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Abstract

This is presented in *I Am Malala* in a section called “A note on the Malala Fund” at the end of the book. In this section the intention of the narrative in *I Am Malala* is written in a short passage presented as a note from Malala who wrote that her purpose for writing *I Am Malala*.

My goal in writing this book was to raise my voice on behalf of the millions of girls around the world who are being denied their right to go to school and realise their potential. I hope my story will inspire girls to raise their voice and embrace the power within themselves, but my mission does not end there. My mission, our mission, demands that we act decisively to educate girls and empower them to change their lives and communities. That is why I have set up the Malala Fund. (Lamb, Yousafzai 2014)

This statement confirms that *I Am Malala* is constructed to further her ambition in sharing her story to empower the voiceless and help the Malala Fund aid children’s access to an education. Being that Malala has been presented in both news media and *I Am Malala* to have achieved so much so early in life, alongside this statement of her ambitions for the book, a light is then shone towards the potential a narrative surrounding her story possesses to influence change across the globe. One may speculate the media have repeatedly materialised stories surrounding Malala due to the story’s ability to be a highly impactful reflection on cultural and political climates of today. The specific elements within each climate may be reflected in a presentation of a narrative covering Malala’s story are what this thesis intends to discover.

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1 Introduction

News media has been known to appropriate stories to persuade social conceptions of a particular group, individual or circumstance. This thesis is a study of how narratives that present Malala Yousafzai in news media echo or transform Malala's identity, story and beliefs according to the aim of their practice. The main topic of this study is the construction of *narrative*, and the investigation will follow the literary practices that enable narratives to present Malala Yousafzai's story. More so, news media's role in the appropriation of stories to marginalise identities has undergone study for decades. In doing so, the narratives constructed in news media has the power to assist in shaping social perceptions that reinforce or break hierarchies within society. Now 19-years old Malala Yousafzai's story has been greatly covered by the media across the globe. The study of narratives that present Malala's story in the media stirs issues of ideology and identity in both the West and Pakistan. In the current climate this issue has made me curious as to whether her story in Western media, in particular Britain and the US, has been appropriated causing an affect that reinforces, changes or even breaks social concepts in the narratives that present her. Malala is not the type of person whose story is covered consistently or greatly in the history of news media. I want to study why the media have presented narratives surrounding Malala's story.

Begin that, this thesis is a study of narratives that surround (one person); Malala Yousafzai who was born in the rural village of Mingora in Swat Valley, North Western Pakistan in 1997. Malala has become widely known across the globe for being an inspirational activist in support of girl's rights to education. Her story propelled in to Western media when she was shot on her school bus by a member of the Taliban in Pakistan 2012 at 15-years old. Previous to her attack, Malala had made public through various TV and radio interviews, a blog and a documentary, her beliefs and outrage towards the Taliban destroying schools in her area alongside encouraging women to abide by their interpretation of Islamic law. The young Malala's story of survival and continued activism has carried on receiving attention from Western media in Britain and the US.

Since her attack, opportunities arose for Malala due to the mass of people that had heard her story. For instance, after her recovery she delivered a powerful and motivational speech to the United Nations. This was the first speech she delivered after her attack. Beforehand the UN had named a day after her called “Malala Day”. This was also Malala’s 16th birthday. At the age of seventeen, Malala won the Nobel Peace Prize 2014. Currently, she is the youngest person ever to receive the prize. (Satyarthi, Malala Yousafzai – Biographical, nobelprize.org: Malala’s Story, Malalafund.org) She has also co-founded with her father Ziauddin Yousafzai an organization called the Malala Fund. The Malala Fund is a charity that supports girl’s rights to education through various programmes across the globe in areas of need. Malala has also co-written an autobiographical book called *I Am Malala* which presents a version of Malala’s story from her perspective.

I Am Malala, is an autobiographical book co-written by Malala Yousafzai and British journalist Christina Lamb. The story of *I Am Malala* recounts the events before and after the attack. The narrative is constructed from a first person point of view. Although it is co-written, it is Malala’s voice which is presented to the reader as the narrator. Over five sections, Malala tells the story of her life from the moment she was born in Pakistan to when she had been nominated for the Nobel Peace Prize using fictive elements to tell her story. Throughout the autobiographical novel Malala shares the lives of her family and those around her that have impacted her life, beliefs and ambitions.

This book will be used a comparative source to selected articles from news media in Britain and the US. This thesis will focus on one article from *the Guardian*, *the Daily Mail*, a blog in association with *the New York Times: the Lede* and *Fox News*. For the concern of accessibility this thesis will examine articles from their online websites. Furthermore, it is not of interest for this thesis to analyse the validity of the events in *I Am Malala* or the news media’s narrative. Rather the aim is to analyse whether news media reinforces events and issues as presented in *I Am Malala*’s narrative. Which leads this thesis to a second research question for this thesis: how are the events depicted in *I Am Malala* reinforced in the narratives in the news media under analysis? Overall this thesis aims to demonstrate that narratives that present Malala’s story in news media reinforce ideological and social dominant conventions opposed to *I Am Malala* which aims to break those conventions.

This is presented in *I Am Malala* in a section called “A note on the Malala Fund” at the end of the book. In this section the intention of the narrative in *I Am Malala* is written in a short passage presented as a note from Malala who wrote that her purpose for writing *I Am Malala*.

My goal in writing this book was to raise my voice on behalf of the millions of girls around the world who are being denied their right to go to school and realise their potential. I hope my story will inspire girls to raise their voice and embrace the power within themselves, but my mission does not end there. My mission, our mission, demands that we act decisively to educate girls and empower them to change their lives and communities. That is why I have set up the Malala Fund. (Lamb, Yousafzai 2014)

This statement confirms that *I Am Malala* is constructed to further her ambition in sharing her story to empower the voiceless and help the Malala Fund aid children's access to an education. Being that Malala has been presented in both news media and *I Am Malala* to have achieved so much so early in life, alongside this statement of her ambitions for the book, a light is then shone towards the potential a narrative surrounding her story possesses to influence change across the globe. One may speculate the media have repeatedly materialised stories surrounding Malala due to the story's ability to be a highly impactful reflection on cultural and political climates of today. The specific elements within each climate may be reflected in a presentation of a narrative covering Malala's story are what this thesis intends to discover.

A comparative study devised to carry out this thesis's intention will consist of the narrative intended to promote Malala's ambition in *I Am Malala* and the media's narrative(s). Overall, it is a topic worth study because of its strong links to economic, social, political, postcolonial and ideological concepts of today. More specifically, it can shed light towards why the media has specifically cultivated Malala's story and what this aims to achieve. In doing so, it can be analysed whether the media reinforces the narrative of *I Am Malala* with the same or different intention. Secondly, whether the media provides information in a similar or different light as presented in *I Am Malala*. It will be addressed through study of the literary techniques of two different mediums presenting arguably the same story. Thirdly, Malala's story is a phenomenon of modern culture, which as a central focus of this thesis is essential because it allows for an analysis of the reasons why the narratives that present her shed light on the complex nature of these climates but also challenges them.

In order to guide the reader through my analysis, concepts must be established in order to guide the reader as to what is being introduced by the terms. Being that, this thesis's focus will be directed towards Western media in Britain and the U.S that has covered Malala's

story. It will be of significance to explore what is meant by the term “the West”, more importantly, Western ideology.

A term that will be frequently referred to throughout this thesis is ideology. Ideology shapes the way people see themselves, each other and those in the world. (Bennett and Royle 2009) Ideology enables people to define themselves, thoughts, feelings and actions in accordance with their ideology. The presentation of ideology is connected to literary works “as places where structures and fractures ideology are produced and reproduced”. (Bennett and Royle 2009: 206) However they are susceptible to transformation. This links the thesis

The West is a concept is continuously produced and reproduced in *I Am Malala* and the media that covers her in this thesis. Although used in different contexts, the term Western ideology is meant provide the reader with an identity of a group. In doing so provides some knowledge determining the belief systems within the group. Determination as to what, who and how it creates meaning for will provide insight towards the meaning Malala refers too. Authors John Foster and Wayne J. Froman in their book *Thresholds of Western Culture* outline their interpretation of what is meant behind the term “the West”, “the West” means an advanced society, either in Western Europe or of Western European heritage, and with democratic institutions, a dynamic and prosperous economy, and technological expertise.” (2003: 1) However, they go on to state that Western culture is a more complex matter. They argue it is stemmed from empirical times developing now with cross cultural possibilities. Therefore, the West cannot be defined in one sentence as ideologies based in Western heritage reside on a spectrum. Therefore, the concept of the West, in particular in relation to Britain and the U.S will become evident through the analysis which recognises that ideological groups hold within them a spectrum of ideals and does not define the whole group. In relation to Malala’s narratives the ideological concepts behind the media that presents her will alleviate whether the media also recognises this.

