

**Working Conditions for Woman in Modern Age:
A Multimodal Visual Analysis of "You are
Life" Song (2022) by Nesma Mahgoub**

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Abstract:

In modern age woman has greatly contributed to the development of various educational foundations in all countries of the world. Woman has a major and global role in developing ways of working in various practical fields and sectors, and she also contributes to spreading positive influences on society. Woman is a member of society; she is a partner in managing it and carrying out its affairs. Her role is not only limited to her social one, but she also goes down to work to unleash her human energies. Woman has a remarkable role in literature since she has become a writer, an author, a journalist and a translator. After many writers have called for the liberation of woman and her right to educate, woman has become the focus of literature where her image has been drawn successfully. The feminist movement, then, has appeared in various literary works, and woman has been depicted in different genres of literary texts by emerging writers. As a result, working conditions of women have appeared in different genres such as plays, novels, songs, poems, and short stories. The combination of several sensory and communicative modalities including sight, sound, print, pictures, video, and music that produce meaning in any given message is referred to as multimodality. All communication is multimodal since meaning is created in oral communications using both linguistic and para-linguistic techniques. Examples of this include font, images, page design, and other factors.

The five modes of communication outlined (2000) by the New London Group and developed by Sinda Muliani (2022) will be employed for the analysis. The chosen theory will be applied to "You are Life" Song by Nesma Mahgoub (2022) since this song reveals working conditions for women and her decisive role in society. The study works in showing how the interconnection of all modes contributes to the success of the song. Through this success the researcher works hard to reflect the decisive role of woman in society as depicted in the chosen song.

Keywords: *Multimodal Visual Analysis, The Five Modes of Communication, Woman's ingenuity in modern age, "you are Life" Song.*

ظروف عمل المرأة في العصر الحديث: دراسته مرئية متعددة الوسائط

لأغنييه "أنت الحياه" لنسمة محجوب (٢٠٢٢)

ملخص البحث باللغة العربية:

ساهمت المرأة في العصر الحديث بشكل كبير في تطوير المؤسسات التعليمية المختلفة في جميع دول العالم. فللمرأة دور رئيسي وعالمي في تطوير أساليب العمل في مختلف المجالات العملية، كما أنها تساهم في نشر التأثيرات الإيجابية على المجتمع. المرأة عضو في المجتمع وشريكة في إدارته وتسيير شؤونه. لا يقتصر دورها على كونه دور اجتماعي فحسب، بل عملت أيضًا على إطلاق العنان لطاقتها البشرية. أصبح لها دور بارز في الأدب منذ أن أصبحت كاتبة ومؤلفة وصحفية ومترجمة. بعد أن دعا العديد من الكتاب إلى تحرير المرأة وحققها في التعليم، أصبحت المرأة محور الأدب حيث تم رسم صورتها بنجاح، ثم ظهرت الحركة النسوية في الأعمال الأدبية المختلفة. تم تصوير المرأة في أنواع مختلفة من النصوص الأدبية في جميع أنحاء العالم من قبل الكتاب المعروفين والناشئين.

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مجلة وادي النيل للدراسات والبحوث الإنسانية والاجتماعية والتربوية (مجلة علمية محكمة)

تظهر ظروف عمل المرأة في أنواع أدبيه مختلفة مثل المسرحيات والروايات والأغاني والقصائد والقصص القصيرة. تشير نظريه الوسائط المتعدده إلى الجمع بين العديد من الأساليب الحسية والتواصلية بما في ذلك البصر والصوت والمطبوعات والصور والفيديو والموسيقى التي تنتج معنى في أي رسالة معينه. تعد جميع انواع الاتصالات متعدده الوسائط حيث يتم إنشاء المعنى في الاتصالات الشفوية باستخدام التقنيات اللغوية وشبه اللغوية، وقد يتضمن ذلك الخط والصور وتصميم الصفحة وعوامل أخرى. سيتم توظيف طرق الاتصال الخمسة التي قدمها فريق لندن عام ٢٠٠٠ وتم تطويرها عام ٢٠٢٢ من قبل سيندا موليانى من اجل شرح وتحليل أغنية "أنت الحياة" لنسمة محجوب والتي تم عرضها عام (٢٠٢٢) وذلك لان هذه الاغنيه تصور ظروف العمل للنساء في العصر الحديث بشكل واضح ودورها الحاسم في المجتمع. تعمل الدراسة على توضيح دور الربط بين مختلف الأنماط في نجاح الأغنية. ومن خلال هذا النجاح تعمل الباحثة جاهدة لتعكس الدور الحاسم للمرأة في المجتمع كما تصورها الاغنيه المختاره.

الكلمات الافتتاحية:

التحليل المرئي متعدد الوسائط، مهارات الاتصال الخمسه، براعة المرأة في العصر الحديث، أغنية "أنت الحياة".

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1. Background of the study

Multimodality is an inter-disciplinary approach since it directs both representation and communication to go beyond words. Van Leeuwen (2015, p. 447) defines multimodality as "discourse that includes other communication properties beyond spoken language such as voice, gestures, facial expressions, or components of self-presentation." Concepts, techniques, and structures used for the analysis of interaction's visual, auditory, embodied, and spatial components have been made available through multimodal approaches. Consequently, multimodality focuses on examining and defining the complete range of meaning-making resources that individuals employ in various situations, including visual, verbal, gestural, written, and the three-dimensional resources, depending on the domain of representation (Bezemer, 2012). Multimodality entails "the phenomenon that all texts incorporate and integrate various semiotic modalities"(Wu, 2014, p.1415). This shows that multimodality concentrates primarily on the act of meaning making or the process in which people choose from a network of alternatives: picking one modal resource (meaning potential) over another (Bazemer & Jewitt, 2010, p.184).

Woman is considered half of society in terms of formation and the whole of it in terms of influencing and upbringing. Woman is mother, sister, wife, grandmother, teacher, educator, worker, etc. All communities must honor woman by granting her all rights so that she can engage in the affairs of construction and development in an effective and vital manner. Statistics indicate that educating woman and enabling her to work has positively affected the family, whether in educational, economic or health affairs. In most countries woman has become a dynamic force in supporting development and transformation in society. Woman plays her

different roles effectively, and what is meant by empowerment is the process that refers to woman's possession of resources and her ability to benefit from and manage them with the aim of making a set of achievements for the advancement of the individual and society.

With regard to different linguistic theories associated with multimodal communication, the researcher hopes to draw an integrated painting that reflects the role of women in the modern era by analyzing "You Are Life" song by Nesma Mahgoub, one of the most wonderful Arabic songs which reflect the integrated role of women in society. This will be achieved by analyzing all elements of the song, including language, sound, light and colors. For investigating all meanings created by language and visual images, the present study will go through three levels: description, interpretation, and explanation. The researcher attempts to present the hypothesized representations of structure at all levels of language systems, including representations of colors, sounds, words, and writing strings as well as representations of meanings with an emphasis on how their use is influenced by social norms interactions.

1.1 The Different Facets of the Multimodal Study

Multimodality is viewed from Kress's (2012, P. 38) perspective as an interdisciplinary perspective that incorporates theories and methodologies from different fields; each field suggests a distinct body of knowledge related to its method of study. Theories of multimodality work on explaining the meaning of sights, motions, colors, designs, and sounds in addition to linguistic indications. Different combinations of methods such as eye movements, questionnaires, re-narrations, knowledge tests, thinking aloud during and after the reception process, or interviews are used to record how recipients respond to various multimodal stimuli such as newspapers, magazines, online media, video games, or scientific presentations (Bucher&Juergen, 2017, p. 92). Hence, for making a multimodal study different models can be handled within different fields of linguistic studies such as

cognitive linguistics, linguistic theories of communication, applied linguistics, discourse analysis, and social semiotics. The question of how the meaning of an orchestration of several modes is composed by individual modes arises, on the other hand, as meaning in communication has become a multifaceted structure. The majority of multimodality theories handle meaning creation from the standpoint of a speaker, producer, or author, either implicitly or explicitly.

Multimodality entails semiotic analysis techniques which suggest semiotic modes like image, sound, and language for the interpretation produced in tandem with media technology. For instance, it is utilized to analyze images that recall the history of art and that incorporate language partially. According to Unsworth (2008), social semiotics is related to the multimodal approach since it focuses on meaning creation and meaning producers. It examines the means of communication and the mechanisms of dissemination that individuals create and employ to represent their vision and sculpt their relations of power with others. Multimodality as it is represented by Al Zidjaly (2014, p.75) in figure 1 is located among the four visual social semiotic elements that represent how the interaction order can be visually constructed. The field of social semiotics may be traced from its origins as a term used to describe language in relation to multimodal communication. Text-image relation can be included under the multimodality domain since multimodality investigates the integration of the textual and visual modes and the ways they contribute to the meaning-making process in the genre.

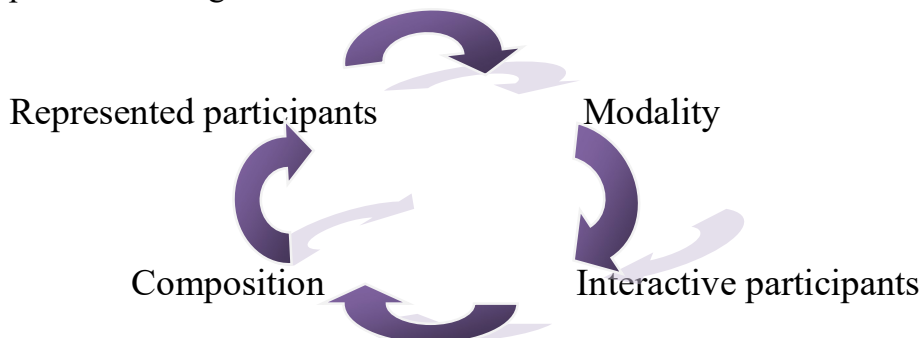


Fig (1): the Four Visual Semiotic Elements (Al Zidjaly, 2014, p.75)

Multimodality is also included within the field of discourse analysis and cognitive linguistics since it studies texts with the implication of other modes and having knowledge of the subject. In this case language serves as the meaning's vehicle, allowing each listener, reader, or spectator to analyze texts in their own unique way with the aid of other modes (Luca, 2020, p.75). Multimodal discourse analysis examines several forms of communication, including texts, images, and colors. It is an approach for discursive analysis that considers how different communication modes interact with one another to produce semiotic meaning and communicate independently. "At the level of "clause" and at the level of "discourse," layout, color, and typography are used in current writings to generate textual structure " (Wei, 2015). For conducting a multimodal discourse analysis, generally, one can choose components like layout, modality, color, genre, discourse, style, etc (Bo, 2018).

