and the call for remembrance and justice.

The image presents a **narrative representation** that contrasts the innocence of the victim with the brutality of the violence they experienced. The image above shows two individuals working together, one wearing military gear and the other wearing civilian clothes. The military presence alongside the civilian figure suggests a cooperative effort in dealing with the aftermath of a violent event. The second image, a close-up of a young girl's smiling face, is in stark contrast to the first image. This visual juxtaposition emphasizes the loss of innocence of the clueless child due to the brutality of the violence. The innocence and vitality conveyed by her smile make the reality of her death even more jarring. This stark contrast between life and death, innocence and brutality, is designed to **provoke** the viewer's emotional response, highlighting the conflict's human cost. The visual narrative constructed by these two images is powerful. The first image represents

the aftermath and the ongoing efforts to deal with the consequences of violence. In contrast, the second image humanizes the victim, making the abstract concept of “loss” much more tangible and heartbreaking.

The integration of the linguistic and visual elements creates a narrative of loss, horror, and remembrance. The caption's use of material processes like “*was burned*” and “*took*” directly connects to the top image, where forensic work is being carried out to identify the remains. This connection underscores the gruesome reality of the violence and the painstaking efforts to bring some semblance of closure to the tragedy. The relational process “*All that remains*” is visually represented by the contrast between the two images: the forensic work and the young girl’s smiling face. This contrast highlights the devastating transformation from a living, vibrant child to mere “*ash and bone fragments*,” as mentioned in the caption. The final relational process, “*May her memory be a blessing*,” is given weight by the second image, which immortalizes the child’s face, urging viewers to remember the person behind the tragedy. The hashtags “*#NoExcuse*” and “*#HamassMassacre*” add a layer of political and moral framing, pushing the narrative beyond just a story of loss to one of accusation and condemnation. They link the specific event to broader issues of accountability and justice, making it clear that this post is not just about mourning but about calling out the atrocities committed. Combining a heartbreaking personal story with strong visual and textual elements evokes outrage, sympathy, and a call to action against the perpetrators.

Datum 5

Figure 5. Image and caption of @stateofisrael Instagram post format (25/11/23)



For the first time in seven weeks, 13 Israelis will spend Shabbat with their families.

More than 200 Israeli families are still waiting for their loved ones to come home.

We will not stop working until every hostage is home.

Shabbat Shalom!

Table 7. Analysis of process types in the transitivity system from datum 5 'caption on @stateofisrael posts (25/11/23)'

Process Types	Data (Participants red ; Process in blue ; circumstances in green)
Material	For the first time in seven weeks, 13 Israelis will spend Shabbat with their families.
Mental	More than 200 Israeli families are still waiting for their loved ones to come home.
Material	We will not stop working until every hostage is home.
Relational	Shabbat Shalom! - Implicit process conveying a state of peace and rest during Shabbat.

The caption above employs the message effectively. The first sentence, *"For the first time in seven weeks, 13 Israelis will spend Shabbat with their families,"* employs a material process with the verb *"will spend,"* indicating a tangible action that 13 Israelis will perform spending Shabbat with their families after seven weeks. This gives a sense of a positive and emotional physical action. In the following sentence, *"More than 200 Israeli families are still waiting for their loved ones to come home,"* a mental process is used, specifically *"waiting,"* which illustrates the feelings and hopes of more than 200 Israeli families who are still awaiting the return

of their loved ones. This process highlights a deeper emotional aspect through waiting and uncertainty. The sentence *"We will not stop working until every hostage is home"* also employs a material process, where *"We"* as the actor pledges to keep working until all the hostages are brought home. This process emphasizes ongoing action and commitment to achieving that goal. Finally, the phrase *"Shabbat Shalom!"* can be seen as a relational process, where Shabbat is given the attribute *"Shalom,"* expressing a hope for peace and blessings during Shabbat. Overall, the caption portrays physical actions, the emotion of waiting, continuous commitment, and a wish for peace. All coming together to create a meaningful message about family, struggle, and hope.

The image accompanying the caption features photographs of 13 individuals, all smiling, along with their names. This layout serves as a **conceptual representation**, focusing on identity and personal connection rather than specific actions or events. The image creates a sense of closeness by grouping the individuals together, symbolizing their shared reunion experience and the communal joy that comes from their return. The choice of images is significant, as it humanizes each person and emphasizes the personal stories behind the numbers. Rather than focusing on abstract figures, the viewer is invited to connect with the individuals shown in the photos. The image's emotional impact is heightened by the smiles and family-like atmosphere, which contrasts with the harsh reality that many other families are still separated. The Israeli flag background adds a nationalistic element to the visual representation, subtly reinforcing the victims' identity that they are part of Israel. This symbolic choice ties the individual reunion stories to the

larger national unity and resilience narrative. Thus, The image celebrates the return of these 13 individuals and evokes a sense of hope for those still waiting.

The integration of linguistic and visual elements in this post creates a balanced narrative of hope and perseverance. The material process “*will spend*” is directly tied to the images of the 13 individuals who have returned to their families, with their smiling faces representing the fulfillment of this process. The caption provides context for these images, reminding the viewer of the significance of this reunion after seven weeks of separation. The visual aspect reinforces the emotional resonance of the linguistic message, making the story more personal and tangible. The relational process “*are still waiting*” is not directly represented in the image but is implied by the broader context. The absence of the remaining hostages is felt, even as the image celebrates those who have returned. The contrast between the joy of reunion and the ongoing pain of waiting is subtly embedded in the juxtaposition between the text and image, evoking empathy for those who have yet to be reunited with their loved ones. The determination expressed in “*will not stop working*” is visually reflected in the background of the Israeli flag, symbolizing the nation's commitment to continue its efforts. The nationalistic imagery adds a layer of collective resolve to the individual stories, emphasizing that this is not just a personal mission but a national one. Together, the caption and the image work to inspire both hope and action, urging viewers to remain focused on the goal of bringing all hostages home.

Datum 6

Figure 6. Image and caption of @stateofisrael Instagram post format (25/11/23)



CPL. NOA MARZIANO
19 YEARS OLD

WAS KIDNAPPED TO GAZA BY HAMAS TERRORISTS ON
OCTOBER 7TH AND MURDERED WHILE IN CAPTIVITY

#NOEXCUSE
#BELIEVEISRAELIWOMEN



VIVIAN SILVER
74 YEARS OLD

WAS MURDERED IN HER HOME BY
HAMAS TERRORISTS ON OCTOBER 7TH.

#NOEXCUSE
#BELIEVEISRAELIWOMEN



NOYA DAN
12 YEARS OLD

WAS MURDERED IN KIBBUTZ NIR OZ BY
HAMAS TERRORISTS ON OCTOBER 7TH.

#NOEXCUSE
#BELIEVEISRAELIWOMEN



SHANI LOUK
22 YEARS OLD

WAS MURDERED BY HAMAS TERRORISTS AT THE NOVA
MUSIC FESTIVAL ON OCTOBER 7TH.

#NOEXCUSE
#BELIEVEISRAELIWOMEN



TCHELET ZA'ARUR FIBSTEIN
18 YEARS OLD

WAS MURDERED IN KIBBUTZ BE'ERI BY
HAMAS TERRORISTS ON OCTOBER 7TH.

#NOEXCUSE
#BELIEVEISRAELIWOMEN



NOYA & YAHIEL SHARABI
16 & 13 YEARS OLD

WERE MURDERED IN THEIR HOME BY HAMAS
TERRORISTS ON OCTOBER 7TH.

#NOEXCUSE
#BELIEVEISRAELIWOMEN



TAMAR KEDEM SIMAN-TOV, ARBEL
AND SHACHAR. 35, 6 & 6 YEARS OLD

WERE MURDERED IN KIBBUTZ NIR OZ BY HAMAS
TERRORISTS ON OCTOBER 7TH.

#NOEXCUSE
#BELIEVEISRAELIWOMEN



SHANI GABAI
26 YEARS OLD

WAS MURDERED BY HAMAS TERRORISTS AT THE
NOVA MUSIC FESTIVAL ON OCTOBER 7TH.

#NOEXCUSE
#BELIEVEISRAELIWOMEN



Today is the International Day for the Elimination of Violence Against Women.

Our women and girls were raped

Our women and girls were murdered

Our women and girls were kidnapped and are being held hostage in Gaza.

And @UNwomen and others are still silent.

What's their excuse?

#NoExcuse

Table 8. Analysis of process types in the transitivity system from datum 6 ‘caption on @stateofisrael posts (25/11/23)’

Process Types	Data (Participants red ; Process in blue ; circumstances in green)
Relational	Today is the International Day for the Elimination of Violence Against Women.
Material	Our women and girls were raped.
Material	Our women and girls were murdered.
Material	Our women and girls were kidnapped and are being held hostage in Gaza.
Relational	And @UNwomen and others are still silent.
Relational	What is their excuse? (#NoExcuse)

The caption above conveys a powerful and meaningful message. In the first sentence, *"Today is the International Day for the Elimination of Violence Against Women,"* a relational process is used to connect *"Today"* with the *"International Day for the Elimination of Violence Against Women,"* indicating an identifying relationship between the day of commemoration and the significant event. Next, in the sentence *"Our women and girls were raped,"* a material process is used to describe the brutal physical action, where *"women and girls"* are the recipients of violence in the form of rape. The same is seen in the sentence *"Our women and girls were murdered,"* which also uses a material process to depict the act of killing, with the subjects as the victims.

In the sentence *"Our women and girls were kidnapped and are being held hostage in Gaza,"* the material process continues, emphasizing the kidnapping and captivity of Israeli women and girls as hostages, with the location (Gaza) specifying where they are being held. Following this, the sentence *"And @UNwomen and others are still silent"* employs a verbal process, where *"silent"* signifies the absence of response or communication from @UNwomen and other organizations, positioned as entities expected to speak out but have chosen to remain silent. The final sentence, *"What's their excuse?"* is a verbal process functioning as a rhetorical

question, questioning the reason behind the inactivity of UNwomen and others. Overall, using material processes to depict violence, alongside relational and verbal processes that highlight the context of commemoration and the absence of response, helps create a powerful narrative, depicting suffering, injustice, and criticism of the authorities indifference.

The images present various victims of violence, each paired with their age and a brief description of how they were killed. The photos of smiling, peaceful individuals stand in stark contrast to the descriptions of their deaths, reinforcing the brutality of the violence. This juxtaposition creates a strong emotional impact, encouraging viewers to see the victims as more than just statistics or abstract ideas but as real people with lives, dreams, and families. The background of each image is dominated by orange, a color that signals urgency and alarm, while the faces of the victims are centered in the images. Repetitioning hashtags like “*#NoExcuse*” and “*#BelieveIsraeliWomen*” links each image to a broader campaign for justice and acknowledgment. The stark contrast between the peaceful faces and the descriptions of their deaths creates a strong narrative of innocence lost to brutal violence. Each visual reinforces the caption's portrayal of Israeli women as innocent victims of senseless violence, calling for justice and action.

The integration of the linguistic and visual elements creates a powerful narrative of victimization and moral outrage. The material processes in the caption “*were raped,*” “*murdered,*” and “*kidnapped*” are vividly illustrated by the images of the victims, whose smiling faces stand in stark contrast to the violence they endured. These contrasting elements (peaceful images and descriptions of violent

deaths) are designed to provoke a strong emotional response from the audience, creating empathy for the victims and anger toward the perpetrators and those who remain silent. The relational process “*are still silent*” is visually mirrored by the lack of representation of those accused of silence (such as UN Women). The absence of these international bodies in the visual narrative further emphasizes their perceived inaction. The question “*What’s their excuse?*” prompts viewers to critically assess this silence, adding an element of moral judgment to the post. The repeated hashtags reinforce the idea that there is “*No Excuse*” for this violence or for the international community’s failure to respond. Overall, these posts’ linguistic and visual elements work together to create a compelling narrative of loss, violence, and moral failure. The posts **provoke** strong emotional responses, aiming to mobilize viewers to support justice for Israeli women and to challenge the silence of international organizations. The cohesive integration of words and images emphasizes the personal cost of the violence and the need for collective action.

Datum 7

Figure 7. Image and caption of @stateofisrael Instagram post format (25/11/23)



Last night, Hamas terrorists executed two Palestinians in the West Bank on suspicion of cooperating with Israel.

