Social Semiotic Multimodal Representations of Gender Identity in Pakistani Documentary Film *Saving Face*

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This article is based on the first Pakistani Oscar winning documentary *Saving Face* (2012) which investigates Pakistani gender identity construction of victims and perpetrators of acid related violence. The article is rooted in Kress and Van Leeuwen's Visual Semiotic Theory (2006) and Social Actor Theory (2008). Visual Semiotic Theory analyzes multimodal discourse strategies in selected images at representational and interactive level to investigate the interplay of various modes, while Social Actor Theory analyzes lexical choices to investigate representation of roles of social actors at lexical, grammatical and discursive level. The results show how language and ideology are intertwined in the film during this period. Firstly, gender representation gives more space to female acid burnt victims but in the process men are represented from a narrow lens. Secondly, the film is an appraisal of female victims' struggles and engages in a social and legislative dialogue to give basic human rights to women. Thirdly, the article highlights the cultural specific gender roles in various ways by converging towards conventionally 'masculine' and 'feminine' roles. The article shows that women representation in media is at a crossroads of reshaping discriminatory stereotypes.

Keywords: social semiotics; multimodality; discourse analysis, gender representation; Pakistani social documentary film; cinema of activism

Research has revealed that media is a powerful force which derives its strength from highlighting existing social ideologies, its collective effect on viewers, positioning viewers/readers in specific ways (Fairclough 1989; Meyers, 1997). In present times, metamorphosis of documentary film making techniques has advanced into better technical support, engaging subject matter, cinematic appeal, and storytelling in form and function globally and locally (Jordan et al., 2015; Imran, 2012). Researches on documentary films reveal that a skilled documentary maker may present the issues discursively through voice and authority i.e. who is quoted and raised to an authoritative voice; who is excluded; structural choices; style and editing technique; and what type of music accompanies different scenes. There are ideological message about a subject in a documentary film (Zafar, 2017; Imran, 2012; Struckman, 2006; Plantinga, 1997). In Pakistan, documentary film making popularized during the first decade of 21st century out of the lack of depth in news media and the detached

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nature of non-fiction genre but it was Pakistan's first Academy Award in 2013 truly popularized this medium.

The study is hand investigates representational strategies in gender identity construction processes which yield complex patterns of visual –verbal language features along with dominant ideologies and epistemic hierarchies in the documentary *Saving Face.* Representations are the core tool for media products but representations may be hegemonic, or negotiated as the process include a degree of subjective interpretation that lead to differences in composing as well as comprehending various texts (Moscovici & Marková, 2000). This article is an analysis of Pakistani gender identity of victims and perpetrators in *Saving Face* in the context of acid related violence through social semiotic multimodal critical discourse analysis. The first Academy Award winning documentary traces the reasons of acid attacks by males, and physical, emotional, social, and personal struggles of female acid burnt victims. The documentary also records the social, medical and legislative efforts of social activists, politicians and doctors to offer support in all three ways possible. The aim of the research is to investigate gendered ideological positioning and look into the process of Pakistani identity representation and construction in Pakistani social context. The research study seeks to find out multimodal and linguistic strategies that construct gender identity. The study also seeks to find out if men and women are represented differently or not. The broader aim of the research remains the investigation of gendered nature of depiction in Pakistani context to find out the extent to which media discourse represents discriminatory stereotypes in gender based violence.

Literature Review

Media products such as gender based issues are representation of events through a careful selection of reality (Stewart, et al., 2001, 2008). Linguistic and multimodal choices in discourses affect the ways representation is created (Foucault, 1987). When this concept of gender in viewed in sociolinguistics, it is revealed that language is not a means of classification of thoughts, attitudes or people as asserted by "positivist approaches", but a "field of social and political practice, and hence there is no objective or 'true meaning' beyond the linguistic representation to which one can refer" (Shapiro, 1982).

Media representation of women victims in the first and second decade of twenty first century reveal few instances of fair representations. Before referring to significant studies, it is necessary to see what is acid related violence. In Pakistan male dominance and patriarchy is perpetuated in the society in multiple forms but the worst kind is seen when power is used to inflict violence on women. One form of violence is acid attack. Research by Acid Survivors Trust International reports that in Pakistan 60 percent of acid attacks are on women (Mannan, et al., 2007). The perpetrators of acid attacks, often males throw acid on women with the objective of scarring, and torturing the victim and causing physical, emotional and economic distress. The reasons vary from rejection of marriage proposals, financial issues, dowry, or marital problems. Acid Survivors Foundation documented 1090 cases of acid attacks in 2007 and 2014. The report also states that only a handful of culprits were arrested while a large number got impunity. There is an urgent need of legislative action against acid attacks (Hadi, 2017).

