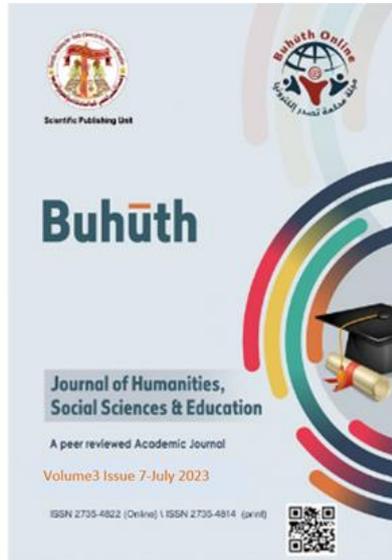




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CANCER IS A GIFT! A Cognitive Multi-modal Analysis of the Discourse of Hope in Selected Egyptian TV Series "Halawet El Donia"

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Abstract

This paper aims to examine the linguistic tools utilized in TV series to evoke optimistic and hopeful, rather than negative, mental pictures in audiences' brains concerning particular negative circumstances which they may face in life, like being diagnosed with cancer. The TV series selected to be the core of the study is the Egyptian TV series *Halawet El Donia* (2017). Both verbal and visual analyses are going to be conducted in order to investigate the discourse of hope manifested in the selected series and intended to be delivered to viewers. Triangulated approach used is: Lakoff and Johnson's (2003) the Conceptual Metaphor Theory (CMT) that is devoted to verbal analysis; Kress and van Leeuwen's (2006) Grammar of Visual Design Approach (GOVDA), especially the representational meta-function that is concerned with the visual analysis; and Feng and O' Halloran's (2013) Visual Metaphor that focuses on specific tactics through which positive conceptual metaphors are realized visually via the use of the GOVDA's representational meta-function serving the purpose of the study (i.e. invoked hope discourse). To the best of the authors' knowledge, this is the first study to linguistically analyze a TV series, highlighting the discourse of hope using this eclectic approach. It, therefore, fills a gap in the literature, uncovering how verbal and visual signs deployed assist in evoking the discourse of hope. Such lack of studies fosters the authors' interest to analyze the selected TV series. The findings show that both verbal and visual modes play a pivotal role in emerging hope discourse in the selected series.

Keywords: Cognitive Linguistics, Conceptual Metaphor Theory, Discourse of Hope, Grammar of Visual Design Approach, Social Semiotic, TV series.

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1. Introduction

The current study aims at exploring the crucial role of TV series mainly revolving around cancer fighters and related social problems in recognizing the discourse of hope. To begin with, discourse, in general, cannot be defined apart from the society in which it is delivered. Wodak (2001) defines discourse as "a complex bundle of simultaneous and sequential interrelated linguistic acts, which manifest themselves within and across the social fields of action"(p.66). It is noteworthy that Critical Discourse Analysis (CDA) is concerned with how social control, abuse and hegemony are reproduced and withstood via discourse and text in the political and social setting. According to van Dijk (2008), "critical discourse analysts take explicit position, and thus want to understand, expose, and ultimately resist social inequality" (p.85).

As illustrated by Sherwani (2020), a myriad of research has been conducted to criticize the negative part of prevailing discourse on social inequality in the last thirty years. The current study, however, will not focus on the negative role of discourse. In the present paper, the researcher is going to investigate the positive part of discourse brought about in the selected TV series and how such discourse positively affects individuals' perception and attitudes.

Significantly, Positive Discourse Analysis (PDA) is a complementary perspective of CDA. Although CDA focuses on the negative aspects of discourse, PDA tackles the positive aspects of discourse which can influence peoples' attitudes and make the universe a better venue for them. CDA cannot be substituted by PDA which, according to Hughes, 2018, is a complementary approach concentrating on the positive aspects of the texts that "may be hopeful or healing" (p.198). Hence, the discourse of hope, one of sub-categories of positive discourse, will be employed in this study which examines a TV series that mainly revolves around offering hope to cancer fighters.

Hope is "understood to enable patients to cope with present and anticipated difficulties associated with the experience of having cancer" (Elliott & Oliver, 2002, p.182). Hope, in general, is what motivates a person toward a possible and hope shapes the ways to power, as well (Fenton, 2006, p.65). Consequently, the

discourse of hope is selected owing to its significance in analyzing the data selected to be the core of the study. Many theorists tackle discourse of hope in their studies (Elliott & Olver, 2007 ; Elliot & Olver, 2002 ; Little & Sayers, 2004). Their hope discourse studies propose that there are myriad of versions of hope.

The current paper deals particularly with the positive role that TV series plays with the purpose of mirroring the discourse of hope in Egyptian society via analyzing the selected TV series *Halawet El Donia*. Interestingly, such TV series breaks some stereotypes concerning how cancer patients positively deal with cancer via being empowered with hope. It should be mentioned that the selected TV series focuses mainly on showing the miserable life of cancer patients and how they are given hope through several ways. This topic is especially selected inasmuch as such severe illness arouses concerns for millions of people all over the world. To this end, the study intends to explore the positive effect of TV series on viewers (either suffering from such illness or not) in giving hope to them. Furthermore, the selected TV series does not only provide hope to those who are diagnosed with cancer, but also it brings hope to other people who face social problems.

The data are selected from media since media has developed new techniques of interacting and communicating with people. Besides, media, whether it is social media, televised or printed media, plays an essential role in people's life. Livingstone (2003) highlights the essentiality of media by pinpointing that people all over the world usually devote more time to different media forms than the time they spend in their work, with their family, or with their friends. She adds that those media forms are shifted "from household possessions to personal possessions, accompanying us wherever we go" (p.2). Furthermore, TV drama as a genre, constitutes the data of analysis because it reflects our habits, lives, etc., and because the audience can watch their problems being shared and solved through it.

In the current paper, the researchers seek to display the influential strategy of blending the verbal with the visual signs in signifying how the linguistic analysis of the selected TV series may offer perception of media representation of the hope discourse. In this respect, the analysis examines how verbal and visual signs are interwoven with the aim of eliciting hope discourse using the selected linguistic tools. By applying the aforementioned theoretical framework, the present paper aims to answer the following questions: 1) How does the use of CMT play a crucial role in the verbal analysis of generating the main CM (i.e. CANCER IS A

GIFT)? 2) How does the VG's representational metafunction contribute to revealing an optimistic atmosphere instrumental to providing hope to viewers and configuring the conceptual metaphor CM, (i.e. CANCER IS A GIFT ? 3) How is the generated CM by means of the specific tactics of Feng and O' Halloran's visual metaphor related to the representational meta-function?

2. Literature Review

To the best of the researchers' knowledge, there has been no research done as yet, integrating the selected approaches of the current research so as to disclose the discourse of hope in TV series. The selected theories, however, have been deployed in various other studies, but from different perspectives. In the following lines, we shall give an overview of some studies that utilized the selected theories as well as other works which essentially dealt with TV series.

TV series captured the attention of many researchers who examined them from different disciplines. Among such studies, Auter et al. in 2010 presented a research paper entitled '*Effects of Viewing Drama on Egyptian and American Youths' Perceptions of Family*' where they conducted a survey in both the United States and Egypt with the aim of investigating the influences of viewing TV series on the social reality perception. They were concerned with the influence of TV series in forming the perceptions of love, marriage, and relationships. This study assisted in differentiating the nuclear families from the stem families. The results of this study highlighted the idea that the impact of males over females in both societies (i.e. nuclear & stem) is very obvious. They conclude that the great impact of males over females should be eradicated to generate equality.