For the time being, this thesis will refer to the West in relation to European and American derived ideology. The vast spectrum of meaning produced by this concept will become more evident in the analysis section of this thesis discussing Western media. This is the intention of selecting the organisations *the Guardian*, *the Daily Mail*, *the Lede* and *Fox News*. The aim of this practice is provide this study with representatives of the spectrum of Western ideology. In doing so, the study will examine how each representative of Western ideology presents narratives surrounding Malala’s story. The key term *narratives* not just one *narrative* is important to this thesis as it takes on the position that the ability *to present*, or

even *to re-present*, that not only identity and ideology is a fluid practice; in each source the narrative struggles to be present objective truth.

After this introduction this thesis is structured as follows: Chapter 2 aims to provide an account of the theoretical background of narrative and identity. Particularly, in relation to narrative structure in the medium that it is presented and its ability to reflect identity. Identity is a pressing matter for this thesis as it is so closely connected to ideology. Identity defines the individual or the group, either internally and reflexively to externally and subjectively. (Woodward 2004) In this sense, identity just as ideology is fluid concept subject to change yet powerful in its ability to define people. However, it is not Malala's definition of her identity this thesis will address; it is the presentation of her identity as a potential production or reproduction of her ideology. What this thesis also aims to find out; what identity or ideology could Malala reflect?

Chapter 3 aims to alleviate this question. This section presents the ideological, cultural and historical context to which the study of narratives surrounding Malala's story address. This will be achieved by relaying events in a timeline that begins with Pakistan's break from colonial rule. From this timeline, Pakistan's history enable an understanding to political and economic factors that may have influenced the construction of ideology, identity, themes and events reflected in Malala's story. Factors such as cultural divides in Pakistan that concern religion, Pakistan's relationship with the West and education are addressed here. In order to reinforce their relevance to Malala's story, events listed from the book *I Am Malala* in a timeline of its own are compared to these factors.

Chapter 4 introduces the tools necessary to answer my research questions: (1) to what extent are the events presented in *I Am Malala* reinforced in Western news media narratives; and (2) what is the purpose of this practice? The intent of this chapter is to explore tools and insights to fields of study that will later put in to practice in order to answer these questions. First the role of media is addressed in relation to its place in society, why and how has the media produced stories that focus on the presentation of Malala's story, identity and ideology. In doing so, this chapter establishes the function of the media, outlining its purpose in relation to the ideology it derives from. On one hand this section considers Malala's story is connected to the function of a hero narrative. On the other, the function of presenting narratives is to promote consumerist and capitalist ideals which motivate news hegemonies.

This chapter also introduces in detail relevant theory from the field of semiotics and feminist criticism. When applied to the analysis, this chapter will act as a guide of tools for the analysis. Semiotic study will guide an examination to the structures of language and

image; how language is constructed for certain effect; what are the potential meaning for this practice; how semiotics reinforce hidden powers in the real world. Feminist criticism will guide an investigation towards the context behind these practices; to presentation of gender, race, class and religion in language or social conventions to the history of presentations of post-colonial women and social conventions of women placed upon them by patriarchal spheres. All points of theory are in relation to their connection with Western derived ideology. Being that this thesis bases the majority of its study in digital media, the representations of race, gender and digital narrative structures are outlined in this section. This is to show the role of the online medium in breaking or confirming boundaries in social, political and ideological boundaries in society. Findings from other theses from studies of similar fields such as narrative and media in relation to Malala are explored in order to compare findings from this thesis.

Chapter 5 analyses common themes and literary devices threaded throughout *I Am Malala*. In doing so, establishes the identity and ideologies reproduced in *I Am Malala*. This analysis will apply the research established in Chapters 2 and 3 to investigate whether *I Am Malala* reinforces its purpose through its composition. Not only does this enable the presented events to be compared to the narratives in news media but also reveals how the events construction supports the purpose of the *I Am Malala*'s story to empower girls.

Chapters 6, 7, 8 and 9 consists of this thesis's analysis of narratives presented in *the Guardian*, *the Daily Mail*, the *Lede*'s blog and *Fox News*. This section examines the narratives in their presentation of Malala's identity and narrative structure through its lens of ideology from which each organisation represents. Throughout the analysis this thesis keeps in mind the tools of theory previously investigated in Chapter 4 in the narrative of *I Am Malala* in relation to the narratives in the news media selected.

The last chapter, Chapter 10, will give an account relaying my findings, explaining the purpose of each narrative and why I have concluded it to be so. The answers provided will lead to further suggestions academic studies could explore in relation to the presentation of narratives associated to Malala Yousafzai.

2. Background and Theory

2.1 Narrative

First, I will explore the term *narrative* and how the study of its definition can be applied to this thesis's analysis of Malala's story in *I Am Malala* and Western news media. A basic definition of narrative is given by H. Porter Abbott's second edition of *The Cambridge Introduction to Narrative* in his chapter "Defining Narrative". In this chapter Abbott claims that the key components of narrative are distinguished by three elements: "**narrative** is the representation of events, consisting of *story and narrative discourse*; **story** is an *event* or sequence of events (the *action*); and **narrative discourse** is those events as represented." (19). Abbott adds that there are two components that make up stories which are events and also entities. Entities are more or less human-like beings that act with intention. They are also known as characters (19). Authors Andrew Bennett and Nicholas Royle in their fourth edition of their book *An Introduction to Literature, Criticism and Theory* introduce the term *narrative* similarly to Abbott. They define narrative as a sequence of events and actions presented through a narrative discourse. Being that discourses are not limited to one area, the field of narrative theory is then a vast and complex topic as many scholars contend to define what it means. Both Abbott and Bennett and Royle discuss the narrative's discourse in relation to fictional literary works. The narrative's discourse is a significant detail for preparing for the analysis as it establishes how the concept of narrative is able to transcend other discourses than fictional literature.

For this purpose, Claude Bremond (1980) in his essay "The Logic of Narrative Possibilities" claims the conventions of a narrative discourse must follow guidelines in place via their characteristics. These characteristics may consist of: "a culture, a period, a literary

genre, a narrator's style, even of the narration itself" (387). It will be concern for this thesis to address the characteristics narratives in news media and *I Am Malala* construct the narrative according to "the conventions of its particular universe" (387) Asking questions such as what culture and when does the narrative set its world? How does the narrator or author contribute to the way it the world is relayed? Further to these points, Bremond claims the concept of *narrative* can be reconstructed in any medium or genre but being that it is reliant upon its discourse's characteristics:

All narrative consists of a discourse which integrates a sequence of events of human interest into the unity of a single plot. Without succession there is no narrative, but rather description (if the objects of the discourse are associated through spatial contiguity), deduction (if these objects imply one another), lyrical effusion (if they evoke one another through metaphor or metonymy). (390)

According to Bremond without a human entity to motivate the events there can be no narrative. From this statement, Bremond clarifies that narratives are reliant on the characteristics of their discourse, but are not restricted to one medium. For example news media articles may present a version of events that can be defined as narrative. Their structure is shaped by the discourse of news media and the subjects the events intend to portray. It will be of significance to this thesis to address in what ways events are motivated by human interest. In doing so, Bremond's claims allows for a guide for an analysis that studies the technique of the succession of events will reveal the narrative's characteristics. Also drawing from Bremond's statement whilst studying narrative structures, it must be taken in to account how the events are linked together. For instance if they are linear or otherwise, symbolic to other features of the narrative or are constructed to mimic conventions of their discourse.

Keeping in mind the sources that will be examined in this thesis, (an autobiography and news media articles) the characteristics and conventions associated to their medium are considered to affect the construction of narrative differently. An analysis comparing the two mediums would have to seek out common and opposing literary factors that are practiced in order to construct a story surrounding Malala.

