

THE REPRESENTATION OF EGYPTIAN PEOPLE'S VOICE IN THE JAKARTA GLOBE NEWS PHOTOGRAPHS

Fini Fitriani

Didi Sukyadi

Ahsin Muhammad

Indonesia University of Education

email: fini.fitriani@gmail.com

Abstract: As a product of mass media, a news photograph is an image which provides the viewers with a valuable source of information and news story. All events captured in photographs turn into a news photo. Besides covering the news with fact, news photographs do not only have surface meanings, but also deeper meanings to be interpreted by each viewer. The phenomenon of demonstration, particularly the massive demonstration in Egypt in 2011, offers a good chance to discover how visual messages have been presented to guide interpretation of foreign news events. Principally, demonstration is an expression of the people's voices, and thus, their voices are related closely with their demands, grievances and wishes related to the new government. Here, the photographs are able to portray and reflect the people's voices through the compositions and contents (meanings) involved in the photos. This study is aimed at discovering the portrayal of the voice of the people (the protesters) in the news photographs of the Indonesian online newspaper, *The Jakarta Globe*. The data consist of 15 news photographs taken from *The Jakarta Globe* online newspaper published in January – October 2011. The study employs qualitative method framed with semiotic analysis using Roland Barthes' theory of orders of signification and photographic message. The results of the study show that *The Jakarta Globe* visually constructs this event (demonstration) by focusing on the human action (the protesters). Thus, the voice of the people is portrayed in the photo subjects (the protesters) and the included objects of the photo. Meanwhile, the technical aspects of the photos play a meaningful role in emerging the portrayal of the people's voice. There are four voices revealed by the people in the 15 photographs, namely the voice of freedom, the voice of peace, the voice of justice and the voice of human rights. The photo text including headlines and captions also interact with photographs to produce meaning in supporting the people's voices. The headlines tend to explain the people's voices implicitly, while the captions tend to explain the people's voices explicitly.

Keywords: *people's voice, news photograph, headline, caption, semiotic*

Abstrak: Sebagai produk dari media massa, berita foto merupakan citra yang menyediakan sumber informasi dan cerita berita kepada pembacanya. Semua peristiwa yang ditangkap dalam foto menjadi sebuah berita foto. Selain mendukung berita dengan fakta, foto tidak hanya memiliki makna permukaan, tetapi juga makna yang lebih mendalam yang diterjemahkan oleh setiap pembacanya. Fenomena demonstrasi, terutama demonstrasi besar-besaran di Mesir tahun 2011, menawarkan kesempatan yang baik untuk mengetahui bagaimana pesan visual dihadirkan untuk memandu penerjemahan peristiwa asing. Pada dasarnya, demonstrasi adalah ungkapan suara rakyat, karena itu, suara mereka berhubungan erat dengan tuntutan, kesedihan, dan harapan mereka sehubungan dengan pemerintahan yang baru. Di sini, foto mampu memotret dan

mencerminkan suara rakyat melalui komposisi dan isi (makna) yang terkandung di dalamnya. Kajian ini bertujuan untuk menemukan potret suara rakyat (para pendemo) dalam foto berita sebuah surat kabar daring (*online*) Indonesia, *The Jakarta Globe*. Data terdiri atas 15 foto berita yang diambil dari surat kabar daring *The Jakarta Globe* yang diterbitkan selama Januari-Oktober 2011. Kajian ini menggunakan metode kualitatif dengan memanfaatkan analisis semiotika menggunakan teori Roland Barthes tentang urutan signifikasi dan citra foto. Hasilnya menunjukkan bahwa *The Jakarta Globe* secara visual menyusun peristiwa ini (demonstrasi) dengan fokus pada tindakan manusia (para pendemo). Karenanya, suara rakyat dipotret dalam subjek foto (para pendemo) dan objek yang dimasukkan ke dalam foto. Sementara itu, aspek teknik fotonya memainkan peran penting dalam memunculkan suara rakyat. Ada empat suara yang diungkapkan oleh rakyat dalam ke-15 foto tersebut, yaitu suara untuk kebebasan, suara untuk kedamaian, suara untuk keadilan, dan suara untuk hak azasi manusia. Teks foto termasuk judul berita dan keterangan gambar juga berinteraksi dengan foto untuk menghasilkan makna dalam mendukung suara-suara rakyat tersebut. Judul berita cenderung menjelaskan suara rakyat secara tersirat, sementara keterangan gambar cenderung secara tersurat.