Sallam (2013), in a study entitled '*The Influence of Hekayat Banat on Egyptian Women's Perceptions of Ideal Relationships and Couples*' utilizes the feminist theory and critical textual analysis on comprehensive interviews to explore the impact of the Egyptian TV series 'Hekayat Banat' on females' predictions and opinions related to gender roles and optimal couples. The results indicate that 'Hekayat Banat' TV series provides many themes that act as advice for females. Sallam asserts that although such TV series has an impact on women's romantic anticipation, it does not have an effect on women's opinions concerning gender roles and perfect couple.

Pertaining to some of GOVDA studies, Brady (2015) introduces a dissertation entitled '*A Multimodal Discourse Analysis of Female K-pop Music Videos*'. In this thesis, the selected data (i.e. four k-pop music videos where each two videos are presented by different groups in Korea) are analyzed via the use of two

approaches: 1) the GOVDA of Kress and van Leeuwen (2006) that is devoted to examine the visual features; 2) van Leeuwen's framework (1999) that is selected to analyze music of the selected data (p.14).The purpose was to examine whether the semiotic resources utilized in the selected videos functioned to please a male viewer or not. The analysis reveals that there is a distinction between two sets of videos presented by two different Korean groups. One set of videos function to both please and empower the male viewer by means of putting forward the girls as infantilized. The other set neither pleases the male viewer nor empowers him.

In 2015, Abdeen publishes a research paper entitled '*Semiotic Analysis of some Election Posters: A Systemic Functional Grammar Perspective*'. In this paper, Abdeen analyzes some posters from the 2012 and 2014 presidential elections in Egypt. Owing to the fact that the selected data involve both verbal and non-verbal modes, Abdeen picks out the systemic functional grammar (SFG) proposed by Halliday and Matthiessen (2004) for the verbal analysis and the GOVDA proposed by Kress and van Leeuwen (2006)for the visual analysis (p.199). She claims that her objectives were to show "how semiotic and textual modes are exploited to control and direct the attitude of the viewer towards the image" (p. 199). It also addressed the question of how far these modes are acted in conformity "towards directing the viewer's judgment about the personality of the political candidate" (p.199).The results revealed that integrating the verbal with the visual modes assist in uncovering several hidden ideologies. Besides, it exhibited the efficacy of Kress and van Leeuwen's three metafunctions in analyzing the selected data and in revealing implicit meanings as well (p.199).

Concerning the studies that were conducted on CMT, Abdel-Qader and Al-Khanji (2022) presented a research paper entitled '*Conceptual Metaphor in COVID-19 Speeches of the American President Joe Biden*' where they utilized the CMT of Lakoff and Johnson (2003) to highlight the utilization of metaphor in American President Joe Biden's COVID-19 speeches. Such study is concerned with analyzing metaphor in accordance with their source domains and as well as examining their functions. The results uncover that the most frequently deployed SDs are the War, Person, Unity, Object, and Spatial metaphors. Also, the findings reveal that metaphor is utilized for a variety of purposes, including persuasion, simplification, and emotional expression. (p.810)

Refaie (2003) presents an article entitled '*Understanding Visual Metaphor: The Example of Newspaper Cartoons*' where he deploys both the CMT and GOVDA to analyze four political Austrian newspaper cartoons. His article aims at

exploring the grammar of visual metaphor manifested within the selected data. This study reveals that "many of the dissimilarities between verbal metaphor and its visual counterpart result from differences regarding what the two modes are able to express easily and efficiently" (p.75).

It is thus clear that all the aforementioned studies do not tackle the selected theories in order to highlight the discourse of hope manifested in TV series. As far as we are concerned, the present study is the first to utilize the selected theories, i.e. CMT, GOVDA, and visual metaphor to frame the discourse of hope in the genre of TV series.

3. Methodology and theoretical framework

Three approaches for data analysis have been selected; namely : 1) Lakoff and Johnson (2003) CMT for verbal analysis; 2) Kress and van Leeuwen (2006) 'Visual Grammar' approach for visual analysis; and 3) Feng and O' Halloran (2013) 'Visual Metaphor' approach for verbal-visual analysis.

In the current study, the researcher is going to utilize qualitative analysis. Ahmad et al. (2019) defines the qualitative analysis via pinpointing that such type of methodology concentrates on "why" instead of "what" of social experiences and depends on peoples' direct experience (p.2828).They add that such type of analysis is utilized to obtain a detailed understanding of peoples' attitude, experience, goals, and stimuli, through observation to realize how individuals feel and consider (p. 2829).In this respect, the qualitative analysis will be instrumental in that it is concerned with the processes of delivering the meaning through images or language or both of them, instead of counting of what is observed in the image via quantitative measurements.

Pertaining to the verbal analysis, the selected utterances of the protagonists are analyzed by dint of Lakoff and Johnson's (2003) CMT with the aim of uncovering the verbal signs that lead to the emergence of the positive CM, i.e. CANCER IS A GIFT that inevitably leads to hope discourse. Concerning the protagonists' utterances, the Arabic example will be mentioned first and will be followed by the translation. As regards the visual analysis, four screenshots are analyzed via Kress and van Leeuwen's (2006) three metafunction of VG. Speaking of the verbal-visual analysis, two screenshots are examined by Feng and O' Halloran's (2013) visual metaphor approach to show how verbal and visual modes can interweave meaningfully.

3.1 Conceptual Metaphor Theory

The metaphor analysis in the current paper primarily depends on the Conceptual Metaphor Theory (CMT) proposed by Lakoff and Johnson (2003). Kovecses (2011) argues that the CMT is considered one of the most prominent theories of metaphor (p.23). According to Deignan (2005), CMT is based on the assumption that metaphor is dominant to thinking and language, rather than being just a decorative tool that is marginal to language and thought (p.13). Kovecses (2017) also states that such theory differentiates between "linguistic metaphors, i.e., linguistic expressions used metaphorically, and conceptual metaphors, i.e., certain conceptual patterns we rely on in our daily living to think about aspects of the world" (p.16).

As illustrated by Lakoff and Johnson (2003), one of the essential concepts of CMT is the concept of mapping between target domain (TD) and source domain (SD) inasmuch as they structure any CMs as A IS B where A is the TD and B is the SD. Interestingly, the letters in the CMs, according to their approach, are all capitalized. According to Brown (2002), the TD and SD "illustrate more precisely the dynamic that occurs when something is referenced metaphorically" (p.6). To be precise, the concrete domain is the SD, while the abstract domain is the TD. From the concrete domains, literal words and expressions are pinched to put forward the abstract concepts (Ponterotto, 2014, p.16).

Lakoff and Johnson (2003) put forward several examples to show how CMs are generated through verbal signs, whether such signs are metaphorical expressions or not. One of these examples is the CM "ARGUMENT IS WAR". They illustrate that although war and argument are considered to be two different types of actions, "ARGUMENT is partially structured in terms of WAR... The structure is partial, because only selected elements of the concept WAR are used" (p.84). For instance, there are several things we perform in arguing (i.e., *attacking* the other party's position and *defending* our own, *winning* or *losing* argument). The expressions that are utilized, such as *won*, *attack*, and *defend* reflect that there is a verbal battle (Lakoff & Johnson, 2003, p.4). In this case, there is a battle embodied in the activity of 'argument'. Nevertheless, it is verbal battle rather than being a bodily battle that is found in any war. Accordingly, Lakoff and Johnson utilize the word '**partially** structured' inasmuch as not *all* of the features of a war are mapped onto the activity of argument.