Literary factors that may connect the narratives under analysis could arise because they are narratives surrounding the story of Malala Yousafzai. Abbott questions how certain characteristics within a narrative allow for a story to become titled as one particular type of story. "What is necessary for the story of Cinderella to be the story of Cinderella? Between

the traditional fairy tale and King Lear, when does the story of Cinderella stop being Cinderella and start being something else?” (21) Abbott notes that there have been many variations and adaptations of Cinderella yet specific events portrayed in their discourse recognise the narrative definitively a Cinderella story. By determining the defining characteristics of the narrative that makes the story *Malala's story* will shed light as to why the narrative selects those characteristics to convey that it is Malala's story and no other.

On the other hand, *I Am Malala* is Malala's narrative construct of her story. This means this is her version of her narrative which is a highly relevant source when considering how the Malala's story is defined. Although this thesis is not analysing Malala's narrative in relation to its truth to reality, it is not significant to thesis. But rather, this thesis is the study of presented narratives specifically constructed to re-present Malala's life. Definitively, this is a study of narratives that are categorised as Malala's story. *I Am Malala* does this by emphasising in the prologue of *I Am Malala* that states: “*I Am Malala* and this is my story”. (Yousafzai, Lamb: 6) *I Am Malala* can be considered also confirms it is Malala's story through its marketing. It is stated on the front page of the book “The Girl Who Stood Up for Education and Was Shot by the Taliban”. Also, the narrative begins with a Prologue titled ‘The Day My World Changed’ which recalls the day from Malala's perspective of what happened when she was attacked. This is an example through the marketing of the book as to what events are taken into account to promote that this is narrative of Malala's story. Therefore it is of importance in an analysis that compares pivotal events in *I Am Malala* to news media sources, to analyse both sources presentation of events as key to her story.

On another note, it is of significance to address the readers this edition of the book is shaped for. First published on the 8th October 2013 *I Am Malala* was circulated by numerous publishing houses reaching global audiences. Weidenfeld & Nicolson publishing house and their editor Arzu Tahsin acquired UK commonwealth rights. Little, Brown's editor in chief Judy Clain holds the USA rights and Hachette publishing house holds the rights to publish in India. Since then a total of 1.8 million copies worldwide has been sold and nearly 300,000 in Britain alone. (Kerry; Chabba) It is now sold as a revised edition published 2nd June 2014 which will be the edition this thesis will sample from. Translated into 40 languages *I Am Malala* is available in paperback, hardback and e-book. Its success eventually led to winning the Non-Fiction Book of the Year at the National Book Awards 2013 in the USA.

That is to say, it seems *I Am Malala* is a critically acclaimed book amongst its audiences in the UK, the U.S and India. In this thesis's sourced version, there are nineteen extracts/reviews from newspapers, celebrities and critics (including *The Guardian*, *the New*

York Times, J.K Rowling and *the Sunday Times*) are listed in the first pages of the 2014 edition of *I Am Malala*. In each statement they exude similar messages that portray Malala as a symbol of peace, human rights and inspiration to many across the globe. The success of *I Am Malala* can be argued is a result of the books ability to resonate with its international audiences. Besides the media's approach to the construction of Malala's narrative being of great of focus to this thesis. It can then be put forward an analysis of *I Am Malala*'s purpose to be constructed for its UK audiences in comparison to the news media from the UK and U.S's intention will show how the story is constructed different or similar ways which are still categorised as Malala's story. However, there is no way for this thesis to know how this impacts its readers.

Yet the reason why narratives are constructed to impact readers is important even if it cannot be established what the impact is. Bennett and Royle alleviate to some extent why narratives incite reader interest similar to Bremond's theory that narratives must include human interest. Bennett and Royle claim, that the construction of narrative also incorporates a self-reflexive and metafictional element (54). In other words can explore and reflect the internal self and external world through the eyes of the self. According to Co-editors Jens Brockmeier and Donal Carbaugh of *Narrative and Identity* they claim that "narrative proves to be a supremely appropriate means for the exploration of the self or, more precisely, the construction of selves in cultural contexts of time and space." (16) Drawing from both Bennett and Royle's and Brockmeier and Carbaugh's statements narratives analysed in this thesis can now study how they resonate with audiences through their self-reflexive exploration of the self and the presentation of their selves as a reflection of the world through their cultural contexts. It can then be determined the ways the narratives reflect the exploration of self from an internal point of view such as autobiographies, shedding light on the narrator's perception of the "time and space" the story is set.

In this circumstance, the narrator in autobiographies is also the protagonist driving the events forwards. Yet such is the nature of autobiographies, this must be carried from a position that recount the events rather than experiences them as the narrative progresses. In an essay presented in *Narrative and Identity* written by Jerome Bruner "Self-making and world-making" provides an explanation as to what defines an autobiography as a medium that uses the narrator and the protagonist as one. Bruner states that the narrator must become the protagonist and then must transform to a reflective state in order to do so. (27 — 28) The reflective display of one's past self must take on another role that, "the man reclaims the role of being father to the child — but this time recapturing the child for the culture by the use of

the culture's theories and stories" (28) This may bring to light in the comparative section that autobiographies are the reconstruction of the narrator and the protagonist as one being produces a narrative that constructs the events from a point of growth. The narrator and the protagonist relay the events as each one reflects of their growth throughout the events. Drawing back to Bremond narratives in autobiographies take on a description and deductive manner (390). The sequence of events is constructed to relate to each other through the progression of time where the protagonist grows. This can be assumed because the progression of time implies growth that the narrator reflects upon.

Further analysis towards the narrative's construction of Malala's presented *self* in *I Am Malala* being presented through a cultural filter will provide a source to compare the ways in the news media potentially attempts the same. For instance, Bruner also notes that "narrative accounts must...center upon people and their intentional states: their desires, beliefs, and so on; and they should focus on how these intentional states led to certain kinds of activities" (29) Malala's beliefs and desires outlined in *I Am Malala* can be compared to online news media's beliefs and desires however not in the same fashion. News media cannot recount a presentation of the events from a self-reflexive point of view. However, they do incorporate ideals which will be outlined in the analysis of each news organisation (see sections 6, 7, 8 and 9).

Yet autobiographies although must centre on the narrator's point of view they are also shaped with conventions of other stories. Constructing the narrative in a palatable way as it presents recognisable conventions. For instance, an autobiography would be difficult to read if it were an unmanaged trail of consciousness with no structure or meaning. Yet Bruner further establishes that autobiographies must incorporate some breaking of convention; "must be a violation of the folk-psychologically canonical that is itself canonical — that is, the breach of convention must itself be conventional, like the cuckolded husband, the betrayed fair maiden, and so forth" (30). In other words, this thesis interprets folk-psychology as the stories that follow the conventions that have been re-produced or re-presented to reiterate a story familiar to society. In what ways the narrative of *I Am Malala* breaks or fits the conventions autobiographies present will alleviate the conventions held in Western media that reflect the folk-psychology Bruner refers to.

Possibly the presentation of Malala's identity will also break and confirm conventions of identities. An autobiographical book such as *I Am Malala*, although co-written, projects an identity of Malala for readers from Malala's point of view. Bennett and Royle discuss the concept of being "subject to" various influences in the construction of 'self'.

We are subjects in the sense of being ‘subject to’ others ‘by control or dependence’ (in Foucault’s phrase) right from birth and even before: not only are we radically dependent on the father who sires us and the mother who bears us (or on their various surrogates, but also on the environment (ecological, economic, familial, social, etc.) into which we are born, as well as on the multiple forms of authority and government which condition our upbringing. (130—131)

A concept to be examined; Malala may present herself as “subject to” conditions of her upbringing in the narrative of *I Am Malala* in order to present her identity. Her presented perspective towards her environment and others that surround using literary themes chosen by her to represent her identity can then be seen as intended to create a projection of “self”. In the comparative study it will be of interest to see whether news articles use the same conditions to present Malala’s identity as outlined in *I Am Malala*.

Just as the field of narrative theory the study of identity is also a vast, complex and widely theorised subject by which many scholars have various approaches to its reception and formation. Using Bennett and Royle’s claims on the presentation of identity in literary terms, Malala Yousafzai as a character is subject to forces outside her control yet also her own “self-reflexive interpretation”. Therefore it is then needed to identify how identities are developed before evaluating news media articles or discussing the Malala’s autobiographical portrayal of her identity and whether this can be connected to conventional practices. Author Kath Woodward argues in her book *Questioning Identity: Gender, Class, Ethnicity* that identity acts as an internal and reflexive entity influenced by outside discourses

Identity provides a link between individuals and the world in which they live. Identity combines how I see myself and how others see me. Identity involves the internal and the subjective, and the external. It is a socially recognized position, recognized by others, not just by me. (7)

Woodward (2004) claims that identity is not dictated by one thing or characteristic. There are many factors internal and external that shape identity. A personal identity is formed internally. The community or groups a person identifies with, the beliefs they hold, personality traits, interests and dislikes are part of the development of an internal identity.