Rasool and Irshad (2006) in an analysis of news headlines of crime reports gender specific reporting strategies. Much of the gender identity representation center around relational identity of women as daughters and wives. Yasmin et al., (2015) used aforementioned study as comparison of lexical choices in print media discourse of 2007 with 2014. The research showcases a non-sexist approach in the reporting of crimes. However, the reporting of female victims is asymmetrical, focusing on conventional status of women in relational identity of a wife , or sister with little or no reference to women's professional identity whereas reporting of male victims in crime news focuses

on their professional status. Mansoor (2013) analyzed gender images in print media include women as sexual signifiers instead of acknowledging them in successful roles in household or careers as valuable members of society. Women are largely represented as weak, passive and dependent on men. Men are depicted in typical masculine roles as dominant, powerful and unsupportive towards women.

Two separate studies (Ullah et al., 2016; Ahmed, 2014) highlight the same discriminatory gender stereotypical ideas. The study by Ullah was based on print media in Pakistan highlighted gender stereotypes. The study by Ahmed investigated women's portrayal in crime reports on news channels. The later study revealed that "Dawn" and "Express" used such reports to create sensationalism although Dawn was less biased/negative in the portrayal. These research show that social ideologies are seen in spoken, written and visual discourse as lexical, grammatical and visual choices.

In the light of the above studies, it is imperative to investigate media products to create a new narrative of women's struggle and bravery to change discriminatory stereotypical images. There is not many qualitative studies in Pakistani media discourse which showcase multimodal trends in gender identity descriptions. Present study analyzes multimodal and linguistic choices for gender representation in social documentary film *Saving Face.* This film has national and global presence as it won an Academy Award for showcasing female struggle. It also marks a seminal phase in recognition of social documentary film as a channel of change in Pakistan. This is also the time period which is significant in terms of legislative efforts of then-government to stop acid attacks through legal action.

Research Framework and Method of Analysis

The research in hand is an investigation into social documentary film *Saving Face* for Pakistani gender identity construction of victims and perpetrators of emotional and physical violence. Based on the nature of this research, social semiotic multimodal critical discourse analytic approach is the selected theoretical framework which offers philosophical and intellectual foundation to the study (van Leeuwen, 2008; Kress & van Leeuwen, 2006; Fairclough 2003, 2010; Halliday, 1978). Social semiotic multimodal approach is based on Halliday's systemic functional (SF) theory (1985). In this context, social semiotics stresses upon the semiotic practices of a specific community in culture, which leads to the study of multimodal presentations, i.e. the multimodal semiotics. Multimodal semiotics emphasis the inherent nature of multimodality in discourses. In discourse analysis natural language is the primary meaning making channel but other modalities also play a part in conveying meaning in any social context. Using Halliday's theory as the foundation, Kress and van Leeuwen developed the grammar of multimodal semiotic modes. Kress and van Leeuwen (1996, 2006) stress that semiotic system such as images, and sounds are similar to language which can realize three meta-functions. Visual Social semiotics emphasize meaning making of modes in combination to each other but language and image often act separately as owning to their different "affordances" (Kress, 2003). Language represents narrative world, while image illustrates displayed world.

The most relevant approach to study gender representation is social semiotics multimodal critical discourse approach presented by Kress and van Leeuwen commonly known as Visual Semiotic Theory (2006) Since multimodal discourse analysis in an interplay of spoken and/or written language and image, and discursive approach presented by Van Leeuwen in Social Actor Theory (2008). Borrowed from van Leeuwen's socio-semantic taxonomy of social actor representation, the aim is to investigate identity representation of social actors and their grammatical and rhetorical realization in film discourse; identity construction as a result of representation of gender roles and the wider global implications through the gender patterns.

