



ISSN: 1999-5601 (Print) 2663-5836 (online)

Lark Journal

Available online at: <https://lark.uowasit.edu.iq>



\*Corresponding author:

**Anmar Ahmed Kadhim**

University: University of  
Babylon

College: College of Education  
for Human Sciences

Email: :

[anmarahmed126@gmail.com](mailto:anmarahmed126@gmail.com)

**Prof: Salih Mahdi Adai**

University: University of  
Babylon

College: College of Education  
for Human Sciences

Email: :

[salih\\_mehdi71@yahoo.com](mailto:salih_mehdi71@yahoo.com)

**Keywords:**

BBC, Hamas, Israel, Visual  
Representation

**ARTICLE INFO**

**Article history:**

Received 20 Dec 2023

Accepted 1 Jan 2024

Available online 1 Apr 2024



## The Visual Representation of The Israeli Army On BBC During the 2023 Israel-Hamas War: A Semiotic Analysis

### ABSTRACT

Starting from visual social semiotics as one of the extensions of the social semiotics, the study analyzes two images from the website of the BBC. The images represent the Israeli Army in the ongoing war between Israel and Hamas and other resistant groups. The study adopts Kress and Van Leeuwen's (2006) visual grammar model to analyze the images comprehensively. The study shows that the meanings of the images are exploited ideologically for the sake of Israel. It also shows that the BBC reproduces the image of Israel in isolation from the stereotypical image of its army. The model of visual grammar shows that how the members of the army presented in an emotive, human identity. It also shows that there are ideological messages concerning representation of Israel. These messages reflect a deep belief and commitment of BBC towards Israel.

© 2024 LARK, College of Art, Wasit University

DOI: <https://doi.org/10.31185/lark.Vol1.Iss16.3375>

## التمثيل المرئي للجيش الإسرائيلي على قناة أل بي بي سي خلال الحرب أاجارية بين إسرائيل و حماس 2023: دراسة سيميائية

الباحث انمار احمد كاظم/ جامعة بابل/ كلية التربية للعلوم الانسانية/ قسم اللغة الانكليزي  
أ.د. صالح مهدي عداي/ جامعة بابل/ كلية التربية للعلوم الانسانية/ قسم اللغة الانكليزي  
الخلاصة:

أنطلاقاً من السيميائية الأاجتماعية المرئية كأحدى امتدادات السيميائية الأاجتماعية، أدراسة تعنى بتحليل  
صورتان منتدبتان من موقع قناة أل بي بي سي. أصور تمثل الجيش الإسرائيلي أثناء الحرب أاجارية  
بين إسرائيل من جهة و حماس و فصائل أالمقاومة الأخرى من جهة أخرى. أدراسة تعتمد على  
نموذج أأنحو المرئي لكريس و فانلوين للعام 2006 لتحليل أأصور بطريقة شاملة. أدراسة تظهر بأن  
أالمعاني أالمجسدة بأأصور يتم أأيدلوجيا لأصلحة إسرائيل.

كذلك تظهر بأن قناة آل بي بي تعيد إنتاج صورة تعيد إنتاج صورة أسرائيل لصالحها ، بمعزل عن الصورة النمطية لجيشها. يظهر نموذج النحو المرئي، بأن عناصر الجيش الأسرائيلي يتم تقديمهم بشخصية عاطفية، و إنسانية، كذلك يظهر بأن هنالك رسائل أيديولوجية تتعلق بتمثيل أسرائيل. هذه الرسائل تعكس أيمان و التزام عميقين من جانب آل بي بي سي اتجاه أسرائيل.

**الكلمات المفتاحية:** بي بي سي، حماس، أسرائيل، ، التمثيل المرئي

## Introduction

The meaning has gone a long way in human thought as a means of communication, whether in thought related to the linguistic meaning through the different branches of linguistics, or semiotics. Semiotics is the framework that deals with signs as entities of meaning as a science that applies analytical methods of investigation and meaning tools to the sign systems (Solomonick, 2017, p.7). Semiotics has an interesting origin, as it comes from Greek and Latin roots. The term originates from two Greek words, "semion" and "Tekmerion," which refer to signs, indexes, symptoms, and other such things that are present in Hippocratic medicine. The term "semiotike" was coined by Pierce, and it was originally used by Claudius Galenus, a Greek physician, to refer to symptomology in medicine. This means that it refers to the signs that appear in a patient's body and help us to determine the type of disease they have (Dascal, 1987, p.45).