Another vital concept of CMs elucidated by Lakoff and Johnson (2003) is the concept of *grounding*. Kiefer and Barsalou (2013) present how concepts concerning certain issues are conceptualized via being grounded in individuals'

minds and experiences. They illustrate that people have an influential attentional system which can concentrate on different components of "experience, including objects, settings, events, mental states, properties, and relations, and then establish bodies of categorically-organized knowledge about these components in memory, typically referred to as 'concepts'" (p.383). As shown by Lakoff and Johnson (2003, pp.59-60), the most essential thing to focus on grounding is the difference between an experience and how people conceptualize it. Significantly, the physical experience is not more essential than other types of experience (i.e. cultural, emotional, or mental, etc.). Concerning grounding, nevertheless, it is claimed that humans understand the nonphysical concepts via physical experience.

Lakoff and Johnson (2003) focus on an essential feature of the CMs (i.e. **the one-sided feature**). For more clarification, a metaphorical concept can direct our attention to just one side of the concept and cover other sides. Considering the CM "ARGUMENT IS WAR", it is observable that the aspects of battling are shown clearly within the heated argument. However, other aspects are hidden, such as "cooperative aspects of arguing. Someone who is arguing with you can be viewed as giving you his time, a valuable commodity, in an effort at mutual understanding. But when we are preoccupied with the battle aspects, we often lose sight of the cooperative aspects" (Lakoff & Johnson, 2003, p.10). In this respect, CMs do not only highlight certain aspects of that concept by way of utilizing language that is tied to those aspects in a systematic way, but also keep other aspects of that concept out of focus.

Remarkably, there are several types of metaphor, such as orientational metaphors, ontological metaphors, and structural metaphors. Concerning the *orientational metaphors*, Lakoff and Johnson (2003) illustrate that such metaphors are called orientational due to the fact that "most of them have to do with spatial orientation: up-down, in-out, front-back, on-off, deep-shallow, central-peripheral" (p.14). They provide several examples related to the orientational metaphor, one of which is "HAPPY IS UP" (p.15). Such metaphorical concept emerged through several expressions, such as "I'm feeling *up*. That *boosted* my spirits. My spirits *rose*" (p. 15).

The second type of metaphor is the *ontological metaphor*. The main task of ontological metaphor is "[u]nderstanding our experiences in terms of objects and substances" (p.25). According to Lakoff and Johnson (2003), there are several sub-categories of ontological metaphors. One of these is *entity and substance*

metaphor, which is clearly manifested in the CM "THE MIND IS A BRITTLE OBJECT" (p.28). Such CM is emerged from the subsequent expressions: "Her ego is very *fragile*. You have to *handle him with care* since his wife's death. He *broke* under cross-examination. She is *easily crushed* (p.28). The second type of ontological metaphor is *container metaphor*. Regarding this type of ontological metaphor, they present the following CM, i.e. "LIFE IS A CONTAINER" (p.51) that emerged from the following metaphorical expressions: "Her life is *crammed* with activities. *Get the most out of* life. His life *contained* a great deal of sorrow. Live your life *to the fullest*" (p.51). According to Lakoff and Johnson (2003, p.33), the third sub-category of ontological metaphor is *personification*.

According to Lakoff and Johnson (2003), the third type of metaphors is called *structural metaphors*. According to Kovecses (2010), the cognitive purpose of structural metaphors is to allow people to comprehend target through the structure of source (p.37). Lakoff and Johnson (2003) present several examples related to structural metaphors. One of these examples is "RATIONAL ARGUMENT IS WAR" (p.61). They pinpoint that such kind of metaphor permits individuals to utilize one well-structured and obviously defined concept to structure another (p.61).

3.2 The Grammar of Visual Design Approach

The grammar of visual design approach is proposed by Kress and van Leeuwen (1996/2006). According to Caple (2013), this approach is derived from Systemic Functional Linguistics (SFL) that was proposed by Halliday (1985) and is utilized in analyzing verbal texts. Kress and van Leeuwen, however, proposed the Visual Grammar (VG) that is concerned with analyzing images depending on Halliday's three meta-functions. They argue that images are like verbal mode, accomplish three functions (p.55). They posit that the VG approach "will describe the way in which depicted elements - people, places and things - combine in visual 'statements' of greater or lesser complexity and extension" (p.1). It is noteworthy that there are many multimodal approaches and several works that are conducted on visual modes. However, the researchers selected the VG approach insofar as it "provides a systematic and comprehensive account of grammar of visual design [and], built on a strong foundation of social semiotic theory, serves as insightful notions and detailed information on how to understand visuals" (Tran, 2017, p.167).

According to Kress and van Leeuwen (2006), this approach is significant insofar as the massively used image analysis has become so essential. They called it

"means-always-for the articulation of ideological positions" (p.14). They also assert the essentiality of images by declaring that although images do not work like language, they "can 'say' (some of) the same things as language – in very different ways" (p.50)

According to Liu (2019), Kress and van Leeuwen proposed the VG approach after having been inspired by Halliday's ideas of social semiotics. It is noteworthy that Halliday's three language meta-functions are ideational, interpersonal and textual meanings. Kress and van Leeuwen's three image meta-functions, however, are representational, interactional, and compositional meanings (p.1524). In the present paper, it should be noted that only the representational metafunction will be employed.

3.2.1 The representational Meta-function

According to Kress and van Leeuwen (2006), representation is a process where sign makers generate representation of an object. Such representation relies on several factors: the social, cultural and psychological circumstances of the sign makers as well as the context where the sign makers create the sign. Harrison (2003) states that such metafunction "answers the question "What is the picture about?"" (p.50) .

As stated by Kress and van Leeuwen (2006), there are two types of participants; namely the 'represented participants' (RPs) and 'interactive participants'. The RPs allude to the individuals, places and objects that are involved in the communicative act and are put forward in texts and images (p.47-48). However, the interactive participant is " the producer of the image, and hence also the viewer " (p.140).

In such approach, Kress and van Leeuwen (2006) utilize the term "vector" to refer to elements that are employed in the communicative act. In other words, what can be recognized via words in verbal communication can be realized through vectors in non-verbal communication (p.46). They differentiate between two structures involved within the current metafunction which are: 1) **narrative** structures, that "present unfolding actions and events, processes of change, transitory spatial arrangements"(p.59) and 2) **conceptual** structures, that are static, unlike narrative patterns, and "represent participants in terms of their class, structure or meaning" (p.59).

Kress and van Leeuwen (2006, pp.63-70) introduced several processes manifested within the narrative structure. Only the action process, reaction

process, and circumstances with their three types, however, will be employed since the other types do not serve the purpose of the current study. The **action** processes consist of three categories: 1) *unidirectional transactional action process*, when there is both **Actor** (i.e. the participant that produces the vector and directs it at something or somebody) and **Goal** (i.e. the participant on which the action is performed), 2) *bidirectional transactional action process*, where each participant serves both roles interchangeably 2) *non-transactional action process*, when there is only an Actor in the images without Goal; (Kress and van Leeuwen, 2006, pp.63-66). The **reaction** processes are produced through the vector shaped by means of RPs' gaze. Although the action process participants are called Actor and Goal, the participants in the reaction process are referred to as **Reactor** and **Phenomenon**. The reactor is the participant that is responsible for producing the gaze and the phenomenon is "the participant at whom or which the Reactor is looking" (Kress and van Leeuwen, 2006, p.67). The reaction process is similar to the action process as the former can be divided into transactional and non-transactional processes as well (p.68).