The theoretical framework is preoccupied with the ideological implications of multimodal and linguistic use and helps to uncover discursive practices of society. It also uncovers power structures assigned to male and female social actors in terms of social roles assigned to them and the respective attributes. Data analysis and presentation is achieved through the textual level including multimodal and linguistic aspects, and discursive and social level. Under textual level, multimodal aspect analyses images through representational and interactional meaning (Kress & van Leeuwen, 2006); whereas linguistic aspects analyze lexical choices for role allocation, generalization and specification, association and dissociation, nomination and categorization, functionalization and identification, personalization and impersonalization (van Leeuwen, 2008) to investigate Pakistani gender representation. Discursive level presents discursive practices which are realized through analysis of multimodal and linguistic aspects, while social level is an interpretation of the context in the given situation and wider social context given through the documentary film.

The primary aim of the research article in to investigate gendered ideological positioning of Pakistani men and women in the context of physical and emotional violence to study victims and perpetrators and investigate the process of identity representation and construction in Pakistani social context. The research study seeks to find out multimodal strategies that construct gender identity as well as define the social context of the society. The study also seeks to find out if men and women are represented differently or not. The broader aim of the research remains the investigation of gendered nature of depiction in Pakistani context.

This articles integrates CDA and multimodal analysis as the selected theoretical framework because CDA stresses upon language use in social context, as language is a part of culture and language is determined by culture, and carry social effects. Thus, language is a social practice. Social meiotic approach to multimodality recognizes discourse and social context (Jewitt, 2009; Kress, 2009; van Leeuwen, 2005; Halliday, 1978) or in other words the approach studies '[…] the way people use semiotic 'resources' both to produce communicative artefacts and events and to interpret them – which is also a form of semiotic – in the context of specific social situations and practices' (van Leeuwen 2005, p. xi).

Gendered Representation of Multimodal and Linguistic Aspects
Multimodal and Linguistic Analysis of Female Representation: Opening and Closing Sequence
The Opening scene begins the plot in the middle of the action and serves as a preamble to the narrative by introducing the female social actor, story, theme and sets the mood of the documentary.

Multimodal analysis of female representation in Opening Sequence. The multimodal analysis is based on two major characters or represented participants- Zakia and Pervaiz. In filmmaking and video production, a scene is generally viewed as action in a single location and continuous time, whereas a shot is one movement of a camera (Kuhn &Westwell, 2012, p.359). The forthcoming scenes are analyzed chronologically. The visual sequence are analyzed through representational and interactive meaning. Kress and van Leeuwen (2006) refer to the concept of "metafunction" from Halliday's SFG and suggest three metafunctions in VG (Visual Grammar): representational meaning (ideational), interactive meaning (interpersonal) and compositional meaning (textual). When applied to multimodal analysis, the ideational metafunction classifies how "represented participants' associate with each other to signify the social world (Kress & van Leeuwen, 1996). The interpersonal

metafunction organizes the interaction between the represented participants and viewers, known as interactive participant.

Scene 1
Figure 1   Figure 2
Figure 3

This is the opening scene or the establishing scene of the documentary which sets the tone and theme of the documentary. Designed as a non-transactional action narrative process, the visual shot shows a represented participant i.e. Zakia- the represented participant who is holding a picture in her hands. In semiotic act, roles are assigned to participants. Represented participant is one "who constitute the subject matter of the communication; that is,… the participants about whom or which we are speaking or writing or producing images" (Kress &Van Leeuwen, 2006, p.48), and Interactive participants are those "who speak and listen or write and read, make images or view them" (Kress &Van Leeuwen, 2006, p.48)

Figure 1 establishes conceptual analytic relation where the part/whole relation is established by the woman's hand which is the carrier while the picture is the possessive attribute. Zakia is holding the picture while she reminisces about the times gone by. The represented participant is the actor or agent, whose action is directed towards the picture which is the goal. The fingers of the woman's hand form a vector with the picture. Here, the vector is suggesting an agency. Björkvall (2008) suggests that vectors may be interpreted as 'being a powerful visual resource for representing agency…in images' (p.126). On the interactive level, it is an offer for information as Zakia indirectly addresses the viewer to look at the picture in her hands. The close up shot focuses Zakia's hand and pictures. The shot uses subjective attitude and frontal angle that addresses the viewers to pay special attention to the shot. The represented participant is significantly salient with the tendency of substantially showing a prominent image in order to focus on the hands and the picture. The audience has greater feelings of being involved and the woman becomes an individual with specific identity.