The emergence of modern semiotics schools and theories occurred towards the end of the 19th and the beginning of the 20th century, thanks to the works of Charles Sander Pierce, an American philosopher, and Ferdinand de Saussure, a Swiss linguist. Pierce's classification of signs is composed of three types - icons, indexes, and symbols - which are widely utilized in various fields of semiotics. An icon is a sign that represents the object it

signifies based on its own characteristics, regardless of whether the object exists or not. In contrast, an index connects its object to other objects, either explicitly or implicitly, to convey its meaning. A symbol arises when a sign is associated with a habit, either naturally or conventionally, to represent a specific object. De Saussure's theory of sign meaning states that the relationship between signifier and signified generates a meaning that corresponds to something external. The signifier represents the image of the sign and functions as a mental representation of various physical reflections in the mind. John Locke, a philosopher in the 17th century, used the term "semiotik" and defined it as "the doctrine of sign, [...]; the business whereof, is to consider the nature of signs, the mind makes use for understanding things, or conveying its knowledge to others" (Martin, 2006, p.2).

The study of semiotics has undergone a significant shift in focus. Previously, it only looked at signs in isolation, without considering any contextual factors such as position, event, surrounding elements, action, genre, or interaction. However, it has now evolved into a more comprehensive science that takes into account all of these elements as semiotic and social dimensions. This new approach, known as 'social semiotics,' was introduced by Halliday and Hassan in 1989 (p. 23). According to Miller (2016, p. 4), 'social semiotics' is a unique method of analyzing popular culture that emphasizes the social dimensions of meaning and systematically crosses boundaries that are often considered to separate different forms of popular culture.

The current study in social semiotics is focused on the way different modes of context convey meaning in a situation. The framework of visual social semiotics is used to apply the principles of social semiotics to contexts

and modes of war photographs. Visual social semiotics approach is based on semiotically oriented studies of visual semiotics of images and visual design, which have been conducting by the followers of Halliday, Kress, and Van Leeuwen. The study uses the visual grammar model of analysis developed by Kress and Van Leeuwen in 2006, which is an updated version of the previous models (1990) and (1996), and is considered to be the most comprehensive model for analyzing different types of images from a wide range of mass media, as Anthonissen (2003,p.55) has stated.

Technically, Visual representation is a considerable field of research. Visual techniques have been under many mass developments in the last few years. Practically, data from BBC is motivated to be studied, since BBC locally, regionally, and internationally has always aroused controversy. On the local level, BBC had accused of a basis against the Conservative Party and Prime Minister Margret Thatcher. BBC. At a regional level, the BBC aroused suspicion, as it was viewed by Scots as a unionist institution, against their aspirations for independence from the United Kingdom. Internationally, BBC has always viewed as an instrument of the British political agenda as it was declared by the Iranian

Supreme Leader Ali Khamenei in (2009). He saw ‘ The BBC PTV as articulating the British Government's plan for confronting Iran’ ( Torfeh & Sreberny, 2014, p. 143).

The representation of the Israelis in an event of confronting Arabs in general and with the Palestinians in a particular way on BBC is an issue that cannot go unnoticed. Historically, BBC was biased against Third World issues as was observed in the DEC appeal for East Africa and Lebanon in 2006. Concerning Palestine, in the recent past, in 2004 in the Al-Aqsa Palestinian

Intifada, and the Israel-Gaza war in 2008-2009, BBC underwent supportive stances towards Israel ( Gaber & Thomas, 2009, p.66).

Visual representation of the Israelis on BBC, concerning the Israel-Hamas ongoing War is intended to be emotionally Loaded. BBC depends on the immediacy of the visual representation which creates a high identification with the visual objects, “A style of visual representation whose goal is to make the viewer forget the presence of the medium and believe that he [ or she ] is in the presence of the object representation” ( Bolter & Grusin, 2000, p. 272). In light of the previous arguments, the study intends to explore the ideological construction and BBC beliefs concerning the ongoing war between Israel and Hamas, and it discusses the following questions:

- 1 - How are the meanings ideologically presented by the visual representation?
- 2 - How is the image of Israel reproduced by the BBC?