Likewise, the conceptualized meanings that are associated to linguistic utterances share a number of characteristics with visual forms of representation. As a result, cognitive linguistics offers a framework that may be beneficial for locating and analyzing language-image relationships in multimodal texts (Hart& Queralto, 2021). Other most famous theories include Norris' (2004) interactive multimodality theory, Forceville's & Urios-Aparisi (2009) multimodal metaphor approach, and Machin's (2010) study of sound as a communication medium(Bo, 2018, p.133). Additionally, O'Halloran (2011) has examined the study of dynamic multimodal conversation. Systemic functional linguistics introduced by Halliday and Matthiessen(2004),visual semiotics by Machin (2010), and the five modes of multimodal communication are also fruitful within the multimodal study. Hence, theories within the field of multimodality vary.

The term "multimodal communication" entails the use of a variety of communication methods, including vocal language, sign language, and numerous augmentative and alternative communication approaches (AAC). Since humans communicate

simultaneously via nonverbal clues like postures, gestures, and language, all communication is multimodal. We can also use inventive recording techniques like poetry and other forms of creative writing or visual art to document what we understand. Through multimodal communication researchers from various academic disciplines can conduct study and share findings.

Multimodality includes two aspects: one requires a theory of meaning on the one hand to understand complexity and a theory of communication on the other hand to explain how one might promote mutual understanding by utilizing various modes or sign systems. Also, the ability to reconstruct the meaning of a verbal expression by examining the responses and reactions to that expression has been used for many years in ordinary language philosophy by philosophers like William Alston (1964), John L. Austin (1962), or Paul Grice (1968, 1975). This technique is known as "dialogical" and can be used to explain how and why reception studies can assist in the deployment of multimodality. The present study draws on a multimodal communication which is beneficial for getting a more clear understanding of the chosen video.

1.2 Working Conditions for Women in Modern Age

The role of woman has differed greatly from the past era. Her role was limited to the burdens of her family in light of the oppression of the Eastern society that did not believe in equality. However, with the difficulty of life, progress and development of societies, and the deterioration of the economic conditions, the situation has changed a lot as woman has been forced to play a role in building her family and society. Significant changes in gender relations at the same time result from changes at work. Labor market, the global economy, and family bonds have changed along with how men and women conduct their lives. The global economy also had a huge impact on women's entry into the workplace in the late 20th and early 21st centuries which signaled the start of the feminist movement.

However, the socio-economic equality between the two gender groups, men and women, has not resulted from the role of women

in the public arena of employment (Galic, 2011). Since education has become the cornerstone of the life of men and women, woman has the right to work and lead practical life. In addition to changing the conditions of some women for the worse, women have to prove themselves to stand before men and face society. Women have occupied all positions and have reached the highest scientific and practical ranks. In other words, the positive change that societies seek depends largely on the nature of women and the extent to which they are able to carry out their roles in society.

Based on their scientific, cultural and social participations, woman's roles in society have varied at various levels. Woman also has contributed to the development of the scientific and literary movement; she has become an honorable model, writer and creator, fulfilling the needs or forms of self-existence. This is what many artistic and literary works have sought to show in films, series, songs, novels, plays, poems and others. In addition, women's involvement in the workplace has recently been influenced by industry which improves the economic growth (Wibowo, 2011). According to Ramadani (2016), women's labor should be valued by society as well as being able to meet financial necessities. According to Lestari (2016), woman's responsibilities as a wife, mother, and child contribute effectively to the development of the family's character.

The representation of women in literature spans a wide range of genres in both old and new works. Contrary to popular belief, women are frequently depicted to be strong, independent individuals who don't bow to the circumstances around them. This is a recurring motif in literature that has been used numerous times. The image of the strong woman appears in different genres of literature such as novels, short stories, plays, and poems. In novels, for example, one can find great examples such as Jo March in *Little Women*, Elphaba in *Wicked: The Life and Times of the Wicked Witch of the West*, Lizzie Bennett in *Pride and Prejudice*, Nancy Drew in *Nancy Drew Mystery Stories*, Sabriel in *Sabriel*, and Melba Beals in *Warriors Don't Cry* (Perez, 2014). The image

of the strong independent woman is depicted in different poems such as *Fearful Women* by Carolyn Kizer, *Being Independent* by Rupi Kaur and *No Fault In Women* by Robert Herrick. Various Arabic and foreign songs also have handled the creative role of woman in society such as "You Don't Own Me" by Lesley Gore, "Independent Women" by **Destiny's Child**, and "You Are Life" by **Nesma Mahgoub**.

2. Objectives of the study

The following study has both academic and practical interests:

- 1- Investigating the decisive role of woman in all fields of life through reflecting her comprehensive image in one of the Arab songs.
- 2- Showing the different facets of multimodality or illustrating the interrelatedness between the linguistic theories within the field of discourse analysis, communication, and semiotics for making a multimodal study.
- 3- Examining the correlation of different modes of communication such as image, music, typography and color. The use of text, audio, linguistic, spatial, and visual resources in communication methods help in creating messages.
- 4- Clarifying the interrelatedness between text and image as well as introducing the role of visuals in conveying messages.
- 5- Demonstrating the importance of multimodality in creating registries of the semiotic resources, structuring ideas, and cultural allusions that modes make available to individuals in certain times and places such as actions, materials, and objects people communicate with. Contributions to the mapping of the semiotic resources of color, gesture, movement, gaze, voice, and music have already been made in this regard.
- 6- Showing how the semiotic choices made in both visual and auditory modes help to convey a sense of integration between the different components of the chosen song.

3. Literature Review

M.A.K. Halliday at the Sydney School of Semiotics has coined the term "multimodality" to denote the several sorts of analysis employed to discern the meanings of words and objects based on semiotics. It has its roots in the Prague School which focuses on the interpretation of theatre and different kinds of arts. The first scholar who has investigated multimodality and the merging of language and image is Ronald Barthes in his book text and image. The foundation for multimodality was established by O'toole (1994), Kress and Van Leeuwen (1999, 2006), and Halliday's systemic functional theory (2006). Zhang (2009) developed the theoretical framework of multimodal discourse analysis which has five levels: form, context, meaning, cultural and media. It is based on the systemic functional grammar proposed by Halliday (2006).

Several academics have recently conducted numerous studies on multimodal discourse from a variety of angles (Bo, 2018). Hu and Dong (2006), for example, have presented an evaluation of 23 PowerPoint texts using a PowerPoint presentation funded by Renmin University's Australian Studies Center. They have admitted that PowerPoint presentations are an essential information communication tool. Ye (2006) has also interpreted hypertext's multimodality in light of user-generated content websites. He has examined a social semiotic account of multimodal texts, the visual environment, current events, and the interpersonal connections between the observer and the image. Hu (2007) has discussed the function of computer semiotics and distinguished multimodal semiotics from multimedia semiotics.

Numerous topics that are pertinent to multimodal discourse analysis have been discussed by Zhu (2007), including history, nature, theoretical underpinnings, content, technique, and the value of multimodal discourse. Huang and Liao (2008) have investigated the process of communicative interaction and meaning negotiation in CNN TV interview programme: Larry King Live based on the theory of systemic functional linguistics, language functions, and interactive mode. O'Toole (2010) has also used the systemic

functional mode to analyze symbols in different arts such as paintings and architecture. Australian multi-party debate has been the subject of a multimodal discourse study by Kay O'Halloran (2011).

Tian and Zhang (2013) have conducted a multimodal discourse analysis of images depicting the Olympic torch lighting ceremony, employing Kress and van Leeuwe's Visual Grammar. They have exposed the ideologies concealed in the British and Chinese media. Li (2013) has interpreted the multimodality of advertisement hypertexts based on visual grammar in semiotics, taking into account such concepts as multimodality in semiotics, space division in visual discourse, the meaning of tourism image advertisements, and social relations between readers and images. Zhao (2016) has conducted a multimodal discourse analysis of movie posters, using the film *Tiny Times* as an example. Language, picture, motion, posture, sound, and other modalities are all explored by Dai (2017). In order to comprehend the interaction between various modalities, he has made an effort to delve into the discourse characteristics of multimodal discourse.

In her study "A Multimodal Discourse Analysis of Female K-pop Music Videos," Chris K. Brady (2015) has conducted a multimodal discourse analysis to examine the semiotic decisions made in two sets of K-pop music videos. She also has used Kress and Van Leeuwen's (2006) framework for the grammar of visual design and van Leeuwen's framework for pitch (1999) to examine whether or not the two sets of videos satisfy a male viewer. A multimodal discourse analysis of Childish Gambino's music video "This is America" has been offered by Mara Fernanda Castillo Acosta (2018) using the visual semiotic framework (Machin, 2010) and systemic functional linguistics (Halliday, 1978). The findings draw attention to the media's use of altered rhetoric to portray not only African Americans but also other minority groups. Additionally, Xu Bo's research article (2018) entitled "Multimodal Discourse Analysis of the Movie *Argo*" has included a multimodal discourse analysis of some of the movie's shots from the perspectives of culture, situation, and imagery meaning.

Ion-Sorin (2020) has performed a multimodal discourse analysis of a newspaper article during the Brexit campaign in a research paper entitled "a Multimodal Discourse Analysis in Media." The purpose is to provide certain tactics as a guidance to assist the audience in decoding and evaluating images and sentences from media. In a research paper entitled "A Multimodal Discourse Analysis of "Lathi" Song," Sinda Muliani and Ahmad Jum'a Khatib (2022) have made an effort to look into the interpersonal significance of Lathi Song. To examine how various semiotic modes combine to create the interpersonal meaning, this study has been conducted qualitatively employing a descriptive-analytical study.

Different definitions of visual social semiotics and multimodality have been presented in Yasmeeen Elsayed's (2022) dissertation entitled "The Development of Multimodality as a Recent Trend in Linguistics: A Critical Review," and in another study entitled "Multimodality and Meaning Potential of Movie Posters: An Interpretative Approach" she has attempted to investigate Hollywood movie posters and their Egyptian replica to ascertain the degree of adaptation as well as the similitude between them. She has adopted different frameworks from Kress and Van Leeuwen, Reading Images: The Grammar of Visual Design (2006), and Van Leeuwen's framework, Towards a Semiotics of Typography (2006) to analyze ten pairs of English and Arabic posters.

4. Research Methodology

The semantic relationship between different modes of communication in Arabic songs from one particular direction is the main focus of the current study. It examines how textual and visual modes are combined and the ways they contribute to the meaning-making process in the genre. From a different perspective, multimodal communication has been employed to investigate how the multi-modal text beyond the written word communicates

meaning. Arabic songs that incorporate both verbal language and visual imagery are investigated in this study, adopting a descriptive-qualitative analysis method. The analysis follows the following steps:

- 1) It begins with translating the chosen song into English and identifying its context.
- 2) Visual and verbal elements of all chosen frames of the song are assigned for integration.
- 4) Each visual element of analysis is analyzed in terms of the five modes of communication.
- 5) All images or frames taken from the song will be placed in the appendix at the end of the study. A classification will be made for these images in order to analyze the song with regard to the five modes of communication and to reach the main goal of the study which is shedding light on the role of women in society.
- 6) Emphasis will also be placed on the words written inside the video and the poetic verses of the song itself.
- 7) At the end of the research, tables and graphs will be used to know which mode of communication is most widely employed for analysis and study.