Kress and Van Leeuwen (1996, p. 165) say that modality markers are signs that allow us to evaluate the modality of an image. Color is one of the modality markers and its saturation, modulations and differentiation are parameters to judge the truth value. This shot is particularly significant because of the use of the background color to foreground the hands. Modality also helps

to ascertain the degrees of truth of the images; but establishing truth value is up to the specific social group at whom the images are targeted, and is something done according to the type of coding orientation preferred by that group. The shots in the first scene use full color saturation, with darker shades and fully modulated color are prominent, displaying articulated and detailed background, low degree of abstraction and high brightness value. By presenting visual scenes with features above, foreboding feelings in visual scenes are created which echo tragic aspects. The comprehensive portrayal helps to validate the features. Thematically, this figure arouses nostalgic feelings as Zakia shares that her mother and brother would buy her clothes she would make sure to take the picture. This is also a conceptual representation realized through analytical process.

Figure 2 is again a non-transactional action narrative process as the gaze of the represented participant is directed at the picture. This process appears in the opening sequence with the gaze of the represented participant forming a vector but without particular Goal in the frame, thus constructing intriguing situation for reflection of viewers to imagine the psychological interplay of the Actor. The image is associating the image, thus creating a feeling of affinity or identification. This makes it an offer for information shot. Zakia is offering information to the viewers. Half of her face is covered with the scarf indicating that something has happened to her face. The medium shot is captured from far personal distance which creates an imaginary social contact which is impersonal in nature. Though the shot is captured from distance the purpose is to show to the viewers who the woman is whose voice is heard till now. Also, setting also positions her socio-economic status. The eye-line shot captured from horizontal perspective and oblique angle is significant. Typically, an oblique angle shows detachment of the viewer because the purpose of the shot is the present information. So the viewer is offered the information about the woman whose voice was heard and whose hands were shown. The black color as a modality marker shows that the woman is nostalgic and grieving her past when she was beautiful. Hence, the black color signifies hopelessness.

In Figures 3, camera moves on horizontal axis towards right side typically called panning of camera. This movement reveals the face of the woman slowly. This is a non-transactional action narrative process. The gaze of the woman forms a vector with the viewers. So the woman is the agent while the viewers are the goal. This is also a symbolic suggestive conceptual process as the represented participant, the carrier whose distorted eye and lips are attributes that indicate the incident she encountered. The panning slowly reveals her face while she narrates feelings, claiming she can never be same again. Hence, the reference to the photograph is a suggestion to her past and her distorted face is a suggestion towards her present. The gaze of the represented participant is directed towards the viewers, making it an address for demand. The represented participant through her gaze is demanding the viewers' attention. The imaginary social distance is established through close up shot or intimate distance. The close shot seeks for viewers' attention towards the represented participant's incident. The frontal angle perspective makes it a subjective shot; it requires viewer' involvement by positioning the represented participant on the equal level as the viewers'. The black color, and relative size of the image make it salient. The salience makes the represented participant more prominent. The represented participant gives a look of sorrow as well as hopelessness, suggesting a tone of catastrophe.

The scene sets the tone through semiotic resources by emotionally emphatic opening inducing feelings of sorrow and hopelessness. Zakia assumes a position of equality with the audience, urging the viewers to comprehend her situation. The message given to the viewers it that Zakia, the represented participant is alone in the struggle to fight acid related crimes due to lack of awareness of the public.

Multimodal analysis of female representation Closing Sequence. This is an important scene thematically as it reveals the surgically treated face of Zakia, which symbolically indicates the efforts of the doctor as well of the society at healing the victims of acid related violence.

Scene 2

Figure4   **Figure 5**

As opposed to the figure 4, figure 5 is a symbolic suggestive conceptual process whereby the represented particant is the Carrier while her clothes are the attributes. The camera pans as she walks down the path suggesting that the she has new avenues to explore after her transformation. The idea of exploring new paths is suggestive of the metaphor of change that the documentary addresses and embraces. On the interactive level, It's on offer of information to engage the audience and suggest that the represented participant is free to explore the world. This shot is also a medium close up shot to capture the background. The attitude of the visual shot is determined by the horizontal angle, and frontal point of view. Calling for engaging the audience, the visual shot establishes maximum interaction between the represented participant and the audience to pay special attention to the represented participant.

To bring the discussion together, this scene establishes the new restored face and psychological perspective of Zakia who is a different person now. The choice of color red foregrounded against yellow invites the viewer to notice the difference in Zakia. However, there is a part of Zakia which is still nostalgic because her face is not perfect and so is her life but she is ready to face the challenges.