Katakunci: *suara rakyat, foto berita, judul berita, keterangan gambar, semiotika*

In recent years, a number of scholars have re-examined the role of visual images in depicting conflicts and wars: the picturing of Vietnam war in the five iconic photos (Lovelace, 2010); the picturing of Afghan women in the Associated Press before and after the fall of the Taliban regime (Fahmy, 2004); and the visual framing analysis of British press photography during the 2006 Israel-Lebanon conflict (Parry, 2010), as well as the representations of South African media of Islam after 11 September 2001 (Baderoon, 2007).

Hiebert, as cited in Fahmy and Kim (2008) has stated that since the Persian Gulf War in 1991, we have witnessed not only the most impressive use of military weapons but also the use of words and images as weapons of war, and the mass media have become an integral part of modern warfare. This view has received a considerable support recently. For example, Newton (2010) examined the photo essay which reflects on the period of his photojournalism career based in Seoul, South Korea, covering the student-led pro-democracy movement of the mid 1980s. He found that the movement succeeded through the power of protest, the participation of the media and the courage of the South Korean people. For that reason, the notion that the presence of an image and the content of a

news photograph help determine the **interpretation** of a news event (Entman, 1993) remains strong, in a way that news photos allow the people to see the external reality.

Currently, Egypt is chaotic. The protests, which happened in 2011 and inspired by the uprising in Tunisia, are the largest in Egypt since bread riots in 1977, four years before Mubarak came to power (al-Atrush, 2011). Now, the Egyptians were very angry with the government, particularly with Mubarak's 30 years tyrannical regime that led Egypt into poverty. Grievances of the Egyptian **protesters** were also focused on political and economic issues including police brutality, lack of free elections, wild corruption, high unemployment, ([http://www.aljazeera.com/news/egypt/2011_Egyptian_revolution.htm#note-2](http://www.aljazeera.com/news/egypt/2011/Egyptian_revolution.htm#note-2)) and food price inflation. Thus, his regime became the major reason for the protesters to force Mubarak to step down.

It is not the intention here to observe the impacts of demonstration toward the Egyptian democracy, but rather to analyse the photographic depiction of the related events and people in the Indonesian online newspaper, *The Jakarta Globe*. Aforementioned, demonstration is an expression of the people's voice in which their voices are related closely to their demands toward a

new government in Egypt. Thus, the present study is aimed at revealing the voice of the people portrayed in the news photographs. In this study, the content of headlines and captions is also examined to support the emergence of the people's voice.

Roland Barthes' orders of signification

Roland Barthes (1915-1980) is a **semiotician** who has been concerned with imagistic as well as linguistic signs, especially in context of advertising, photography and audio-visual media (Chandler, 2002, p.218). As a follower of Saussure's semiology, Barthes is recognized for his contribution to semiotic studies of myth, literature and narrative. He also becomes famous for his contribution to the various types of visual communication and for his systematic model of signification.

The focus of Barthes is more concerned with the idea of two orders of signification. The first order is a relationship between signifier and signified. Barthes calls it denotation or the literal meaning of a sign, while connotation is the term used to indicate the second order. It describes an interaction when a sign meets the reader's/the viewer's emotion with their cultural background. In semiotics tradition, there is no communication failure, because each reader/viewer has a different cultural experience; thus, meaning is given to the reader/viewer.

Barthes' photographic message is a way to focus on connotative meaning. It describes the multiple messages embedded within images. There are six connotative procedures used to understand the hidden meaning in photo, namely trick effects (fake photos), pose (posture and arrangement of people), object (placement of objects), photogenia (technical aspects of photo), aestheticism (imitation of artistic styles), and (syntax arrangement of photos in a series). However, this study only focuses on the connotative procedures of pose, object, and photogenia to uncover the portrayal of the people's voice. This is because **a news photograph** is a true representation of an event; thus, it is impossible to have

manipulation or fake (trick effect). **A news photograph** is neither an artistic photo (aestheticism) nor photo essay which forms a sequence as in magazine (syntax); it is, rather, a single photo which reports an event.