4.1 Multimodal Communication

Since communication is a deliberate process including thoughtful decisions, methods, and actions, we must always select how to convey meaning to our targeted audiences. Likewise, writing today involves more than just putting words onto paper. It's crucial to be specific with your words while making remarks about multimodal texts. There are four types of the multimodal text: print-based, digital, live, and transmedia. Print-based multimodal text includes graphic novels, comic books, picture storybooks, posters, pamphlets, magazines, and newspapers where both the linguistic and the visual modes are combined. Internet-based digital texts include blog postings, online games, and social media content. Different modalities can be combined in digital

multimodal texts. For instance, linguistic, visual, gestural, and aural modes are frequently combined in movies and video games. Theater, opera, musical performances, readings of poetry, lectures, and book debuts are examples of live multimodal texts. Transmedia multimodal text is a text that sends a message through a combination of media platforms as in some games (*Multimodal Texts*, 2023).

A multimodal text usually combines two or more modes to express meaning; for instance, a poster combines written language with spatial design to convey meaning. In the process of creating meaning, each mode has a unique function (Kress, 2010, p. 28) and typically conveys only a portion of the information in a multimodal text. In a picture book, both text and image help to communicate the tale overall, but they do it in distinct ways. Images can be utilized to express stories in a variety of ways, sometimes contradicting the written words while nevertheless illustrating or enhancing them (Guijarro & Sanz, 2009, p. 107). Multimodal aspects are generally defined in terms of the five communication modalities: linguistic, visual, gestural, spatial, and aural.

These concepts are frequently used in conjunction with design terminology to facilitate a more detailed discussion of the various modes, particularly when referring to compositions that combine words and visuals like posters, presentations, and websites. According to Anstey and Bull (2009), multimodality doesn't always involve the use of technology, and multimodal texts can be paper-based, live, or digital. Textbooks, graphic novels, comics, posters, and picture books are examples of multimodal texts that are printed on paper. Dancing, performances, and oral storytelling are examples of live multimodal texts that use a variety of modalities, including gestural, spatial, audio, and oral language to express meaning. Film, animation, slide displays, e-posters, digital stories, podcasts, and online pages with linkages to external

pronunciation guidelines or translations are examples of digital multimodal texts.

4.1.1 Language of multimodal texts

Since multimodal texts carry both textual and non-textual information, they are richer than standard texts (Renandya, 2022). The basic language of multimodal texts includes:

Mode: refers to the form of communication being used, including audio, visual, linguistic, gestural, and spatial.

Media: refers to the methods by which a work is read by its audience (e.g. photograph, website, song). A medium may incorporate several modes (e.g. a song has words and audio, and the video of that song may also include gestures and spatial arrangement).

Affordances: refers to the different methods used to convey a message or the unique aspects of the chosen medium that a creator can use during his performance (e.g. a video includes affordances such as editing, audio, time, and movement while a website includes the affordances of visual images paired with linguistic text and hyperlinks).

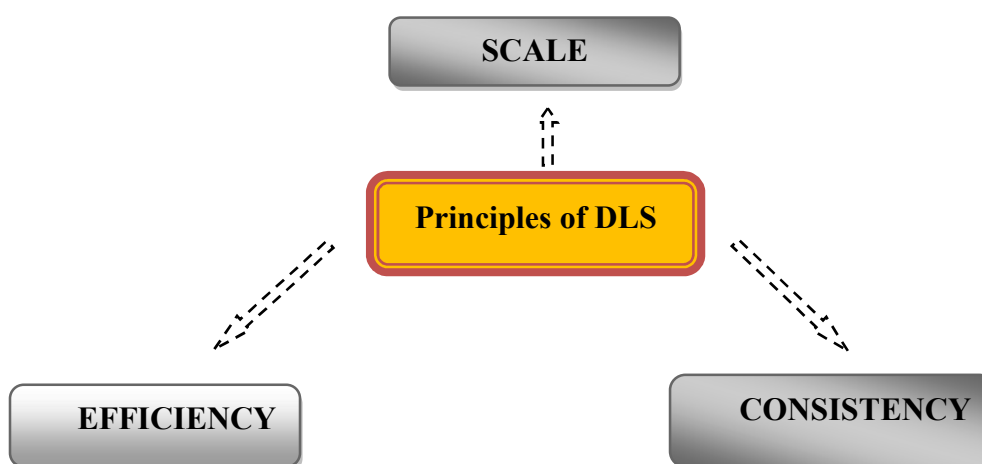
Genre Conventions: relate to the classification of media in accordance with the needs of the viewer. For instance, animated cartoons and romantic comedies are both included in the film media. There are specific traditions for each genre. A newspaper comic strip, for instance, typically consists of three frames, with the punch line coming in the final frame. While a cartoon series shares some characteristics with the graphic novel genre, the expectations of that form require a longer narrative conveyed through a succession of frames, the number of which can change from page to page. The genre conventions of the text in question as well as the ways the work realizes or challenges these standards should be taken into account while evaluating multimodal texts.

Rhetorical Situation: Every multimodal text is created for a certain audience and for a specific setting, and the expectations that result from these circumstances are taken into account when determining the rhetorical situation which considers decision - making based on the author, purpose, context, or genre.

Author: The author of certain multimodal texts is identified; however this is not always the case. For instance, this is the situation with certain advertisements. Although these texts have authors or a team of designers, videographers, and writers behind them, when examining an advertisement, one can think of the company that has sponsored the advertisement as the implicit author (e.g. McDonalds or Snickers). The same is true for a post made anonymously on a website like WebMD. In the absence of a specified author, WebMD is assumed to be the author of the article.

The process of designing a user interface with numerous touch points and a variety of modalities is known as multimodal design. The idea is to create an interaction that integrates these many modalities in a way that seems natural as in using voice as an input mechanism and a graphical user interface as the user's output. Multimodal design includes all possible types of input and output mechanisms, and the three principles of design language system include efficiency, consistency, and scale as it is clear in figure 2.

Fig (2) Design Language System (YUJ Designs, 2019)



Goossens (2020) has introduced certain elements for design language such as:

Emphasis: The elements of an image that are most significant or pronounced.

Repetition: repetition of similar things or shapes which can also signify a general theme or motif.

Contrast: The distinct contrasts between elements that stand out in relation to one another.

Layout: A page's overall design as well as the arrangement of its components, including texts, graphics, and forms.

Alignment: The arrangement of items on a page, particularly text that is left, right, or centre aligned.

Proximity: The arrangement of objects in a place, especially their proximity to one another. The proximity of two objects might reveal their relationship.

4.1.2 The Five Modes of Multimodal Communication

Multimodal communication is just a word for all the various methods we use to communicate with one another on a constant basis. Depending on the situation, this could be communicated orally, through texting, tweeting, emailing, handwriting, body language, gesturing, or the use of a communication device. The choice of modality itself is a significant one as a rhetorical device for writers. Multi-modal texts can be created by using specific modes or combining them with others. The five modalities of communication presented in figure 3 and summarized in table 1 have been introduced by The New London Group in 2000.

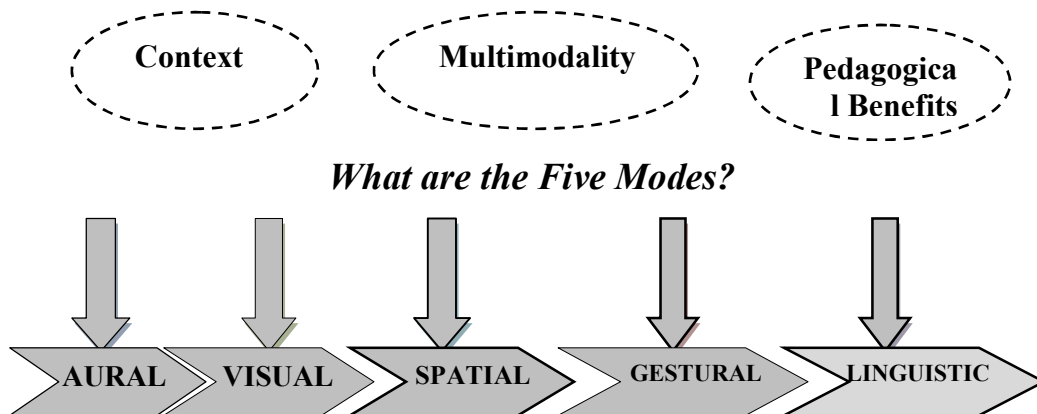


Fig 3: The five modes of multimodality (Bilal, 2022)

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 "You are Life" Song (2022) by Nesma Mahgoub
 Dr. Fatma Tawakol Gaber El-Zaghal

مجلة وادي النيل للدراسات والبحوث الإنسانية والاجتماعية والتربوية (مجلة علمية محكمة)

Mode of Multimodal Communication	Representation
The Linguistic Mode	Written and spoken words, word choice, vocabulary, grammar, structure, organization of sentences, paragraphs
The Gestural Mode	Movement, gaze, speed, expression, body language, facial expression, physical proximity, interactions between people
The Spatial Mode	Physical arrangement—spacing, position, proximity, angle, direction, and distance of elements in a text
The Visual Mode	Images, video, color, visual layout, design, font, size, formatting, symbols, visual data (charts, graphs), animation (like gifs)
The Aural Mode	Spoken words, sound, music, volume, rhythm, speed of delivery, pitch, tone, voice

Table 1: The Five Modes of Multimodal Communication (Fillmore& Cook, 2023)

I. The Linguistic Mode

Written or spoken words are referred to as linguistic modality. The use of language, the production of written or spoken information, the structuring of sentences and paragraphs, and the development and coherence of words and ideas are all part of this mode. The dominant mode in any communicative work of art isn't always linguistic as the other modes, the nature of the text, the context, the message, and many other factors control the process of analysis. However, since it can be read and heard on paper and audio, linguistic is arguably the most commonly utilized mode. The most effective technique to describe details and a list is in linguistic form. The linguistic mode concentrates on the communicational significance of spoken or written language. This covers, for instance, word choice, vocabulary, grammar, structure, etc. Figure 4 represents the linguistic mode since the written word "stop" conveys the message of the street sign.



Fig (4): The Street Sign (*Multimodal Texts*, 2023)

The way typography can convey meaning connects the linguistic mode to all other modes. Typography, according to Serfani (2012), is "the art of arranging type to make language visible" (p.4). For instance, weight "affects the appearance of font" (Serfani, 2012, p.8). Machine (2010, p.96) asserts that "typefaces have long been employed to communicate distinct forms of meaning." "The use of color in typography is crucial because it is connected to specific emotions" (Serfani, 2012, p.9). The contrast

between straight and curved letters is called curvature, and the orientation of typefaces refers to whether they are printed in horizontal or vertical dimensions. For slope, it describes "the contrast between upright typefaces and cursive, loping script-like typefaces," while expansion describes whether letters are enlarged or narrowed, occupying a wide space or a tiny one (Machine, 2010, p.72).