They hung their bodies on an electric pole and a Palestinian mob abused the bodies, filmed themselves and then uploaded the footage to social media.

Barbaric.

Table 9. Analysis of process types in the transitivity system from datum 7 ‘caption on @stateofisrael posts (25/11/23)’

Process Types	Data (Participants red ; Process in bold ; circumstances in green)
Material	Last night, Hamas terrorists executed two Palestinians in the West Bank on suspicion of cooperating with Israel.
Mental	On suspicion of cooperating with Israel.
Material	They hung their bodies on an electric pole.
Material	and a Palestinian mob abused the bodies.
Material	They filmed themselves and then uploaded the footage to social media.

The caption uses a combination of material and mental processes to describe violent actions and their motivations. The material process “*executed*” directly depicts the violent act carried out by Hamas terrorists against two Palestinians. This verb signifies an act of finality and brutality, immediately framing the terrorists as perpetrators of extreme violence. Following this, the mental process “*on suspicion of cooperating*” introduces the motive behind the execution, suggesting that these acts were carried out under the belief (though not confirmed) that the victims were collaborating with Israel. The material process “*hung their bodies on an electric pole*” graphically illustrates the aftermath of the violence, while the subsequent processes, “*abused,*” “*filmed,*” and “*uploaded,*” describe the actions of the mob that desecrated the bodies. These multiple material processes depict a chain of actions that further emphasize the barbarity and inhumanity of the events. The caption paints a vivid picture of both the violence and the mob’s behavior, heightening the emotional impact of the post.

The image represents a **narrative representation**, showing a crowd gathered around an electric pole with bodies hanging from it. The image captures

the aftermath of violence, with the crowd seemingly participating in or witnessing the desecration. The raised hands holding phones suggest that the event is being documented, aligning with the caption's description of the mob uploading footage to social media. The use of darkness and shadow in the image adds to the ominous tone, evoking feelings of fear, chaos, and horror. The visual focus on the pole and the hanging bodies immediately draws the viewer's attention to the barbaric nature of the event, reinforcing the caption's description of the act as "barbaric." The presence of a large crowd in the image highlights the communal nature of the violence, suggesting that it was not just an isolated act but rather something that was witnessed, and in some cases, perhaps even celebrated by onlookers. The lighting from the phones creates an eerie contrast, as the act of documentation becomes a central element of the scene.

The integration of linguistic and visual elements in this post creates a strong narrative of violence, inhumanity, and moral outrage. The material processes in the caption "*executed,*" "*hung,*" "*abused,*" "*filmed*" are vividly depicted in the image, where the hanging bodies and the crowd's behavior are the central focus. Combining these material processes with the visual imagery amplifies the horrific nature of the event, making it more visceral and real to the audience. The visual representation of phones being used to film the event ties directly to the linguistic description of the mob "*filming themselves and uploading the footage,*" showing the modern-day dissemination of violence through social media. This integration highlights the normalization of violence in public spaces and the role of technology in documenting and spreading such acts. The caption's use of the word "*barbaric*"

sums up the emotional and moral judgment of the scene, both in language and in the visual depiction. The post aims to **provoke** outrage and condemnation, positioning the perpetrators of the violence as savage and inhumane. Overall, this post's linguistic and visual elements work together to create a powerful and disturbing narrative. The combination of detailed material processes and shocking imagery demands a strong emotional response from the audience, highlighting the brutality of the violence and the societal breakdown that allows such acts to be documented and shared so openly.

Datum 8

Figure 8. Image and caption of @stateofisrael Instagram post format (25/11/23)



There is no equivalence.

Israeli babies, children and grandmothers were violently KIDNAPPED from their homes.

Palestinian female terrorist stabbed innocent civilians, attempting to murder Israelis.

Table 10. Analysis of process types in the transitivity system from datum 8 ‘caption on @stateofisrael posts (25/11/23)’

Process Types	Data (Participants red ; Process in blue ; circumstances in green)
Relational	<i>There is no equivalence.</i>
Material	<i>Israeli babies, children and grandmothers were violently KIDNAPPED from their homes.</i>
Material	<i>Palestinian female terrorist stabbed innocent civilians, attempting to murder Israelis.</i>

The caption employs material processes to convey two contrasting actions: one of victimization and one of perpetration. The material process “*were violently kidnapped*” describes the actions against Israeli civilians, focusing on their vulnerability and innocence. The use of the passive voice emphasizes the victimhood of the babies, children, and grandmothers, drawing attention away from the perpetrators and onto the helplessness of the victims. In contrast, the material process “*stabbed*” presents the Palestinian female terrorist as the active agent committing an act of violence. The phrase “*attempting to murder*” further highlights the violent intent behind the act, reinforcing the depiction of the terrorist as a clear and direct threat. This contrast between passive victimhood and active aggression is central to the caption's narrative, framing one group as innocent and defenseless, while the other is depicted as violent and culpable. The final line “*There is no equivalence*” serves as a relational process, establishing a clear moral distinction between the two actions. This statement underscores the intended message that the actions of the Palestinian terrorist cannot be morally compared to the victimization of the Israeli civilians.

The image is a **conceptual representation** that contrasts two distinct figures: one set of victims and one perpetrator. On the left, the image of two young children, Raz and Aviv Asher, evokes innocence and vulnerability. Their bright surroundings and tender embrace create a stark contrast with the black background and the bold text that reads, “*Their only crime: Being Jewish.*” This visual presentation emphasizes the notion that these children were targeted solely for their identity, highlighting the perceived injustice of their victimization. On the right, the

image of Marah Bahir, identified as a Palestinian female terrorist, is presented in darker tones. Her serious expression and headscarf provide a stark contrast to the innocence of the children on the left. The text, “*Her crime: Stabbing,*” paired with the image, emphasizes her culpability and positions her as the aggressor. The contrast between the two sides of the image is intentional, framing one as innocent and persecuted, and the other as guilty and violent. The color scheme plays a significant role in this visual narrative. The bright, soft colors surrounding the children evoke feelings of purity and peace, while the darker tones surrounding the perpetrator create a sense of danger and wrongdoing. The composition of the image reinforces the linguistic message that there is no equivalence between the two sides: one is an innocent victim, and the other is a violent criminal.

The integration of the linguistic and visual elements creates a clear dichotomy between innocence and guilt. The material processes in the caption “*were violently kidnapped*” and “*stabbed*” align with the visual contrast between the children and the terrorist, reinforcing the narrative of victimhood versus aggression. The use of passive and active voice in the caption further supports this division, positioning the Israeli civilians as passive victims of violence, while the Palestinian terrorist is portrayed as an active agent of harm. The visual contrast between the two sides of the image mirrors the relational process “*There is no equivalence*” in the caption. The clear moral distinction between the two sides is visually represented by the contrasting color schemes, expressions, and actions depicted in the images. This integration of text and image serves to solidify the post's message: that the violence against Israeli civilians and the actions of

Palestinian terrorists cannot be morally equated. The bold emphasis on identity “*Being Jewish*” versus action “*Stabbing*” highlights the central argument of the post. The children are presented as innocent victims of identity-based violence, while the Palestinian woman is framed as a perpetrator of deliberate harm. The combination of these elements provokes a strong emotional response from the viewer, encouraging them to align with the moral framework established by the post.

Datum 9

Figure 9. Image and caption of @stateofisrael Instagram post format (25/11/23)



We will not stop until each and every one of them are home.

#BringThemHome

Table 11. Analysis of process types in the transitivity system from datum 9 ‘caption on @stateofisrael posts (25/11/23)’

Process Types	Data (Participants red ; Process in bold ; circumstances in green)
Material	We will not stop until each and every one of them are home.

The caption features a single material process, “*will not stop*,” which conveys a strong sense of determination and persistence. The subject, “*We*,” represents a collective actor, likely the Israeli government, community, or military, who are committed to bringing the hostages or missing individuals back home. The

process “*will not stop*” signifies ongoing action, creating a narrative of relentless effort and commitment to achieving the stated goal. The relational clause, “*until each and every one of them are home,*” reinforces the goal of the action, positioning the return of these individuals as the ultimate priority. The use of “*each and every one*” emphasizes the inclusivity and completeness of the mission, leaving no room for partial success. The caption communicates a clear message of unwavering resolve, linking the material process directly to a goal that is personal and emotionally charged.

The images accompanying the caption depict joyful reunions, focusing on the emotional aspects of families being together again. The first image shows a group of older individuals, with one elderly woman seated, surrounded by family members. The setting suggests a hospital or care facility, highlighting both the relief and comfort of the reunion. The expressions of the individuals convey warmth, love, and support, emphasizing the emotional weight of being reunited after a difficult period. The second image shows a woman, presumably a mother, with a young girl. The woman is smiling broadly, holding a gift, while the child stands close to her. The bright expressions on their faces, combined with the presence of other people in the background, suggests a celebratory atmosphere. The image visually reinforces the joy of reunion, aligning with the caption's narrative of relentless commitment to bringing people home. Both images focus on family and emotional connection, using close-up shots to emphasize the personal impact of the mission described in the caption. The presence of medical or military personnel in the background subtly indicates the broader context of these reunions, one of

conflict and recovery, while the smiles and physical closeness of the individuals foreground the personal joy that accompanies the return of loved ones.

The integration of the linguistic and visual elements creates a powerful narrative of hope, determination, and emotional reunion. The material process “will not stop” is visually reinforced by the images of families reuniting. These images serve as visual evidence of the ongoing efforts described in the caption, showing the successful outcomes of bringing loved ones back home. The images are a representation of what the material process in the caption seeks to achieve: the joyful return of individuals to their families. The relational clause, “*until each and every one of them are home,*” is visually supported by the completeness and intimacy of the reunions shown in the images. The close-up shots, the smiles, and the physical contact between family members all emphasize the personal nature of the mission. The caption’s determination is thus connected to a broader narrative of love, family, and the importance of bringing every single person back to their loved ones. The hashtag “*#BringThemHome*” further reinforces the goal of the post, acting as both a call to action and a statement of purpose. It ties together the linguistic and visual elements by emphasizing that the work is not yet done and that these images are just the beginning of a larger mission. The hashtag also invites the audience to be part of this effort, encouraging solidarity and collective support for the ongoing mission to reunite families.

Datum 10

Figure 10. Image and caption of @stateofisrael Instagram post format (25/11/23)



There is no equivalence.

One was an elderly hostage kidnapped from her home.

The other a terrorist who attempted to murder Israelis.

Table 12. Analysis of process types in the transitivity system from datum 10 ‘caption on @stateofisrael posts (25/11/23)’

Process Types	Data (Participants red ; Process in bold ; circumstances in green)
Relational	There is no equivalence.
Material	One was kidnapped from her home.
Material	The other attempted to murder Israelis.

The caption employs material processes to contrast the actions experienced by two individuals, highlighting their differing roles in the narrative. The material process “*was kidnapped*” places Yaffa Adar as a passive victim, emphasizing her vulnerability and innocence. The use of the passive voice keeps the focus on her suffering rather than the perpetrator, underscoring her position as a defenseless elderly woman taken from her home. In contrast, the material process “*attempted to murder*” positions Fatima Shaheen as the active agent of violence. The verb “*attempted*” highlights the premeditated nature of her actions, framing her as a clear threat. The contrast between these two material processes reinforces the moral

and emotional divide between the two individuals, depicting one as a victim and the other as an aggressor. The relational process “*is no equivalence*” finalizes the moral stance of the post, making it clear that the actions and experiences of these two individuals cannot be compared on equal terms. This process establishes the main argument of the post, positioning the reader to understand the inherent moral imbalance in comparing these two figures.

The image uses a **conceptual representation** that contrasts two individuals side by side, reinforcing the caption's linguistic message through visual means. On the left is Yaffa Adar, an elderly woman, pictured outdoors in natural light, with a gentle and calm expression. The image evokes innocence, frailty, and peace. The text beneath her image reads, “*Their only crime: Being Jewish,*” further framing her as an innocent victim targeted purely for her identity. On the right, Fatima Shaheen is shown in darker, more muted lighting, with a serious and somewhat stern expression. The indoor setting, combined with the darker tones, creates a contrast between her image and that of Yaffa Adar. The text beneath her image reads, “*Her crime: Stabbing,*” clearly positioning her as the aggressor. The contrasting visual cues between the two women serve to emphasize the post’s message of moral inequivalence. The color contrast in the backgrounds, bright and warm for Yaffa and darker for Fatima, further heightens the visual dichotomy between the two. This contrast is intended to provoke an emotional response from the viewer, leading them to sympathize with the elderly victim and to view the terrorist as a threat. The visual representation reinforces the caption's message, creating a clear moral divide between the two individuals.