The Jakarta Globe Online Newspapers

Generally, a foreign affair is related closely to the national interest. Rachlin, cited in Fahmy and Kim (2008) asserted that the meaning of international events is often described in a manner consistent with the host country's national interests and political and/or cultural perspectives. In the present study, *The Jakarta Globe* online newspapers is selected. *The Jakarta Globe* is one of the most informative English-language newspapers in Indonesia. Since it was launched in November 2008, *The Jakarta Globe* has grown to be Indonesia's most-read English-language newspapers. *The Jakarta Globe* is consistently regarded as the reliable paper in international news reporting. Many previous studies have observed the news coverage of *The Jakarta Globe* to see how Indonesian media portray national/international news and compare its coverage with other media.

METHOD

This study used the photographic image as the primary unit for analysis. There were 15 news photographs taken from *The Jakarta Globe* online newspaper published in January-October 2011. The criteria of selecting the photographs were focused on the photo subjects (the protesters), the included objects, and the technical aspects which support the emergence of the people's voice. The methods of this research would be a qualitative descriptive and a semiotic analysis of the chosen photos. The purpose of a semiotic analysis is to understand the meaning of the image, and also to reveal details in the photographs and allow for possible interpretations that can then be

evaluated in both the content and style of the photographs (Mendelson and Smith, 2006).

			
News photo 1	News photo 2	News photo 3	News photo 4
			
News photo 5	News photo 6	News photo 7	News photo 8
			
News photo 9	News photo 10	News photo 11	News photo 12
			
News photo 13	News photo 14	News photo 15	

Table 1 News Photographs¹

This study employed the method of Roland Barthes' orders of signification and photographic message. The photo text (headline and caption), then, was analyzed to see how it could affect the meaning of the photograph. Through the method of a semiotic analysis of the 15 news photographs, this study attempts to understand the voice of the people portrayed in the news photographs of *The Jakarta Globe* online newspapers. The chosen 15 news photographs are presented in Table 1.

RESULTS AND DISCUSSION

The voice of the people in the photo subjects

The subjects of these news photographs are the protesters, in which the way they protest and their emotions represent their own voice. The following is the analysis of the people's voice represented in the protesters or the photo subjects based on connotative procedure of pose in Barthes' photographic

message. Here, the pose procedure includes the people's pose, facial expression, gaze, and colour and fashion.

The people's pose

The pose in these news photographs mostly ranges from the head to the waist. Many head poses are presented in these news photographs, meaning that we cannot see the full body of the subject. Tian, Kanade, and Cohn (2001) offer the definitions and examples of three head pose classes: *frontal or near frontal view*, *side view or profile*, and *others*, such as back of the head or occluded faces. From all poses in these photos, the researcher can identify the emotion from the photo subjects. From the analysis of the people's pose, news photograph 15 is the only photo with head pose and frontal, meaning that both eyes and lip corners are visible. News photos 3, 6, 10, and 12 respectively apply side view or profile head pose. Photos 3 and 6 show the people who are in a crowd, while photos 10 and 12 are not. These photos definitely only show the one eye or one lip corner and this

will make it difficult to analyse the facial expression. Apart from the visible face or not, the head pose makes the viewers/readers feel much closer to the subject. This pose can create intimacy with the viewers, and by looking at this pose the people's voice is clearly felt. Through their head poses, photos 6 and 10, for instance, show calmness and relaxation. The man with eyes closed also shows his calmness and peace and

seems like praying inside. Thus, it can be inferred that they are voicing for peace.

The people's facial expression

Facial expressions are commonly associated with particular human emotions. From the 15 images, there are 6 (six) images which reveal the emotion of the people through facial expression. The photos without visible face were excluded in the analysis.







Emotion	Sadness and agony	Anger	Happy	Disgust
Examples	 News Photo 13	 News photo 5	 News Photo 7	 News photo 11
	 News Photo 15		 News photo 4	

Table 2 The people's emotion

1) Sadness and agony

The expression of sadness in the photographs is represented by the people who are mourning. News photos 13 and 15 show this emotion. Both man and woman are staring with eyes looking upward, mouth opened and raised cheek. All of the emotions revealed by the man and woman show their voice that they want justice and an equal right, particularly in religious freedom.