II. The Gestural Mode

Different cultural meanings can be attributed to gestures and body language. That is to say, the fundamental focus of gestural communication is on using body language and gestures to convey ideas. The best example of gestural communication is sign language which allows people who are unable to speak or hear to express themselves through movements and create their own unique languages. While this sort of communication is typically used in conjunction with others like spatial, aural, or verbal ones, it can also be utilized on its own as long as the sender and the recipient share common knowledge and understanding. The gestural mode of communication enables authors to convey meaning through action or motion. This style of communication has been employed in face-to-face interactions, but thanks to technology, authors may now virtually depict movements in their works by using videos (Edu, 2022).

To give the audience a broader sensory experience, the gestural mode is frequently combined with other modes such as linguistic/alphabetic (written/spoken), spatial (physical arrangement), and auditory (sound). For instance, sign languages employ the gestural mode as the position and movement of the sign are fundamental for producing and differentiating meaning. Any video utilizes hand, head, face, and body movements as well as positioning and speed to convey meaning to the audience. The

gestural mode is thus represented through combinations of bodily movement, facial expression, eye movements, gaze, demeanor, pacing, dance, acting, and action sequences. It also incorporates "timing, frequency, ceremony, and ritual in addition to the utilization of rhythm, speed, stillness, and angles" (Cope & Kalantzis, 2009. p. 362).

In songs, speech and music are created through patterns of perceptual coordination that span the duration from quick motions to actions. Since nested temporal structures in sound and movement are coordinated as a result of communicative features of performance, it makes intuitive sense in a way that nested clustering in movements should be replicated in sound. Rhetoricians study how the body's sensations, expressions, and motions combine with descriptive language such as that provided by McKee and Van Leeuwen to communicate and contribute to creativity with sound. Additionally, they focus more on how language and the body interact to enable and communicate the intricate, multimodal links between sound and other forms of expression. All different components of any song can be felt. Using hand movements, tapping, head nodding, or dancing, some sonic resources can be experienced, while others can be characterized using both movement and words (Ahern, 2013).

The gestural mode can be interpreted as a relationship between the viewer and the social agents involved in any image. Participants are addressing their audience when they stare directly at them. Better image makers sometimes request different things from the spectator like interaction. Gestures, eye movements, and other kinesics are used in this interaction. Participants are offering something if they don't look at the audience as in offer images. In musical performance, facial expressions are often employed to convey structural and emotional objectives. Subtle facial movements that mimic emotional facial expressions may result

from exposure to those expressions. The audible aspect of music as well as the movements and facial expressions employed by music artists all reflect the emotional power of music (Thompson, Graham, & Russo, 2005).

Advanced planning of body and facial motions may enable accurate performance and maximize expressive communication when musicians are preparing to sing an emotional passage. Facial expressions help or clarify the emotional undertones of the music when musicians perform a highly emotional piece. Body posture and facial emotions that are used during production, when they complete an emotional passage, may continue to be used in a post-production phase, allowing expressive communication to continue beyond the acoustic signal and give music more force and weight. The ability to recognize emotional facial expressions is influenced by facial mimicry (Niedenthal & Innes-Ker, 2001). For instance, keeping the face still lessens the sensation of emotional empathy. People who deliberately avoid making face movements notice emotional facial expressions more slowly than people who avoid other sorts of motions; however, they are allowed to make facial movements or eye features (Stel & Knippenberg, 2008).

III. The Spatial Mode

The spatial mode refers to the arrangement of objects in space as well as the proximity of people and things to one another. Actual or true lines, distinct color palettes, and void spaces between placed elements can separate an image in a way that makes the spectator feel detached, so the visual method of learning is the best way to identify it. For instance, people might choose to utilize drawings, and graphs to help them visualize and recall information. The diverse configurations of desks and chairs in a classroom where individual desks are organized in neat rows towards the front of the room may serve as an effective illustration

of the spatial mode as it is obvious in figure 5. The teacher should stand away from the class so that those seated in the rear can barely see the board. On the other hand, desks and chairs might be arranged in small groups so that students can easily achieve the required tasks.

Another instance as it is clear in figure 6 is the conventional theatre where the audience is seated in chairs below the stage. The audience can forget about their surroundings and concentrate solely on what is happening on stage thanks to the spatial order which places the power in the hands of performers. A circle of spectators is arranged in front of the stage. The audience and the performers are on equal footing; each spectator can enjoy a different perspective of the action on the stage thanks to this spatial arrangement. Additionally, watching in a circle makes the audience members aware of one another and encourages participation, producing very distinct effects (Arola, et al., 2014).



Fig (5): A Traditional Classroom Setting With Orderly Class Rows (Arola,et al.,2014).



Fig (6): The Traditional Theatre (Multimodal Texts, 2023)

IV. The Visual Mode

Using visual elements to communicate a message or arouse feelings is known as visual communication. It is a component of communication design that instructs, inspires, and encourages audience to investigate and draw conclusions. It has to do with graphic design which is simple and enticing. Both attractive and

instructive visuals are necessary for effective visual communication. The visual form of communication aids writers in conveying meaning in a way that audience can see. Graphics can be useful since people need to see in order to believe as in videos that combine words, visuals, and music. The visual mode also incorporates design elements and gives authors more artistic control to display text on a website or screen. For instance, labels, headings, color, and other visual elements are used in textbooks to make the content easier for readers to understand. Likewise, videos and songs are multi-modal since they incorporate various forms of communication. Visual mode of communication encourages the audience to follow certain steps like the steps of the scientific research to have the ability of analyzing and drawing a complete image upon seeing any visual data as we can see in figure 7. For example, upon seeing any video one can get at the message behind it through measuring the refinement of ideas and noticing its sequence, developing major concepts behind the main subject, and making a research.

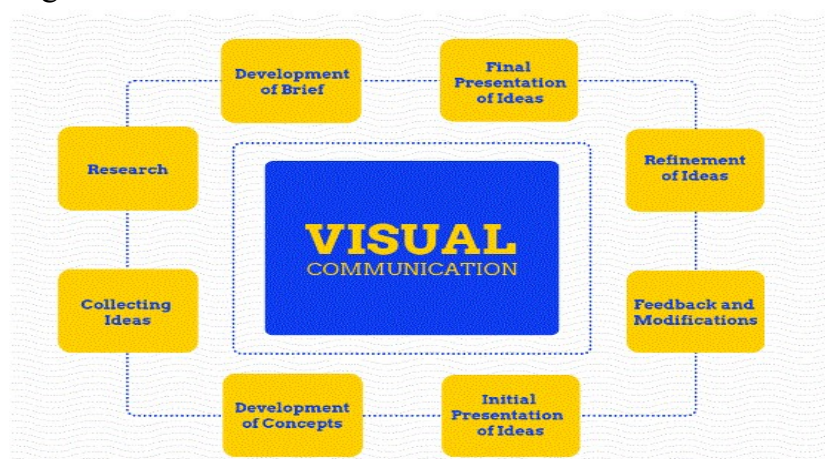


Fig (7): Elements of Visual Communication (Nediger, 2020).

V. The Aural Mode

This form of communication is represented by attention-grabbing sounds. To make their words more vivid, writers use the aural mode. A game played on the radio, for instance, allows listeners to experience the game through sound. As a result of the authors' use of words (linguistic/alphabetic mode) and sound in the game's sportscast, it is thought to be a multi-modal text. An audio book is another illustration of the aural method. Speaking aloud can give a story depth and emotion. The experience of "reading" a book is improved by paying attention to the narrator's voice, volume, rhythm, pitch, speed, and tone (Fillmore& Cook, 2023). Christian& D. Smith adds:

Aural communication involves the transmission of information through the auditory sensory system—the system of speaking and hearing. It usually encompasses both verbal communication and paralinguistic communication to convey meaning. Aural communication can be used to transmit information independently or in combination with visual communication. When conducting surveys, the mode of data collection determines whether information can be transmitted aurally, visually, or both (2018).

5. Analysis and Discussion

A song is a musical composition constructed by the human voice. It is suitable for consumption by people of all ages. Both infants and teenagers enjoy music as a neurotransmitter called dopamine is occasionally released in the brain when we listen to music that we enjoy, making us feel better, pleasant, comfortable, and peaceful. Numerous singers who gain popularity around the world have unique traits (Muliani, 2022, p.66). The song "You Are Life" by Nesma Mahjoub has been chosen for

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analysis to highlight the working conditions of women in the modern era. This song is considered the most wonderful Egyptian song that reflects the vital role of women in various fields of life. The Egyptian singer Nesma Mahjoub has presented it in a ceremony honoring the Egyptian women and the ideal mother in 2022 at Al-Manara Theater in the presence of political leaders in Egypt, including President Abdel Fattah El-Sisi.

This song reflects the image of the Egyptian woman in front of the whole world. It has started with images of the most important archaeological monuments that reflect the features of the ancient Egyptian civilization in order to show the value of woman as part of the Egyptian civilization. It has portrayed woman as a successful wife, daughter, mother, worker, creator, artist and leader. It has included a kind of internal writing to help paint a holistic picture of women. Among the written words are "beginning", "persistence", and "hope." Some other statements are included such as "be proud of being a woman" in addition to merging the song itself with its lyrics inside the song for illustrating text-image relationship. This song has succeeded in showing the woman as a teacher who is doing her best for eradicating the illiteracy of many members of society, an artist, a judge, a warrior, a doctor, a driver, a pilot, a musician, an engineer, and a member of the most important political councils.

The song also has showed women's brilliance in sports, winning worldwide championships and gold medals. In addition to all of that, the song has reflected the interest of the Egyptian President Abdel Fattah El-Sisi in honoring the Egyptian women, caring for people with special needs, developing their skills, and urging them towards hope and progress. Just as the song has begun by showing the image of the woman as a daughter until growing up and leading the world, it also has ended by showing the image of

the woman as daughter and a mother, carrying her son and presenting him/her to the whole world. Consequently, the song has indicated that women are considered the whole of society, not half of it.

The adoption of image, sound and text intensify its inner implication, enrich its connotation, create multiple visual and acoustic effects, and reflect multimodal meanings of the song. The combination of different semiotic qualities of physical representation such as the use of color, typography, music, font, and size help all listeners identify the main message behind the song since the combination of multimodalities of image, sound and text causes multiple layers of visual and acoustic meanings of any visual video. Visual and audio effects are far more than what words in conventional songs can express so multimodal discourse as a means to analyze videos provides a new perspective for song appreciation and comprehension. From another direction, music in this song correlates with its images through the video clip such as color, sound, gesture, etc to reveal different meanings. "You Are Life" song is successful in attracting audiences' attention around the world. The song's lyrics are mainly in Arabic, but the writer has adopted its translation for the analysis and integration. In this study the main message behind the chosen song will be revealed by employing the five modes of multimodal communication.