Narrative images sometimes include secondary RPs which are not linked to the main participants by vector. Remarkably, if we do not pay attention to such minor participants, some essential messages may be lost since such secondary participants offer information of an event related to the cause, the venue, and the time. Following Halliday (1985), such participants are referred to as 'Circumstances'. Significantly, there are three types of circumstances; namely, *Circumstance of Setting*, *Circumstance of Means* and *Circumstance of Accompaniment* (Kress and van Leeuwen, 2006, p.72). The *Circumstance of Setting* is concerned with the information at the background which can be distinguished from the primary participants via numerous techniques like brightness, darkness, and colour saturation, etc. (Kress & van Leeuwen, 2006, p.72). Relating to *Circumstance of Means*, they are referred to as the tools utilized in action processes. "The tools themselves may, of course, constitute the vectors which realize the action processes" (p.72). They define the third type of Circumstance (i.e. *Circumstance of Accompaniment*) by demonstrating that when the narrative image involves participants that have no noticeable vectorial connection with other represented participants, such relation can be defined as Circumstance of Accompaniment (p.72).

Concerning the second structure of the representational metafunction (i.e. **conceptual structure**), Kress and van Leeuwen (2006) present three types of processes manifested within the conceptual structure which are: classificational

process, analytical process, and symbolic process (pp.79-106). As for the **classificational process**, the RPs included within it are linked to each other in terms of a taxonomy where "at least one set of participants will play the role of *Subordinates* with respect to at least one other participant, the *Superordinate*" (Kress and van Leeuwen, 2006, p.79). Regarding taxonomy, there are two types (i.e. covert taxonomy & overt taxonomy) (pp.79-87). The **analytical processes**, as Kress and van Leeuwen (2006) define them, "relate participants in terms of a part-whole structure" (p.87). Analytical process involves two kinds of participants which are: 1) **Carrier**, that stands for the whole; 2) **possessive attributes**, which act as the parts (p.87).

The last conceptual process (i.e. **the symbolic process**), is concerned with what the RPs symbolize or mean. Such process includes two sub-categories which are: symbolic attributive and symbolic suggestive (Kress & van Leeuwen, 2006, pp.105-106). The **symbolic attributive** process involves two participants: **1) the carrier**, that is "the participant whose meaning or identity is established in the relation" (Kress & van Leeuwen, 2006, p.105) and **2) the symbolic attribute**, that is concerned with putting forward the meaning itself. As regards the **symbolic suggestive process**, it includes only one participant, i.e. carrier. They distinguish between the two symbolic processes via pinpointing that "Symbolic Suggestive processes represent meaning and identity as coming from within, as deriving from qualities of the Carrier themselves, whereas Symbolic Attributive processes represent meaning and identity as being conferred to the Carrier." (p.106).

3.3 Visual Metaphor

A large number of researchers have paid attention to visual metaphors. (Carroll 1996, Forceville 1994, 1996, 2009, Morris 1993 among others). This study will adopt the approach proposed by Feng and O'Halloran (2013). Their approach, based on Forceville's (2009) visual metaphor, made a composite of two approaches (i.e. CMT & VG). They present how CMs are realized visually by means of the VG's metafunctions through the application of specific mechanisms. This paper will examine how the CM of the present study, **i.e. CANCER IS A GIFT**, is realized visually via specific techniques proposed by Feng and O'Halloran (2013) from the representational metafunction perspective. The other two metafunctions of the visual metaphor will not be included here.

For further clarification, Feng and O'Halloran (2013) deploy Kress and van Leeuwen (2006) VG's meta-functions with the intention of investigating how CMs are produced visually (p.320). Owing to the fact that cognitive linguists

concentrate more on linking the comprehension of the visual metaphors to the "situational/cultural context" (p.321) than on "text-internal mechanisms of visual images" (p.321), the main purpose of Feng and O'Halloran's approach is to offer visual tactics through which metaphors can be realized visually (p.321).

As pinpointed by Feng and O' Halloran (2013), the formation of CMs through the representational meta-function mainly occurred through the 'unconventionality'. In other words, CMs can be visually realized through either substituting traditional RPs by untraditional ones, or via superimposing untraditional RPs or parts of them on the traditional ones (p.324).

As for the mechanisms of the *visual realization of metaphors related to narrative structure*, CMs can be generated through 'substitution' mechanism, either *participant substitution* or *circumstance substitution*. In other words, traditional participants or circumstantial components are substituted by unpredicted ones, where the usual ones function as the SD and the unconventional ones act as the TD (Feng & O' Halloran ,2013, p.324). There are two mechanisms of the *visual realization of metaphor related to the classificational process*, namely, '*member substitution*' and '*unconventional covert category* ' (Feng & O'Halloran, 2013, pp.324-327). On one hand, '*Member substitution*' is concerned with the idea that "entity A is an unconventional member of a category whose conventional member is entity B" (Feng & O'Halloran, 2013, p.324). In this regard, A IS B metaphor is created (p.324). On the other hand, '*unconventional covert category* ' focuses on putting two entities together in an untraditional way with the aim of producing a covert taxonomy (p.325). Feng & O'Halloran (2013) assert that "the unconventionality of the category alerts us to the metaphor and being members of the same category makes the mapping of attributes possible" (p.325).

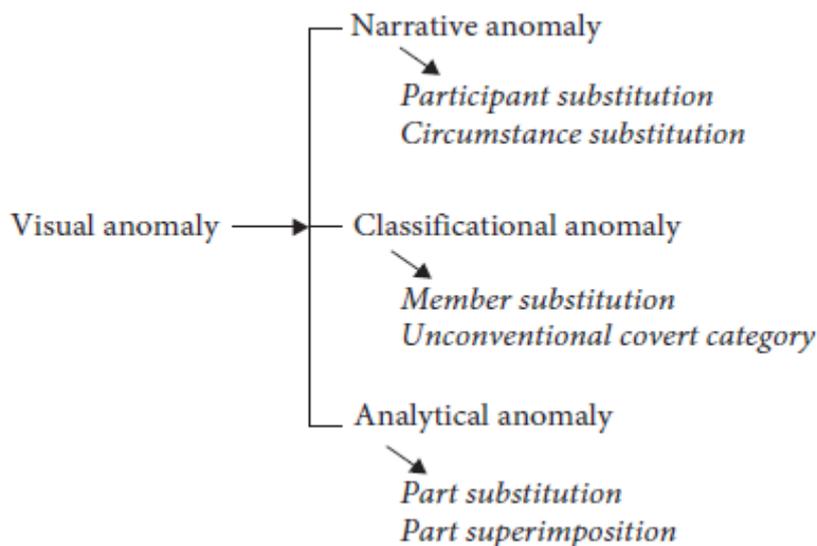
As regards the techniques of the *visual realization of metaphors concerning the analytical process*, Feng and O'Halloran (2013) state that the visual representation of metaphor can be accomplished through two methods (i.e. '*part substitution*' & '*part superimposition*') (pp.325-327). '*Part substitution*' technique is a mechanism where traditional part B is substituted by the untraditional part A (Feng & O'Halloran, 2013, p.325). '*Part superimposition*', on the other hand, is a technique where "an entity (or part of it) is superimposed on another entity (or part of it)" (p.326). They add that "the superimposed entity inherits the attributes of the whole which it forms a part" (p.326). One of the examples provided by Feng and O'Halloran concerning the superimposition technique is an advertisement where there are butterfly wings attached to motorbike. By doing

so, the notable features of butterflies, i.e. lightness and charm are mapped onto the motorbike resulting in the creation of "MOTORBIKE IS BUTTERFLY" metaphor (p.326).