## **2. Literature Review**

### **2. 1. Social Semiotics**

Halliday in the 1970s argued that language serves the purpose of carrying the meaning resources of culture, which form the sociocultural context. He highlights the functional role of language in the production of texts that are composed of the ideational, interpersonal, and textual functional modes of meaning. The ideas of Halliday played a crucial role in the transmission of semiotics from linguistics to non-linguistic domains. During the 1970s, Halliday viewed social semiotics as a tool for analyzing all forms of culture's signifying systems and practices . Kress and Van Leeuwen (2006) have shown that those supporting semiotic studies applied in literature (Threadgold, Thibault), visual semiotics (O'Toole, Kress and Van Leeuwen), and music (Van Leeuwen) utilized the principles of systematic-functional linguistics, as proposed by Halliday in the late 1980s (Miller, 2016, p.80).

#### **2. 1. 1. Visual Social Semiotics**

Kress and Van Leeuwen (1990, 1996, 2006) have employed Halliday's Principles of Social Semiotics and Systematic Functional Grammar to create a framework for visual analysis. They have utilized Halliday's concepts to investigate visual texts through the lens of social semiotics. Their assertion is that, "Just as grammars of language describe how words combine in clauses, sentences, and texts, so our visual 'grammar' will describe the how depicted elements – people, places and things combine in visual 'statements' of greater or lesser complexity and extension". In other words, Kress and Van Leeuwen's visual grammar describes how the elements of a visual text are combined to create meaning and convey information.

Jewitt and Oyama's (2001,p.18-33) exposition reveals that visual semiotics, as per Kress and Van Leeuwen, is focused on interpreting images and other visual modes of communication within a specific society. Kress and Van Leeuwen's multimodal analysis method involves scrutinizing visual text as a combination of written language, graphic and sound elements, and layout that work in unison to create a coherent whole. Their approach has widely recognized for its emphasis on visual design as a separate mode of communication that relies on multiple semiotic modes working simultaneously. This is because the communicative value of visual design is founded on the interplay of multiple modes.

## 2. 2. 2023 Israel-Hamas War

The 2023 Israel-Hamas War is a violent armed conflict between Israel and the resistant groups of Gaza that are led by Hamas. This bloody war has occupied place mainly around and in the Gaza Strip and the border of Israel. It started on the 7th of October 2023. The other areas of stress and clashes lie in the Israel-Lebanon border and West Bank. On the 7th of October, the resistant groups launched attacks on Southern Israel from the Gaza Strip, defying the oppressive siege of Israel, leading to the start of the most important military escalation in the region since the 1973 War between Israel from one side, and Egypt and Syria from the other side. After the withdrawal of the resistant members from the Gaza envelop (Israeli areas), the Israeli army reacted by conducting a brutal, and extensive aerial bombardment campaign on Gazan targets. The Israeli troops have been conducting large military operations and a broad-scale ground invasion of Gaza

### **2. 3. BBC: History of Controversies**

Since, the 1980s BBC has viewed it as a stage for controversies. The conservatives accused the BBC of being biased against Margret Thatcher and the conservative party and it was conducting a liberal agenda against the party. These allegations were confirmed by a number of the main broadcasters and presenters like Peter Sisson who worked in the channel as a presenter from 1989 to 2009. He declared that ' at the core of the BBC, in its very DNA, is a way of thinking that is firm of the Left'. Some other members of its staff tried to euphemize the issue by framing bias in a cultural context, thus the former BBC presenter, Andrew Marr pointed out that "the BBC is not impartial or neutral. It has a liberal bias, not so much a party-political bias" .

Regionally, and internationally, there are many stances where BBC was in the face of the charges. Paul Mason, previously an Economics Editor at BBC's Newsnight, raised concerns about the BBC's stance, labeling it "unionist" regarding its portrayal during the Scottish independence referendum campaign. He also pointed out that the BBC's upper-level staff often held a "neo-liberal" perspective. Additionally, critiques have depicted the BBC as favoring the monarchy. Toby Young, a conservative journalist and author, accused the BBC of engaging in propaganda, citing an anti-Brexit bias, even noting a full day of live programming focused on migration as an example. In Iran, the Supreme Leader Ali Khamenei, views the BBC as a tool for British political manipulation. Minister of Culture Hossein Saffar Harandi declared BBC Persian TV unlawful in 2009, citing the network's track record of instigating disorder in Iran and its attempts to

foster division among different segments of Iranian society ( Torfeh & Sreberny, 2014, p.79).