Linguistic analysis of female representation in Opening and Closing Sequence. In the opening and closing sequence of the documentary, linguistic data is analyzed through Leeuwen's Social Actor Theory (Leeuwen, 2008). Spoken and written discourses are tools with which gender identity are brought into existence (Davies, 1993, p.11).

Role allocation. Right in the beginning Zakia announces her experience through role allocation as she terms herself as passive receiver of acts of violence. The narrative creates a binary opposition of victim and oppressor relationship. The transitivity structures are significant in forming the tone of the narrative. For example the use of material processes such as "victims of acid attacks" show that Zakia and many other women are the passive receivers of violence; mental processes such as "I had a great passion", "I feel terrible", "All I can see is how I used to look" suggest the difference between then and now and the effects of the act of violence; behavior process such as "now I have to always hide my face" suggest that Zakia's life is changed on physical, and emotional level.

The closing scene positions female social actor in the active role. However, the closing scene shows the transformation in Zakia, e.g. "Today is the first day since the acid attacks that I <u>have left</u> my house without my veil". Realized through behavioral processes, the text uses the metaphor of struggle for Zakia which led to physical and emotional transformation. The use of activation suggests that unlike women who stay in unhappy marriage, Zakia decided to change her situation. During the process she faced physical violence but her resilience positioned her among the fighters.

Genericization and specification. The intensity of Zakia experience as a victim of acid related violence is narrated through the strategy of specification executed through personal pronoun "I", symbolically creating a sense of proximity between readers and victim in a world of immediate experience. The use of generic reference in "There are over 199 acid attacks reported in Pakistan every year. Many more go unnoticed" utilize a numerical value and present tense to show habitual action.

Assimilation. The strategy of assimilation is used through aggregation whereby the experience of Zakia is quantified along with groups of participants to depict them as statistics, e.g. "There are over <u>199</u> acid attacks reported in Pakistan every year. <u>Many</u> more go unnoticed". This makes experience of Zakia as a regulated practice.

Functionalization and identification. Two representational strategies represent female social actors in opening sequence. The identification of social actors is realized through physical identification. The use of word "face" suggests physical characteristics to generalize the social actors as women. Similarly, functionalization refers to social actors in terms of what they do i.e. an activity realized though the noun 'victim'. In the present example the use of word assigns the female social actors in the role of a victim, e.g. "In Pakistan government hospitals, a free clinic has been set up for <u>victims</u> of acid attacks."

In the last sequence, strategy of physical identification is utilized to construct the image of the female social actor. The transformation in the female social actor is physical in nature indicated through the following statement, "Today is the first day since the acid attacks that I have left my house without my veil… burqa …[and] my sunglasses". The statement stresses the physical attributes that are used to classify her from victim to a survivor. In the visual scenes the use of color red and yellow is suggestively used to connote the notions of life, endurance and survival.

Personalization. The opening scene uses lexical and grammatical choices to represent female social actors to personalize Zakia's experiences and represent her as human beings. The use of words such as proper nouns i.e. name of the social actors, personal or possessive pronouns such as "I" and "my", and noun such as "photograph" humanize acid attack victims.

Association. The closing sequence is an example of association. Association means referring to the social actors especially through parataxis. Typically, association is used for a group formed by social actors but in the documentary *Saving Face* the experiences of acid burned victims are realized through Zakia primarily. The strategy of parataxis can be witnessed in the following statement" "Today is the first day since the acid attacks that I have left my house without my veil. Without my *burqa* without my sunglasses. I feel really good". Parataxis is the use of phrases without conjunctions. The statement suggests the change in the female social actor in alliance with the aspects stated in relation to the activity or consequence of Zakia's struggle.

Multimodal and Linguistic Analysis of Male representation in Middle Sequence

Multimodal analysis of male representation. The appearance of Pervaiz, Zakia's husband- her attacker, is organized in a span of one scene only comprising approximately 20 shots. Only 2 shots are analyzed in the paper which are most significant. These shots are related to Pervaiz's interview with the invisible narrator.