5.1 Working Conditions for Woman as depicted in "You Are Life" Song with Regard to the Visual Mode of Multimodal Communication

With regard to the chosen song, woman has been regarded as the community lighthouse since she works in all fields of life like man. "You are Life" song with the vital colors, symbols, visual data, and animation in the video reflect woman's success in life. The different images of the song presented in the appendix are used in communicating messages or arousing feelings of glory

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towards the Egyptian woman in particular and woman all over the world in general. The graphic design of the video is simple and enticing; it combines words, visuals, and music. The chosen video of the song is multi-modal since it incorporates various forms of communication. Upon listening to the song, one can get at the message behind it through measuring the refinement of ideas and noticing its sequence.

Color differentiation is described by Kress & Van Leeuwen (2006) as a scale that goes from "diversified colors" to "monochrome" colors (p.160). Thus, employing a variety of colors or mixing them together conveys "energy," "diversity," "liveliness," and "adventure," which in turn conveys "fun," "happiness," and "pleasure" (Machin, 2010, p.60). Colors are used to convey "interpersonal" meaning. They enable us to realize the hidden messages and act like language. Hence, color is a good way of communication. There are many colors in the video that have vivid hints such as the black color which is represented in the color of the hammer in image no 37, the color of the background as in images no 2, 3, 18, 22, 26, 54, 62, 70, 68, 81, 88 and in the clothes of female workers, artists, and heroes who are honored by President Abdelfattah El-Sisi as in images no 29, 30, 28, 36, 54, 68, 82, and 86.

Brightness and darkness in colors have so many associations. Light is connected to "goodness", "life", and "openness" while dark is connected to fear and "evil" (Machin, 2010, p.62). The black color in this song, whether it is the color of the background, clothes, or a tool, symbolizes luxury, sovereignty, and elegance. The green color as in images no 7, 11, 15, 24, and 61 symbolizes fertility, growth and prosperity as it is the color of planting. The milky color as in images no 40, 47, 48, 53, 55, 69, and 75 symbolizes serenity, confidence and charm as it is the color

of nature. The red color as in images no 56, 82, and 88 symbolizes passion and love. Most images in this song are accompanied by brightness where one can smell the odor of hope and sunrise as in images no 6, 7, 8, 10, 11, 12, 15, 23, 24, 32, 39, 35, and 40.

Some images in this video are presented with fully saturated colors where viewers can enjoy the pure blue sky, sunrise and the spirit of nature as in images no 7,11,24,39,40,52,85, and 75. The tranquil view of plants, seas, and the sky with the lively design emanate great modality. The precise details of objects are depicted with a total mastery of colors. Other images are depicted with highly illuminated colors as in image no 20 where various types of fruits attract our attention out of being symmetrically placed. Most images, by contrast, are accompanied by faint colors especially those portrayed during sunset or those portrayed with black backgrounds as in images no 1,2,3,4, 9, 18, 22, 23, 26, 62, 68, 70, 87, and 88. The chosen video with its fully differentiated colors of objects, nature, and participants' clothes is highly illuminated with great depth. Hence, the different colors in this video become a main source for viewers' happiness, enthusiasm, energy, and liveliness.

Many symbols and revelations that dazzle the eye and stir up feelings have different connotations in this song. For example, the stairs that appear in image no 2 are a symbol of advancement, progress and elevation. The look of children and women, whether a side glance or a direct look, that appears in images no 5, 12, 28, 44, 49, 58, 59, 77, 85, 84, and 86 symbolizes determination, hope, happiness and future. The smile like the smile of children in the presence of their mothers as in images no 5, 6, and 40 reflects reassurance and the role of woman as the first resort. The flag drawn on the girl's cheek in image no 85 symbolizes Egypt, and the girl here represents the Egyptian girl. The statue found in image no 3 symbolizes civilization as women are part of civilization. This

statue is the catchiest element in the image, and it is depicted in a way that attracts viewers. It is placed in the foreground, receiving more sharpness and brightness.

Likewise, the Pharaonic temple with its monuments in image no 2 and the pharaonic ceremony in image no. 4 reflect the image of woman in the old era; in image no 4 we can find men and women wearing pharaonic dresses, and the woman in the back represents the queen or the leader. Hence, images no 2, 3, and 4 reflect woman's position in Ancient Egypt. They assumed the highest positions in the state; they worked as judges, ministers, writers, and priests. They had the right to inherit, sell, and buy. These images present some shots of the historical Egypt, regarding woman part of this magnificent history. The hand and the fist which appear in images no 7, 16, 22, 23, 24, 37, and 79 symbolize determination, insistence, and action. There are several other symbols such as the sunshine that appears in images no 7, 3, 10 and 11 symbolizes hope, work and optimism. The wing that appears to the girl in image no 40 symbolizes leadership since the girl grows up and leads an entire society, overshadowing a nation. Weapons such as those shown in image no 35 are a symbol of strength and defense; women have become warriors like men, protecting the homeland. The golden medal appears in images no 75 and 76 represents victory and glory. All these symbols are linked to each other to show the image of the Egyptian woman who represents an important part of society in the modern era.

In the chosen song the bright chosen images and visuals become a way for the designer of the video to *communicate* and share information, to reflect working conditions of woman in modern age, and to create meaning. For example, woman as a good mother and a housewife appears in images no 6, 17, 20, and 26; as a singer or an artist appears in images no 13, 16, 25, 52, and 72; as

a doctor is depicted in images no 21, 33, and 34; as a teacher is depicted in images no 19 and 27; as a judge appears in images no 29, 37, and 38; as a soldier or a fighter appears in images no 28, 35, and 36; as a pilot appears in images no 32, 41, and 50; as a good driver appears in images no 42 and 43; as a president or a leader appears in images no 31, 49, and 55; as an engineer appears in image no 61; as a member of the parliament in images no 63 and 64; as an athletic in images no 74, 75, 76, 77, and 80; as an air hostess in image no 86, and as a world champion in images no 81 and 82.

There is a relation between places, people and the things which are depicted in images. For example, in image no 19 there is a relationship between a group of educated who fights illiteracy in a school with the presence of desks, educational tools, and a picture with "literacy classes" word written on it. In image no 26 there is a housewife, sitting in front of the oven to bake bread inside her home with the presence of her son and her daughter. In image no 31 one can notice a company, directress, and employees who receive instructions. In images no 33 and 34 there is a doctor and a patient in a hospital. In images no 35 and 36 one can notice a group of polite women in the police academy with the presence of weapons, sand, and police trainers. In all these examples participants are interactive as they are doing certain actions, and they can be called actors. More details have been presented in the song by different participants and objects, making images and the song in itself of high modality. Moreover, the designer of the song itself is a producer, desiring to say something to the viewer through the different elements of the chosen images. In all the previous images the designer sheds the light on the working woman who occupies a great position in society.

The artwork consists of a group of elements that are linked together to contribute to the distinct aesthetic value of this work.

The goal of many videos is to present an idea in the form of an image, so one must focus on all the elements of the composition to serve what he/she aims for, and these elements are not important in themselves, but they gain importance in being a part of all. If we look at nature with its lush trees, flowing rivers, and the sun which creeps between the leaves of the trees towards the horizon until sunset, we may find a place whose image is reflected on the river page. All of this expresses a beautiful painting, but human eyes may always be attracted to the main subject without what is around it. As for the camera that cannot lie, it faithfully records everything that appears in front of it within its angle of view. Therefore, the photographer must focus his attention and determine exactly what he wants. The placement of elements in visuals is systematic not random, giving the spectator "a feeling of unity, of consistency, and of cooperation" (Royce, p.73).

In the chosen song a true picture of nature is reflected through seeing the trees, the clear sky, and the sunshine. All these elements are not the goal of the video designer, but rather they serve beyond the video which aims at presenting a picture of the struggle of the Egyptian woman in various fields of life. Things are arranged in a regular and successive manner to reflect aesthetic form. All images in the video look like rings in an integrated chain, and all characters and objects are in harmony; (1)we find the child looking at his mother as if he finds her the only sanctuary in this world, and he cannot look at anyone else but her; (2)we find a shadow of the Bedouin woman at the moment of sunset; (3)the sitting mother giving hope to her son at the moment of sunrise in the midst of the enchanting nature, (4) hands playing the guitar in harmony, (5) a group of female students inside literacy classes in a harmonious and organized way to get knowledge, and we can find (6) the housewife in her kitchen in the middle of a group of vegetables and

fruits with wonderful contrasting colors. In visuals difference in colors and empty spaces between the placed elements can separate an image in a way that makes the spectator feel detached as in images no 20,55, and 69.

Depending on the visual mode of multimodal communication, different ages and classes of the Egyptian woman, colorful backgrounds, saturated colors of objects, face wrinkles, eyes contact, and smiles of all involved participants are highly videoed. Most images in the selected video link between the Egyptian woman and Ancient Egypt, and this shows Egypt greatness as a historical country and the greatness of the Egyptian women as part of the civilized and cultural heritage. Most images taken from a close shot are videoed from a horizontal angle, but images which are taken from a long shot are videoed from a vertical angle. Generally all images are on the eyes' level, but those videoed from a vertical angle as in images no 39 and 53 stimulate viewers to look away or high to witness woman's magnificent roles in all fields of life and to link between the cultural heritage and woman's working conditions within Egypt.

5.2 Woman as a Cornerstone between all the Members of the Family

"You Are Life" song is one of the songs which depict woman as the backbone of society. This can be proved through applying **the spatial mode of multimodal communication** to certain images of the song. The arrangement of objects in space as well as the proximity of people and things to one another in the chosen song reflects the vital role of woman within her family and society. Distinct color palettes, drawings, and void spaces between placed elements separate certain images of the song in a way that makes us feel detached and recall certain information concerning the position of the Egyptian woman in society. For example, the distinct color palettes in image no 1 present a group of paintings with pictures of some distinguished female artists or personalities. The void space between the two beds with a son and a daughter on

each bed in image no 14 shows the role of woman as a mother; she cares for all her children. This proves that woman is responsible for the whole society, and that she isn't half of it.

In more than one image groups of women are arranged in rows and queues for different purposes. In image no 4 two rows of men and women wearing pharaoh's clothes and going down the stairs represent the Egyptian civilization, and there is a woman behind them. She appears as a queen or a leader. In image no 16 there is a group of hands playing music in horizontal rows, and this arrangement indicates that women are the melody of society. In image no 19 there are horizontal and vertical rows for groups of women in literacy classes, where they receive knowledge from a teacher, and this spatial arrangement makes them able to receive knowledge. The image of the woman as a leader is also reflected in image no 31 where a group of men and women in a company next to each other in a row receive instructions from the company manager. In both image no 81 and 82 a group of graduates from the National Training Academy are standing in horizontal rows in front of the Egyptian President Abdel Fattah El-Sisi to celebrate their graduation. What this image indicates is that the National Training Academy is filled with many female graduates who can defend their homeland. Spectators of that ceremony are arranged in other horizontal rows in front of the stage, and this reflects a beautiful painting thanks to the spatial arrangement.