The integration of the linguistic and visual elements creates a stark moral contrast between the two individuals, with one positioned as an innocent victim and the other as a dangerous aggressor. The material processes in the caption (“*was kidnapped*” and “*attempted to murder*”) are visually supported by the contrasting images of Yaffa Adar and Fatima Shaheen. The peaceful and innocent depiction of Yaffa visually aligns with her role as the passive victim, while the darker, more serious portrayal of Fatima emphasizes her active role in violence. The relational process “*is no equivalence*” is visually reinforced by the stark contrast in the presentation of the two women. The layout, lighting, and expressions all work together to communicate the message that these two individuals are morally incomparable. The text beneath each image further solidifies this divide, with Yaffa’s “*crime*” being her identity as Jewish and Fatima’s crime being an act of violence. This juxtaposition is intended to provoke a strong emotional reaction from the viewer, aligning them with the narrative of moral inequivalence. Overall, the linguistic and visual elements of this post work together to convey a clear and forceful message. The combination of material processes, relational judgment, and visual contrast emphasizes the innocence of Yaffa Adar and the guilt of Fatima Shaheen, reinforcing the post's broader narrative of victimhood and aggression.

Datum 11

Figure 11. Image and caption of @stateofisrael Instagram post format (25/11/23)



Amitai Ben Zvi was murdered in his home by Hamas terrorists on October 7th.

Jamie, his home healthcare aide was kidnapped by Hamas to Gaza.

Yesterday Jamie was finally released from captivity and was greeted by Amitai's family in Israel.

Table 13. Analysis of process types in the transitivity system from datum 11 'caption on @stateofisrael posts (25/11/23)'

Process Types	Data (Participants red ; Process in bold ; circumstances in green)
Material	Amitai Ben Zvi was murdered in his home by Hamas terrorists on October 7th.
Material	Jamie , his home healthcare aide was kidnapped by Hamas to Gaza.
Material	Jamie was finally released from captivity
Material	and (He) was greeted by Amitai's family in Israel.

The caption predominantly uses material processes to narrate a sequence of events involving violence and eventual release. The material process “*was murdered*” immediately presents Amitai Ben Zvi as a victim of Hamas terrorism, focusing on the violent act that took place in his home. This process positions Amitai as a passive figure subjected to violence, highlighting the brutality of the event. Similarly, the material process “*was kidnapped*” further develops the narrative by depicting Jamie, Amitai's home healthcare aide, as a victim as well. This process situates Jamie as another passive participant who is forcibly taken to Gaza, emphasizing his suffering and captivity. The following material process,

“was finally released,” marks a shift in the narrative, bringing a sense of relief and resolution as Jamie is freed from his ordeal. The word *“finally”* suggests that this release took a long time, adding a sense of hardship and endurance to Jamie’s experience. The final material process, *“was greeted,”* focuses on the emotional reunion between Jamie and Amitai’s family, indicating that despite the tragic loss, there is still a sense of human connection and recovery in the aftermath of the violence.

The image accompanying the caption shows three men smiling, suggesting a moment of joy and relief following a difficult experience. The central figure, Jamie, who is likely the focus of the story, is seen smiling warmly, flanked by two other men, likely members of Amitai Ben Zvi’s family. This image uses a **narrative representation**, visually portraying the reunion mentioned in the caption. The relaxed posture, casual clothing, and bright lighting in the image convey a sense of safety and comfort, contrasting sharply with the violent and traumatic experiences described in the caption. The smiles on the faces of the three men suggest a celebration of Jamie’s release and a reconnection with the family he once served. The image focuses on the present moment of joy, rather than dwelling on the violence of the past, thereby emphasizing resilience and recovery after trauma.

The integration of linguistic and visual elements in this post creates a narrative of tragedy followed by relief and human connection. The material processes in the caption (*“was murdered,” “was kidnapped,” “was released,” “was greeted”*) guide the audience through a sequence of violence and captivity, followed by resolution and emotional reconnection. The final material process *“was*

greeted” is directly represented by the image, which shows Jamie reunited with Amitai’s family, smiling and at peace. The image’s joyful and relaxed tone contrasts with the somber and violent events described in the first part of the caption. This contrast underscores the emotional journey from suffering to relief, highlighting the human capacity for resilience and recovery. The reunion depicted visually aligns with the narrative of eventual release and healing, reinforcing the post’s theme of connection and support despite the tragedy. Overall, the post successfully combines the linguistic narrative of violence and captivity with the visual representation of recovery and reconnection. The image provides a hopeful conclusion to the traumatic events described in the caption, showing that while violence has occurred, human bonds can still triumph in the aftermath.

Datum 12

Figure 12. Image and caption of @stateofisrael Instagram post format (25/11/23)





Welcome Home ❤️🇮🇱

We won't stop until we bring every single hostage home.

Table 14. Analysis of process types in the transitivity system from datum 12 ‘caption on @stateofisrael posts (25/11/23)’

Process Types	Data (Participants <u>underlined</u> ; Process in <u>blue</u> ; circumstances in <u>green</u>)
Relational	<u>Welcome Home</u> ❤️🇮🇱 - <u>Implicit process</u> conveying a state of <u>arrival</u> and <u>belonging</u> .
Material	<u>We</u> <u>won't stop</u> until <u>we</u> <u>bring every single hostage home</u> .

The caption employs a single material process, “won’t stop,” to convey a strong sense of determination and commitment. The subject, “We,” refers to a collective actor, likely encompassing the Israeli community, government, or military. This verb signals relentless action and resolve, reinforcing the notion that efforts to bring home all hostages are ongoing and will not cease until the goal is

fully achieved. The relational clause, “*until we bring every single hostage home,*” highlights the clear objective of these ongoing efforts. By focusing on “*every single hostage,*” the caption emphasizes that no one will be left behind, underscoring a sense of unity and commitment to the entire group of captives. This further personalizes the mission, ensuring that each individual is accounted for and treated as an important part of the collective.

The series of images accompanying the caption focuses on emotional reunions between family members and the recently released hostages. The first few images depict joyful scenes of hugging and smiling, with soldiers and family members reuniting after a long separation. These images function as **narrative representations**, focusing on the actions of reunion and the emotional responses that accompany them. The expressions of relief and happiness are captured through close-up shots that emphasize the physical closeness of the family members. These images tell a story of resilience and triumph over adversity, as families are finally able to embrace one another after the traumatic experience of captivity. The presence of soldiers in the images also reinforces the idea that these reunions are made possible through collective efforts, both military and communal. The final few images depict a transition from the scene of captivity back to normal life, with one image showing a child sitting in a helicopter, symbolizing the journey from captivity to freedom. The inclusion of these scenes of transition adds another layer to the narrative, emphasizing not just the moment of reunion but also the process of reintegrating into normal life after being held captive.

The integration of the linguistic and visual elements creates a message of hope, resilience, and ongoing commitment. The material process in the caption, “*won’t stop*,” reflects the continued efforts to reunite hostages with their families, while the images visually demonstrate the success of these efforts through scenes of emotional reunions. The combination of the two creates a powerful narrative of progress, underscoring the importance of perseverance and collective action. The images of families embracing one another visually reinforce the caption's focus on not stopping until “*every single hostage*” is brought home. The joy and relief evident in these moments emphasize the human aspect of the mission, reminding viewers that these efforts are not abstract but deeply personal for the families involved. The presence of soldiers in these scenes also links the success of the mission to the broader collective efforts of the Israeli military and community. The hashtag “*#WelcomeHome*” further enhances the message of resolution and triumph. It encapsulates the emotional culmination of the efforts described in the caption, linking the individual moments of reunion to the broader national mission. The final images, showing the transition from captivity to freedom, add depth to the narrative, reminding viewers that while the reunion is a moment of joy, the journey continues as these individuals reintegrate into their lives. Overall, the combination of linguistic determination and emotional visual storytelling creates a compelling message of resilience, hope, and unwavering commitment to bringing every hostage home. The post invites the audience to share in the joy of these reunions while also encouraging continued support for the ongoing mission.

Datum 13

Figure 13. Image and caption of @stateofisrael Instagram post format (26/11/23)



“We are committed to returning all of the hostages, Israelis and foreigners alike.”

FM @eli_cohen_minister visited the foreign citizens from Thailand and the Philippines who were freed from Hamas captivity.

The Foreign Minister emphasized that the foreign citizens will receive dedicated care from Israel and will be entitled to all of their rights from Israel’s National Insurance.

FM Cohen:

“Israeli citizens and foreign citizens shared the same fate in the face of a cruel enemy on that dark Sabbath.

We are working with all of the parties to free all of the citizens from the hands of the Hamas terror organization, which still holds women, children and the elderly, as well as other foreign citizens.”

Table 15. Analysis of process types in the transitivity system from datum 13 ‘caption on @stateofisrael posts (26/11/23)’

Process Types	Data (Participants red ; Process in blue ; circumstances in green)
Material	“ We are committed to returning all of the hostages , Israelis and foreigners alike .”
Material	FM @eli_cohen_minister visited the foreign citizens from Thailand and the Philippines who were freed from Hamas captivity .
Material	The Foreign Minister emphasized that the foreign citizens will receive dedicated care from Israel and will be entitled to all of their rights from Israel’s National Insurance .
Material	and will be entitled to all of their rights from Israel’s National Insurance .
Relational	Israeli citizens and foreign citizens shared the same fate in the face of a cruel enemy on that dark Sabbath .
Material	We are working with all of the parties to free all of the citizens from the hands of the Hamas terror organization ,
Material	which (Hamas terror organizations) still holds women, children and the elderly, as well as other foreign citizens .

The caption utilizes both material and relational processes to convey the determination of the Israeli government to ensure the release of all hostages. The

material process “*are committed*” signifies ongoing action and responsibility, emphasizing Israel’s dedication to returning the hostages. This is a clear expression of obligation and intent, positioning the state as actively engaged in the mission. The relational process “*shared*” reflects the collective experience of Israeli and foreign citizens during the conflict. This process emphasizes unity and commonality, portraying both groups as victims of the same violent forces. This shared fate underlines the universal impact of the conflict, while also justifying Israel’s commitment to not only its own citizens but also foreign nationals. The material process “*are working*” further emphasizes ongoing action. It suggests that efforts to secure the release of the hostages are still in progress, reinforcing the narrative of determination and sustained effort. The focus on freeing women, children, the elderly, and foreign citizens underscores the breadth of the mission, aiming to protect vulnerable groups and restore peace.

The images accompanying the caption depict Israeli Foreign Minister Eli Cohen interacting with freed foreign citizens from Thailand and the Philippines. These images employ **narrative representations**, with the central figures engaged in actions of greeting and showing respect. The handshakes and eye contact between Cohen and the freed citizens symbolize mutual respect and gratitude, while also signaling the success of diplomatic and rescue efforts. The expressions on the faces of the individuals, smiling and engaged, convey a sense of relief and optimism, reinforcing the message of successful rescue and commitment to support. The outdoor setting, bright natural lighting, and relaxed body language in the images contribute to a sense of normalcy and peace, contrasting with the dark and

violent experiences these individuals endured during their captivity. The presence of multiple people from diverse backgrounds in the images visually reinforces the message that both Israeli and foreign citizens were affected by the conflict, and that Israel is taking care of all hostages, regardless of nationality. This representation aligns with the caption's emphasis on providing dedicated care and ensuring that foreign citizens receive all their rights.