2) Anger

Anger is a primary sign in expressing and conveying messages about hostility, **opposition**, and potential attack. Anger is also frequently associated with violence. This is what happened to the most protesters in the Egyptian demonstration. Photo 5 really shows the man's anger. It is not only expressed by his pose of throwing, but also by his face with deep stares, eyes wide-open, and lips pressed.

3) Happy

Happy expressions are commonly related to enjoyment or pleasure. Photos 4 and 7 feature children as the subjects, showing happiness. Children are also usually

associated with innocence because they know nothing but following their parents everywhere. For instance, photo 4 which takes place at the airport of Soekarno-Hatta, Indonesia, features a look of happiness on the children's face. They may be happy because they can go back to their home although they are actually evacuated from the chaotic situation in Egypt.

4) Disgust

Ekman (2003, p.191) has stated that some people experience disgust when seeing a deformed, crippled person, or an ugly person. He also stated that certain human actions are also disgusting; you may be revolted by what a person does. This is what happened to the man in photo 11 who holds a noose and a scale in front of the courtroom. From his face, it can be identified that he is disgusted with what Mubarak and his governments have done to the Egyptian people. With the feel of disgust and the symbol of scale he brought in the demonstration, he is voicing that he hates Mubarak and the situation in Egypt nowadays, and that he really wants the real justice.

The people's gaze

Chandler (1998) claims that it is useful to note how direct a person's gaze out of the frame in the photograph. From the identification of the gaze of the subject, only photo 7 shows a little boy that is looking directly to the camera. The rest is looking away from camera or directed towards other things. The types of gaze in those photographs are: reciprocal attention (the attention of those depicted is directed at each other) such as in photos 1 and 8; and semi-reciprocal attention (the attention of one person is on the other, whose attention is elsewhere) including all photographs except photos 1, 7, and 8.

In each case, the image wants something from the viewers—it wants them to do something such as come closer or stay at a distance (Bell and Millic, 2002). And in doing this, the images define to some extent who the viewer is. Images make 'offers' when the photo subjects look away from the viewer. In such cases, the viewer is invited to participate as an *invisible onlooker* and the depicted person (photo subjects) is the *object* of the look. Here, those photo subjects do not know that they are being looked at and they are offered as "items of information, objects of contemplation, impersonally, as though they were

specimens in a display case" (Kress and van Leeuwen (1996, p.124).

Since the photo subjects mostly look away from the camera, the people want the viewers to feel what they feel, want, and need. For instance, in photo 15, the women are praying with eyes looking upward (away from the camera/viewer); thus, the viewers can feel that the women are sad since there are many people died in the Coptic Christian clashes. Therefore, their prayers become a sign that they want peace and justice for their religious freedom.

Colour and fashion

In these 15 news photographs, the colours that are mostly used in clothing identity and object of the photograph are black, white and orange. Each colour generates another level of meanings as proposed by Allan (2009). He claims that colour can trigger particular emotions, memories and associations.

1) Black: the colour of anger and mourning
Black is characterized by the absence of light and can, therefore, denote enveloping darkness, sombreness, sadness, and gloom. Black is associated in western communities with funeral clothes (Allan, 2009). It can also be associated with anger or sorrow. This is in line with the use of black colour in the fashion or clothes of the photo subjects.



Table 3 The people's clothing

In those news photographs, the subjects or the people wear black clothes. For instance, in photo 8, the tour guide wears black clothes showing his sadness towards

the condition of tourism in Egypt during massive demonstration where the tourists no longer come to ride his camels to the Giza pyramid. Meanwhile, photo 14 features the

women who are mourning over a coffin wearing black clothes. Allan (2009) stated that this is the colour of mourning and death.

2) White: the colour of purity

Allan (2009) claimed that white is associated with peace, humility, innocence, and sincere. In the 15 news photographs, the white colour is rarely appeared. The photo which features the white colour is in news photograph 5, where there is a man who wears a white singlet. The colour in this cloth represents innocence, peace, and pureness. It means that his body symbolizes people who are innocent. The people are the victims of the leaders' corruption and dictatorship in Egypt.