#### **2. 4. BBC and Palestine**

Without delving into the long history of the BBC's coverage of the Palestine issue, and relying on the recent past, specifically since the beginning of the new century, it is seen that there are many positions issued by the channel that are viewed with suspicion. The suspicion comes from the fact that these practices are biased towards Israel. During 2004, in-depth examinations of BBC news reporting on the Al-Aqsa Palestinian Intifada revealed a notable imbalance: Israeli perspectives were featured twice as frequently as Palestinian viewpoints. Moreover, significant differences existed in the language employed to characterize each side of the conflict( Gaber & Thomas, 2009, P. 40). Most news reports lacked ample historical background and neglected to address the ongoing land annexations occurring in East Jerusalem and the West Bank. Variations were evident among different BBC news programs and services concerning the distribution of speaking time, appearances of involved parties, and overall representation, often displaying a bias in favor of Israelis. Additionally, there was an unequal portrayal of casualties, with Israeli deaths receiving more attention than Palestinian fatalities (Loughborough, 2006, P.87).

In the 2008-2009 war between Israel and Gaza unfortunately, the discussion of the bias of BBC moved to be a negative reflection of a human case, in the famous DEC appeal case. The DEC, which stands for Disaster Emergency Committee, is a consortium of thirteen UK-based charities and

aid organizations. The primary aim of the group is to collaborate and synchronize their operations in the event of any unforeseen major humanitarian crisis. The DEC holds a well-established agreement with several UK television broadcasters, which permits it to broadcast an appeal if specific conditions are met. These conditions pertain to the urgency of the situation and the possibility of a coordinated response. The appeal is usually made in collaboration with the broadcasters and may include their news footage. DEC in the mentioned war, requested to broadcast an appeal for humanitarian relief for those suffering Palestinians but BBC refused to broadcast such appeal (Lynch, 2016, P. 100).

## **2. 5. Visual Representation**

Visual representation is the place for the beliefs and philosophies of the source-place of the images. Ideology is defined as a set of philosophies or beliefs attributed to a group

of people, or an individual (Van Dijk, 2006). The attributed issues find a well-formed model through the visual representation. The visual sense can be repeated and saturated to create a sense of identification. For instance, on the BBC website, the images of the Israelis were well-sequenced emotionally. Ideology can softly pass through creating a certain visual sense.

The visual sense, as a distinct form of discourse, often possesses more perceptibility and expressiveness compared to abstract language. It has the ability to influence thoughts, emotions, and actions in a more effective manner. The visual sense also has a unique capacity to shape the thinking, values, and ideology of the subject. The functions of image perception and language-based reasoning are similar, if not identical. Research in

psychology has introduced the concept of visual thinking, which affirms that visual activities and language-based reasoning share the same function (Xian, 2023, p.24).

### **3. Methodology**

The study adopts Kress and Van Leeuwen's (2006) model of visual grammar to analyze two images from the website of BBC.