The integration of the linguistic and visual elements in this post highlights the Israeli government's commitment to rescuing all hostages, both Israeli and foreign. The material process "*are committed*" is visually supported by the actions of the foreign minister, who is shown actively engaging with the freed foreign nationals. The handshakes, smiles, and respectful interactions symbolize the government's dedication to fulfilling its promise. The relational process "*shared the same fate*" is further reinforced by the diverse nationalities of the individuals in the images, emphasizing that this mission transcends borders and nationalities. The visual narrative of the foreign minister interacting with Thai and Filipino citizens underscores the unity and shared experience of suffering during the conflict, as well as the shared relief upon their release. The caption's final material process, "*are working to free all of the citizens,*" aligns with the ongoing diplomatic and military efforts represented in the images. The post as a whole conveys a sense of continuous action, responsibility, and care for both Israeli and foreign citizens. The hashtag "*#WelcomeHome*" could serve to connect this post with broader themes of reunion and relief, aligning the visual and linguistic elements with the overall narrative of commitment and successful diplomacy.

Datum 14

Figure 14. Image and caption of @stateofisrael Instagram post format (26/11/23)



Home ❤️

These are the 13 Israelis who returned home tonight after being held captive for 50 days by the terrorist organization #Hamas in #Gaza.

We will not stop until all of the hostages are reunited with their families.

#BringThemHome

Table 16. Analysis of process types in the transitivity system from datum 14 ‘caption on @stateofisrael posts (26/11/23)’

Process Types	Data (Participants red ; Process in bold ; circumstances in green)
Relational	Home ❤️ - Implicit process conveying a state of arrival and belonging.
Material	These are the 13 Israelis who returned home tonight after being held captive for 50 days by the terrorist organization #Hamas in #Gaza .
Material	We will not stop until all of the hostages are reunited with their families .

The caption uses material processes to describe both the return of the hostages and the ongoing efforts to bring the remaining captives back to their families. The material process “*returned home*” signals a successful conclusion to 50 days of captivity for 13 Israelis. The verb “*returned*” suggests a sense of relief and fulfillment, emphasizing the positive outcome of the release. The second material process, “*will not stop*,” highlights the ongoing determination of the speaker (likely the Israeli government or broader community) to continue working until all hostages are freed. The future tense signifies that the effort is far from over, signaling a commitment to continue the rescue operations until every captive is

reunited with their family. Both processes work to convey a sense of progress and ongoing effort in the face of adversity.

The image accompanying the caption presents a grid of 13 individuals, each shown with a bright, clear headshot. These images function as a **conceptual representation**, focusing on identity and individuality. The arrangement of the photos visually reinforces the idea of unity within diversity—each person has a different background, but together they share the experience of captivity and, now, return. The soft background, with what appears to be the Israeli flag, serves as a nationalistic and emotional backdrop to the personal stories of each individual, reminding the viewer that their return is a collective triumph for the nation. The presentation is orderly, organized, and respectful, focusing on the individuals rather than the specific circumstances of their captivity, thus humanizing the hostages and emphasizing their importance as individuals.

The integration of the linguistic and visual elements creates a message of collective hope, relief, and continued determination. The material process “returned home” directly aligns with the visual representation of the 13 individuals who were freed from captivity. The image makes this return tangible, showing the faces of those who have been reunited with their families, reinforcing the emotional weight of the caption. The phrase “*will not stop*” emphasizes ongoing action, which is not visually represented but implied by the fact that there are still captives waiting to be released. The caption’s emphasis on determination is tied to the visual presentation of those who have returned, reminding viewers that while this is a moment of celebration, the work is not yet complete. The backdrop of the Israeli

flag ties the personal stories to a national narrative, suggesting that the safety of these individuals is a matter of national importance. The hashtag “*#BringThemHome*” further reinforces the theme of reunion, signaling that the ultimate goal is to ensure that all hostages, not just the 13 depicted here, are brought back safely. The combination of the personal (individual photos) and the collective (national imagery and language) creates a strong narrative of resilience, unity, and hope.

Datum 15

Figure 15. Image and caption of @stateofisrael Instagram post format (26/11/23)



Welcome home ❤️IL

#BringThemAllHome

Table 17. Analysis of process types in the transitivity system from datum 15 ‘caption on @stateofisrael posts (26/11/23)’

Process Types	Data (Participants red ; Process in blue ; circumstances in green)
Relational	Welcome home ❤️IL - Implicit process conveying a state of arrival and belonging.
Material	#BringThemAllHome

The caption utilizes both relational and material processes to convey a message of reunion and continued effort. The relational process “*Welcome home*” signifies the successful return of the individuals pictured. This process focuses on

the current state of being home, emphasizing the positive outcome of the rescue efforts. It is a direct acknowledgment of the return of these individuals, celebrating their safety and return to familiar surroundings. The material process “*Bring them all home*” shifts the focus to those still in captivity. This process is forward-looking, urging continued action to ensure that everyone is eventually reunited with their families. The use of “*all*” suggests a comprehensive goal, highlighting that while some have returned, the mission remains incomplete. The combination of these processes creates a narrative of partial success while reinforcing the ongoing nature of the effort.

The image accompanying the caption depicts a family seated together, clearly reunited after a period of separation. The body language, with arms around each other and relaxed postures, suggests warmth, love, and relief. The presence of the Israeli flag in the background adds a nationalistic element to the image, tying the personal reunion to the broader collective efforts of the state and community. This image functions as a **conceptual representation** of family unity and national pride. The family’s expressions and physical closeness communicate a sense of resilience and recovery. The child holding a stuffed animal adds an additional layer of innocence and vulnerability, reminding viewers of the human cost of the conflict. The backdrop of the flag subtly reinforces the idea that these individuals’ safe return is both a personal and national victory.

The integration of the linguistic and visual elements creates a powerful narrative of reunion and resilience. The relational process “*Welcome home*” is visually represented by the reunited family, whose relaxed and happy demeanor

aligns with the message of safety and comfort. The image serves as evidence of the success of the rescue efforts, making the abstract concept of “home” tangible and emotionally resonant. The material process “*Bring them all home*” is not directly represented in the image but is implied by the broader context. The family’s reunion serves as a reminder that while some hostages have been freed, others remain in captivity, waiting to be reunited with their families. The hashtag “#BringThemAllHome” emphasizes the ongoing mission, calling for continued efforts to secure the release of those still held by Hamas. The presence of the Israeli flag in the background ties the personal story of this family to a national narrative of collective effort and pride. The flag suggests that this is not just an individual victory but a success for the nation as a whole, reinforcing the message of unity and collective action. Together, the caption and the image create a narrative of both celebration and continued commitment, urging viewers to support the broader mission of bringing every hostage home.

Datum 16

Figure 16. Image and caption of @stateofisrael Instagram post format (26/11/23)



50 days 💔

May the memory of the victims be a blessing.

#Oct7Massacre

Table 18. Analysis of process types in the transitivity system from datum 16 ‘caption on @stateofisrael posts (26/11/23)’

Process Types	Data (Participants red ; Process in blue ; circumstances in green)
Relational	<i>50 days</i> ❤️ - Implicit process conveying a state of reflection on the duration of suffering. <u>It has been 50 days since the #Oct7Massacre.</u>
Relational	May the memory of the victims be a blessing.

The caption uses two relational processes to communicate the significance of the ongoing remembrance of the victims of the #Oct7Massacre. The first relational process, “*has been 50 days,*” situates the post in time, emphasizing the length of time that has passed since the event. The focus on time suggests that the memory of the event remains strong, even as the days continue to pass. This temporal framing keeps the tragic event alive in the minds of the audience, reinforcing its emotional and historical significance. The second relational process, “*be a blessing,*” conveys a solemn tone, reflecting the cultural or religious practice of honoring the dead. The use of this phrase links the post to a broader tradition of remembrance and reverence for those who have passed away, framing the victims’ memory as something sacred and meaningful. This process helps to foster a sense of collective mourning while also offering a form of spiritual solace.

The image accompanying the caption features a single lit candle against a black background, symbolizing mourning and remembrance. The candle, a common symbol of memory and tribute, serves as a **conceptual representation** of light amidst darkness, visually reflecting the solemn tone of the post. The simplicity of the image reinforces the gravity of the event, with the focus entirely on the candle’s flame, which suggests both life and its fragility. The black background creates a somber atmosphere, evoking feelings of loss and reflection. The stark

contrast between the light of the candle and the surrounding darkness further emphasizes the theme of remembrance, with the flame serving as a metaphor for the enduring memory of the victims. The text overlays, particularly the phrase “*50 Days Since the #Oct7Massacre*,” reinforce the message of ongoing grief and the importance of honoring those who lost their lives.

The integration of the linguistic and visual elements creates a powerful narrative of mourning and remembrance. The relational process “*has been 50 days*” is visually supported by the image of the candle, which symbolizes the passage of time while keeping the memory of the victims alive. The flame, small yet persistent, mirrors the idea that even though 50 days have passed, the emotional impact of the event continues to burn brightly in the collective consciousness. The relational process “*be a blessing*” aligns with the image’s symbolic use of the candle to convey reverence and reflection. The candle serves as a universal symbol of memory and tribute, reinforcing the caption’s message of honoring the victims in a spiritual or emotional sense. The combination of the image and the phrase invokes a sense of quiet dignity, urging viewers to reflect on the tragedy while offering a form of solace. The hashtag “*#Oct7Massacre*” connects the post to a broader conversation about the event, situating the remembrance within a wider social and political context. The hashtag invites viewers to participate in the collective memory of the massacre, while the candle image ensures that this memory is imbued with a sense of reverence and respect. Together, the linguistic and visual elements create a narrative of grief, remembrance, and the enduring importance of honoring those who have passed.

Datum 17

Figure 17. Image and caption of @stateofisrael Instagram post format (26/11/23)



There is #NoExcuse for violence against women.

SPEAK UP.

#BelieveIsraeliWomen #16Days

Table 19. Analysis of process types in the transitivity system from datum 17 ‘caption on @stateofisrael posts (26/11/23)’

Process Types	Data (Participants red ; Process in blue ; circumstances in green)
Material	Edna was born in a village in Ethiopia .
Material	She came to Israel with her parents during Operation Solomon .
Material	She worked at a rehabilitation village for children and adults with disabilities in Southern Israel .
Material	Edna was murdered in her car by Hamas terrorists on October 7th .
Relational	There is #NoExcuse for violence against women .
Material	SPEAK UP . - Implicit process urging action.

The caption uses a series of material processes to narrate Edna's life, highlighting her journey and contributions before her tragic death. The material process “*was born*” situates Edna’s origins in Ethiopia, while “*came to Israel*” emphasizes her migration during Operation Solomon, an important historical event. These processes establish Edna as an individual with a unique and personal history, while also connecting her to broader narratives of migration and cultural integration in Israel. The material process “*worked*” emphasizes her role as a contributing member of society, highlighting her dedication to serving vulnerable populations,

specifically children and adults with disabilities. This process humanizes her, presenting her not just as a victim but as a person who had a meaningful role in her community. The final material process, “*was murdered*,” presents the violent act that ended her life, focusing on her victimhood in the context of the ongoing conflict. The passive construction of this process emphasizes her as a helpless victim of Hamas terrorism, keeping the focus on her suffering rather than the perpetrators. The relational process “*is*” in the phrase “*There is no excuse for violence against women*” establishes a strong moral judgment, positioning violence against women as universally inexcusable. The imperative material process “*SPEAK UP*” serves as a call to action, urging the audience to actively participate in challenging such violence and advocating for women like Edna.

The images accompanying the caption focus on Edna Malkamo, presenting her both in life and in memoriam. The first image provides information about Edna’s life and tragic death, using text to describe her history and contributions. The visual representation shows a smiling Edna, conveying her as a positive and impactful individual. The image is framed in purple with the bold hashtag “*#NoExcuse*” running vertically along the side, making a strong statement against violence. The second image, in black and white, shows a portrait of Edna with a serene and peaceful expression. The use of black and white emphasizes the solemn nature of the post, marking it as a tribute to her memory. The contrast between the two images, one colorful and one grayscale, serves to remind the viewer of both the vibrancy of Edna’s life and the tragedy of her death. The choice of purple in the background aligns with international campaigns against gender-based violence,

making it visually clear that this post is part of a broader movement to advocate for women's safety and rights. The text "*SPEAK UP*" and the hashtags "*#BelieveIsraeliWomen*" and "*#16Days*" link the post to ongoing social movements and campaigns, reinforcing the urgency of the message.