Watching in a circle makes the audience members aware of one another and encourages participation. This appears in images no 31, 47, 48, and 72. In image no 47 there are political leaders watching performances at a ceremony for honoring the Egyptian women. In this celebration both the audience and performers are on equal footing; each spectator can enjoy a different perspective of the action on the stage thanks to this spatial arrangement. A group

of spectators is arranged in front of the stage as if they are in a circle. In image no 48 a woman among the circle of viewers stands grateful to those who honor her, and she represents the successful Egyptian woman. The Egyptian female soldiers in images no 35 and 36 also confirms that women have an effective role in defending their homeland. The spatial order here places the power in the hands of the female soldiers as performers.

As physical arrangement, spacing, position, proximity, direction, and distance between involved participants determine the relationship between participants within any work of art, distance between the involved characters in the chosen song reflects something about woman's feelings towards all those around her, especially since woman is the basis of all chosen characters in the song. She is portrayed as a mother, as a sister, as a wife, and as a worker as she is the nucleus of any society. Distances between participants are influenced by their social relationships. Machine (2010) believes that "distance signify social relations" (p.42) as people usually keep distance with whom they don't like. Kress and Van Leeuwen (2006) define (1) close personal, one type of social distance, as "the distance in which participants can hold each other," and (2) far personal as "the distance in which participants can touch fingers when they extend arms."

In the selected song, woman appears within the scope of family or work. In image no 6, 11 and 14 mother is close to her son, smiling at his face. In image no 17 mother also places her hand on her son's head. In image no 26 the son kisses his mother's hand, smiling at her. In image no 46 mother embraces her daughter, and in image no 56 the girl appears next to her family to celebrate the birth of her newborn child happily. Thus, we find that woman is present near all members of her family in all images of the song, being the nucleus of the family. We also find the working woman close to her friends at work; we find the doctor in images no 33 and 34 sitting in front of one of the patients to help and treat her, and in image no 31 she stands in front of the employees to direct them, being the director of a company. In image no 38 the

woman who works as a judge sits next to her colleague, smiling and touching her shoulder. In image no 61 the female engineer appears next to her co-worker and this proves that women in the field of work are no less than men for society. We also find in image no 80 a disabled girl, representing the struggling woman in the future, and President Abdelfattah El-Sisi honors her, placing his hand on her shoulder. Consequently, the spatial mode of multimodal communication proves that woman is the backbone of both family and society. She is close to her family in times of joy and close to community members in her field of work.

5.3 The Role of Music in Arousing Feelings towards the Egyptian Women in "You Are Life" Song

Image, sound, words, melodies, and music have a role in the success of "You Are Life" song by Nesma Mahgoub, so **the aural mode of multimodal communication** helps in revealing the message behind the song through attention-grabbing sounds. Music in the chosen song gives it depth and emotion. All listeners can easily merge into the song by monitoring music, volume, rhythm, pitch, speed, and tone. Music plays an effective role in the selected song due to the keenness of both the singer and the composer to stir up the feelings of listeners. The singer Nesma Mahjoub has been able to combine the high and low voice and use the multi-layered melody in order to serve the significance of the song. She has used strong and influential words merged with various musical instruments to delight ears. The tempo of "You are life" song is a combination of slow and quick tones for reflecting the vital role of the Egyptian woman from the birth of civilization to the present day. Different instruments are used in the song such as guitar, marimba, and triangle for causing a mixture of quick and slow tempo. The quick and lively tempo is closely related to the different activities of women in society since they have occupied many positions until they have become its pulse and the nucleus of

its progress. The Egyptian woman can move from one place to another around the world for different purposes, so the tempo becomes quick.

Slow and quite tempo is used when the video shows different shots to her activities. The quick tempo is connected to the multiple actions that women perform in different fields of life. The tempo and the rhythm become slow when there is a call for meditation. The song continues about 2 minutes and 49 seconds. It starts with music which lasts about 17 seconds. The first part of the song continues about 83 seconds, and the music starts again with another invitation for contemplation. The second part of the song starts from minute 1 and second 53 till minute 2 and second 27. Music continues again for about 7 seconds, and at the end of the song certain words have been repeated for assertion such as "continue," "story," "hand," and "glory." Starting from the slow tempo goes with the image of the Egyptian civilization with its grandeur. Listeners feel that melody is soothing, gentle, lively and magnificent since the topic of the song lies in arousing feelings towards the Egyptian woman.

Calm music in this song suits manifestations of the bewitching nature which is represented in the clear sky, the brilliance of sun rise, the green color of the plants, and all of this go with the pure nature of women. Sunrise represents a new beginning, and this beginning means a new position for woman in her society. The song ends with a slow music, and this triggers feelings of satisfaction towards woman's activities within her society; she has already played her role well. Pitch rises and falls gradually in the song since high pitch is connected to joy, brightness, and moments of enthusiasm. Sounds of musical instruments maintain love, warmth, stirring pleasant emotions. High sensory musical modality is employed throughout the song. High tempo, rising pitch and lively melodies affect listeners and surprise them. Using lively melody suits the different themes employed in the song.

Music takes listeners into an interesting journey from one theme to another.

Generally, it seems that tones and music in the song are in line with the most important themes such as "woman as the cradle of civilization," "woman as the backbone of society, "and" woman as a source of success in the Egyptian society." When images move to the image of the successful woman, pitch and tempo become high, cheerful and delightful. Emotional tones are deployed to depict the hostility and the kindness of all Egyptian women whose smiles delight and enlighten the hearts of all societies. Thus, it becomes clear that music combines themes, meanings and ideas together to form a complete picture of the Egyptian woman inside Egypt. In the song each sound clip has been repeated twice since the chosen words have a strong influence on listeners. Some sentences and words have been repeated, especially the word "tomorrow," to confirm that women are the foundation of the nation's future in addition to being one of the symbols of the Ancient Egyptian civilization. Likewise, the sound clip "tomorrow is all yours, in your trust life pours, continue in your story, with your hands write glory" has been repeated about four times for stressing the same idea. Using some stimulating sentences as titles within the song such as "you are life," "you are the source of feelings, and "be proud of being a woman" attract listeners' attention towards woman's glory.

5.4 Vitality in "You are Life" Song with regard to the Gestural Mode of Multimodal Communication

The chosen song is accompanied by the spirit of vitality and hope thanks to the different facial expressions of its involved characters. Movement, speed, expression, body language, facial expression, physical proximity, and interactions between involved participants are the major factors which add a sense of vitality within any work of art. The song "You Are Life" is full of the spirit of hope, and this appears in its design and rhythm. The song is full of fast movements, short and impressive shots. Looks are accompanied by happiness and joy, and the continuous movements

and expressions of characters in the song are impressive. One can smell the odor of vitality in the chosen video where women are the actors and their actions such as playing the guitar, laughing, singing, taking care of their children, working in many places, dancing, swimming and fighting are presented in a lively and dynamic picture in different backgrounds and landscapes. The numerous actions carried out by women of various social groups portray the active life of woman in all ages. More than 50 images in this video as in images no 3,5,6,12,18,27,25,29,49,52, and 77 are taken from a close shot and this indicates a kind of involvement between the depicted participants and the viewers; they look like one family. Few images as in images no 2, 15, 54,55,56,68, and 81 are depicted from a long shot and it gives viewers a sense of grandeur and freedom: if you come to Egypt, you will notice the Egyptian woman as part of great Egypt. Woman enjoys freedom within Egypt, and she cannot be disturbed by anyone. She keeps her personal space within Egypt.

Gaze in more than one image of the song reflects the hidden message from the represented participants to viewers. It also reflects a kind of relation between the viewer and the different social actors in images. When participants look directly to their audience as in images no 12, 18, 27, 29, 40, 49, 58, 77, 84, and 85, the involved participants seem to demand something from the viewer. They want viewers to interact with them through a demand image. This interaction takes place through gestures, facial expressions and other body movements. For example, in image no 29 the message of the female judge lies in encouraging justice and fighting corruption; the message of the teacher in image no 27 lies in fighting ignorance and calling for science and literacy; the message of the female soldier in image no 28 lies in calling for defending homeland against enemies; the message of the female politician lies in achieving people's demands; the message of the Bedouin woman who represents challenge lies in calling for patience and durability; the message of the sports heroine lies in calling for success and glory, and the message of the student in images no 84 and 85 lies in looking towards future.

5.5 Creativity within "You are Life" Song with regard to the Linguistic Mode of Multimodal Communication

The chosen song is one of the songs in which image, sound, and writing are mixed, and this is one of the reasons for its success and strong effect on the whole world. There are two types of writing in the song: verses of the song are creatively included and distributed within it and the overlapping words that appear at different periods of the song to serve its main purpose. Generally, words included within the video are written in a narrowed, bold, heavy and upright form. Moreover, they are written in bright white, taking a horizontal dimension. This form of letters gives multiple meanings about the Egyptian woman. Boldness increases the weight which is used to clarify salience. The producer of this video tries to emphasize each letter by making it bold. At the beginning of the song, the word "beginning" numbered 1 appears in bold at the middle of one of the images, and this indicates that the history of the Egyptian women has gone through several stages until women has obtained the title of "the foundation of the Ancient Egyptian civilization." At the beginning, the sentence "Be proud of being a woman" appears at the middle in bold font and in a golden color. This sentence has taken up the full space of the image, and this suggests that the Egyptian woman is a symbol of pride. Some simple sentences also appear such as "You are life" and "You are hope," one of which appears on the right of the image in green and the other on the left in white. After that, the sentence "You are the source of feeling" appears with a golden color, taking the whole image and it is written in bold. In red color, the phrase "for everything in life" appears in the middle as a continuation of the previous sentence.

Among the innovations of the song is the appearance of the word "challenge" on the back of one of the means of transportation in the video. This word has been shaded with a red aura to confirm that women are a source of challenge in every era. Among the phrases written also inside the song is the phrase "literacy classes," which already appears inside one of the literacy classes. This

phrase is written on a square banner in brown color, and the banner itself takes a golden background to attract attention. Among the song's creations in one of the images is the sentence "the sun rises every morning" which appears on the blackboard behind the teacher who is explaining in image no 27. This sentence, written in brown, has taken the entire size of the blackboard, and since the blackboard is white, the color spacing has a role in attracting attention. One of the meanings of the sentence is referring to the woman as the sun that shines the life of all those who surround her. In order to make them clear and readable, sentences are written in a printed form and they occupy a horizontal distance which gives a sense of thickness, weight and closeness and this increases salience. In the middle of the song, the word "persistence" numbered 2 is represented in a golden color like the word "beginning" before. This word reflects women's determination to continue in her success within society. One of the attractive matters in the song is the appearance of the sentence "Tomorrow is all yours" in one of the doors, and this sentence is also written in the middle in bold. The third numbered word that appears in the song is the word "hope," and this confirms that hope comes after insisting on work and the desire for success. Font and typefaces of all included words have a role in communicating distinct forms of meaning.