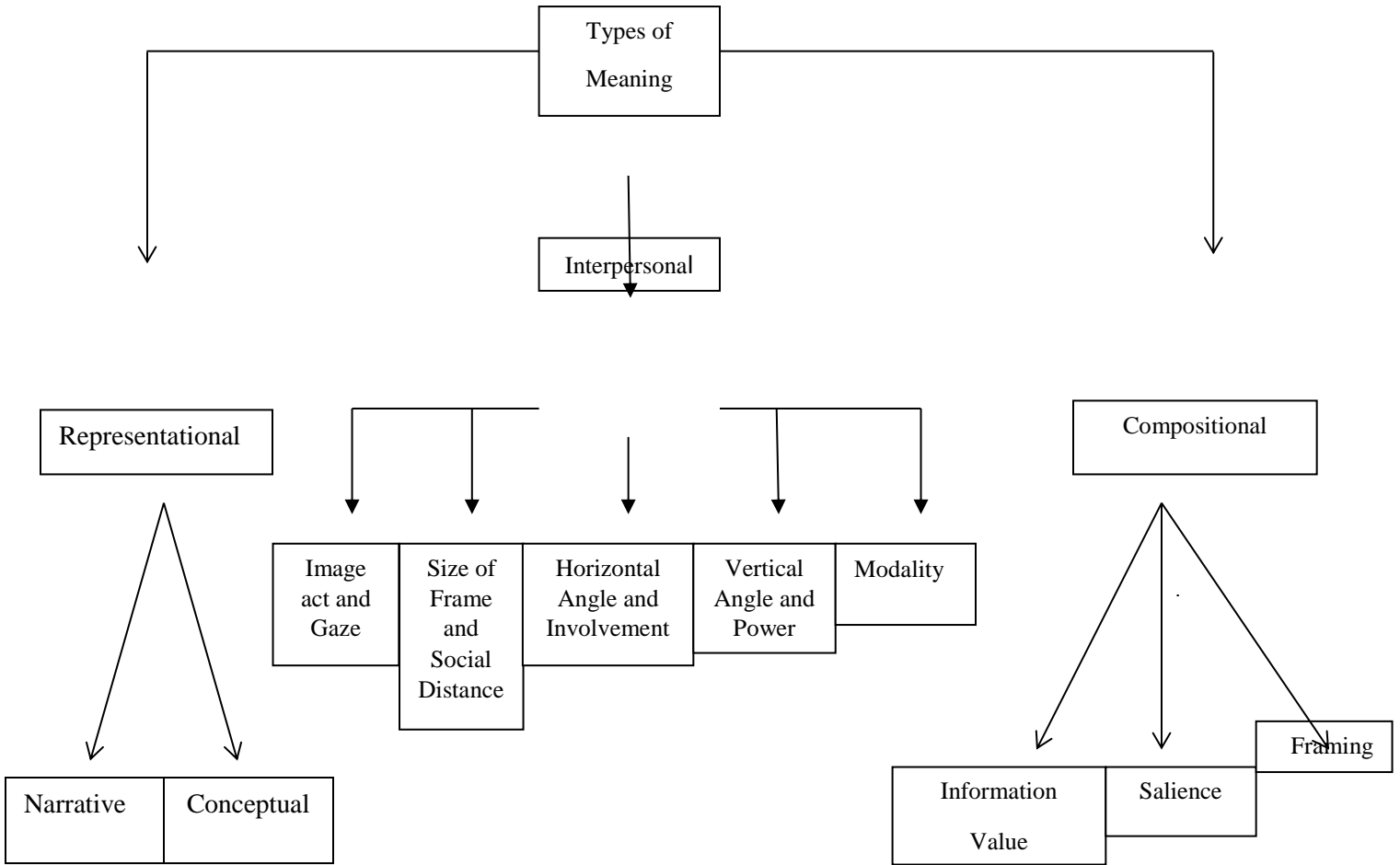
#### **3.1. The Model**

The use of images and visual aids can convey three types of meaning: representational, interpersonal, and compositional. The representational meaning is focused on the relationship between the objects depicted in the images and is divided into two structures: narrative and conceptual structures. The narrative structure represents the images by illustrating unfolding actions, processes of change, spatial arrangements, and event processes, which engage the participant's perspective to establish a relationship between the depicted participants or to create a sense of the narrative vector in the interactive participants' minds. On the other hand, the conceptual images do not establish a vectorial relationship as there is no vector in these types of images, which is a salient feature of this structure. Ultimately, participants derive their values from the generalized samples, giving the sense of the less stable and timeless essence in terms of class structure or meaning, which distinguishes conceptual structures from narratives (Chen, 2019,p.77).