External identity refers to the physical representation of a person. The external and internal, the personal and the social, are both developed by choices made by the individual yet similar to Bennett and Royle theory that identities are *subject to*, include elements out of an individual's control. Woodward (2004) adds that identity is also subjective. The identity an individual or group carries can be perceived differently from another.

I Am Malala can then be seen as a narrative that presents the protagonist's construct of the narrative in relation to their perception of their internal and external identity. Also how other characters perceive this identity. By exploring the development of Malala's presented identity, other identity's such as her mother or father and relationships between identities in the world portrayed will concur what conventions of presented identity are being broken or confirmed in the narrative. A comparison can then be made between the online news media's representation of Malala's identity and others who are selected as relevant to a narrative defined as Malala's .

Drawing back to Bennett and Royle's claim that narratives include a metafictional element, a traditional convention of autobiographies and online news media is that are intended to reflect the real world. Being that the narrative of *I Am Malala* starts with Malala's birth in Pakistan and journeys through her childhood an understanding of the environmental factors that the narrative presents Malala has been subject to or historical factors which may also have affected how the narrative portrays the world will shed light towards the context or cultural lens each narrative in this analysis is presenting from.

3. Pakistan

In *I Am Malala* events deemed significant to the story are listed in a section titled “Important Events in Pakistan and Swat” (275—276) will determine what specific environmental factors potentially affected the presentation of Malala’s identity and events in the narrative. This can also be used a source to compare whether news media presents the same events. Also how their point of view may or may not add a different way of relaying the events due to the conventions of the discourse.

As Bennett and Royle state environmental factors include “ecological, economic, familial, social” (130—131) and in this case this thesis believes are embedded in Pakistan’s history. In addition, Bremond’s theory claims narrative construction incorporates “a characteristic of a culture, a period, a literary genre, a narrator’s style, even of the narration itself”. (387) An outline of Pakistan’s culture and economic status in the time period which *I Am Malala* is set, in alignment with the events circulated in the news articles under analysis will provide a guide as to what events each narrative has selected in order to construct a version of Malala’s story. This will also provide insight towards the world depicted in *I Am Malala* and news media to consider the context and presents the events according to their beliefs.

3.1 Historical Context

Formally known as British India, Pakistan became an independent state from the British Indian Empire, 1857—1947. Writer Niaz Shah (2006) in *A. Women, the Koran and International Human Rights Law* describes the founder of Pakistan, Muhammad Ali Jinnah had hoped Pakistan would be a free, democratic society which supported and protected

equally for all under the law without discrimination as to religion. (91) However, this was not supported by all who demonstrated there was a cultural and religious divide within the country.

In the timeline of events presented relevant to the story in *I Am Malala*, Pakistan becoming independent is the first event. “**14 August 1947** – Pakistan created as the world’s first homeland for Muslims; princely state of Swat joins Pakistan but keeps special status” (275) Therefore, this reveals that the independence of Pakistan is a significant because it acts as the first catalyst event that will shape further events in *I Am Malala*’s narrative.

Both known today as India and Pakistan, during colonial times the land was known as British India. Author of *Interpreting Islam, Modernity, and Women’s Rights in Pakistan* Anita Weiss (1997) relays that there were four dominant groups in Pakistan: (the majority) Punjabis in the Punjab, Sinhis in Sind, Balchis in Baluchistan and Pustans in North-West Frontier Province. Those who supported the break wished for a homeland for Muslims of South Asia opposed to the Hindu dominant group. Once a divide had been determined amongst British India it led to Pakistan as a majority Muslim state (and India with a Hindu majority). (Weiss 2007) Within the Muslim communities there were also those that believed that one version of Islam should be practiced. During the last decade, this mentality endured the ages.

The Taliban are an example threaded throughout Malala’s version of her story as one of the groups maintaining this mentality. The group the narrator (Malala) presents she identifies her heritage with are the group known as Pashtuns that live in Afghanistan and Northern Pakistan. The event in *I Am Malala* which connects the events to the Taliban’s role in the story effects the events when the Pashtun people were outraged towards the Soviet’s occupation of Afghanistan which is stated in her timeline ‘**1979** – Zulfikar Ali Bhutto hanged; Soviet Invasion of Afghanistan’ (2014: 275). Also, *I Am Malala* addresses from Malala’s perspective how the Taliban could gain followers in Pakistan.

It is said that one day a *maulana* called Sufi Mohammad came to the village and asked young men to join him to fight the Russians in the name of Islam...Little did we know that years later the same *maulana*’s organisation would become the Swat Taliban (26)

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¹ Malala explains that a *maulana* is an Islamic scholar. (Yousafzai, Lamb 2014: 268).

Weiss further discusses the complicated and conflicted relationship between certain groups in Pakistan in regards to Islam. Weiss explains that the Taliban believed Pakistan's culture and religion were inseparable.

the Pakistan Taliban, and of other madrasas (religious schools) experience their identity as Muslims as inseparable from other component parts of their culture, and often confuse those things that are not in accordance with cultural norms, values, practices as being not in accordance with Islam. (1997)

This caused for major concern as to how the Taliban interpreted the Shariah law. Shariah law is the Islamic legal system by which Pakistan governs through. It is based on the teaching of the Quran, and fatwas which are the rulings of Islamic scholars called the Hadith. (Weiss 1997) *I Am Malala* provides a glossary of terms which the reader may not be familiar with. Malala defines the Hadith as "Hadith – saying or sayings of the Prophet, peace be upon him". (267) The Quran is the religious book of Islam and the Hadith is the collection from the prophet Muhammad. However Sunni and Shia Muslims interpret Shariah Law differently. Malala address the complications between Sunni and Shia "We Muslims are split between Sunnis and Shias – we share the same fundamental beliefs and the same Holy Quran but we disagree over who was the right person to lead our religion when the Prophet died in the seventh century." (76) This shows that the narrative presents Malala identity as connected to her Muslim faith and also a characteristic that shapes the events in the narrative.

For instance, Weiss also reveals how there has been a history of the Islamic law changing which *I Am Malala* also showcases. Weiss explains the interpretation of the law is called jihad which was a practice carried out by religious Sunni jurists and scholars who issue a fatwa (legal pronouncement) based on their interpretation of sharia. It is defined as 'jihad' as holy war or internal struggle". (267) Weiss's text adds to Malala's definition that some interpretations were criticised to be based on upon "personal opinion" and "evil desires". (Weiss) Social and political leaders have issued fatwas which has been perceived as controversial happening in Muslim majority lands. A factor which may have influenced Malala's construction of events in relation to her Muslim faith and laws she is presented to experience.

Weiss cites the Quran sampling a quote that shows why the resistance to equal rights for women stems from political leaders interpretation of statements in the Qur'an:

Men have authority over women because God has made the one superior to the other, and because they spend their wealth to maintain them. Good women are obedient. They guard their unseen parts because God guarded them. As for those from who fear disobedience, admonish them, forsake them in beds apart, and beat them. (The Quran, An-Nisa, 4.34 qtd. in Weiss)

This statement can be interpreted as women are inferior to men. It also allows for women to be placed as property to men. Therefore this statement is an example of how Islam can be used to justify the oppression of women in Pakistan. Weiss claims that this statement has led to Pakistan's laws being unable to grant equality to men and women. As previously stated, the Taliban have played huge role in the enforcing of extremism based on Islamic ideals. They are claimed to be carried out due to statements in the Quran such as these. However, it does not consider varying economic, patriarchal and political factors that may also influence the acting out of extremism.

In order to provide context behind the events that stem from 9/11 which affect Malala's narratives, Pakistan born journalist Nafisa Hoodbhoy discusses in her book *Aboard the Democracy Train* her first-hand experience of the aftermath of 9/11 in both Pakistan and the U.S. In particular, Hoodbhoy explains the Taliban's role in Pakistan and the reaction from U.S. citizens. Hoodbhoy explains, originally from Afghanistan, the Taliban overthrew the Afghanistan government in Kabul 1996 (151). This is also mentioned in *I Am Malala's* timeline of important events. "1996 – Taliban take over Kabul" (175). By listing this event in *I Am Malala*, the narrative is conveying that the Taliban's control in Kabul is a significant event to the story.