Notably, CMs can be created via the representation meta-function by means of applying specific mechanisms. Feng and O' Halloran (2013, p.327) sum up such mechanisms through which CMs are visually realized by means of VG's representational meta-function, as follows:

Figure3.1

The mechanism of visual realization of metaphor related to representational metafunction



4. Data collection and sampling

The genre of TV series was selected to be the core of the present study since television has a vital role in people's lives worldwide. Berger (1987) elucidates the essentiality of TV via asserting that Television may be deemed as an entertainment means; however, entertainment is far from being trivial matter. In essence, entertainment has several functions as it assists in socializing people, changing their mindset concerning stereotyped and deceptive concepts. Furthermore, entertainment has substantial political and economic functions as well (p.1).

Regarding the TV serials, in particular, Verhoeven (2019) pinpoints that large audiences are interested in TV series which "constitute a substantial share of the broadcast offer and of the audience consumption. TV series are available through multiple broadcasting channels...deploying various transmission technologies" (p.25).

The TV series selected for investigation is the Egyptian TV series *Halawet El Donia*. It was broadcast on Egyptian channel CBC in 2017. It consists of one season including 30 episodes. The episodes are downloaded from the website www.youtube.com. Some of the protagonists' utterances and six sample screenshots from such series are analyzed. Such images are selected carefully insofar as they seem to have a myriad of semiotic resources. Translation of all utterances was made by the authors.

The main theme of the selected TV series is providing hope, especially to cancer's patients, and spreading it among them. The events are chiefly about a girl (i.e. Amina), who leads a simple life with her family and has a successful career. She coincidentally discovers that she is diagnosed with leukemia while she conducts some tests related to her marriage. At that moment, everything turned upside down. In the beginning, Amina's inner conflict (i.e. her denial and refusal of accepting both cancer and its treatment) is displayed. Afterwards, she changes her mind and determines not only to accept cancer, but also to observe and feel psychological benefits implied within it. In her journey with cancer, she fortuitously meets a famous businessman, (Selim), who has a brain cancer. Through the events, love relationship is established between Amina and Selim and ended in marriage. Both protagonists are presented in the series as a symbol of hope manifested in their attitude and talks. Through the events, the viewers can observe how hope is implicitly or explicitly expressed verbally and visually.

5. Analysis and discussion

The analysis in the subsequent sections consists of visual analysis of six selected screenshots along with verbal analysis of the utterances extracted from some selected screenshots. The purpose of the analysis is to reveal the correlation among the selected theories in putting forward the discourse of hope. In the analysis itself, the integration between verbal and visual modes of the selected data is displayed.

5.1 CANCER IS A GIFT

This section demonstrates how the CM, i.e., CANCER IS A GIFT, is recognized verbally and visually in the selected TV series *Halawet El Donia*. Comprehending cancer in terms of a gift is deployed by many patients. For example, Dr. Jesse Fann, psychiatry and psychology services' director at Seattle Cancer Care Alliance, proclaims that many cancer patients are capable of finding unpredicted benefits from cancer experience. For instance, they appreciate life more than before. They begin to reprioritize their targets and values. Moreover, they make more profound and stronger relationships (Briggs , 2016)

The one-sided feature of this CM plays a pivotal role in enhancing the discourse of hope since the positive aspects are highlighted while the negative ones are hidden.

5.1.1 The verbal Analysis through the CMT

This section examines how CANCER IS A GFT metaphor and the discourse of hope are realized verbally through analyzing protagonists' utterances selected from the screenshots. Both metaphorical and non-metaphorical signs will be dissected.

Example (1)

حلاوة الدنيا

(the sweetness of life)

The series name is considered one of the essential factors that grab the viewers' attention to its hopeful message and is instrumental to creating the CM of this study. Through this name, the series demands the viewers to be grateful and observe the good side of life. In this respect, the power of media appears insofar as it turns viewers' mind from negative thinking to positive one whilst considering such a hurtful topic with the aim of influencing individuals' attitudes. Seaward (2011) confirms that life's troubles cannot by any means be neglected or avoided; nonetheless, peoples' manner concerning each situation may reveal its consequences. Seaward illustrates that "[c]hanging one's attitude provides the impetus to change the direction of one's life" (p.98).

Cancer is realized in terms a gift owing to the utilization of the metaphorical expression deployed in the series title. Such expression pursues to make viewers focus more on the positive than the negative side of life given that life involves

many aspects that lead to cheerfulness and optimism. Moreover, even the negative side of life, one of which is cancer, offers a chance for individuals to value these happy moments more. The metaphorical expression manifested in the series title reveals the chief theme propagated during the series events.

Example (2)

Amina, in Technology, Entertainment and Design's (TED) stage, said utterances with the intention of charging the viewers, especially cancer's patients, with hope, through her positive view caused by her experience with cancer. TED talk is a noncommercial organization concerned with disseminating ideas, frequently in the style of influential and short speeches (Hanna & Wigmore, n.d.). Amina's utterances involve both metaphorical expressions and non-metaphorical ones which are, as follows:

(1) السرطان خلانى اشوف حلاوة الدنيا

(Cancer let me recognize the sweetness of life .)

(2) خلانى اقدر الحاجات البسيطة اللي مكنتش بقف عندها

(It (Cancer) made me appreciate the simple things which I did not stop at).

(3) بقدر الحاجات الصغيره: ازاي أن أنا أستطعم أكله بحبها

(I begin to appreciate little things; for instance, how I can enjoy eating a meal I love).

(4) فكرة انك تنام ست ساعات ورا بعض من غير ما تصحى كل عشر دقائق بسبب الوجع بسبب التفكير. دى نعمه.

(It is a blessing that you continuously sleep for six hours without waking up every ten minutes because of pain, because of thinking)

(5) فكره انك فى وسط مشاكل ووسط ازمان تلاقى مواقف صغيره و حاجات تضحكك من قلبك دى نعمه.

(It is a blessing to find small situations and things that make you laugh from your heart in the midst of problems and crises).

(6) فكره اصلا أن أنت قادر تضحك فى وسط الأزمان . دى نعمه.

(The idea of being able, in the first place, to laugh in the middle of crises is also a blessing).

It is noticeable that in the aforementioned utterances said by Amina, CANCER IS A GIFT is implicitly and explicitly reflected through:

- 1) Metaphorical expressions as the *ontological metaphor* manifested in the above utterances. In such utterances, cancer is comprehended in terms of objects, and accordingly, *entity and substance metaphor* is the ontological metaphor's subcategory utilized here.
- 2) The GIFT metaphor is also proven through repeating the word **دى نعمه (this is a gift)**. Such repetition explicitly contributes to the establishment of the current CM.