Interpersonal meaning, according to Kress and Van Leeuwen (2006), refers to the ability of any semiotic mode to create relationships between the author

of a complex sign and the recipient or reproducer of that sign. Kress and Van Leeuwen (2006) identify four key dimensions that can generate various meanings in interpersonal meaning: image act and gaze, frame size and social distance, perspective - horizontal angle and involvement, and perspective - vertical angle and power. Furthermore, modality is an added dimension of the interpersonal level that depends on color techniques, background, and depth. Kress and Van Leeuwen (2006) state that a semiotic mode is formed by the coherence between what the represented participants signify, which is known as the representational meaning, and what the signs behind them signify, which is known as the interpersonal meaning. This mode can create texts through the systems of compositional meaning. Compositional meaning refers to complexes of signs that cohere internally, such as the emphasis on the color of a certain represented participant, while these complexes of signs can cohere with the context externally. The composition of representational and interpersonal meanings is based on three interconnected systems: information value, salience, and framing. The model can be depicted as:

*(Kress and Van Leeuwen's Model Framework of Semiotic Analysis, Visual Grammar, Adopted from Kress and Van Leeuwen, 2006).*



#### 4. The Data

The adopted data is two images from the website of BBC. The priority of the image to be analyzed depends on the arrangement of the image in the website. The images present part of the military view in Israel through the ongoing war against Hamas and other resistant groups .

##### 4. 1. First Image Analysis

Mother and father of Israeli military commander Major Ben Shelly, who was killed in northern Gaza, embrace each other at his funeral in Kidron, Israel, on December 14.



The reactors behind the center create an empathetic resonance. So these



create collective emotions or shared emotional experiences with the main represented participants in the image. Through the representational meaning, the photographer mobilized all his capabilities to create the highest possible emotional icon, as can be demonstrated through the narrative level. In the beginning, reference was made to the emotional geometry, which emotionally charged the image by a semicircular (empathetic resonance), with the angel in the middle and his aura surrounding him. In the introduction, the hug is at its highest level, the final stage in which you can hug someone. You cannot hug more than that unless your hands and face penetrate the other's hand and face. In an invitation to burden the image more, the four reactors turn their sad eyes to the tragedy, to the phenomenon, as it is called in visual grammar. The accuracy of the words in terms of the (reactor) and the (phenomenon) creates what is called (the transactional reaction process). To this extent, the goal, according to the visual grammar, is to create a sense of empathy and identification in (the transactional reaction processes) and also to make the (atmosphere) dynamic and dramatic in the embraces, or what is called (the transactional action process).

We start from the tight drama in the representational meaning to employing this meaning in a relationship with the viewer in the interpersonal meaning. In this meaning, the feelings to be activated are related to identification with the elements of the image in terms of them being part of this world and worthy of contemplation. The represented participants in the image act and gaze dimension are presented as elements of information

#### **4. 2. Second Image Analysis**

Israeli soldiers listen to their commander as they prepare to enter the Gaza Strip, near the Israeli-Gaza border, in southern Israel, on December 13.

worthy of scrutiny by the viewers, as the viewer is not addressed directly, but rather the scene is presented to him to impose his evaluation. The previous perspective is confirmed through the use of a medium close shot, and here the viewer is momentarily placed in the position of the represented participants in the image and then thinks about what is happening and why this is happening to them. The viewer's mental nourishment continues here through the horizontal angle dimension, which is concerned with producing participation with represented participants in the image and the viewer, and thus creates in the viewer a sense of involvement with the actors in the image. These perspectives aim to make the represented participants part of the viewer's world. The neutral color, blue, was used ideologically by the first reactor, on the left side of the viewer, and the prominent soldier in the background. The absence of the color of Israel does not mean that it cannot be referred to, and this is what modality is looking for. If whoever controls

the image can cover the represented participants in the background, why did he not confuse it With the military in blue uniform?

The resulting representational and interpersonal meanings are related to each other in the compositional meaning. No dramatic or dynamic feelings are created without making the hug the center of information with the information value system, and thus creating identification with the viewer only comes through the presence of a center followed by others. This prominence of the represented participants (the actors) and (the reactor) links action with interaction, from one side, and the phenomenon and the reactors from the other side. It is what makes the viewers believe in the reality of what is in front of them. Saliency in general is the system responsible for capturing the attention. The system that is related to the frame shows that the limited elements represented in the image are sufficient to make a connection with our world, where a large part of the Israeli military scene is represented by the military uniforms, and the combination of the colors light cyan and light blue is a distinctive Davidic icon.



Is it possible that the BBC does not respect its website and channel visitors, and viewers, that is, people outside the picture? Yes, this could happen here in this individual discourse that is observed in the image. What is surprising is that such a bloody war and Israeli heavy equipment fills the earth and the sky, but the BBC chose this image to put it at the forefront position of its pictures regarding the representation of the Israeli side. This picture was edited cinematically, just like in Hollywood.