The Taliban were first set up as a religious school of Islam in Pakistan. The Taliban through violence and political bribery enhanced their power in Pakistan. The government in Pakistan made deals with the Taliban.

In 1996, Pakistan's military helped the Taliban to oust the Mujahideen and take Kabul. It was a government that was recognized only by Pakistan, Saudi Arabia and the UAE. Over time, the Taliban would allow Al Qaeda to ensconce itself more firmly into Afghanistan and launch the 9/11 attacks. (159)

The aftermath of 9/11 sent shockwaves across the Western sphere which is expressed in *I Am Malala* as another key event to the narrative alongside the US's bombing of Afghanistan, the Taliban's government there being overthrown.

Further numerous reports in Western media after 9/11 showed the Taliban conducting violent acts against non-Muslim citizens. For example in 2002 eight Christian activists from the Institute for Peace and Justice in Karachi were shot dead and another left struggling. (Hoodbhoy: 160) As Hoodbhoy describes the reaction from her friends in the U.S. they asked "Why do they hate us?" (152).

The Taliban carried out extreme violent consequences in Pakistan to citizens who did not abide behind their ideals and resisted their presence. For example, in the Swat area of Pakistan where Malala came from, beheadings of public figures and the burning of girls schools took place to enforce their ideals of Islam (Hoodbhoy 209) This received attention from the U.S. In particular from the Obama administration who in 2009 announced his plan to deploy 30,000 more US troops to Afghanistan to fight the Taliban in Afghanistan and Pakistan. Another event also listed in *I Am Malala* '**December 2009** – President Obama announces extra 33,000 troops for Afghanistan, putting total NATO troops at 140,000' (2014: 276) In comparison to Hoodbhoy account, he stresses that Pakistan grew resentful of the U.S.'s involvement as "Pakistan grew into the new epicentre of terrorism, people were furious not only at the Taliban militants but also at the US for "bringing the war home" (213).

This shows that Pakistan and the USA being directly affected by each other, then effected the information presented in the media in the West and in Pakistan. The involvement of the USA was perceived as another colonial type attempt to change/rule Pakistan from the West.

For example, the extreme reluctance to accept the U.S's presence in Pakistan were made evident via beheadings of Christian journalists a year after 9/11. Further discussion of the specific events in Pakistan involving religious ideals, relationships between the US and the Taliban will be elaborated in analysis of Malala's co-written book that describes her experience of this time.

Other than the Taliban, Pakistan's government has received criticism from other outside groups from Europe when enforcing the rights of women. This is evident within the progression of Pakistan's education system; a system which has directly affected Malala.

3.2 Pakistan and Education

A topic strongly connected to Malala Yousafzai who had endured part of her childhood within the Pakistan education system whilst the Taliban were at large. This information has been selected because Malala Yousafzai would have been 9 years old in 2006 and attending school. The information provided by UNESCO shows the statistics in terms of Pakistan's education structure and the climate by which Malala grew up within. Outside influences that have monitored Pakistan's education statistics have been deemed as results from westernisation and globalisation, which are seen as intrusive. These forces are perceived as taking the form of females in the workplace, receiving education and taking higher positions in government.

Foreign research programmes first introduced in aid of women's rights in 1996 in order to promote equality in Pakistan. Research conducted in Pakistan has criticised ideals enforced by laws that oppose their human rights which are founded in religious beliefs. This has led to many conflicts and resistance between the two spheres. Organisations have in the past condemned Pakistan's slow progression of equal rights for women. International laws as stated in 'The Report of the Commission of Inquiry for Women in Pakistan' (1997) cited by Weiss condemned the lack of progression towards equal rights for women in Pakistan.

“No community or nation is an island anymore, and Pakistan cannot remain unwashed by the rising global currents. It needs to address its domestic issues in ways that are in some harmony with the international perspective and universally accepted norms. If it does not do it now, it will be compelled to do it later, after much damage.”

(Commision of Inquiry for Women 1997 qtd. in Weiss)

There have been a number of large organisations reviewing Pakistan's educational system amongst other territories surrounding equal rights. The Community Voice in Planning initiative, a union between UNICEF (United Nations Children Fund), UNDP (United Nations Development Programme) and CIET (Community Information and Epidemiological Technologies) conducted research in each of the four provinces towards “the gender gap in primary education and how to obtain education for all” (Weiss). Other areas of development such as water sanitation and child malnutrition were included. However, some of the Punjab province did not participate. In the North West Frontier Province of Pakistan which had the highest gender gap it was discovered that if mothers had received an education, 650,000 more girls would have attended school. The literacy ratio listed by Pakistan Bureau of Statistics

showed 54.81 male and 32.02 female were literate in 1998. In 2005 the first National Education Census (NEC) conducted research of 245,682 educational institutions in Pakistan to improve education quality. The results gathered in May 2006 show that there were less girls in educational institutions in both rural and urban areas. A total of 14,398365 girls and 18,981213 boys were registered in all levels of education. (pbs.gov.pk) From the results UNESCO reported that the literacy rates of youth between ages 15 to 24 showed 53% of girls and 77% of boys were literate in Pakistan. (unesco.org.pk)

Overall this information reveals that Pakistan's education system and progression towards equality has been monitored by UNESCO for years. The world portrayed *I Am Malala* can be linked UNESCO's report which shows there is less accessibility of education for women and girls in Pakistan which places a restriction to women from gaining power in their communities; preventing equal status in Pakistan's society. Even after Pakistan became an independent state, the aftermath has led to a continuous outside influence suggesting that colonial practices are far from over in Pakistan's postcolonial environment. Outside influences from "the West" have tried to enforce their economic, social and political ideals towards Pakistan in order to affect Pakistan's gender equality.

This is significant to the study because it enables an understanding of the world *I Am Malala* reflects. This is a world where gender equality is affected by education and religion. In turn affects the lives of women in Pakistan restricting their human rights. The intent of the narrative in *I Am Malala* being from Malala's point of view is to show the human insight towards living in this world. This insight towards the world *I Am Malala* presents is a starting point in understanding how *I Am Malala* presents these factors that will affect the narrative. A question that arises from this is: whether news media from Britain and the U.S approach the presentation of this world in the same way as presented in *I Am Malala*.

4. Tools for Analysis

The following chapter will address the list works that will act as tools of theory that will be applied to the analysis of narratives in *I Am Malala* and the selected articles from online news media in Britain and the U.S.

4.1 Role of the Media

Having said that Malala has received international fame due to the media perpetuating her story to Western society, it has not been established why the media have focused on her story that presents her as the main topic. Robert Cathcart (1994) in his chapter “From Hero to Celebrity The Media Connection” from the book *American Heroes in a Media Age*, argues that through Western civilisation dating back to the Ancient Greeks media has “constituted fame and who was to become famous” (36). Throughout the chapter Cathcart provides examples of real life people in Western history whose stories has been shared amongst the masses. For example, one of the earliest heroes of the Western world is Alexander the Great who used coins with his images printed on in order to remind people of his heroism. Another example, in the 19th century is Abraham Lincoln and the Civil War whereby Cathcart explains Lincoln and Alexander shared an understanding towards the importance of media. For instance Lincoln understood why his story must be expressed through newspapers, telegraphs and photographs “...to capture every nuance of the visage of the hero and to inundate the public with hundreds of “realistic” images, thereby firmly establishing that this must truly be a person of notoriety” (38). In other words, media has historically had a relationship with presenting leaders as heroes or vice versa. This may alleviate why Malala is selected or chooses to be presented by the media.

Yet the media would not selected widely known figures if they would not incite interest in their readers. Cathcart explains that the medium of newspapers had to meet commercial demands to sell more papers, therefore created the role of celebrity to fill daily columns. As Cathcart suggests, there is a history of propelling real life people in to the public eye to portray them as new form of heroes because heroes incite interest. Because of reader's interest in heroes people who incorporate hero-like qualities such as leaders are presented in the media in order to meet share the story to as many readers as possible for profit. Whether Malala is aware of news media's ability to reinforce her image as a hero for profit will be speculated in this thesis. But it is the narrative as previously stated, *I Am Malala* that this thesis analyses. As previously established it is constructed with the intention of its own to show Malala's journey as example which empower girls. In the analysis comparing online news media it will be compared to the organisation's intention to focus a story on Malala.