Example (3)

امينه: از اى حضرتك؟

(Amina: How are you?)

1) عم نعيم: انا يا ستى زى الفل. كويس جدا.

(Uncle Naim: I am in a very good condition)

امينه: فى جديد؟؟

(Amina: Is there something new?)

2) عم نعيم: لا ما فيش جديد. اه صحيت من النوم الصبح نزلت شوفت الشمس وواقف على رجلى زى ما انتى شايفه اهو. مش كل ده كويس و لا اه

(Uncle Naim: No, there is nothing new. Ah, I woke up in the morning; I went down and saw the sun, standing on my feet, as you can see. Isn't this all good, is it?)

The subject of the above-mentioned conversation between Amina and Uncle Naim (who is diagnosed with a colon cancer) takes place when Amina visits Uncle Naim at his shop in which he sells carrot juice. Such juice is presented in the series to be one of the natural alternatives that may assist in curing from

cancer. Uncle Naim acts in the series as a symbol of hope that he spreads among all those around him.

The CANCER IS A GIFT metaphor is here provoked through Uncle Naim's utterances. Firstly, it can be inferred from utterance 2 that he feels grateful to some details that most people take for granted. However, it is thanks to cancer that he feels and appreciates such things. The GIFT metaphor is recognized via Uncle Naim's utterances:

1) waking up in the morning; 2) going down and seeing the sun, 3) standing on the feet. In other words, cancer can be understood in terms of a gift for the reason that it offers an opportunity for individuals to feel the value of everything they experience in life. Emmons (2013) pinpoints that individuals feel more grateful to everything in their life while they encounter difficulties. Emmons demonstrates that grateful people "learned to transform adversity into opportunity no matter what happens, to see existence itself as a gift" (p. 134).

The GIFT metaphor is also generated through the Egyptian idiom uttered by Uncle Naim, i.e. utterance 1 " *انا يا ستى زى الفل* " (**I am like rose jasmine**), where the *entity and substance ontological* metaphor is manifested. In such idiom, individuals' state is comprehended via an object (rose jasmine). Egyptians say such metaphorical idiom to mean that they are in a very good condition. Moreover, such idiom includes a special kind of plant. Such kind of plant (i.e. الفل rose jasmine) fosters hope discourse insofar as it symbolizes hope and optimism (Stanton, 2021).

Example (4)

ايمان: امبارح خرجت مع صحابى و حطيت ميكب و لبست الباروكه البنى الطويله و لبست كعب على . كنت فعلا تعبانه بس قررت اتبسطن

(Iman: I went out with my friends yesterday. I wore make-up, and wore a long brown wig and high heels. I was really tired. However, I decided to make myself happy).

These utterances are said by Iman, a cancer patient whom Amina meets in the group therapy. Remarkably, CANCER IS A GIFT metaphor is recognized here through the resistance and resilience implied in Iman's utterances. It can be inferred from Iman's positive talk that cancer is understood in terms of a gift in

enabling Iman to resist her current circumstance. Iman's resistance and resilience that she acquires due to cancer is manifested verbally by means of her determination to have an elegant and a better look through several methods (i.e. wearing make-up, wearing a long-brown wig, and wearing high heels). Besides, showing one's mixed feeling is one of the mechanisms of resistance, which is mirrored in her utterance "I was really tired. However, I decided to make myself happy". It is worth noting that getting resilience is of great significance. As illustrated by Seiler and Jenewein (2019), "[r]esilience is an individual's ability to maintain or restore relatively stable psychological and physical functioning when confronted with stressful life events and adversities". (p.1)

5.1.2 The visual analysis through the VG's Representational Meta-function

The present section is devoted to the visual analysis of four screenshots whose verbal signs and utterances were examined in the previous section. In the current section, such screenshots are going to be analyzed visually by means of utilizing VG's representation meta-function with its two structures: narrative and conceptual

Screenshot (1)

The poster



The above image is the series poster that is designed to be simple with few components: the series protagonists, a bunch of lavender, and the title of the series. Notably, all the aforementioned depicted elements mirror an optimistic view about the series. In this respect, it can be inferred from the first moment of the series (i.e. the poster) that such series does not provide a pessimistic or depressing atmosphere despite its topic that is chiefly revolving around cancer's patients.

This image involves both human RPs (i.e. the protagonists) and non-human RPs (i.e. lavender flowers, purple background and light). A dynamic mood is presented by the human RPs. By doing so, *narrative process* is manifested in such image. Two processes are performed concerning the narrative process, namely, *action & reaction* processes.

Regarding the *action process*, the vector that forms such process is accomplished via Selim's (i.e. *the actor*) action of giving a lavender flower to Amina (i.e. *the goal*). Such action process is achieved through the *circumstance of means* (i.e. the actor's hand). In this respect, the action process here is classified as a *unidirectional transactional action* process.

Pertaining to the *reaction process*, it is notable that Selim is looking directly at Amina. In this respect, a vector is formed by means of his intra-diegetic gaze producing a *transactional reaction process* in which the male protagonist acts as a 'reactor' and the female protagonist acts as the '*phenomenon*'. Significantly, Selim's gaze and facial expression towards Amina imply that he is indulged in her world and that there is a love relationship established or is going to be established among them.

As for the *reaction process* performed by Amina, it is notable that she generates an extra-diegetic gaze in which she looks directly to the viewers rather looking to the other human RP (i.e. Selim). In this regard, Amina is the *reactor* and the *phenomenon* is not presented in within the image's frame; therefore, a *non-transactional reaction process* is provoked. Drastically, both Selim's and Amina's gazes are full of cheerfulness and positivity even though both of them are put forward in the series as being diagnosed with cancer. Hence, their reaction processes are considered an essential factor in creating hope here. It is noteworthy that the significance of narrative processes (i.e. *action & reaction*) lies in reflecting the Egyptian culture. It can be insinuated from Selim's transactional action and reaction processes that females are predominantly presented in TV series as if they always demand a male figure in order to stand at their back and to empower them especially when they encounter bad circumstances. This is the first interpretation. On the contrary, Amina's non-transactional reaction process, in which she directs her gaze to the viewers instead of exchanging glances of love with Selim, elicits an opposed interpretation that implies that she can depend on herself to survive due to her determination and strength.

The embedding tactic is utilized here. According to Kress and van Leeuwen (2006), images can be simple or complex just like sentences. They illustrate that "[i]n language, sentences can be simple (consisting of only one clause/process) or complex (containing several clauses...). Pictures, too, can be simple or complex" (p.107). In other words, images can consist of several processes embedded within each other to send an implicit message.

In the above image, one of the conceptual processes (i.e. the *symbolic suggestive process*) is embedded within Selim's action process (i.e. the action of giving a lavender flower to Amina). The type of flower, i.e. lavender flower, which Selim gives to Amina is particularly chosen for the sake of conveying hope and positivity inasmuch, as pinpointed by Stanton, (2021) 'healing' is one of the numerous symbolic meanings of Lavender. This is because such type of flower has been utilized as medicine of many diseases for centuries. Lavender is also deployed to boost the physical state of cancer patients. In this regard, the image shows how a symbolic suggestive process is embedded within the action process.