The integration of linguistic and visual elements in this post creates a strong narrative of advocacy and remembrance. The material processes in the caption, such as "*was born,*" "*came,*" "*worked,*" and "*was murdered,*" are visually reinforced by the images of Edna, which depict her both as a vibrant, contributing member of society and as a victim of senseless violence. These processes work together to paint a full picture of Edna's life, emphasizing her humanity and the tragedy of her death. The relational process "*There is no excuse for violence against women*" is visually represented by the bold hashtag "*#NoExcuse*" on the side of the image. The use of strong, direct language in the caption is mirrored by the stark, impactful design of the images, which serve to draw the viewer's attention and provoke a moral response. The black and white image of Edna serves as a visual representation of the phrase "*May the memory of the victims be a blessing,*" suggesting that while her life was tragically cut short, her memory continues to inspire and motivate action against gender-based violence. The call to action "*SPEAK UP*" is visually supported by the presence of hashtags that connect the post to broader social movements, encouraging the audience to participate in advocating for justice and safety for women. Overall, the post combines personal storytelling with a broader social message, urging viewers to honor Edna's memory by taking a stand against violence. The interplay between the visual representation of Edna and the call for

action creates a powerful narrative that balances mourning with activism, encouraging both reflection and engagement.

Datum 18

Figure 18. Image and caption of @stateofisrael Instagram post format (26/11/23)



Welcome to the world Oz, Erez, Nova, Dekel and Beeri ❤️

17, 629 babies born in Israel since the start of the war.

Am Yisrael Chai 🇮🇱 ☆

Table 20. Analysis of process types in the transitivity system from datum 18 ‘caption on @stateofisrael posts (26/11/23)’

Process Types	Data (Participants red ; Process in blue ; circumstances in green)
Material	Welcome to the world Oz, Erez, Nova, Dekel and Beeri ❤️ - Implicit process conveying a state of arrival and celebration of new life.
Relational	The most common names are Oz, Erez, Nova, Dekel, Be'eri.
Material	17,629 babies (have been) born in Israel since the start of the war.
Relational	Am Yisrael Chai 🇮🇱 ☆ - Implicit process affirming the vitality and endurance of the nation. Am Yisrael Chai is not just a slogan.

The caption uses a combination of material and relational processes to convey both factual information and an emotional message of resilience. The material process “*have been born*” provides a factual statement about the 17,629 babies born in Israel since the start of the war. This number is significant, as it emphasizes life and continuity even during a time of conflict, implicitly presenting the act of birth as a form of resilience against the backdrop of war. The relational

process “*is not just a slogan*” frames the phrase “*Am Yisrael Chai*” as more than a mere saying, emphasizing its depth and meaning in the current context. This phrase, which translates to “*The people of Israel live,*” is commonly used to express the survival and endurance of the Jewish people, and the caption reinforces that this endurance is tangible and real, particularly during times of hardship. The second relational process “*are*” in “*The most common names are...*” links the common names chosen for the newborns to the current context of war and the national identity. The names themselves, Oz, Erez, Nova, Dekel, Be'eri, carry strong cultural and symbolic significance, further reinforcing the connection between the individual (newborn) and the collective (the nation). The final material process “*Welcome to the world*” personalizes the message, giving the abstract number of 17,629 a human face, and welcoming these new lives with warmth and positivity despite the difficult circumstances.

The image accompanying the caption features a group of smiling women, possibly nurses or mothers, holding newborn babies. This image functions as a **narrative representation**, capturing the act of holding and caring for the babies, which visually reinforces the message of life, continuity, and resilience during wartime. The smiles on the women’s faces suggest a sense of joy and hope, emphasizing the positive emotional tone of the post. The background of the image suggests a hospital or maternity ward, further linking the image to the material process of birth and the resilience implied by the large number of newborns. The presence of multiple babies visually underscores the caption’s emphasis on the sheer number of births, while the expressions of care and warmth in the image align

with the caption's message of welcoming new life. The color palette, dominated by soft and neutral colors, contributes to the sense of calm and positivity, contrasting with the darker emotional tones typically associated with war. The image thus works to shift the viewer's focus from the violence and tragedy of war to the strength and continuity of life, represented by the newborns.

The integration of the linguistic and visual elements creates a strong narrative of resilience and hope in the face of adversity. The material process "have been born" is visually represented by the image of newborn babies, whose presence serves as a symbol of life continuing despite the war. The number "17,629" becomes more than a statistic when paired with the image of smiling women and babies, transforming the abstract concept of birth into something concrete and emotionally resonant. The relational process "*is not just a slogan*" is reinforced by the image's focus on life and joy, emphasizing that "*Am Yisrael Chai*" is a lived reality, not just an abstract concept. The combination of the image and text underscores the message that the people of Israel are resilient, and the continuation of life through the birth of thousands of babies is a testament to this resilience. The mention of the most common names chosen for these babies, "*Oz, Erez, Nova, Dekel, Be'eri*", ties the newborns to the broader cultural and national context, suggesting that these children represent the future of Israel and its people. The welcoming tone of the final line, "*Welcome to the world,*" adds a personal touch to the post, inviting the audience to share in the joy of new life despite the challenging circumstances. Overall, the post uses both linguistic and visual elements to create a narrative that balances the harsh realities of war with a message of hope and

continuity. The image of the babies and the celebratory tone of the caption combine to create a powerful message of resilience, national pride, and optimism for the future.

Datum 19

Figure 19. Image and caption of @stateofisrael Instagram post format (27/11/23)



Welcome home ❤️

Table 21. Analysis of process types in the transitivity system from datum 19 ‘caption on @stateofisrael posts (27/11/23)’

Process Types	Data (Participants red ; Process in blue ; circumstances in green)
Relational	Welcome home ❤️ - Implicit process conveying a state of arrival and belonging.

The caption consists of a single relational process, “*Welcome home*,” which conveys a sense of reunion, relief, and safety. This simple, direct expression is a powerful statement of belonging and protection, emphasizing the emotional significance of the return of individuals who were previously displaced or held captive. The phrase “*home*” carries with it a sense of security, comfort, and family, suggesting that these individuals are returning to a place where they are loved and cared for. The absence of additional descriptive language allows the focus to remain entirely on the emotional impact of the welcome. This brevity is intentional, leaving space for the viewer to interpret and feel the gravity of the moment, particularly in

light of the broader conflict context. The relational process highlights the state of being “*home*” as the ultimate goal and achievement.

The image accompanying the caption features a grid of individual portraits, showing a range of ages, genders, and expressions. This **conceptual representation** focuses on identity, emphasizing that each person in the image has been through a significant ordeal and is now back home. The individual portraits serve to humanize each person, offering the viewer a chance to connect with their faces and stories. The diversity in the image, ranging from children to adults, indicates the wide impact of the conflict and highlights the importance of returning all individuals, regardless of age or status, to safety. The neutral background and straightforward presentation of the images keep the focus on the individuals themselves, reinforcing the personal nature of the welcome home. The repetition of similar portrait shots, arranged uniformly, conveys a collective sense of belonging and unity, with each individual contributing to a broader narrative of reunion and relief. The emotional impact of the image is heightened by the fact that these individuals were previously held captive, and their return signifies both personal and national triumph. The simplicity of the presentation allows the viewer to focus on the human faces and the emotion behind the reunion, without distraction.

The integration of linguistic and visual elements in this post creates a powerful narrative of reunion and relief. The relational process “*Welcome home*” is visually supported by the grid of individual portraits, each representing someone who has returned to safety after a traumatic experience. The image personalizes the abstract notion of “*home*,” showing that it is not just a place but a state of being,

where individuals are reunited with their families and communities. The phrase “*Welcome home*” also serves as a collective embrace, symbolizing the nation’s joy at the return of its people. The visual arrangement of the portraits emphasizes unity and community, reinforcing the idea that these individuals are part of a larger family, both literal and national. The combination of text and image evokes a sense of triumph over adversity, where each face represents a victory for the nation and a return to normalcy after a period of conflict. The choice to leave the caption simple and direct allows the viewer to focus entirely on the faces of those who have returned home. This reinforces the emotional weight of the post, where the personal is intertwined with the national. The lack of further explanation in the caption encourages viewers to reflect on the broader context of the conflict and the significance of these returns. Overall, the post uses a combination of linguistic brevity and visual personalization to create a narrative of relief, joy, and national pride. The individuals in the image are more than just numbers; they are real people whose safe return is celebrated by their families and communities.

Datum 20

Figure 20. Image and caption of @stateofisrael Instagram post format (27/11/23)



There is no equivalence.

One is a 13 year old girl kidnapped from her home.

The other a terrorist who attempted to murder Israelis.

Table 22. Analysis of process types in the transitivity system from datum 20 ‘caption on @stateofisrael posts (27/11/23)’

Process Types	Data (Participants red ; Process in blue ; circumstances in green)
Relational	There is no equivalence.
Material	One is (Alma Or) a 13 year old girl kidnapped from her home.
Material	The other (Isra Gabas) attempted to murder Israelis.

The caption uses a combination of material and relational processes to contrast two individuals and the acts they are involved in. The material process “*was kidnapped*” positions Alma Or as a passive victim of violence, emphasizing her youth and vulnerability. The passive voice keeps the focus on her suffering and innocence, reinforcing the idea that she is not responsible for what has happened to her; she is simply a victim of her identity as “*Jewish*,” as highlighted by the accompanying text. In contrast, the material process “*attempted to murder*” assigns active responsibility to Isra Gabas, positioning her as an aggressor and someone who chose to engage in violent actions. This stark contrast between the material processes emphasizes the moral division the post seeks to convey, where one person is an innocent child, and the other is depicted as a dangerous terrorist. The relational process “*There is no equivalence*” solidifies the post’s message, making it clear that the two individuals cannot be compared on equal terms. This statement reinforces the idea that Alma Or’s victimhood and Isra Gabas’s culpability are morally and contextually distinct, inviting the viewer to reject any suggestion of moral equivalence between the two.

The image accompanying the caption contrasts two individuals side by side, visually reinforcing the message of moral inequivalence. On the left is Alma Or, a

13-year-old girl with a youthful and innocent appearance. Her bright and friendly expression conveys her innocence, and the text beneath her image, "*Her only crime: Being Jewish,*" frames her as a victim targeted solely because of her identity. This image uses a **conceptual representation** to emphasize Alma's innocence and vulnerability, positioning her as someone who did not deserve the violence she experienced. On the right is Isra Gabas, portrayed with a more somber and serious expression. The darker lighting and her facial scarring emphasize the severity of her actions and the consequences of her role as a "*Suicide Bomber,*" as stated beneath her image. The image visually aligns with the material process "*attempted to murder*" by portraying her as someone who actively engaged in violence. The contrasting visual styles—light and hopeful versus dark and severe, further emphasize the moral division between the two individuals. The duality presented in the image reinforces the relational process "*There is no equivalence.*" The stark contrast between the two portraits is designed to elicit an emotional response from the viewer, emphasizing that these two individuals cannot be compared on the same moral plane. The side-by-side layout invites comparison while simultaneously rejecting any suggestion of similarity in their actions or experiences.

The integration of the linguistic and visual elements creates a powerful narrative of moral distinction and injustice. The material processes "*was kidnapped*" and "*attempted to murder*" are visually represented by the contrasting images of Alma Or and Isra Gabas. Alma's image, with its soft lighting and youthful expression, aligns with the idea of innocence and victimhood, while Isra's darker, more somber image reinforces her role as an aggressor and her involvement in

violence. The relational process “*There is no equivalence*” is visually and linguistically reinforced through the contrast between the two figures. The side-by-side comparison invites the viewer to see the stark differences between the two individuals, both in terms of their actions and their roles in the broader conflict. The visual and textual elements work together to reject any notion of equivalence between Alma Or’s victimization and Isra Gabas’s culpability as a terrorist. The text beneath each image “*Being Jewish*” versus “*Being a Suicide Bomber*” serves to further highlight the moral divide between the two. Alma’s victimhood is framed as something passive and undeserved, while Isra’s role as a suicide bomber is presented as an active choice, emphasizing her responsibility for her actions. This contrast is designed to provoke an emotional response from the viewer, encouraging them to empathize with Alma and condemn Isra. Overall, the post uses a combination of linguistic processes and visual representation to create a clear narrative of moral inequivalence. The viewer is invited to see Alma Or as an innocent victim of violence, while Isra Gabas is positioned as an aggressor responsible for her actions. The post reinforces the idea that these two individuals cannot be compared on equal moral terms, inviting the audience to align with the narrative of innocence versus culpability.