At the end of the song four red banners appear, and on each banner certain sentences are written in white color; two banners appear on the far right and two others on the far left. The four stimulating verses written on the banners are "You are hope," "Continue in your story," "with your hands write glory," and "tomorrow the world will trust you." Letters are enlarged, occupying a wide space for more attraction. The use of color in typography is crucial because it is connected to specific emotions. All colors chosen for the written words and verses within the video suggest joy, hope, happiness, and this is an artistic creativity. Among the patterns of writing inside the song is the inclusion of the verses of the song distributed over each image. They are divided and distributed in an orderly manner to attract attention and

give an aesthetic look. Lyrics of the song are written in white, and all words are included from left to right in a distributed manner as we find in images no 29 and 30. So, we find that each verse is completed in the following image. In the chosen song the way typography conveys meaning connects the linguistic mode to all other modes. That is to say, sound, image, and all verses and words included within the video help in conveying the main message behind it.

6. Conclusion and Findings

The study results indicate that multimodality describes the ability of combining different ways of communication in everyday life. By applying the five modes of multimodal communication to an audiovisual text, a meaningful message can easily be delivered to the audience. Every single mode supports the intended message, representing more signs. Through study and analysis, it has been proven that the song "You Are Life" by Nesma Mahgoub is one of the songs that show her ingenuity in depicting and drawing a complete picture of the working conditions of women in the modern era. This study also aims to examine how the visual and the audio modes of communication construe meaning and work together to create a complete framework. The interconnection between the different modes in the chosen video contributes to depicting woman as great and outstanding figure within her society.

The different vivid images in the chosen song depict her honorable history and marvelous role in society, and certain symbols in the chosen song such as sunrise and monuments reflect the fact that woman is the cradle of civilization. Although meaning is communicated in part by song lyrics, we cannot understand the way song lyrics produce meaning by analysis of the words alone. The study has proven the ability of meaning to be created in speech not only by word choice, but through how these words are spoken in terms of pitch ranges, voice qualities, articulation and rhythms. Nesma Mahgoub in the chosen song communicates ideas, attitudes and moods through certain voice qualities, use of different pitch

ranges, and different rhythms. These vocal lines are considered part of the musical composition that is related to the message behind the song. Hence, the study focuses more on sound and image to explore how we can use a social semiotic approach to look at the multimodal communicative resources available to singers for creating meaning.

The intended meaning behind the chosen images becomes clear through means of contact between involved participants, distance and modality. The Egyptian woman has been portrayed through close shots and frontal angles to show her glory and refer to her intimate relationship with all other members of society. From another direction, most images offer information about Egypt itself and the different activities women can do within their country, and this shows that woman is the nucleus of society. Actually, most images in the song are detected with naturalistic faithfulness with high modality, pleasing all viewers and encouraging them to realize woman's effective role within society. Hopefully, this study will motivate other scholars to do further research on how modes contribute to the meaning making of the audiovisual text.

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Appendix

The Translation of

"You Are Life" Song by Nesma Mahgoup

**With every sunlight, every sunlight and every deed
Your value rises and in every challenge you succeed**

Tomorrow, tomorrow is all yours

In your trust life pours

Continue in your story

With your hands write glory

You've passed hardness you meet everyday

And also survived and went far away

With every sunlight and every day

Tomorrow, tomorrow is all yours

In your trust life pours

Continue in your story

With your hands write glory

With free hand you hold your life

And your dreams are coming alive

With free hand you hold your life

And your dreams are coming alive

Tomorrow, tomorrow is all yours

In your trust life pours

Continue in your story

With your hands write glory

Continue in your story

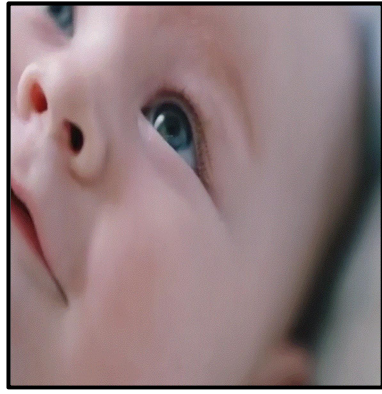
With your hands write glory

(Translated by *Ahmed Maher Ismael Hawary, 2022*)

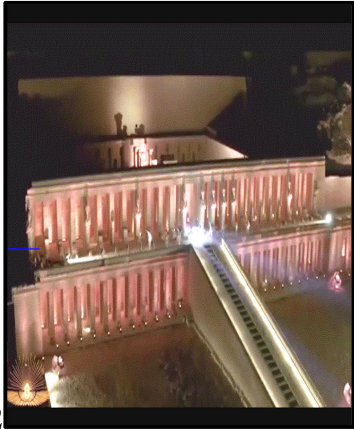
Images of "You Are Life" Song



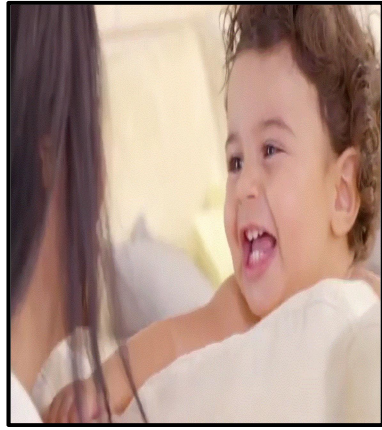
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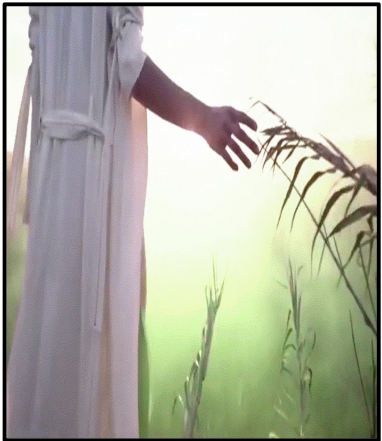
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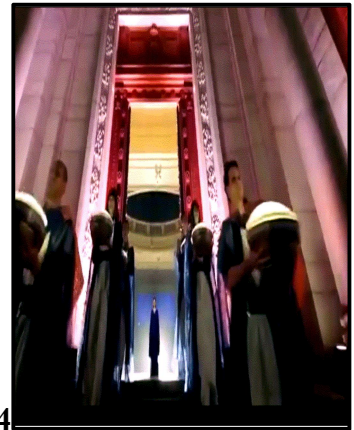
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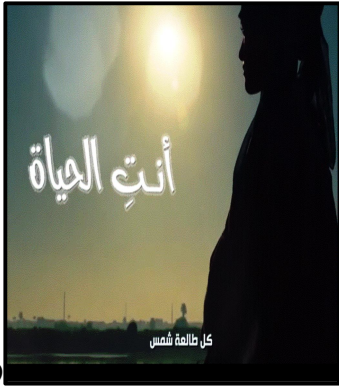
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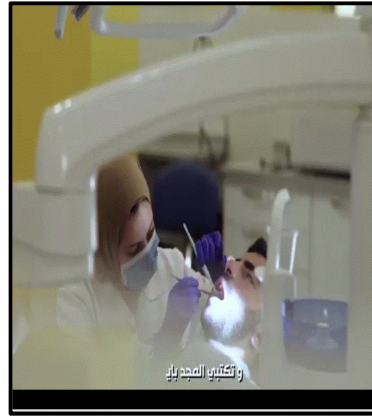


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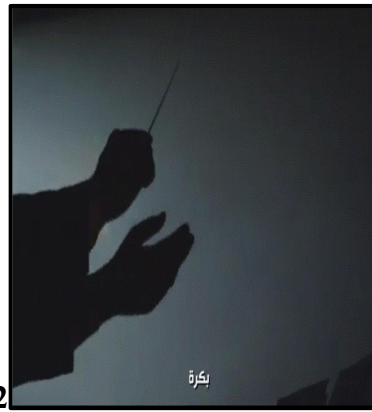
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وتكتبي المجد رايد



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تستمرى في الحكاية



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بكرة



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بكرة



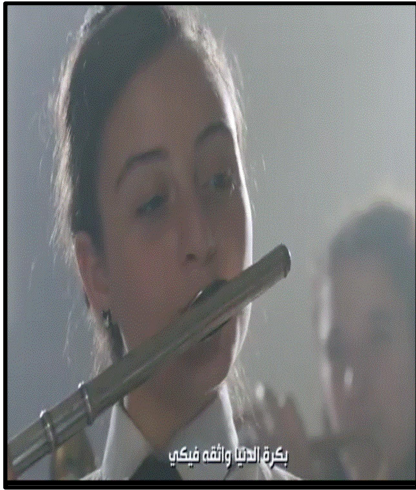
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بكرة ليكي



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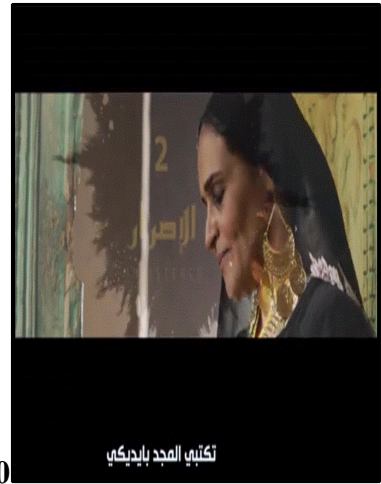
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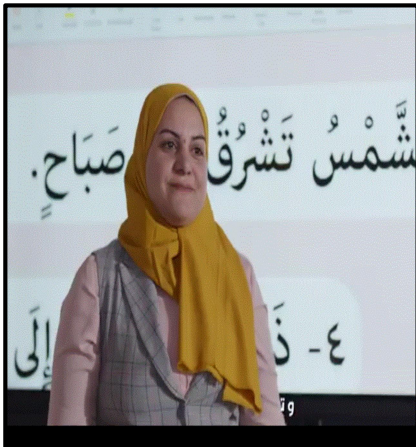
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تستغري فها