Screenshot (2)

Episode 4



The subject of such screenshot is that Amina visits Uncle Naim at his shop to gain positivity and hope from him. This image is not crowded with many participants. It involves only two human RPs: 1) Amina, who is depicted from her back; 2) Uncle Naim, a cancer's patient who sells carrot juice as natural alternative that may cure from cancer. Moreover, the image includes non-human RPs which is a large number of carrot juice bottles put in the shelf behind Uncle Naim. Remarkably, All the RPs, whether human or non-human, play a substantial role in arousing hope here, as it is going to be revealed in the analysis itself. The two representational meta-function's structures (i.e. *narrative & conceptual*) are utilized in the current example with the aim of generating positive atmosphere.

As for the **narrative structure**, a **unidirectional transactional action process** is implied in the vector that is established via Uncle Naim's (i.e. the **actor**) posture and smile directed to Amina (i.e. the **goal**). Additionally, such image involves a **transactional reaction process** in which Uncle Naim plays the role of **reactor** who sends his intra-diegetic gaze that is full of positivity and optimism to the **phenomenon**, i.e. Amina. In this respect, the **symbolic suggestive process** is embedded within the action and reaction processes inasmuch as Uncle Naim's smile and optimistic gaze symbolizes hope that is endeavored to be conveyed to the audiences.

Moreover, the **symbolic suggestive process** is embedded within the **classificational process**. Screenshot 2 involves a **classificational process** that is shown in the display of many carrot juice bottles arranged at equal distance with the same size and orientation. In this respect, all such bottles are linked to each other in terms of **covert taxonomy** where all portrayed bottles act as **subordinates** of a non-present **superordinate** (i.e. hope). Hope is deemed to be the absent superordinate insofar as such juice is put forward in the series as one of the natural alternatives which may treat cancer. Consequently, such juice signifies hope. By doing so, **symbolic suggestive process** is embedded within the classificational process. Notably, the significance of such two conceptual processes (i.e. **classificational & symbolic suggestive process**) lies in implicitly provoking hope discourse in the current screenshot.

Screenshot (3)

Episode 5



This screenshot does not consist of several RPs. On the one hand, it involves only one human RP who is Iman, a cancer patient who is positively talking about how she copes with cancer and gains resistance from it. On the other hand, the non-human RPs are: Iman's calm-colored outfit and her bright face. Although this screenshot is simple in light of to the number of RPs involved within it, it is complex in the correlation of several processes embedded within it.

The kind of structure utilized here is the **narrative** one embodied in woman's smile and optimistic gaze which are directed to non-present goal or phenomenon forming both *non-transactional action* and *reaction* processes. In this regard, discourse of hope is explicitly provoked. Notably, the significance of non-transactional action and reaction process lies in making Iman's smile and gaze to be directed towards the audiences for the sake of establishing a connection between her and the viewers with the aim of delivering her empowerment message to them. **Conceptual structure** is included here as well since the *symbolic suggestive* process embedded within the two narrative processes helps in implicitly generating hope discourse because of the fact that Iman's smile and optimistic gaze inevitably symbolizes hope.

Screenshot 4

Episode 23



This screenshot is crowded in terms of the number of RPs and the number of representational processes manifested within it. The above image includes both human and non-human RPs. The human RPs are: 1) Amina, who says a speech involving a purposeful and empowered message on TED's stage that resulted from her experience with cancer; 2) several depicted people with different colours and nationalities, who are depicted on the lower part of the banner positioned behind Amina. Regarding the non-human RPs, there are several ones like the light, through which a circle is formed around Amina and the white banner, in which several different supportive ribbons for cancer are depicted. Most importantly, the authors are going to show in the analysis of such screenshot how

all the aforementioned depicted components assist in revealing the discourse of hope

It is noteworthy that both representational structures (i.e. narrative & conceptual) are involved here. Concerning the **narrative one**, it is clear that such structure is accomplished by means of two vectors that are formed through:

- 1) Amina's act of talking in the mike (i.e. **circumstance of means**). In this case, *a non-transactional action process* is established in which Amina plays the role of *actor* who is directing her word to an absent *goal*. Presumably, she is directing her speech to the audience who are not presented within the image frame;
- 2) Amina's extra-diegetic gaze directed towards an absent *phenomenon* constituting a *non-transactional reaction process*.

It is worth noting that both narrative processes (i.e. action & reaction) accompanied by circumstance of means play a crucial role in disclosing the positive message planned to be conveyed to the audience. For further clarification, Amina in the situation of giving an empowered speech in TED's stage seeks for shifting the society's perception as regards cancer. Instead of shameful and depressed feeling, that causes silence, giving Amina a mike to talk about her experience with cancer and the psychological benefits that she gains from cancer while she produces an extra-diegetic gaze in which she looks directly to a wide range of audience signifies that going through such severe experience (i.e. being a cancer's patient) can be a source of empowerment. Moreover, supposing that Amina is talking about what she passes through and the benefits that gains from her experience in front of a large number of viewers, who are assumed to be gathered due to their interest in her speech, can be deduced by means of the utilization of circumstance of means (i.e. the mike)

The **conceptual structure** is manifested in the white banner positioned a little bit behind Amina. Significantly, the type of conceptual process involved within such banner is a *classificational process*. For more clarification, many cancer support ribbons are depicted at the top position of such banner with the same size and orientation. Such ribbons are positioned at balanced arrangement with equal distance from each other. In this regard, a *covert taxonomy* is deployed here where all such ribbons act as the *subordinates* of non-present *superordinate* that can be inferred to be hope. Similarly, on the bottom part of the banner multiple people are depicted with the same size and their balanced arrangement can obviously be seen. By doing so, *covert taxonomy classificational process* is

employed here as well where all different people serve as the *subordinates* to an absent *superordinate*, i.e. the whole world. Such covert taxonomy classificational processes utilized here are of great essentiality because they help in implicitly sending a message to the audience. The implied message is that Amina's empowered and positive word is directed to all people worldwide (depicting different people) and her speech signifies providing hope to all kinds of cancer (depicting different cancer support ribbons).

5.1.3 The Verbal-Visual Analysis through the Visual Metaphor Approach

Screenshot (5)

Start Titre



Remarkably, this is the last screenshot that is displayed by the producer in the serial's Start Titre. The significance of such screenshot lies in visually creating a positive CM that serves the purpose of the current study (i.e. emerging hope discourse). A positive CM is produced visually by one of the tactics introduced by Feng and O'Halloran's (2013) visual metaphor related to the analytical process.

As was previously mentioned, in the visual metaphor approach of Feng and O'Halloran (2013), the visual realization of metaphor related to the analytical process can be achieved via two mechanisms (i.e. *part substitution* & *part superimposition*). In the current example, the latter tactic is deployed (i.e. *part superimposition*) where a part of an object is superimposed on another object .

Notably, the superimposition tactic is manifested in the above screenshot since both edges of the image involve two pieces of white lace fabric. It is worth noted that such white lace fabric is deemed to be the most prominent fabric utilized in both bride's veil and dress that are worn in wedding party. Consequently, displaying a part of the bride's veil and dress forms a part-whole structure. Since the superimposed part acquires the characteristics of the whole, the remarkable features of wedding party (i.e. goodness, joy, new life, positivity, and other

optimistic meanings) manifested in the displaying of pieces of bride's dress are mapped onto Halawet Al Donia 's titre and results in the generation of the THE SERIES HALAWET EL DONIA IS A WEDDING PARTY metaphor. Interestingly, such *structural metaphor* reveals ,from the first moment, the hopeful message endeavored to be conveyed to the viewers through the serial.