3) Orange: the colour of spirit

Orange colour mostly appears in flames, which is very bright. The act of burning tires will create a huge fire and, thus, its flames shiny. Photos 1 and 2 feature the orange colour of the flames which is very bright compared to the dark smoke. Those photos also connote the courage and spirit of the people in voicing their demands in the demonstrations.

The voice of the people in the included objects

The objects appearing in these news photographs, either the attributes used by the demonstrators or the included objects captured by the photographers accidentally, have represented the voice of the people. Those objects do not only appear as an ornament, but they also make meaning in revealing the voice of the people. What follows are the included objects that are analyzed based on connotative procedure of object in Barthes' photographic message:

1. The mask of Mubarak and the handcuff

In this demonstration, the protester wears the mask of Mubarak to humiliate Mubarak (photo 9). Here, the mask hides the identity and personality of the man. It can be analogical with Mubarak's personality, the

President of Egypt for 30 years which is actually a dictator, a liar, and a corruptor. The protester also voices that justice should be built in Egypt. The handcuff as a complement of the man's action shows that Mubarak has to be punished immediately and brought to the prison.



2. The noose

The noose appeared in photo 11 is a form of people's voice, in which they want and demand for justice in punishing Mubarak. The noose, which is used for punishing a criminal, is tightened on someone's neck. This is what the people want, that the noose must be tightened on Mubarak's neck so that he can take responsibility for what he has done to the Egyptian people.



3. The scale

The symbol of a scale becomes a common representation of justice. The origin comes from the image of a blind folded woman holding a set of scales. Some say it is the symbol of the goddess of Justice. The scale becomes a sign which presents that some people try to express their awareness of justice.



4. The helmet

In photo 7, the man with a helmet on his head but undressed signifies the symbol of protection. Here, the man's voice is demanding for the real protection for the people. The target for his action is the police. The helmet symbolizes the police who only protect and take side with the government. Meanwhile, the man's body, which is not covered by clothes, symbolizes the people who are not protected by the police or the leaders.



5. The blooded cloth

The blooded cloth held by the protester in photo 13 shows sadness. The man in the

photo voices to stop violation of the Coptic Christian as minority. Since all people are human being, they also deserve to be treated equally with other people. The blooded cloth is a representation of the victim of the clashes. Meanwhile, the blood itself has the meaning of kinship, where all people are the servants of God and created from blood.



6. *The coffin*

A coffin is a funeral box used to display and contain dead people, either for burial or cremation. Coffin is identical with mourning. Photo 14 features coffin as the main focus with the women laying down their head over it. Here, the women's voice is revealed through the symbol of the coffin, in which they demand for justice and human rights of their deceased fathers. They seem powerless, and from this symbol we can feel how they suffer.



7. *The veil and headscarf*

The Egyptian women, who appear mostly with their headscarves and veils, are actually long treated as second-class citizens. The woman in photo 12 becomes a representation of all Egyptian Moslem women who similarly suffer. And now, after the protest, the women finally get the right to vote after they have struggled for a long time.



8. *The Egyptian flag*

The appearances of a national flag will always make a demonstration feel alive. The protesters mostly bring and wave their national flags indicating that they love their country. The emergences of the national flag are in photos 6, 7, 10, and 11. The Egyptian flag consists of three equal horizontal bands of red, white, and black. The 'Eagle of Saladin' is the



national emblem of Egypt, depicting power, beauty and independence, and it is placed at the middle of the white band of the Egyptian flag.

9. *The flowers*

A rose is a perfect choice for expressing the nuances of our deepest feelings. The appearance of three roses in photo 6, namely red rose, white rose, and yellow rose supports the nuances of peace. This is what is voiced by the people, specifically the *Muslim Brotherhood*, as the Islamist movement who fight for a change, new beginning and new life in Egypt.



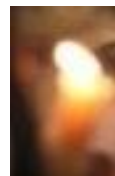
10. *The camels and pyramid*

Photo 8 features the animal followed by the pyramid as the characteristics of Egyptian tourism. In this photo, the man lost his job since tourists did not come to Egypt during the protest. Therefore, the man with the camels is voicing the hopes to take tourists back to Egypt and ride his camels again.