It seems heroism or the stories of heroes are an important factor in the construction narratives that focus on the individual in news media. Why heroism is so important to the construction of narratives in the media is addressed in *American Heroes in a Media Age*. Karin Billions (1994) in her chapter "Phyllis Schlafly: Great Mother, Heroine and Villain" cites Joseph Campbell (1968) who theorises the function of myths.

1. Myths enable the individual to understand and relate to the mysteries of the universe.
2. Myths provide the individual with an image of the universe so that she or he is able to understand contemporary conditions.
3. Myths validate and enforce the moral order so that the individual is able to function within his or her particular society, thus contributing to social cohesion.
4. Myths teach the individual how to integrate the various aspects of his or her personality, how to integrate himself or herself with the universe, and how to deal with the mystery of life.' (qtd. in Billions 152)

In other words, myths are formed to provide cultural context or reasoning to society further enforcing moral codes or justifications imbedded in historic practices social convention. They are also there to further influence the culture, providing a guideline in the form of a story. The functions of myth are a characteristic of hero narratives story which could be present in the construction of Malala's narratives (Campbell 2008). This can be applied to the analysis of Malala's narratives that they function in the same structure as hero narratives.

Campbell's book *A Hero With A Thousand Faces* provides a detailed guide for this thesis of the structure of hero narratives. Campbell coins the term the monomyth. This is the narrative arc of the hero's journey which consists of a three-step process: separation, initiation and return. In other words, the hero is separated from the ordinary, initiates a quest and returns a hero. This will aim to showcase the components of Malala's story which make for a myth, in other words a story of heroism. In doing so, this will show how Malala's narrative is constructed to present her narrative as a hero's narrative enabling the intention of *I Am Malala* to empower girls and online news media to present heroes for profit.

Being that heroes are presented in the media for profit, it is widely known that media organizations historically have been recognised as hegemonic patriarchal dominant institutions that do not provide balanced factual information and project hegemonic ideals in their stories. This is supported by author of *Media, Literacy and Semiotics* Elliot Gaines (2010), "Commercial media promote lifestyles, consumerism, and ideologies that appeal to the reasoning of the audience a priori, and maintain the values of existing power structures at the same time" (19). This is similar to the construction of hero narratives that are constructed to reinforce ideology and values through the presentation of the hero's journey. But from a capitalist point of view.

Author Paul Hodkinson (2010) in his book *Media, Culture and Society: An Introduction* discusses the role of media institutions such as film, music and journalism are a product of the "capitalist political economic system" (41). Hodkinson also argues just as Cathcart and Gaines that institution's primary objective is for profit and expansion. More specifically, Hodkinson provides examples of people in powerful positions of wealth and status in the newspaper industry.

Through a series of takeovers, for example, William Hearst established control over a vast portfolio of titles across the early twentieth-century USA, with *The San Francisco Examiner*, *The New York Journal* and *The Washington* among them. Meanwhile, the UK newspaper market at the time was dominated by three so-called barons — Viscount Northcliff and his brother Viscount Rothermere, who developed *The Daily Mail* and *The Daily Mirror*, and Baron Beaverbrook, who was responsible for the rise of *The Daily Express*. (42)

As hegemonic directors of the industries they represent, this statement refers to examples of powerful men that have used their position to promote news media as a business. In agreement, Gaines states “People who own and control the media have the power to assert the method of authority and to readily exploit the potential of propaganda to maintain particular beliefs and promote specific ideas”. (22). In other words, due to the media’s power as the leader of information and news, it enables a platform for ideology dressed as truth in order to gain profit. With this in mind, this thesis will examine the function of news media as a tool to promote the beliefs in accordance to the intention of hegemonic and capitalist enterprises in their presentation of Malala’s story.

At the same time, this thesis so far has only acknowledged the intention behind promoting a story surrounding Malala. It must be considered that fact that this thesis uses sources from digital news media opposed to traditional. Kevin Kawamoto (2003) in the “Introduction” of *Digital Journalism, Emerging Media and the Changing Horizons of Journalism* defines digital journalism as “the use of digital technologies to research, produce, and deliver (or make accessible) news and information to an increasingly computer-literate audience.” (4). In other words, digital journalism just as traditional media shapes its news in order to promote its ultimate purpose of maximum accessibility that will incite further interest. News media presented through a digital platform offers traditional media with new ways of drawing in readers because of the its cultivation of largely accessible technologies such as handheld devices or computerised T.Vs. News in this form is no longer confined to physical print forms (Kawamoto 10).

Kawamoto goes on to say that regardless of the form good journalism “still entails telling stories that are well researched, engaging, based on facts, accurate, fair, balanced, carefully proofread, properly contextualized, ethical, and readable” (25). However, potential differences between digital and print media must be established. Kawamoto further adds that news organisation websites are “siblings” to their print form. In other words, the identity may be similar yet websites allow for other media to present the story such as videos, photo galleries, sound clips and hyperlinks.

Therefore, digital news media does not offer much difference in accordance with the beliefs and approach of the information. In the chapter ‘The Impact of the Internet on Media’ by Richard van der Wurff claims news articles do not vary in print or digital form. ‘Online newspapers, for example, may provide individual articles rather than news pages, but these articles tend to be identical to the ones published in the print paper’ (66). To some extent, it can be seen the presentations of ideas and events have been replicated to a traditional medium

that is more accessible to media audiences. As Kawamoto claims the structures of news articles should remain similar to print forms. ‘The who, what, when, where, why, and how questions are always going to be important’ (25). As previously discussed good journalism demonstrates well researched facts and provides a rounded, equal side of an argument point of view. However, if news outlets demonstrate a representation of ideals opposed to well-balanced fact, an analysis that recognises this practice must be incorporated towards the analysis of media in Malala’s representation. Therefore I have chosen four news organisations that represent different ideals *the Guardian*, *the Daily Mail*, *the New York Times* and *Fox News*. The ideals that each organisation represents will be established each section dedicated to their analysis (see sections 6, 7, 8 and 9).

On another note in relation to analysis method, linguistic tools for deconstructing news media structures and their presentation of facts are a necessity for this thesis. As suggested by Gaines, interpreting a ‘sign’s meaning can be established by engaging with semiotics’; the study of signs. Gaines defines a sign as ‘something such as a word, sound, or images that stands for or represents some meaning’. By which Gaines elaborates to ‘Understanding semiotics clarifies the processes that express the meanings of the world around us by which we access the condition of our lives.’ (Gaines 2010: 7). In others words, knowledge of semiotic theory is a critical tool which can be applied to an objective analysis for interpreting the information communicated by signs within the narratives presented by news media; in particular the news media presenting Malala’s narratives.

4.2 Semiotics Studies

Online news media heavily relies on its ability communicate visually through its narrative. The field of narratology began in 1960’s and 70s as part of a structuralist movement that enabled analysis of mainly fictional literature. Overtime, the study of narrative has moved into the fields of semiotics, or systems that use signs to create meaning within a narrative. Viewers of visual communication such as narrative take meaning from the various signifiers they engage with, this being language. (Brockmeier and Carbaugh: 4).

First, it must be established how language functions in order to create meaning as this thesis predominantly analyses narrative through its construction of language. Hodkinson (2010) in his chapter “Elements of Media” outlines the role and cites Ferdinand de Saussure (1974) and his theory of *signifier* and *signified*. Saussure’s pioneering theory claims the

signifier (how something is represented) and the signified (what concept is created by the signifier) are evident in all language. Saussure adds that these concepts arbitrary. There is no connection with the physical presentation of a word and its meaning. Yet the signified is recognised as its meaning is a shared, mutually agreed communal response. For example, a system of signs is present in society in the form of language. Those who are speak English are participating in a community which mutually agrees that specific words have specific meaning. News media articles and *I Am Malala* are texts that also participate in an English language community. More so, they are both dependant on their knowledge of system of language, in order to create meaning. This thesis will use the terms signifier and signified to express when a sign creates a certain meaning. This will enable the analysis to discuss what meaning is created.