Datum 21

Figure 21. Image and caption of @stateofisrael Instagram post format (27/11/23)



A stark reminder that 6/9 of the children who came home to Israel last night no longer have a mom or dad and in four year old Avigail's case, a mom and dad 💔

Their parents were murdered by Hamas terrorists on October 7.

Table 23. Analysis of process types in the transitivity system from datum 21 'caption on @stateofisrael posts (27/11/23)'

Process Types	Data (Participants red ; Process in blue ; circumstances in green)
Relational	A stark reminder that 6/9 of the children who came home to Israel last night no longer have a mom or dad and in four year old Avigail's case, no longer have a mom and dad 💔
Material	Their parents were murdered by Hamas terrorists on October 7.

The caption uses a combination of relational and material processes to highlight the emotional and human cost of the ongoing conflict. The relational process “*no longer have*” emphasizes the profound loss experienced by the children who have returned home. The use of this process positions the children as victims of circumstance, with the relational structure highlighting the absence of their parents, rather than focusing on the violent act itself. The material process “*were murdered*” directly addresses the violence committed against the parents of these children. This process places the responsibility for the act on Hamas terrorists, explicitly stating the perpetrators while emphasizing the tragic outcome for the

victims. The combination of these processes creates a powerful narrative of loss and injustice, focusing on the innocent children who are now orphans.

The image accompanying the caption features a grid of nine children, each with a unique expression and appearance. The layout of the image, with each child presented individually in portrait form, emphasizes their identities as individuals. This **conceptual representation** focuses on the children's innocence and vulnerability, particularly in light of the fact that many of them have lost one or both parents. The children's expressions vary, with some smiling and others appearing more serious, which reflects the diversity of their experiences and emotional states. The simplicity of the image, with a neutral background and focus on the children's faces, directs attention to their humanity and the tragedy they have endured. The image evokes empathy and highlights the innocence of these children, who are caught in a situation beyond their control. The grid format visually reinforces the idea of collective loss while simultaneously emphasizing the individuality of each child. This layout allows the viewer to see both the scale of the loss, many children affected, and the personal impact on each child.

The integration of the linguistic and visual elements creates a narrative of profound loss and emotional impact. The relational process *“no longer have a mom or dad”* is visually supported by the image of the children, who are now orphans. The image personalizes the abstract idea of loss, showing the faces of the children who are directly affected by the violence described in the caption. Each child represents a life forever changed by the events of October 7. The material process *“were murdered”* directly assigns responsibility for the violence to Hamas

terrorists, and this act of violence is visually represented by the innocent faces of the children who are left behind. The combination of the stark language in the caption and the simple, emotive portraits of the children creates a powerful emotional response. The viewer is encouraged to empathize with the children and reflect on the broader consequences of the conflict. The mention of four-year-old Avigail, who has lost both her mother and father, adds an extra layer of emotional depth to the post, making the tragedy even more poignant. The use of the broken heart emoji further reinforces the sense of loss and sadness, adding a visual element that underscores the gravity of the situation. Overall, the post uses both linguistic and visual elements to convey a message of grief, loss, and injustice. The children's portraits humanize the victims, while the caption explicitly names the violence and its perpetrators, creating a narrative that is both personal and political.

Datum 22

Figure 22. Image and caption of @stateofisrael Instagram post format (27/11/23)



Women's Rights Organizations:

You're right. There is #NoExcuse for raping, torturing and massacring women, INCLUDING Israeli women.

Why are you silent?

SPEAK UP for the Israeli women attacked during the October 7th Massacre.

#BelieveIsraeliWomen #16Days

Table 24. Analysis of process types in the transitivity system from datum 22 ‘caption on @stateofisrael posts (27/11/23)’

Process Types	Data (Participants red ; Process in bold ; circumstances in green)
Relational	You're right. There is #NoExcuse for raping, torturing and massacring women, INCLUDING Israeli women.
Material	Why are you silent?
Material	SPEAK UP for the Israeli women attacked during the October 7th Massacre.

The caption uses a mix of relational and material processes to create a direct and urgent call for action. The relational process “*There is #NoExcuse*” presents a moral judgment, framing violence against women—including Israeli women—as something that is universally unjustifiable. This process sets the tone of the post, establishing the core argument that such acts of violence cannot be excused under any circumstances. The material process “*Why are you silent?*” is a provocative question directed at women’s rights organizations. The use of this material process implies that action is expected but lacking, framing silence as a form of complicity or failure to respond to injustice. This rhetorical question functions to challenge the reader, urging them to reflect on their own inaction. The imperative material process “*Speak up*” is a direct call to action, commanding the audience to actively engage in advocating for Israeli women who were attacked during the October 7th Massacre. This process places responsibility on the audience, particularly women's rights organizations, to raise their voices and take a stand against the violence. The language used is urgent and assertive, aiming to mobilize action and break the perceived silence.

The image accompanying the caption is simple but impactful, with bold text on a black background. The use of large, capitalized white and orange letters creates a visual hierarchy, drawing attention to key phrases such as “*Why are you silent?*” and “*Speak up.*” These phrases are highlighted in bright orange, symbolizing urgency and a call for immediate action. The contrast between the orange text and the black background further amplifies the intensity of the message, creating a sense of seriousness and gravity. The repetition of key phrases such as “*#NoExcuse*” and “*BelieveIsraeliWomen*” reinforces the core message of the post, linking it to broader social and political movements advocating for women's rights and justice. The image is not meant to be visually complex but is instead designed to focus the viewer's attention entirely on the message. The stark design mirrors the post's direct, no-nonsense tone, reflecting the urgency and importance of the issue. The absence of imagery related to individuals or scenes of violence shifts the focus entirely to the text, making the viewer engage directly with the call for action. The layout and color choices are deliberate, ensuring that the message is not lost or overshadowed by visual distractions.

The integration of the linguistic and visual elements creates a strong, unified message of advocacy and urgency. The relational process “*There is #NoExcuse*” is visually supported by the bold, capitalized text that conveys this statement in a commanding and definitive way. The choice to emphasize “*#NoExcuse*” visually reinforces the idea that no justification exists for the atrocities committed against women, including Israeli women. The material processes “*Why are you silent?*” and “*Speak up*” are visually emphasized by their placement in bold, orange text,

which contrasts sharply against the black background. This visual contrast mirrors the accusatory tone of the caption, directly challenging the audience and urging immediate action. The imperative “*Speak up*” is both a visual and linguistic demand, serving as a direct appeal to break the silence and take action. The hashtags “*#BelieveIsraeliWomen*” and “*#I6Days*” connect the post to broader movements, inviting the audience to engage in a collective effort to address violence against women. The simplicity of the image allows the viewer to focus entirely on the message, without the distraction of additional visuals. This deliberate choice to center text over imagery underscores the seriousness of the message and the post's aim to provoke reflection and action. Overall, the post combines clear and assertive language with strong visual elements to create a powerful narrative of moral urgency. The viewer is invited not just to observe but to act, with the post positioning itself as a catalyst for advocacy and change.

Datum 23

Figure 23. Image and caption of @stateofisrael Instagram post format (27/11/23)



Israeli women are women too.

As the world marks 16 days to raise awareness for the elimination of violence against women, now more than ever we must speak up for the Israeli women who were victims of the horrific #HamasMassacre.

#NoExcuse #BelieveIsraeliWomen

Table 25. Analysis of process types in the transitivity system from datum 23 ‘caption on @stateofisrael posts (27/11/23)’

Process Types	Data (Participants red ; Process in blue ; circumstances in green)
Relational	Israeli women are women too.
Relational	As the world marks 16 days to raise awareness for the elimination of violence against women, we must speak up for the Israeli women who were victims of the horrific #HamasMassacre.

The caption uses relational processes to highlight the need for recognition and advocacy for Israeli women who have experienced violence. The relational process “*are*” in “*Israeli women are women too*” underscores the universality of women's rights, drawing attention to the idea that Israeli women should be considered just as worthy of protection and advocacy as any other women in the world. This statement serves to challenge any potential exclusion of Israeli women from global conversations about violence against women. The second relational process, “*must speak up*,” calls for action. This process highlights the moral and social responsibility of the audience to actively support and advocate for Israeli women who were victims of violence during the #HamasMassacre. The use of “must” signals urgency and necessity, stressing that silence is not an option in the face of such atrocities. Both processes focus on the relational aspect of identity and advocacy, encouraging viewers to see Israeli women as part of the global community of women who deserve protection and support.

The image accompanying the caption features the repeated phrase “*Believe Israeli Women*” in bold text against a gradient orange background. The repetition of the phrase visually reinforces the message, emphasizing the importance of believing and supporting Israeli women. The text functions as a **conceptual**

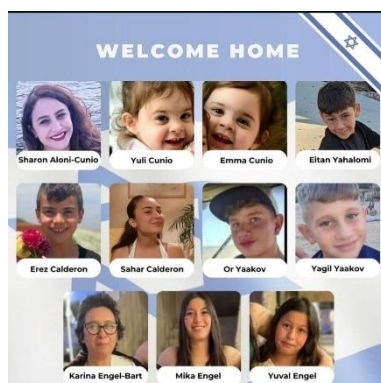
representation, where the focus is on the message itself rather than on a specific narrative or action. The use of bold, capitalized text ensures that the viewer's attention is drawn to the key message of belief and advocacy. The gradient from deep orange to lighter shades creates a sense of intensity, with the darker, bolder text at the top suggesting urgency, while the lighter text at the bottom implies continuity and endurance. The repetition of the message creates a visual rhythm, reinforcing the idea that this is not a one-time statement but an ongoing call for belief and support. The choice of orange is symbolic, aligning with international campaigns such as the *"16 Days of Activism Against Gender-Based Violence,"* which often use orange as the color of awareness. This visual alignment ties the post to a broader global movement, positioning the advocacy for Israeli women within the larger context of worldwide efforts to eliminate violence against women.

The integration of the linguistic and visual elements creates a strong and unified message of advocacy. The relational process *"Israeli women are women too"* is visually reinforced by the repeated phrase *"Believe Israeli Women."* The repetition of this phrase serves to emphasize the importance of including Israeli women in the global conversation about violence against women. The visual rhythm created by the repetition mirrors the linguistic emphasis on advocacy and belief, suggesting that this message needs to be repeated and reinforced until it becomes widely accepted. The relational process *"must speak up"* is supported by the bold and urgent visual presentation of the message. The use of orange, which is commonly associated with campaigns against gender-based violence, connects the post to global activism efforts. This color choice strengthens the call for action,

positioning the support for Israeli women as part of a larger movement that seeks to eliminate violence against women worldwide. The simplicity of the design allows the focus to remain entirely on the message, making it clear that this post is not about individual stories but about a collective need to believe and advocate for Israeli women. The combination of text and color creates an emotional impact, with the visual intensity of the orange background conveying the urgency of the issue. The alignment of the post with broader global movements through the use of color and repeated messaging enhances its relevance and resonance with international audiences. Overall, the post effectively combines linguistic processes and visual elements to convey a powerful message of belief, support, and advocacy. The repetition of the phrase *“Believe Israeli Women”* in the image and the relational processes in the caption work together to create a strong call to action, urging viewers to stand up for Israeli women as part of the global fight against violence.

Datum 24

Figure 24. Image and caption of @stateofisrael Instagram post format (28/11/23)



Welcome home 💙

We won't stop until all of our loved ones are home.

#BringThemAllHomeNow

Table 26. Analysis of process types in the transitivity system from datum 24 ‘caption on @stateofisrael posts (28/11/23)’

Process Types	Data (Participants red ; Process in blue ; circumstances in green)
Relational	Welcome home  - Implicit process conveying a state of arrival and belonging.
Material	We won't stop until all of our loved ones are home.