11. *The candle*

As photo 15 shows, the depicted situation is a prayer for the victims with the light of candle. The candle seems to be a symbol of Christianity which represents the light of God or the light of the Christians. Mathews (2006) has noted that lighting a candle is a way of extending one's prayer and showing solidarity with the person on whose behalf the prayer is offered. Therefore, the candle is not only a form of peace, but also a symbol of solidarity. Here, the people are voicing for peace, religious freedom and justice.



12. *The headband*

Photo 10 only features the man's face from the side. He wears a headband designed with Egyptian flag. The appearance of a headband indicates his love for



Egypt and, thus, he voices his wants for peace in his country. In most protests, it is also common to use a headband for some people. The use of a headband seems to be a fashion identity in the demonstration.

13. *The burning tire*

News photographs 1 and 2 feature the burning of tires indicating the chaotic situation in Egypt. Besides creating noxious fumes, the act of burning tires is actually the symbol of anger from the people. The flames created will render the situation an uprising; thus, this becomes a common sign of protest.



The technical aspect used by the photographers is a key element, since it includes the ideology or the point of view of the photographers in capturing the moment which they consider well and proper to be consumed by public. Each photographer has decisions in capturing photos and the decision is based on a set of paradigms. All photos can be discussed in terms of the paradigms of shot size, camera angle, focus, and lighting. These signifiers will connote meaning that can be related to each other, that as a whole produces a combination of signs, or a syntagm (Carter, 2002). Of all the 15 news photographs, the Paradigmatic and Syntagmatic analyses have been grasped and presented on the table below:

The Emergence of People’s Voice by Photogenia (Technical Aspects)

TECHNICAL ASPECTS OF PHOTOS					
Distance	F	Angle	F	Focus	F
Long-shot	2	High angle	3	Deep focus	7
Medium-long shot	1				
Medium-shot	4	Eye level	8	Selective focus	8
Medium-close up	2				
Close up	5	Low angle	4		
Big close up	1				

Lighting	F	Lens Type	F	Framing	F
Natural lighting	13	Wide	6	Left	2
Flash lighting	2	Telephoto	5	Right	3
		Standard	4	Centre	10

F: Frequency

Table 4 Paradigmatic and Syntagmatic Relations within Photographs

From all the technical aspects used in this study, it can be inferred that the photographs mostly captured in *close up*, *eye-level*, *selective focus* and *natural lighting*. This absolutely supports the portrayal of the voice of the people, because photos taken at a close-up focus on either a face or a specific detail. So, a close-up of a face is a very intimate shot. The eye-level is a fairly neutral shot which shows the subjects as we would expect to see them in real life. Meanwhile, selective focus makes a part of the photograph as a focus such as the

subjects or the people. Those paradigms make the photo subject much closer with the viewers. Thus, the voice of people can be revealed from this type of shot, angle and focus.

The Commutation Test

Aforementioned, the photographs were taken at *close-up*, *eye-level*, and *selective focus*. However, if they were commutated into the *extreme long shot*, *high angle*, and *deep focus*, it will affect the meaning of the

photographs. The image taken with an extremely long shot will give general impression rather than specific information. A high angle shot can make a character look smaller, younger, weak, or more childlike.

Meanwhile, a deep focus shows that everything will be in focus. The image that is probably shown with this commutation test will be like this:



Figure 2 The example of commutation test (Reuters Photo, 2011)

This photo is taken at *extreme long shot*, *high angle*, and *deep focus*. Although this photo also conveys meaning to the viewers, we can imagine that if the 15 news photographs were like this, it would be difficult to identify the voice of the people, including the specific subject, object, emotion, gaze, and clothing identity. The way they protest and their voices probably would not be revealed expressly. The use of a *close-up* shot with *eye-level* angle and *selective focus* certainly will make the subjects emerge with their shown face, gaze and emotion clearly. Thus, we can see the voice of the people by means of technical aspects.

The relationship between text and image

Bourdieu (1996) claims that photos are nothing without words, but it may be truer that pictures are too many things without words. Basically, a photo text consists of headline and caption. Headline is usually placed above the photograph, while caption is under the photograph. In the present study, headlines and captions are analysed based on “**wh model**” to discover the relevant information with photos. As Gibson (2009) states, for most pictures, a reader wants to know such information as: Who is that? What's going on? When and where was this?