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تكتبي المجد بايديكي



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عديني بصعب كثير



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و تكتبي المجد بايديكي



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عديني بصعب كثير



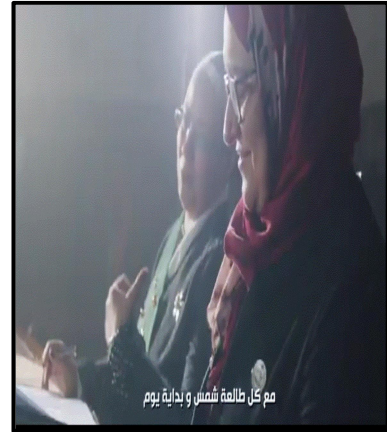
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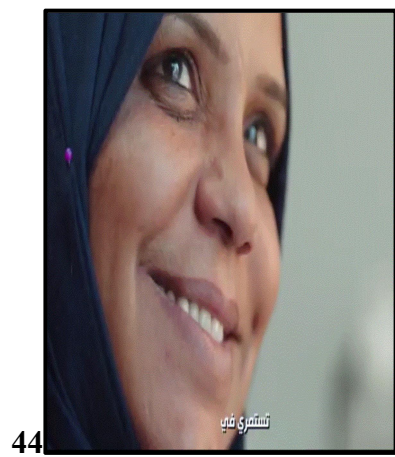
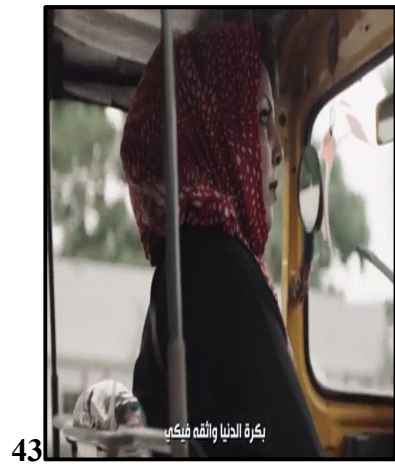
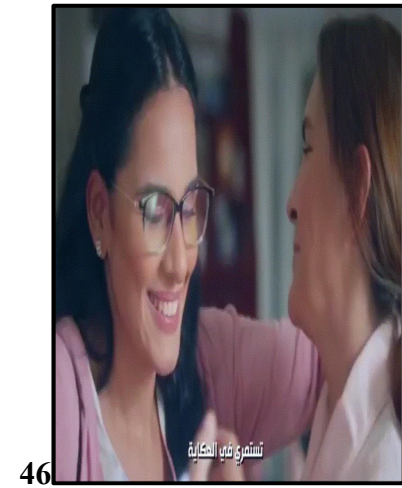
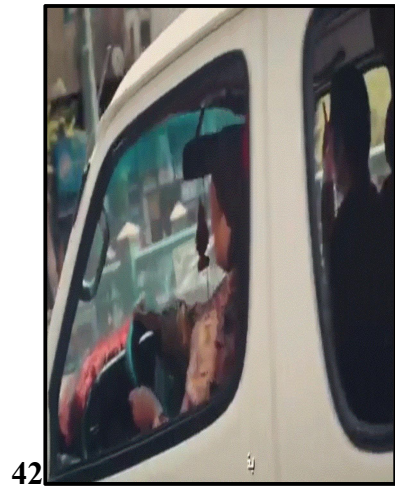
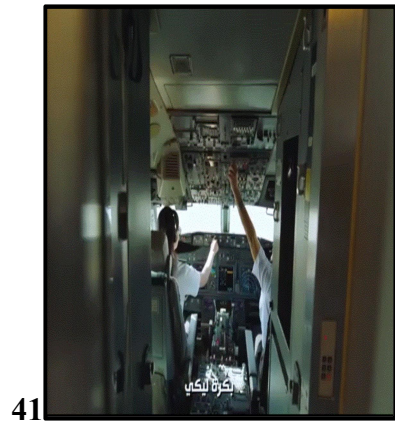
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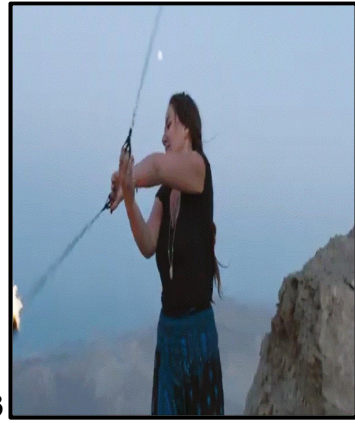


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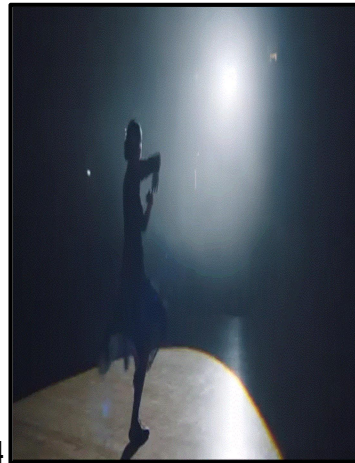
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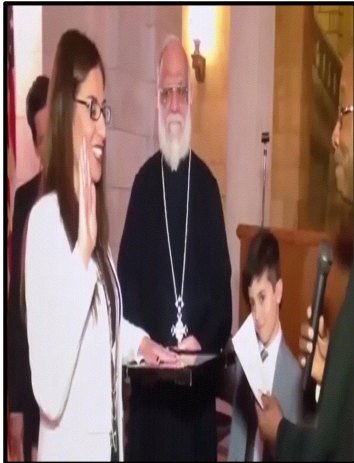
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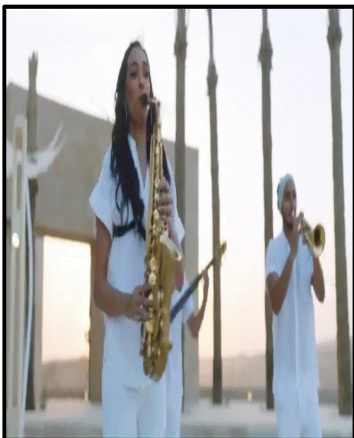
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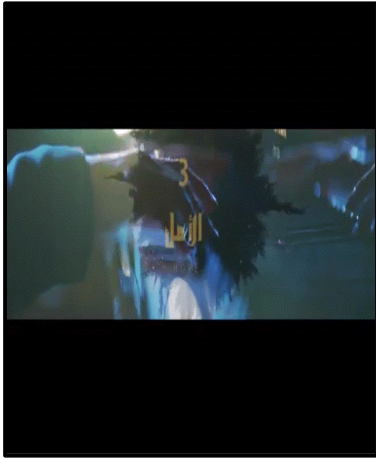
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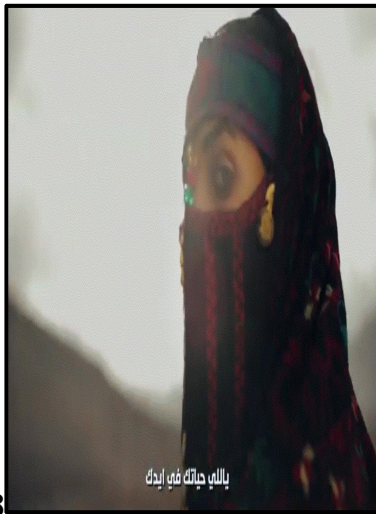
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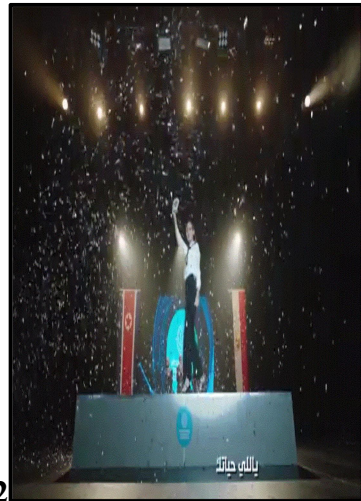
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63



60

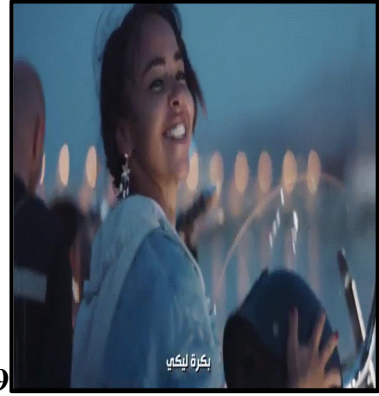


64



65

عندك اذلام كثير و خلاص متتمتينا



69

بكرة ليكي



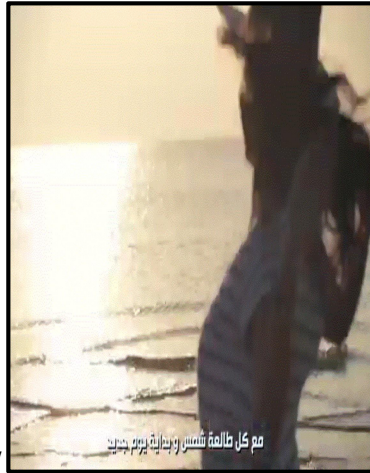
66

مم كل طالمة شمس



70

بكرة الدنيا وانتمه فيكي



67

مم كل طالمة شمس و بداية يوم جديد



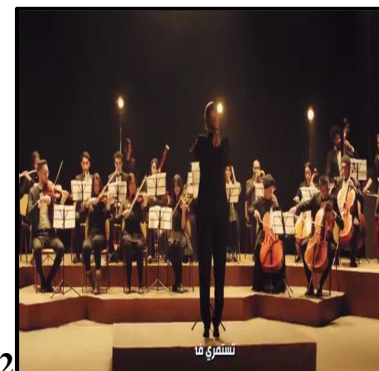
71

بكرة الدنيا وانتمه فيكي



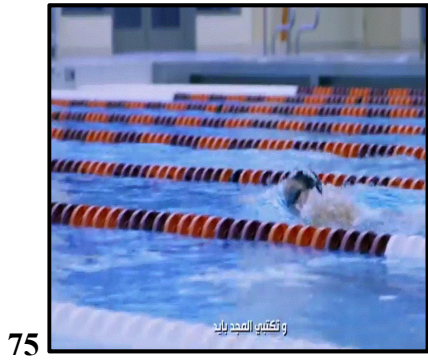
68

مم كل طالمة شمس و بداية يوم جديد



72

تنتصري ما





81

تستري



85

و تستري يا



82

تستري في



86

و تكتيب المجد يا



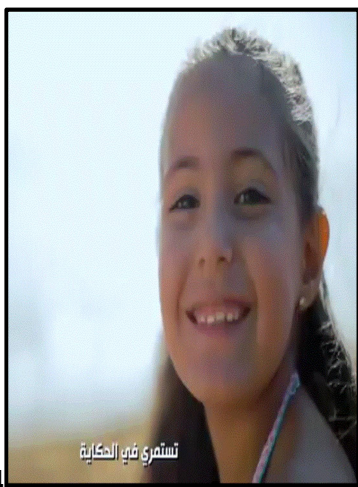
83

تستري نورا العكار



87

تكتيب المجد يا



84

تستري نورا الحكاية



88

تكتيب المجد يا