The caption uses both relational and material processes to convey a message of reunion and ongoing effort. The relational process “*Welcome home*” signifies the successful return of the individuals pictured. This statement focuses on the positive outcome of the rescue or return efforts, positioning the homecoming as a moment of relief and joy. It also conveys a sense of belonging, emphasizing that these individuals are now safe among their loved ones. The material process “*won't stop*” shifts the focus from the present moment of reunion to the ongoing commitment to bringing back all those still held captive or missing. The use of the future tense and the phrase “*won't stop*” conveys a strong sense of determination and perseverance, emphasizing that the effort is far from complete. This material process portrays the continued action of the speaker (likely representing a collective, such as the government or community) and their unwavering dedication to reuniting families.

The image features individual portraits of people who have returned home, arranged in a grid beneath the header “*Welcome Home.*” The use of personal photos, rather than symbolic imagery, emphasizes the individuality of each person and their unique story of return. This image functions as a **conceptual representation** of reunion and homecoming, focusing on identity and the emotional significance of the event. The visual layout is simple and clear, with each person’s name listed beneath their image, ensuring that their individuality is recognized. The background features light, neutral colors, which allow the focus to remain on the

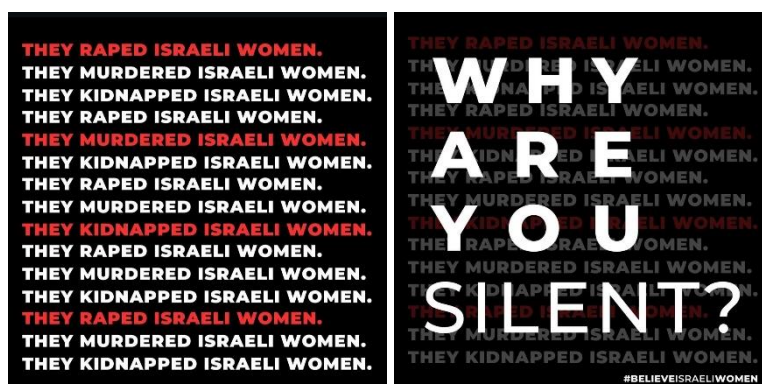
faces of the individuals, further reinforcing the emotional weight of the homecoming. The Israeli flag in the background adds a nationalistic element to the image, connecting these personal stories to a broader narrative of national resilience and triumph. The choice of imagery humanizes the abstract idea of reunion, showing the faces of those who have been directly affected by the conflict and have now returned home. The emphasis on family and community is evident in the diverse range of ages and expressions, highlighting the impact of the conflict on a wide cross-section of people.

The integration of the linguistic and visual elements creates a powerful narrative of relief, hope, and continued determination. The relational process “*Welcome home*” is visually represented by the grid of individual portraits, each symbolizing a successful homecoming. The combination of the text and image reinforces the idea of reunion and safety, showing the personal and emotional outcomes of the ongoing rescue efforts. The material process “*won't stop*” is visually supported by the absence of any suggestion that the work is done. The inclusion of the hashtag “*#BringThemAllHomeNow*” emphasizes the ongoing nature of the effort, suggesting that while these individuals have returned, there are still many more who remain unaccounted for. The visual and linguistic elements work together to balance celebration with continued commitment, reminding viewers that while progress has been made, the mission is not yet complete. The Israeli flag in the background of the image ties these personal stories to a national narrative, suggesting that the safe return of these individuals is a matter of national importance and pride. The combination of personal and national elements creates a

narrative of resilience, collective effort, and the importance of bringing every last individual home. Overall, the post uses a combination of direct language and emotive visuals to create a narrative of hope, celebration, and perseverance. The individuals in the image serve as a reminder of what has been achieved, while the caption and hashtag ensure that viewers understand that the work is ongoing and that every effort will continue until all are safely reunited with their families.

Datum 25

Figure 25. Image and caption of @stateofisrael Instagram post format (28/11/23)



They raped Israeli women.

They murdered Israeli women.

They kidnapped Israeli women.

Why are international women's organizations silent?

SPEAK UP for the Israeli women attacked during the October 7th Massacre.

#BelieveIsraeliWomen

Table 27. Analysis of process types in the transitivity system from datum 25 'caption on @stateofisrael posts (28/11/23)'

Process Types	Data (Participants red ; Process in blue ; circumstances in green)
Material	They raped Israeli women.
Material	They murdered Israeli women.
Material	They kidnapped Israeli women.
Material	Why are international women's organizations silent ?
Material	SPEAK UP for the Israeli women attacked during the October 7th Massacre .

The caption relies heavily on material processes to emphasize the violent acts committed against Israeli women. The repetition of the material processes “*raped*,” “*murdered*,” and “*kidnapped*” draws attention to the brutality of these actions, emphasizing the severity and inhumanity of the violence. By repeating these processes multiple times, the caption reinforces the message that these are not isolated incidents but part of a broader pattern of violence. The question “*Why are international women’s organizations silent?*” introduces another material process, this time aimed at challenging perceived inaction. The material process “are silent” implies a failure on the part of these organizations to act or speak out against the atrocities, positioning their silence as problematic and complicit. This rhetorical question is designed to provoke the audience and demand accountability. The imperative material process “*Speak up*” functions as a direct call to action, urging viewers and organizations alike to break the silence and advocate for Israeli women who were attacked during the October 7th Massacre. The caption thus balances between highlighting the violence and demanding action, urging the audience to become actively engaged in addressing the issue.

The two accompanying images use strong, bold text to visually communicate the message of the post. The repetition of the phrases “*They raped Israeli women*,” “*They murdered Israeli women*,” and “*They kidnapped Israeli women*” creates a visual rhythm that mirrors the repetition in the caption. This repetition serves to hammer home the severity and frequency of the violence, making it impossible for the viewer to ignore or gloss over the details. The boldness of the text, combined with the contrast between the black background and the white

and red text, creates a stark, urgent visual tone. The choice of red for certain words, such as “*raped*” and “*murdered*,” visually emphasizes the most violent actions, drawing the viewer’s eye to these specific atrocities. The design choice to alternate between white and red text also adds visual interest while reinforcing the repetition of the violent acts. The main phrase “*Why are you silent?*” in bold, capitalized white text visually dominates the first image, making it the focal point of the entire post. This direct, accusatory question serves to confront the viewer and demand a response. The black background and simple design choices create a sense of gravity and seriousness, reflecting the heavy emotional and moral weight of the topic.

The integration of the linguistic and visual elements creates a powerful and confrontational narrative. The repeated material processes “*raped*,” “*murdered*,” and “*kidnapped*” in the caption are visually reinforced by the repetition of these same phrases in the images. This alignment of linguistic and visual repetition emphasizes the scale and severity of the violence, making the viewer confront the brutality of the acts described. The rhetorical question “*Why are you silent?*” is visually emphasized in the image through its central placement and bold text. This confrontational phrase challenges the viewer directly, demanding an explanation for the perceived lack of response from international women’s organizations. The visual dominance of this question reflects its importance in the caption, positioning it as the core of the post’s message. The color choices further support the emotional intensity of the post. The red text highlights the most violent acts, such as rape and murder, evoking a sense of urgency and danger. The black background adds a somber tone, creating a visual metaphor for the darkness of the acts being described.

and the moral weight of the silence being challenged. The imperative “*Speak up*” serves as both a linguistic and visual call to action, urging the viewer to break the silence and advocate for justice for Israeli women. This final message ties the entire post together, connecting the descriptions of violence to the need for immediate action. The hashtags, particularly “*#BelieveIsraeliWomen*,” link the post to broader movements advocating for women’s rights and safety, reinforcing the idea that this issue is part of a larger global conversation about violence against women. Overall, the post uses a combination of repetition, bold visuals, and direct language to create a powerful and urgent call for action. The linguistic and visual elements work together to ensure that the message is clear, confrontational, and impossible to ignore.

B. Discussion

This section aimed to discuss the findings conveyed through the linguistic and visual content of the @stateofisrael Instagram posts from the period of ceasefire on 24-28 November 2023. The analysis of 25 posts focused on captions, images, and the interplay between these two modes of communication, utilizing Halliday and Matthiessen's (2014) Systemic Functional Linguistics (SFL) framework, particularly focusing on process types, along with Kress and Van Leeuwen's (2021) Visual Grammar. Additionally, the analysis explored how captions and images work together to provoke netizen perceptions toward Hamas and broader conflicts in the region.

a. Conceptual vs. Narrative in Instagram Posts by @stateofisrael

The results of this study indicate that Instagram posts by the @stateofisrael account predominantly use conceptual representations (17 out of 25 posts) over narrative ones (8 out of 25 posts). Conceptual representations tend to showcase abstract ideas, avoiding explicit visuals or straightforward storytelling. This approach aims to shape understanding without explicitly depicting reality, particularly in sensitive contexts like war conflict. This strategy reflects a tendency to build meaning through symbolism, without directly depicting violence or suffering.

The choice of a conceptual approach by @stateofisrael, especially in conveying conflict narratives, also seeks to avoid excessive emotional disturbance for the audience. Highly graphic images, such as women or children experiencing physical violence in conflicts, can provoke intense emotional reactions and even trauma for viewers. Here, conceptual representation serves to capture the audience's thoughts without presenting distressing images. In line with the social semiotics theory explained by Kress and van Leeuwen (2006), meaning can be constructed through various modes, including symbolism that conveys threats or danger without showing graphic violence.

Many of the conceptual posts by the @stateofisrael account indicate danger or threat, though not presented explicitly. The account uses posters with striking color schemes to grab attention. This strategy allows the audience to interpret the existing threat without witnessing violence directly. By choosing this approach, Israel can draw attention to the threat without evoking deep emotional responses that might arise if using overly explicit images.

In the conflict between Israel and Palestine, visual media plays a significant role, especially in shaping global public opinion. One tactic used by Palestine is the portrayal of brutal and suffering-filled images, such as photos or videos depicting doctors performing amputations without anesthesia, or children lacking water and food, as well as victims of attacks with severe injuries. These images strongly evoke empathy without requiring additional narration, as the suffering depicted is enough to attract international sympathy.

However, in Israel's case, as seen on the @stateofisrael Instagram account, they do not choose this approach. They do not use the same brutal images to garner world sympathy. This is because, in reality, the destruction and casualties Israel suffers in the conflict are not as severe as those faced by Palestine. According to the latest data, the number of deaths on the Palestinian side is far higher than on the Israeli side. As reported by the Palestinian Central Bureau of Statistics (PCBS), since October 7, 2023, the death toll in Palestine has reached 43,925, while around 107,000 people have been injured in ongoing attacks. In contrast, according to Middle East Eye, the death toll in Israel stands at 1,706, comprising 1,195 civilians and the remainder military personnel, with over 12,000 soldiers wounded in combat since October 2023. This condition means that using brutal images by Israel would not have the same impact. If Israel used brutal images, the public would likely compare them with images of Palestinian victims, such as children burned or impaled by missiles, which, of course, have a more horrifying visual impact and elicit greater empathy.

Furthermore, Israel often creates provocative narratives (representational conceptual) through text and social media rather than disturbing real visual images (representational narrative). This occurs because Israel is weaker in social narrative terms. In the virtual space, Israel is often attacked by pro-Palestine factions through text narratives, protests, and globally spread demonstrations. These attacks are more verbal and symbolic than physical, so Israel must respond in kind, using narratives and discourse on social media.

On the other hand, Palestine excels in showcasing the physical reality of war on the ground. The damage occurring in Palestinian territories is real and dramatic. Cities are destroyed, civilians are injured and killed, children suffer from malnutrition, and infrastructure is in ruins. This makes it easier for Palestine to use brutal images as a propaganda tool to gain international support. These images portray the horrors of war directly and tangibly, which is more effective than simply using conceptual visual graphics.

Even if Israel chose to use brutal images, the impact would not be as strong as desired. These images would be compared to the conditions in Palestine, where the destruction is much worse. Israel is also a nation that continues to exist economically and politically, with tourism still functioning, unlike Palestine, whose infrastructure is in ruins and access to holy sites, like the Al-Aqsa Mosque, is severely restricted. This shows that Israel is materially stronger, both in terms of weaponry and economy, but weaker in social narrative terms. Therefore, Israel's strategy is more focused on social media and provocative narratives rather than actual images of the conditions on the ground.