Why does he/she/it/look that way? How did this occur? Those elements can make it easier for the reader to get a concise and simple description of an event.

The Relationship between Headline and Photo

Based on the **wh**-model analysis, the headlines work as carriers of information. The headlines mostly explain the **who** and **what** element. In relation to the photos under study, fundamentally, there is not always a direct link between the photo and the headline. The headlines are here to deliver other things that do not appear in the picture but closely related to the subjects of the photo. For example, in news photo 12, the headline refers to the King of Saudi, but the photo shows an Egyptian woman; in news photo 15 the headline refers to the Egyptian Military, but the photo highlights the women; in news photo 13, the headline refers to the Egyptian PM, but the photo does not show his figure. A combination like this seems to create an interaction between the subject/actor in the headline with the subjects on the photo. In other words, the interaction creates a cause and effect. The photographs seem like the cause and the headlines seem like the effect. For example:

News photo 15:

Egypt Military Denies Shooting Protesters → Headline

Actor/subject

action



→Cause: The women: the victim of the clashes with Egypt Military (The figure of Egypt Military is excluded in the photo)

Effect: Egypt Military's denial

From the analysis of the 5w+1h element, the captions accompanying these photographs also mostly cover the **who** and **what** elements. It means that only the subjects and their actions are largely clarified by the captions. Meanwhile, the place and time are not considered so much. The direct link between caption and photo is that the captions literally express and explain the people's wants and demands. For instance, the caption in photo 8 reads: "Egyptian men wait for tourists to take them on camel rides at the Giza pyramids on the outskirts of Cairo. Tour guides are pleading for tourists to return after the fall of President Hosni Mubarak." This caption explicitly explains what the man wants and wishes, in which he really wants the tourists come back to Egypt and ride his camels again.

The voice of the people

Based on the findings above, the voice of the people is the focal point in the study: how the photos portray the voice of the people using Barthes' orders of **signification** and photographic message. The voice of the people is the people's demands, grievances, and wishes for a new government in Egypt.

To reveal the people's voices, Barthes' photographic message (connotative procedure of pose, object and photogenia) is focused more in the analysis. As a result, the voice of the people in this study is portrayed in the photo subjects and the included objects of the photos. Meanwhile, the technical aspects of photo play a meaningful role in emerging the voice of the people.

From the analysis of the 15 news photographs, it is also found that the people's voice is revealed based on the photographers' framing of photo subjects and objects. In taking a photograph, the photographer's message about what is captured within the frame is "this is important" (Parry, 2010). Further, Burgin (1982, p.146) stated that "it is the position of point-of-view, occupied in fact by the camera, which is bestowed upon the spectator. To the point-of-view, the system of representation adds the *frame*." From this statement, Burgin proposes that the *frame* of the photograph organizes the objects depicted within a "decisive moment." Thus, the included objects revealing the people's voice in these photos were created by the photographers' **intervention** (framing). Overall, the researcher concludes that there are 4 (four) voices revealed by the people in these 15 news photographs:

No.	The voice of the people	News photographs
1.	The voice of freedom (the people want freedom)	Photo 1, 2, 3, 4
2.	The voice of peace (the people want peace)	Photo 6, 7, 8, 10
3.	The voice of justice (the people want and need justice)	Photo 5, 9, 11, 13, 14, 15
4.	The voice of human rights (the people demand for the equal rights)	Photo 12, 13, 14, 15

Table 5 The Voice of the People

1. The voice of freedom

The voice of freedom is revealed by the people who demand freedom in their country. In this case, freedom is something that related to the people's right in expressing or voicing their aspiration to the government. In these news photos, some people act brutally, signalling that they want to be free from the government's repression. For example, the burning of tires in the demonstration becomes a symbol of their freedom, meaning that they are all now free to do anything. The pose of throwing an object is also a voice of freedom, in which the protesters are ready to fight with the police, implying that they are now free and unimpeded.