Saussure leads to thesis to the concept that there are groups who agree what meaning is created but does not specify ideological elements to language. For instance, within the group of English language speakers there are many different ideologies and beliefs. Cultural theorist Stuart Hall (2007) in his chapter “Encoding, Decoding” acknowledges Saussure’s theory that the signifier and signified are arbitrary. Hall elaborates that language creates meaning through three positions called the *dominant* code, the *negotiated* code and the *oppositional* code. Dominant codes are projected through dominant cultures. The majority group which dictates culture, language and meaning. There are also preferred meanings, whereby decoders of the code (those who take meaning from the signifier) choose the *correct* meaning of a signifier. The professional code is a product of hegemonic institutions such as news media. The professional code reproduces dominant codes through a hegemonic viewpoint. Hall defines hegemonic viewpoints as the viewpoint of one society or culture with a “stamp of legitimacy” (486). The negotiated code refers to viewer who acknowledges the dominant code but takes meaning from the message in a different way to what the encoder intended. The final position, the oppositional refers to the viewer that takes meaning from the signifier that is not the dominant position, rejecting the hegemonic position.

For the analysis section, knowledge of these codes allows for this thesis to interpret the signified meaning from three different positions. In doing so, shed lights on the semiotic choices institutions such as new media must consider in order to project meaning successfully from an ideological position. As previously discussed, news media aims to influence opinions and ideologies via the information they provide. Therefore, dominant codes are highly important to the construction of texts that aim to persuade.

Being that there are three different readings this thesis may conduct its analysis, it is then of importance to understand the structures that shape dominant codes. Author Hans Bertens in “The Poststructuralist Revolution Derrida, Deconstruction and Postmodernism” in *Literary Theory, The Basics* (2008) outlines French philosopher Jacques Derrida’s theory of “deconstruction” and the theoretical debate within the fields of literary movements such as structuralism to poststructuralism. A theory that stems and combats structuralism, which acknowledges languages arbitrariness, yet Bertens claims fails to recognise there are outside influencing factors that provide unstable, non-securable meaning in language. According to Derrida language is a “chain of signs” (106). In this instance, the English language has no real connection to the words we use to describe the world around us. It is an agreed structure that signifies meaning within a group; English speakers. Bertens outlines that whilst deconstruction claims language is subjective and its potential of meanings may never end it allows those who study language to decipher the practices by which the language is constructed. ‘...a deconstructuralist reading arrives at point, it has first uncovered the structures that operate in a text and shown us how these structures can be dismantled by making use of elements of the text itself. In the process, texts are subjected to the closest scrutiny and hidden relations of power’ (104) Furthermore, a deconstructuralist approach towards this thesis will be highly significant in a discussion that aims to process power relations incorporated in the text of narratives. Therefore, an understanding of the ideological and systemic structures within the sign system of English, more specifically English in news media from Britain and the U.S, also *I Am Malala*’s presentation of English will aid the analysis of whether the language reflects power systems in dominant ideologies.

If there are power systems in language then there are hierarchies. Writer Ross C. Murfin (1997) cites Derrida’s theory of binary oppositions in his chapter “Deconstruction and the Secret Sharer”. Murfin explains: they are also hierarchies in miniature...they contain one term that our culture views as being superior and one term viewed as negative or inferior (Murfin 212) Murfin cites Derrida’s theory which claims that binary oppositions in language are used to provide “structure and stabilize them” as language is so instable and subjective. Notoriously, the Western culture has integrated this technique with terms such as white vs black. The term ‘white’ has historically been given a privileged association. There can be no white without black. Each defines the other. For example, words that would not be achieved without its opposite: fake = real, immigrant = citizen. If language projects hierarchies found in society, it can then be used to gain a position within that hierarchy. However, within in each opposite, there is one that signifies a higher power than the other. Language that can be

compared to its binary opposition will help this thesis establish hierarchies that reflect power practices in the world.

Being that this thesis looks at narratives in texts, perhaps it will be of interest to evaluate images presented by either medium. If this thesis believes that the images affect the narrative being that online news media uses is highly reliant upon its visual layout to draw in readers, it is then useful to understand how images convey meaning. In addition to Hodkinson, Hall and Saussure, education author Hilary Janks (2014) in her co-authored book *Doing Critical Literacy* highlights how text and language act as coded signs of a particular culture. Janks states that text cannot be neutral “they offer only part of the story, and, second...but reflect the point of view of the text producer” (3). Janks elaborates on this perspective in images as she coins the term *positioning*. This is a system applied to images via visual systems in order to convey meaning. Janks’s in “Critical outline of the effect images project on to viewers is an insightful guide for this thesis. Analysis towards the semiotic value behind the visual signs incorporated in to the images present in the each news article will be applied using Jank’s theory as framework. They create meaning by representing a subject or object through various techniques such as type of shot, angle of the shot, framing, cropping, gaze and body language and layout. In this context, subjects are images that represent people.

Each visual concept connotes meaning and creates a relationship between image and viewer. The meaning received by the viewer is varied in its translation. The type and angle of shot determines the relationship the viewer is meant to have with subject represented. Framing and cropping determine sections of the image the viewer is guided towards. Sections of the image are meant have more attention from the viewer. The gaze of the subject creates a relationship between the viewer or other subjects represented in the image. Power relationships are developed here. For example if the subject is directly facing the viewer, making eye contact, the viewer is intended to directly engage with the subject. This intends to evoke an emotional or empathetic response, depending on the context of the image. If the gaze is given elsewhere in the image, a lack of engagement occurs, connoting different meaning such as disengagement with the viewer, or a relationship between an object or other subject represented in the image.

The body of the subject affects the meaning of the image. The viewer’s response to body language and position connotes meaning about the subject. For example, if a subject is turned away or is openly on display determines whether the viewer in meant to connect with the subject. The layout of the image guides the viewer’s eye towards the central elements of the image. How objects and people relate or are spaced around one another signifies their

relationship inside the image. For example, a subject in the centre of the image framed by objects suggests the subject is the central element. The way subject engages with the objects determines their relationship to the object. A semiotic analysis behind the choices of presented visual concepts in news articles will demonstrate in what ways they reinforce the narrative.

Semiotics allows for an analysis of the way the meaning is produced in text and image. Yet this thesis needs further study as to why practices construct the text and images as such. This leads this thesis to its next field of study; feminist criticism.

4.3 Feminist Criticism

Considering the story presented in *I Am Malala* intends to inspire and empower girl's to raise their voices in the name of education, it can be observed that the text connotes that the narrative will explore topics such as gender equality and the oppression of girls. Furthermore, the study of gender equality will be a significant discussion in the analysis of *I Am Malala*. More so, in comparison to the online news media that also presents a narrative surrounding Malala's story.

Many scholars have provided in their texts a definition of what the study of feminist criticism enables in academic theory. Authors Peta Bowden and Jane Mummery (2009) in their book *Understanding Feminism* explain that the term *feminism* derived from a movement against woman's suffrage in the late nineteenth century. (1) However, throughout the decades feminism has proven to adopt a transformative nature, adapting to historical, political, social and cultural situations by which feminists apply their advocacy.

Toril Moi (1989) defines feminist criticism in *The Feminist Reader* as "a specific kind of political discourse: a critical and theoretical practice committed to the struggle against patriarchy and sexism" and is connected to "...the study of the social, institutional and personal power relations between the sexes" (118) This exposes the field of feminist criticism as a practice that can be applied to "social, institutional and power relations" just as Janks (2004) claims of the semiotic study of texts.

The movements of feminist criticism have grown throughout the decades. These are known as *first wave*, *second wave* and *third wave* feminism. *First wave* feminism derived out of women's struggle for the attainment of equal contracts and property rights. In other words, first wave feminism aims to deconstruct practices that obscured women's basic rights.

Arguably, *I Am Malala* can be defined as a text that discusses first wave feminist issues. For instance, the narrative presents girls who struggle to attend school because of the Taliban's ruling against it, taking away their basic right to education "One day Sufi Mohammad said from jail that there should be no education for women" (Lamb and Yousafzai 97). This can be seen as a legislative act that confines women to inferior status. A basic human right to knowledge is being ruled against them.

From this, this thesis researched works that derive from first wave feminism in order to analyse the use of legislative acts from misogynistic practices taking away basic human rights. Bowden and Mummery cite French feminist philosopher Simone Beauvoir whose pioneering book *The Second Sex* (1949) originally discusses the oppression of women from legislative level. Famously Beauvoir famously states "One is not born, but rather becomes, a woman" (Beauvoir 2014). Beauvoir argues that women are perceived as inferior because the laws limit their freedom which enforces their position as a *woman*. Beauvoir rejected the concept that women were inherently inferior which patriarchal practices used to justify their oppression. For instance, Beauvoir (2014) argues were viewed as property under the patriarchal culture.