Scene 3

| Figure 6 | Figure 7 |

This scene is based on the interview of Pervaiz, Zakia's husband. The invisible narrator takes his interview. In figure 6 , he is seen behind bars but in figure 7 is not. Much of the interview is covered in the one shot i.e. figures 6 and 7. So ideologically it is an important shot. This is a structured analytical conceptual process which is a part/whole relationship. These two shots fall under part/ whole relationship. The represented participant i.e. Pervaiz is the whole called as the carrier whereas the policemen are the parts known as the possessive attributes. Pervaiz is signified as a suspect in the case; however he is represented as a criminal although the charges are not announced yet. Similarly, Pervaiz's story is narrated by Zakia, further reinforced by the questions of the interviewer. Nichols (2010, p.22) asserts that documentaries 'depend heavily on spoken word' through interviews, and represented participants' comments or narration. Nichols further adds that interviews often take the form of conversation to provocation (p.32).

On interactive level, the figure 6 is an offer of information visual, realized through the close shot which generates an imagery social relation of closeness while the low angle and oblique shot from horizontal axis makes it a point of view shot. The shot offers information regarding the point of view of represented participant with respect to the crime he committed. Had it been a demand visual, the represented participant would have asked the viewer to decide if he is a criminal or not. He is offered to the viewer as the producer has constructed the visuals. The close up shot addresses the viewers for involvement with the represented participant so as to understand his views. The shot is captured from below or low angle which makes the represented particant salient. The purpose of low angle assigns power and dominance to the represented participant but the oblique angle creates detachment between the viewer and represented participant.

Figure 7 is an oblique angle captured from horizontal axis. However the represented participant's side is shown. These types of shots create a detachment between the viewer and represented participant. Figure 7 is significant because the perpetrator is not shown behind bars unlike other shots because this is a close up shot and intensifies the idea of detachment and show him as an outsider to the hopeful world of the audience and of victims.

Kress and van Leeuwen (2006) claim that sense of sight is considered relatively more reliable than the sense of hearing. In this context they say that, 'seeing has, in our culture, become synonymous with understanding' (p. 163).

Linguistic analysis of male representation. The representation of male social actor is realized through the following linguistic categories.

Role allocation. The male social actor is introduced in the middle of the social documentary film. Through the strategy of passivization the male social actor is assigned the role of the agent, the doer of the action or more appropriately as the offender and abuser, e.g. "he threw acid on me", "he would abuse me. He would beat me". The statements are also examples of material processes as the verb "threw" elaborates that an action was done by male social actor. Similarly the text also uses relational process to assign familial roles to the victim and oppressor. The passivization processes contextualizes the theme of acid related violence in terms of marital relationship of husband and wife.

Genericization and specification. The experience of Pervaiz is shown through specification. The experience acid related violence is narrated by Zakia, whereas Perviaz- the offender refers to the act of violence in deictic terms. The purpose of employing specific reference is to intensify the experience of the female social actor as a victim and male social actor as an offender. Using personal pronouns such as "I", "my" Zakia shares the incident by referring to him. Similarly, the use of third person pronoun "he" refers to the relational identity to signify the experiences. Whereas when Pervaiz speaks he refers to the experience through deictic use of the word "this" which shows he doesn't want to admit to the offence he committed.

Functionalization and identification. While the female social actor is assigned the role of a victim, the male social actor is assigned the role of an "abuser", and "criminal". Realized through supplying the suffix "er" to the noun abuse and "al" to the noun crime respectively, the representational choice for male social actor signifies that the male social actor is positioned as an offender and tone of the media producer condemns the act of violence as well as the male offender. On the other hand, the use of relational identity refers to the offender in relational terms and audience comes to know that he is Zakia's husband. Typically, purpose of strategy of functionalization is to depict the role of the social actor which is different from identification which indicates social actors "permanently or unavoidably" are. However, in the text the use of pronouns through strategy of specification denounces the act as well as the offender.

Personalization and impersonalisation. As compared to Zakia, Pervaiz is signified through personalization and impersonalization. He is personalized through his name, use of personal pronouns, and the marital relationship of Zakia and Pervaiz. The purpose of the documentary is to show the consequences of the acid related violence on the victims and urge the law makers to criminalize this offense. Therefore, the use of impersoanlization is realized through instrumentalization, a type of objectivation which is a reference to the instrument the offender engages in to carry out the action (Leeuwen, 2008, p.46). So, the word 'acid' is used time and again to emphatically highlight the cruel act as well as the social structure of Pakistani society which has not been successful in taking legislative measures to curb these violent acts.