2. The voice of peace

Peace is another dream of the Egyptian people. Unlike other protesters who burn tires, throw stones or even burn cars in the street, many protesters in the photographs show that they are voicing for peace. From the people's emotion, pose, and the included objects appearing in the photo, some protesters want peace in their country. For example, the pose of praying, closing eyes, staring and calmness or even the objects such as the Egyptian flag, flowers and candle support the nuances of peace. Peace is also symbolized by the colour of white, such as in the white rose of photo 6.

3. The voice of justice

Justice is the common voice of the people in these news photos. The people feel that a real justice should be built in Egypt. For instance, it is reflected in the symbol of a

noose and a scale in photo 11. Here, the people want the noose to be tightened on Mubarak's neck in order for him to take responsibility for what he has done to the Egyptian people. The black clothes of the protesters indicate the death of justice in Egypt, because the black colour symbolises death and mourning (Allan, 2009).

4. The voice of human rights

Human right is also a very sensitive issue in the Egyptian protest. The people also want the government to fulfil the needs of human right. The common issue, which is related to human rights in Egypt, is the lack of people's right to vote, the violence of Coptic Christian's rights as a minority group in Egypt, and the violence of the Egyptian women's rights. For instance, photos 13, 14, and 15 feature the Egyptian Coptic Christians in which they want the government to protect their religious freedom. It is supported by the people's pose of mourning and crying indicating that they want justice for their human rights. The blooded cloth and the coffin, for instance, become a symbol of death and violation towards the Coptic Christians' human right as a minority class.

Referring to the photos' text, the analysis of headline and caption indicates that either headlines or captions play a different role in accompanying the news photos. In this case, the captions have linkages with the photo subjects in a way that they identify who the subjects are. In addition, the captions explicitly tell the people's voices by explaining what the people do, want, and demand in the

demonstration. Meanwhile, the headlines mostly use the Egyptian rulers as the subjects/actors that do not appear in the pictures but are related closely to the subjects of the photo. The use of the Egyptian rulers as the actors of headlines speculates that the protesters are the victims of the government's action, and thus, the people's demands are directed to the Egyptian government. Therefore, the people's voices are not only portrayed by the photos, but also the photo texts support the emergence of the people's voices.

CONCLUSION

The semiotic analysis on news photographs of Egyptian demonstration in this study uncovers the portrayal of the voice of the people using Roland Barthes' orders of signification and photographic message. The voice of the people, which becomes the focal point of the study, is the people's demands, grievances, and wishes related to the massive demonstration in Egypt. It is about the people who really want the downfall of Mubarak's 30-year rule and want to build democracy, freedom, and poverty relief. Thus, the people's voices in this study represent a turning point for Egypt's democracy and freedom.

The results of the study show that *The Jakarta Globe* visually constructs this event (demonstration) by focusing on the human action. *The Jakarta Globe* also shows a great empathy towards the protesters. It is supported by the selection of photographic subjects and the object symbolism, along

with the accompanying headlines and captions which reveal the voice of the people. The semiotic analysis of these news photographs also indicates that the photos ignite strong emotional feelings in voicing the people's demands. Some of the common voices that these photos show are freedom (photos 1, 2, 3 and 4), justice (photos 5, 9, 11, 13, 14 and 15), peace (photos 6, 7, 8 and 10) and human rights (photos 12, 13, 14 and 15).

In addition, this study confirms findings from the previous studies that news photographs can help interpret particular news event through the selection, depiction, symbolism and lexical context such as headline or caption (Wolf, 2004; Fahmy and Kim, 2008; Mendelson and Wolf, 2009; Parry, 2010; Lovelace, 2010). In relation to the photo text such as headline and caption, the previous studies did not explain the role of headlines clearly, but they only focused on photos and captions. Meanwhile, this study shows that both headline and caption have a different meaning in accompanying the photos.

The results provided in this study should be regarded as a starting point for discussion and not as a conclusive interpretation because there is no single correct answer in interpreting an image. Thus, next researchers may combine a qualitative method with a quantitative method to get a more objective result. In addition, further studies could compare the use of photographs among newspapers, magazines, or other media in order to get more viewpoints and the ideological position of the newspapers.

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Note:

All images in this article were obtained from *The Jakarta Globe* online newspapers [<http://www.thejakartaglobe.com/>]