For the research not to be subjective, and to return to objectivity, such solidarity gestures constitute a process that is a transactional action of action, and the goal of such process is to represent the represented participants dynamically and dramatically as it is stated in visual grammar. The gesture of solidarity has traditionally been associated with good guys, and this has been shaped visually through films and other popular cultural sources. Certainly, this representation can be enhanced in other meanings, as the study will address this in the interpersonal and compositional meaning.

The interpersonal meaning, in its first dimensions image act and gaze does not present or generate a demand meaning, but rather produces an offer meaning. The meaning of the demand, despite its importance in making direct contact with the viewer, the meanings it provides are limited in terms of the comprehensive view of the image. Because the meanings here will focus on the question of why the represented participants make a direct connection and relationship with the viewer.

Through the offer meaning, the represented participants are elements of contemplation and dispassionate scrutiny of the image, and therefore the Israeli military situation from this angle reproduces the image of the Israeli army from a brutal army to an army full of good people, as implied by the solidarity gesture. This invitation to contemplate and identify with the Israeli soldiers as good people is confirmed in the second dimension which is the size of the frame and social distance, which hopes to place the viewer in the scene that contains represented participants, and they are the soldiers in this case. In the final dimension, do not be surprised, as a viewer, if you are invited into a feeling of involvement with these soldiers through the horizontal angle of the camera because they are good. Focusing on presenting the Israeli soldiers in this good image could not have been effective if the atmosphere was dominated by another color, and here the call for the angelic nature of the Israeli army is completed through the dominance of the green color over the scene, and the green color according to the interpersonal meaning means good in cases of wars, conflicts, and confrontations.

If the compositional meaning systems, information value, salience, and framing were removed, and the stimuli for representational and personal

meanings were preserved, these meanings would be lost due to the organizational loss that would be found by losing compositional meaning systems. That is why they are called systems, not structures or dimensions. In terms of the information value system, the tallest soldier is centered simultaneously with the tallest tree in front of him, and therefore the righteous army



represented by this soldier cannot but be parallel to the tallest tree. The above also agrees with the systems of salience and framing. The soldiers were carefully framed and made prominent by their physical unity and highness through the natural dimension. Such a symbolic image did not need to highlight military machinery and equipment, so meanings, as represented in the mind, did not need to be confused because the goals were specific, which can be summarized in producing an emotional, symbolic, and iconic images.

## 5. Discussion

The study aims to discuss an answer for question number 1- How are the meanings ideologically presented by the visual representation? Aside from the stereotypical war pictures filled with military machinery, and images of

casualties, victories, and defeats, visual war discourse has been presented with flair to arouse emotion and heroism. Western thought, represented by media such as the BBC, still frames Israel with specific meanings, far from other contexts and meanings. All elements are combined in one image to show one facet of the truth. As many army personnel as possible are presented to

arouse ethical senses and to identify with Israeli options. The meanings are formulated in a dramatic way and in specific arrangements that serve the purpose for which these images were distributed in the media. The Western media believes in the ability to present the Israelis as the good side, where all the meanings in the visual representation are employed well to achieve this goal.

The study also answers question number 2 – How is the image of Israel reproduced by the BBC? Anyone who views the pictures arranged sequentially to represent Israel on the BBC website will notice that the BBC contributes to reproducing the image of Israel. Israel is represented through the most expressive, heart-touching, and drama-filled images. A strange insistence on reproducing Israel in this way. The Israeli army is reproduced as passionate, heroic, and united, and in this way, the BBC is trying to shade the reality, where tanks and planes and all that means brute forces should not have priority. The priority should be to present Israel with the image of a meek lamb, whose dead weep, and whose army members are only the good side of the story. How does this reproduction fit in with the atrocities that are happening now on the battlefield and before that with the siege that controls a drop of water and the most trivial pill? The BBC reproduces Israel knowing that it is lying, so why focus on close footage, dramatic

arrangements, and cinematic shots? If there is a war taking place in the field, then there is another, less honorable war invading the channels and their locations.