Discussion and Findings of Male and Female Representation

The purpose of the article is to investigate multimodal and linguistic choices in the documentary *Saving Face* to showcase gender identity representation of victims and perpetrators in acid related violence. The analysis of text shows that the documentary offers space to female victim Zakia to share her story of physical oppression, legal battle and successful physical transformation through medical procedures.

In the opening and closing scenes Zakia's depiction is characteristic of emphatic inclusionary address which states the effect of acid attack on women. Through the use of role allocation, Zakia is shown in the role of a victim- a conventional submissive housewife. The strategies of specification, identification and personalization stress upon the affective and nostalgic feelings i.e. the experiential discourse is emphasized positioning the difference between what is and what was. However, in the closing sequence, the strategies of role allocation, identification and association portray Zakia as a survivor of acid related violence, triumphant winner of the legal and legislative battle for herself and other acid burnt victims and a brave patient whose face was successfully restored by medical procedure. She changes from a submissive to a strong woman in her struggle to get her rights thus breaking the gender stereotypical image of Pakistani women.

The representation and interactive strategies visually depict Zakia as a victim confined in her house in the opening sequence, whereas in the closing sequence Zakia is no longer afraid to face the outside world. The images connote characteristic socio-cultural aspects to create an element of closeness with the audience. The physical attributes such as distorted face of Zakia is the nucleus of the debate while the clothes and beard of Pervaiz are used in iconographical manner to signify cultural aspects. So the message that is conveyed suggests that Pakistani women are victims of male oppression and supremacy. The transformation characterizes Zakia and Pervaiz- her ex-husband in opposition with each other in terms of social structures and legal system. On a symbolic level, abuse of Zakia is depicted in a way to propose a metaphor of the threat or a problem the women face in the Pakistani society. The strategy of highlighting the transformation of Zakia is suggestive of the need to offer space to women and recognize their struggle. The documentary proposes that legislative efforts are necessary to put an end to acid related violence but individual efforts of victims and their families and change in social perceptions are necessary to bring a long term change.

On the other hand, the male social actor Pervaiz is analyzed in the middle sequence. He is referred as a criminal through role allocation, while through specification and personalization the gender and relational identity of the victim and perpetrators is highlighted. Visually, the representational and interactive processes combine to show Pervaiz was a criminal. The multimodal and linguistic representational choices for male social actor suggest a characteristic exclusionary treatment of male social actors which focus on patriarchal cultural practices and male supremacy. The male social actor is problematized in the text and he is perceived as a problem instead of depicting the act of violence. The social actors are referred in reference to socio-cultural and patriarchal setup of society through failed marriage, male supremacy suggesting that the cultural practices give access to men to carry on such activities. This representation of male social actor hinge upon stereotypical image of men. The documentary legitimizes the experience and position of victims in the documentary.

Conclusion

Current research is a gender analysis of documentary *Saving Face* which has a seminal place in Pakistani cinematic experience. The documentary *Saving Face* constructs multimodal gender identity representation and construction successfully and conveys the issues of women with respect to acid related violence. The results show how language and ideology are intertwined in the film during this period because women were getting more power in society and this can be seen in the way they are represented in the film.

The multimodal analysis of the social documentary film *Saving Face* reveals three significant ideas. Firstly, gender identity representation in the film gives more space to women i.e. female acid burnt victims share their struggles with the audience. Metaphor of struggle is central to the narrative

of the film whereby female victims as well as female activists are engaged in a battle to make legislative efforts to curb acid related violence. Secondly, the article highlights the cultural specific gender roles in various ways by converging towards conventionally 'masculine' and 'feminine' roles. Zakia is a conventional housewife with limited or no support of the society whereas the ex-husband is a cruel man who wants to maintain his male supremacy. Zakia succeeds in winning the legal battle and getting physical medical transformation and Pervaiz receives jail time and fails to be a good husband. Thirdly, the study shows that there is an impact of globalization on Pakistani gender representation. The film is an appraisal of female victims' struggles and engages in a social and legislative dialogue to give basic human rights to women. The article shows that women representation in media is at a crossroads of reshaping discriminatory stereotypes. The research also proposed a framework for analyzing gender patterns in social documentary films. Social documentary films are a significant medium of recording social perceptions and socio-cultural perspectives. With the advancement in technology and emphasis on fact based entertainment, the documentary films base their narrative of gender representation as gender issues are of significant importance in Pakistani society.

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