Additionally, the one -sided feature of THE SERIES HALAWET EL DONIA IS A WEDDING PARTY metaphor contributes in enhancing the positive discourse that leads to hope discourse inasmuch as the optimistic and positive characteristics of the serial are manifested within such CM. On the contrary, the pessimistic and depressed side is hidden. It cannot be deniable that THE SERIES HALAWET EL DONIA IS A WEDDING PARTY metaphor helps in fostering the primary metaphor, i.e. CANCER IS A GIFT.

Screenshot (6)

Episode 19



Employing one of Feng and O' Halloran's (2013)tactics related to the narrative structure, i.e. *circumstance substitution* is considered one of the factors that lead to the emergence of the Gift metaphor here visually. The expected circumstance of setting where two RPs (i.e. Selim & Amina) are presumed to be depicted is either the hospital or home in which the depressed and negative atmosphere is supposed to be prevailed due to the fact that both of them are diagnosed with sever cancer. Rather, they are indulged in a romantic time that is full of happiness, surprises and optimism in an ancient place fitted with wedding decorations where Selim is portrayed in the above-mentioned screenshot as if he makes a marriage proposal for Amina. Significantly, through replacing the depressed circumstance

of setting with another positive one, the GIFT metaphor is implicitly realized visually.

6. Findings and Conclusion

The current study concludes that in all analyzed examples, hope discourse is mirrored by means of deploying the selected theories that are able to decode the verbal and visual signs manifested within the series for the sake of providing hope. Notably, the screenshots are designed in a way seeking for manipulating the audiences' minds towards a positive thinking. Additionally, the utterances made by the protagonists serve the same purpose.

Pertaining to the **verbal analysis via the use of the CMT**, the results show the CMT plays an essential role in generating the primary CM of the current study, i.e. CANCER IS A GIFT, through displaying all the metaphorical and non-metaphorical expressions via which SD is provoked.

Regarding the **visual analysis through the use of the representational meta-function of the VG**, the results show that, with the help of such meta-function, the positive and main CM (i.e. CANCER IS A GIFT) is enhanced since such meta-function helps in decoding the visual signs that convey implicit positive messages boosting the current CM. Significantly, such meta-function does not only play a crucial role in enhancing the GIFT metaphor, but also it helps in decoding multiple visual signs with the purpose of uncovering the positive meanings manifested within such signs. It is worth noting that the effective role of such meta-function is revealed through the use of specific processes manifested within it, either narrative process or conceptual ones.

Pertaining to the **narrative processes** findings, it is concluded that only the *action* and *reaction* processes are deployed. Nevertheless, other narrative processes, presented by Kress and van Leeuwen (2006), like mental processes and geometrical symbolism are not used. Additionally, *circumstances* with its two sub-categories (*means* and *setting*) are deployed and it is proven to what extent they have a substantial role in serving the intended message, particularly the circumstance of setting. As for the **conceptual processes** results, only the *symbolic* and *classificational* processes are manifested and they serve the intended positive messages endeavored to be carried to the audience. It is noteworthy that in most cases the *symbolic suggestive* process is utilized as being embedded within other processes with the aim of serving the purpose of the study.

As regards the **verbal-visual analysis by means of the visual metaphor approach** of Feng and O' Halloran (2013), the results show that two mechanisms are utilized:

1) *analytical anomaly* mechanism (*i.e. part superimposition*), that helps in visually generating CM (*i.e. THE SERIES HALAWET EL DONIA IS A WEDDING PARTY*). Such CM inevitably helps in enhancing the discourse of hope due to its positive connotation;

2) *narrative anomaly* mechanism (*i.e. circumstance substitution*), that helps in enhancing both the main CM (*i.e. CANCER IS A GIFT*) and boosting the positive atmosphere.

To conclude, the present paper demonstrates the efficacy of TV serials in empowering individuals and providing them with hope by means of verbal signs and visual signs utilized within such series. In this regard, TV series can be deemed a soft power in generating mental images in individuals' minds regarding particular topics, either positively or negatively, that in turn has their impact on their manners and approaches.

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السرطان هبة! : تحليل معرفي متعدد الوسائط لخطاب الأمل في المسلسل المصري المختار
"حلاوة الدنيا"

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المستخلص:

الجدير بالذكر أن هدف إجراء هذه الورقة البحثية هو فحص الأدوات اللغوية المستخدمة في المسلسل المصري المختار التي ساعدت على ظهور خطاب الأمل من اجل رسم صورته مختلفه في عقول المشاهدين فيما يخص تعديل طريقته تفكيرهم في التعامل مع أى ظروف سيئة قد يواجهونها في الحياة ، مثل الاصابه بمرض السرطان ، بهدف حث المتفرج على التعامل الايجابي مع تلك الظروف السيئة و كيفية اعتبارها فرصه لتعلم و اكتساب دروس مفيدة في الحياة. المسلسل التلفزيوني الذي تم اختياره ليكون جوهر الدراسة هو المسلسل التلفزيوني المصري حلاوة الدنيا (2017). الجدير بالذكر أنه سيتم إجراء التحليلات اللفظية والبصرية في المسلسل المختار من أجل الكشف عن خطاب الأمل المزمع ارساله إلى المشاهدين. يقوم الباحث بتحليل البيانات المختارة من خلال استخدام نظريات لغوية و هي : (1) نظرية الاستعارة المفاهيمية (CMT) لـ Lakoff and Johnson (2003) ، المخصصة للتحليل اللفظي. (2) نظرية القواعد البصرية (VG) لـ Kess and van Leeuwen (2006) ، و هي النظرية الخاصة بالتحليل المرئي ؛ (3) الاستعارة المرئية لـ Feng and O 'Halloran (2013) ، والتي تركز على تكتيكات محددة يتم من خلالها تحقيق الاستعارات المفاهيمية الإيجابية بصرياً من خلال استخدام الوظيفة الوصفية التمثيلية (representational met-function) لـ VG التي تخدم الغرض من الدراسة (إبراز خطاب الأمل في المسلسل المختار). تظهر النتائج أن كلا الوضعين اللفظي والمرئي يلعبان دوراً محورياً في ظهور و

ابراز خطاب الأمل في المسلسل المختار. على حد علم مؤلفين دراسته و تحليل المسلسلات التلفزيونية التي تسلط الضوء على خطاب الأمل وتحاول نقله إلى المشاهدين لم تستحوذ بعد على الكثير من الاهتمام.و بذلك يعزز هذا النقص في الدراسات اهتمام المؤلفين بتحليل المسلسل التلفزيوني المختار بهدف الكشف عن كيف تساعد الإشارات البصرية واللفظية المنتشرة في المسلسل المختار في اظهار خطاب الأمل من خلال الأدوات اللغوية المختارة سالفه الذكر. نظرا لحقيقة أن الدراسة الحالية أوضحت إمكانات تطبيق أكثر من أداة لغوية تساهم جميعها بانسجام في توليد خطاب الأمل، يوصى بتطبيق النظريات المختارة لتحليل خطاب الأمل في المسلسلات التلفزيونية الأخرى التي تناقش مواضيع أخرى مؤذية جسدياً أو عاطفياً.

الكلمات الدالة: خطاب الأمل، مسلسل تلفزيوني ،نظرية الاستعارة المفاهيمية ، نظرية الاستعارة المرئية ، نظرية القواعد البصرية.