Ultimately, the conflict between Israel and Palestine also reflects differences in the battlefield. The war by Israel against Palestine is often physical, with real destruction occurring on the ground. Meanwhile, the war by pro-Palestinian parties against Israel often takes place in the virtual realm, in the form of narrative battles on social media. Israel focuses on counter-narratives to fight these verbal attacks. They leverage social media as a tool for public diplomacy to counter the negative image propagated by Palestine and its supporters.

Therefore, Israel does not use brutal images as a propaganda tool like Palestine, as they do not have enough "physical suffering capital" to present visually. Instead, they choose provocative narratives as a more suitable tool of war that aligns with their conditions, where they are materially and militarily strong but still very weak in the social and narrative diplomacy realm.

b. Provocative Posts and Their Meaning

From the data obtained, 18 out of 25 posts were considered provocative. This indicates that social media is no longer just used as a tool for socializing or communicating but as far as that, as a weapon of propaganda. In the digital world, social media becomes a weapon of war (armament), where information is weaponized to provoke public opinion. Instagram @stateofisrael goes beyond mere communication, using social media as a tool to achieve military objectives and shape global perceptions of its enemy, the Hamas Organization.

When posts are designed to provoke, it reflects an intention to build a narrative of war, where social media is no longer neutral. For example, subtly

provocative images or texts can instill a sense of urgency and threat in the audience's mind without directly showing violence. This is related to multimodal theory adapted from Halliday, where visual and linguistic languages work together to achieve specific social goals (Halliday, 1978).

The limitations of Palestinian resources further clarify this context. Diplomatically, support for Palestine in international bodies tends to weaken, particularly because some major countries often use their veto power to benefit Israel (Bail et al., 2018). On Israel's side, strong support from major countries such as the US and the UK continues.

In these circumstances, Palestinian supporters and sympathizers have access to only one widely accessible tool: the digital world. Without strong military and diplomatic support, Palestine and its supporters wage their struggle against Israel's narrative in the digital realm. Social media becomes the virtual battleground, the only place where Palestinian voices and those of their supporters can be amplified through provocative text, visuals, and narratives. This aligns with studies indicating that digital propaganda enables the less powerful to challenge dominance through alternative narratives (Khaldarova & Pantti, 2016; Berger & Morgan, 2015).

With both sides using different media in this conflict, Israel with military power on the ground and Palestine with cyber power in the digital space, a two-front conflict emerges that cannot easily end, as it takes place in two different arenas. The first arena is the physical battlefield, which produces tangible impact, while the second is the digital battlefield, which shapes public perception. As long

as the battle persists in these two arenas, a peaceful solution will be difficult to achieve, as each arena reinforces the other, with one emphasizing the physical and the other emphasizing narrative.

c. Dominant Processes founded in @stateofisrael Instagram Account are Material and Relational Processes

The dominant process observed is the material process at 59.77%, followed by the relational process at 31.03%. The material process in these findings highlights real actions, usually involving violence and prominent physical actions. The primary actors involved in this process include: (1) Hamas, depicted as the actor in violent actions such as "*executing*," "*hanging*," and "*torturing*." These actions often center on violence against Palestinian individuals suspected of collaborating with Israel. (2) Israeli Women and Children, frequently portrayed as victims in phrases such as "*brutally raped, killed, and kidnapped*," where they are targets of violence. Israeli Hostages, in this context, are often highlighted in actions to "*bring them home*" or "*return them*" to their families when held by Hamas or other entities. (3) @UNwomen and Other International Organizations, though not always directly involved in material actions, @UNwomen is frequently criticized for their indirect role through "silence" or lack of response to violence experienced by Israeli women and children. This criticism reflects dissatisfaction with the perceived passive stance taken by the organization.

The relational process focuses on relationships, status, and identity and is used to clarify the social roles of various actors. Examples of actors in this process

include: (1) Israeli Women, depicted in processes that establish relationships between Israeli women and global women, as in the statement “*Israeli women are also women*,” aimed at creating a parallel with other women facing violence and injustice. (2) Hamas and Israeli Civilians, where the relational process establishes a moral contrast between Hamas, often identified as the aggressor, and Israeli civilians who become victims in this narrative. (3) International Days of Remembrance, where the connection between days of observance, such as the “*International Day for the Elimination of Violence Against Women*,” and the mentioned acts of violence aims to highlight the urgency and attention expected at the global level.

d. Relationship to Multimodal Theory and Previous Research

The findings of this research support MDA’s principles by illustrating how visual and linguistic elements collaboratively construct audience perceptions regarding war and Israel’s adversaries, specifically Hamas. However, these findings diverge from those in prior studies focusing on narrative representation. For instance, Fredriksson (2019) contrasts influencer marketing with political propaganda on Instagram, identifying differing representational patterns. Influencers generally employ narrative representation, creating engaging, story-driven content that fosters emotional connections with their audiences, encouraging interaction and promoting products (Fredriksson, 2019; Benson, 2015). This narrative style allows influencers to relate personally to their followers, crafting content that feels relevant and appealing.

In contrast, the posts from @stateofisrael reveal a reliance on conceptual representation over narrative. This approach prioritizes symbolic and abstract visuals that provoke particular interpretations without requiring direct emotional connections from the audience. Unlike influencer content that entertains and builds rapport, posts from official accounts, such as political or military entities, are often designed to shape ideological narratives by sparking specific emotions and interpretations regarding sensitive issues like war. This contrast exemplifies a key point: while Fredriksson's findings indicate a focus on relatable, product-based content where audience connection is essential, the @stateofisrael account leverages conceptual representations to provoke reactions without necessarily seeking personal relatability.

This comparison highlights how the same platform, Instagram, can yield divergent representational strategies depending on the user's purpose and social context. Influencers aim to engage audiences through entertainment and personal connection, while entities like @stateofisrael employ a multimodal strategy that aims to provoke and direct audience perception toward their narrative on conflict. This difference illustrates how multimodal choices reflect the distinct objectives of propaganda versus product promotion.

CHAPTER V

CONCLUSION

A. Conclusion

The posts on @stateofisrael's Instagram account during the ceasefire period of 24-28 November 2023 predominantly utilized Material processes 59,77% to emphasize the physical reality of the conflict (highlighting violence, suffering, and action) taken in response to the conflict. Relational processes 31,03% further strengthened the narrative by clearly defining moral positions and relationships between victims and perpetrators. The representational analysis shows that out of 25 posts, 17 are conceptual, 8 are narrative, 18 posts are provocative, and 7 posts are non-provocative. These results indicate a tendency to present content that not only depicts facts but also influences the audience's perceptions and emotions. The integration of these linguistic elements with emotionally charged visuals created a powerful multimodal discourse that not only informed but also provoked strong emotional responses from viewers. From this discussion, it can be concluded that the conceptual posts on the @stateofisrael account are a deliberate strategy to provoke without making the audience feel visually disturbed. Conceptual representation allows Israel to build a strong war narrative without relying on excessively brutal visuals. This research also aligns well with MDA theory, although it differs from previous studies that have focused more on narrative, due to the different context. Israel is physically strong but weak in the cyber realm. Israel seeks to win the war not only in the physical aspect but also in cyberspace.

This analysis emphasizes that, despite losing sympathy online, they continue to build support through narratives that do not rely on brutal images of war casualties.

B. Suggestion

This research has uncovered many important findings through the analysis of ideational metafunction using the Systemic Functional Linguistics (SFL) approach and the representational metafunction from visual grammar. However, future research could expand the literature by exploring other elements of metafunction beyond the ideational and representational. One area worth further exploration is the interpersonal metafunction, which focuses on how the relationship between the text creator and the audience is built through language and imagery. Research on the interpersonal metafunction could provide deeper insights into how power relations, solidarity, and affection are constructed in social media discourse, particularly in geopolitical contexts like the @stateofisrael account.

Additionally, research on the textual metafunction would add another dimension to understanding how text and visual structures are organized to create cohesion and coherence in the narrative presented. Future studies are also recommended to use Critical Discourse Analysis (CDA) as the primary approach. CDA would allow for a more critical analysis of the power, ideology, and authority embedded in texts and images, especially in the context of political conflict and media representation. This approach could explore how language is used to maintain dominance, marginalize certain groups, or shape public perceptions of specific conflicts.

Beyond linguistic and discursive aspects, future research could also draw perspectives from the field of science, particularly on the spectrum of colors perceived by the eye and brain, as well as color psychology. The colors in the images analyzed in this study have a strong emotional effect, and further studies could reveal how certain color spectrums influence audience perceptions and emotional responses. Color psychology would offer clearer insights into how specific colors affect emotions and behavior, particularly in the context of social media and propaganda. For example, the frequent use of red to depict violence or danger, or blue to convey calmness and trust, can be further analyzed to understand how these visual strategies psychologically impact the audience.

Thus, the combination of color analysis with linguistic and visual approaches could enrich future research, particularly in the context of delivering intense and emotionally charged messages, as seen in the data from this study. Multidisciplinary research combining linguistics, visual studies, and color science would not only broaden our understanding of how messages are conveyed in political and social contexts but also provide deeper insights into how social media is used to shape public perception through coordinated visual and linguistic strategies.

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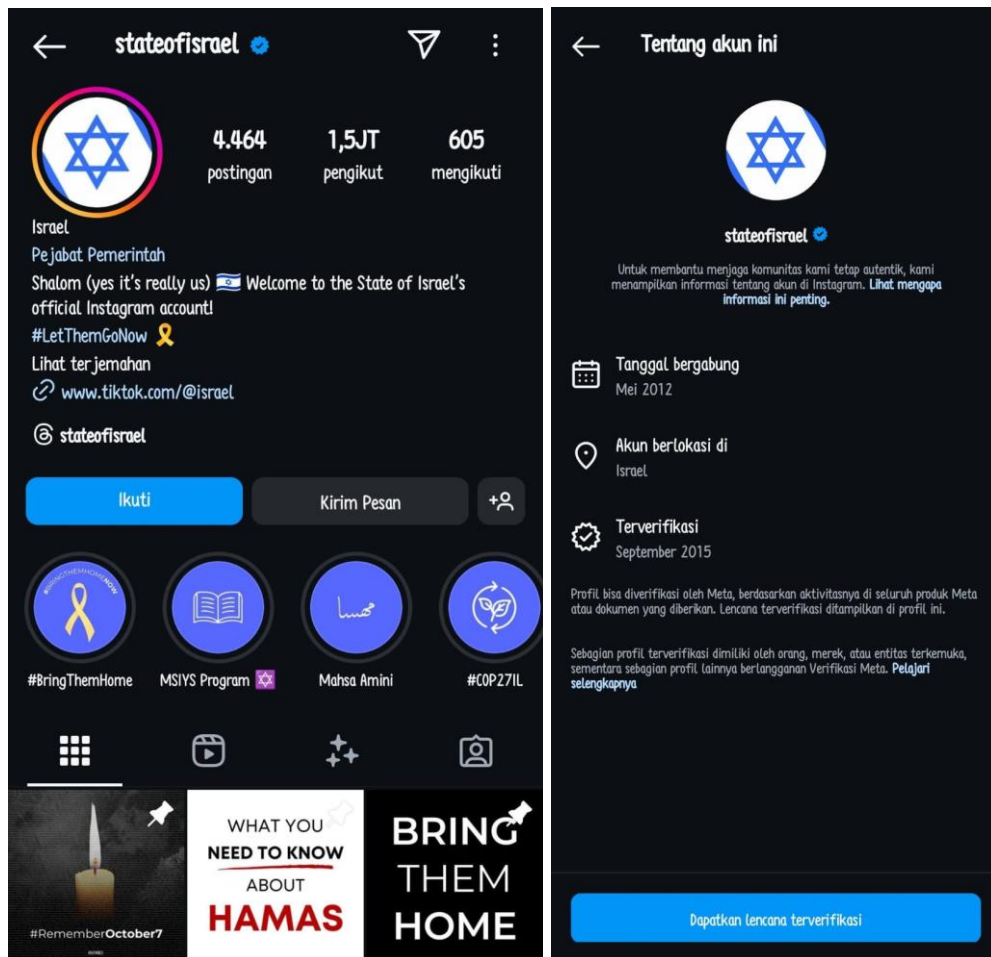
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APPENDIX

Appendix 1. Official of @stateofisrael Instagram account



Link: <https://www.instagram.com/stateofisrael?igsh=aHc2aTNuY2YzdHDr>

CURRICULUM VITAE



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