## **6. Conclusions**

The study showed that meanings are presented ideologically and with the cooperation of its various areas and extensions. These meanings positively present Israel and its army. The meanings show the unity of the army members, the sincerity of their feelings, and their belief in their unity, and they also raise the patriotic spirit. Through the different dimensions of meanings, the viewer is often invited to understand the Israeli point of view on this war. The BBC seeks to reproduce Israel and its army, by presenting army personnel and their families with emotional, dramatic, and cinematic images that touch hearts. Ignoring the explicit military aspects, such as heavy machinery, is a prerequisite for presenting this point of view in representing Israel, especially since these images are the first in the series for the BBC's representation of the Israeli army and its members.

The visual grammar model of Kress and Van Leeuwen (2006) succeeded in highlighting the exploitation of the meanings ideologically to pass emotional and patriotic messages about Israel. The model was also able to access the BBC's ways of reproducing the image of Israel.

## **References**

- Anthonissen, C. (2003). Interaction between visual and verbal communication: Changing patterns in the printed media. In G. Weiss, & R. Wodak (EDs.), *Critical discourse analysis: Theory and interdisciplinarity* (pp. 297-311). Palgrave Macmillan.
- Bolter, D. & Grusin, R. (2000). *Remediation: Understanding New Media*. The MIT Press.

- Chen, Y. (2019 ). Translating film subtitles into Chinese. Springer.
- Dascal, M. ( 1987 ). Language , signs and thought. John Benjamins Publishing Company.
- Gaber, I. , & Thomas, L. (2009). Is the BBC Biased? The Corporation and the Coverage of Israeli-Hezbollah War. In L. Marsden & H. Savigny (Eds.) Media, Religion, and conflict (pp. 39-58). Ashagate Publishing Company.
- Halliday, M. (1978). Language as social semiotics: The social interpretation of language and meaning. Edward Arnold.
- Halliday, M., & Hassan, R. (1989). Language, context and text: Aspects of language in a social semiotic perspective. Oxford University Press.
- Israel-Hamas War: List of Key Events, Day 8. (2023, October 14). Al-Jazeera. Retrieved from <https://www.aljazeera.com/news/2023/10/14/israel-hamas-war-list-of-key-events> day-8
- Jewitt, C. & Oyama, R. (2001). Visual meaning: A social semiotic approach. In T. Van Leeuwen , & C. Jewitt (EDs.) , Handbook of visual analysis (pp. 134-156). Sage Publications.
- Kress, G., & Van Leeuwen, T. (2006). Reading images: The grammar of visual design. Routledge.
- Lynch, G. (2016). The Sacred in the Modern World: A Cultural Sociological Approach. OUP.
- Martin, F., & Ringham, F. (2006). Key terms in semiotics. Continuum.
- Miller, T. (2016). Introduction: Global popular culture. In T. Miller (ED.), The Routledge companion to global popular culture (pp. 1-8). Routledge.
- Solomonick, A. (2017). From semiotics towards philosophical metaphysics. Cambridge University Press.
- Torfeh, M. & Sreberny, A. (2014). Persian Service: The BBC and British Interests in Iran. Bloomsbury Publishing.
- Van Dijk, T. A. (2006). Politics, Ideology, and Discourse. Oxford University Press.

Xian, Z. (2023). Introduction. In Z. Xian (Ed.) Visual Culture in Contemporary China (pp. 1-6).  
Routledge.

### **Web Sources**

CNN. (2023). Photos: Israel at War with  
Hamas(<https://edition.cnn.com/2023/10/07/world/gallery/israel-gaza-attack-2023/index.html>).

Israel-Hamas War: List of Key Events, Day 8. (2023, October 14). Al-Jazeera. Retrieved from  
<https://www.aljazeera.com/news/2023/10/14/israel-hamas-war-list-of-key-events> day-8

Left-Wing Bias? It's Written Through the BBC's Very DNA, Says Peter Sissons. (2011, January 22).  
Daily Mail. Retrieved From <https://www.dailymail.co.uk/news/article-1349506/Left-wing-bias-Its-written-BBCs-DNA-says-Peter-Sissons.html>

Loughborough University. (2006). 'The BBC's Reporting of the Israeli-Palestinian Conflict' August  
1 2005 – January 31 – 2006; Communication Research Centre.  
<http://www.bbcgovernorsarchive.co.uk/dock/reviews/loughborough-final>.