'Woman is no longer passed from one clan to another through marriage: she is radically abducted from the group she is born into and annexed to her husband's; he buys her like a head of cattle or a slave, he imposes his domestic divinities on her: and the children she conceives belong to her spouse's family' (Beauvoir 2014)

Comparisons between Beauvoir's observations, *I Am Malala* and online news media can be made in order to determine whether narratives surrounding Malala present a patriarchal culture that practices the same oppression through laws. In Beauvoir's eyes it is legislation that confines women to their status. Having said that, by applying Beauvoir's claims it can then be analysed whether narratives that present Malala's story also convey legislative practices as a way to reduce women to an inferior status.

Another form of presenting women as inferior is the term *the Other* which Beauvoir also coins in her text. According to Beauvoir, the term "Otherness" is used to define a woman's position in relation to men. In other words, "Otherness" translates as "not-male" as maleness in patriarchal culture is the standard state of being. Beauvoir further adds that in order to be defined as the other within a society there is a form of submission involved which the other has to accept they are a deviant from the *one*; the normative state; the normative

state being men. Beauvoir also addresses that this term positions non-white non-European groups who have also been marginalised by the same patriarchal system that supports the superiority of white men. It is assumed in this thesis Malala presents “the Other”; she non-white, non-European and non-male. The presentation of “the Other” is significant to this thesis’s analysis on narratives because it will allow for an examination of Malala’s role as this character.

Whilst “second wave” feminism expands the first wave’s theory it also rejects the idea that both men and women reside under one inclusive society. The rights provided to men were not constructed to the needs of women. Author Claire Colebrook 2004 in *Gender* explains that “Second wave” feminism argues for the rights or needs of women are different to those of men and feminists argued there was lack of acknowledgment of the inequality within society. “Second wave feminists felt it was necessary to move beyond public and legislative questions of rights to the private sphere, to address the fantasies, desires and images – the ideology – through which women are gendered” (124). Arguably, the narrative in *I Am Malala* also address issues derived out of second wave feminism. In particular, in relation to ideology which plays a significant role in community Malala presents in the narrative. For instance, the narrative presents Pakistan as where the story is set. As previously mentioned Pakistan is a majority Muslim country which *I Am Malala* constructs a narrative that presents Malala’s journey within a setting that is shaped by Islamic ideology. The presentation of Pakistan and Islamic ideology in *I Am Malala* can then be compared to its presentation in online news media. From this, theory derived from second wave feminism is a significant line of thought that showcases the constraints that form when women are gendered or position as inferior to men from an ideological perspective.

Moving forward, “third wave” feminism as Colebrook (2004) adds (also known as post feminism) “rejected both the reality of some general humanity” and “was characterised by an almost unanimous agreement that essentialism and biologism were both mythic and ideological”. (82) Essentialism refers to characteristics or perception of women that have been defined as essential to being a woman; for example femininity. Colebrook summarises that ‘third wave’ feminism’s main argument put forward that reality takes on a fluid nature and shifts through socio-historical influences.

In connection to *I Am Malala*, it can now be analysed whether the narrative presents patriarchal practices that determine certain attributes as definitive to Malala’s position as a female. This will aim to provide a guide using ‘third wave’ feminism in order to show how narratives surrounding Malala challenges boundaries which have shifted due to socio-

historical influence, and are now recognised as ‘mythical’ rather than essential. The presentation of what has influenced any ‘shifts’ in essentialist ideology will be explored.

Therefore works from third wave feminist criticisms are of importance to this thesis because they can be used as tool to deconstruct practices that deem essentialist ideals to oppress women. Theory from anti essentialist feminist Toril Moi (1989) outlines in a chapter from *The Feminist Reader* “Feminist, Female, Feminine” the distinctions between the terms female, feminist and femininity. This shows there is a necessity to analyse practices that demonstrates that there is a misconception produced by essentialist practices that these terms are one and the same thing. “Feminists, on the contrary, have to disentangle this confusion, and must therefore always insist that though women undoubtedly are female, this is no way guarantees that they will be feminine” (Moi: 123). Moi explains that there is a belief, common amongst patriarchal groups, that females are innately feminine. The concept of femininity is not a defining aspect of identity linked to being a female. For example, Moi outlines behaviour that is passive, gentle, mild mannered are associated with inherent female identity. Words such as these convey essentialist meaning when expressed from a patriarchal perspective.

As previously outlined Saussure’s, Hall’s and Derrida’s claims, language conveys meaning that supports specific power practices. More so, Bowden and Mummery cite Australian scholar Dale Spender (1980) in *Man Made Language* who outlines the ways language is crafted to convey meaning that further oppresses women to support the needs of men. More specifically, the English language consists of vocabulary shaped for men to define their will or their needs. For instance the term ‘woman’ means ‘not man’ similar to Beauvoir’s (2014) theory towards “Otherness”. Spender argues that language is a result of cultural identity. Different languages derive from different groups/cultures. The language in each group provides a communication tool suited to the needs of the group. Therefore, levels of misogyny, cultural values and social progression vary from language to language.

An example of misogyny evident within the English language is found in the titles given to women such as Miss and Mrs. These titles are intended to signify whether women are sexually available to men. Bowden and Mummery, and Spender argue that the title “Ms” emerged as an attempt to demote the necessity of these titles based on marriage status. This eventually led to scrutiny by groups that support there is notion of extreme political correctness infiltrating culture. Feminist thought is once again under scrutiny when it aims to produce change within patriarchal structures.

Moreover, the purpose of analysing “man made” language will provide insight as to what practices of patriarchy are evident in the narratives of news media discussing Malala’s story and in *I Am Malala*. British feminist linguist Deborah Cameron (1992) in *Feminism and Linguistic Theory* argues that language is a system that belongs to men and permeates sexism (129). Cameron breaks down her theory in to three sections. First, she argues that language acts as a tool of constraining a woman’s articulation of reality. Second that language is controlled by men as language is used to reproduce and legitimize patriarchal society/practices. Lastly, “male language” do not allow women to articulate their reality as “male language” aims to silence critical free thinking of women’s realities. (130) These three points will be of interest in relation to the analysis of the language in *I Am Malala* as it is a language source of (two female’s) articulation to describe one person’s story.

4.4 Postcolonial Feminist Criticism

On one hand, feminist criticism provides a tool for critical thinking in terms of equality between men and women. On the other hand, this does not address women that affected by more than men and women relationships. Economic, racial, environmental factors also shape women’s lives. Postcolonial feminism allows for an understanding of gender dynamics within those others spheres. As previously outlined, Malala’s home country of Pakistan has been directly influenced by its postcolonial aftermath. Feminist postcolonial criticism will allow for further understanding of gender dynamics within a postcolonial sphere.

Rachel Bailey-Jones (2005) in *Postcolonial Representations of Women: Critical Issues for Education* revises the term “postcolonial feminism”. Bailey claims that critique from a postcolonial perspective exposes colonial hierarchies between dominant cultures such as Europe and United States and cultures that have been described as “third world” or “developing” (24). In other words, postcolonial feminism aims to deconstruct practices rooted in colonial thinking. Bailey further explains the positions postcolonial feminist thinkers approach their criticisms “The metaphorical postcolonial writer, thinker, or artist is someone who develops an oppositional stance in the face of racist, elitist, Eurocentric ways of thinking.” (24). From this, an analysis that takes a oppositional stance similar to Hall’s (2007) theory of oppositional codes, concepts such as racism and elitism can be broken down. This is important for this thesis’s study of narrative because it demonstrates how application

postcolonial criticism will break down narratives that reflect racist, elitist or Euro-centric thinking.

Postcolonial feminism has been critical over western feminist criticism as it fails to acknowledge that non-western woman face other challenges such as race, ethnicity, and beliefs than white privileged women “Definitions of womanhood based in white middle-class values will not be meaningful for women whose identities are complicated by struggles against multiple barriers” (Bowden, Mummery: 159). Western feminists have undermined the and generalised the struggles of women from colonized or post-colonised countries.

Postcolonial feminist Chandra Talpade Mohanty (2003) in *Feminism Without Border: Decolonizing Theory, Practicing Solidarity* criticises re-presentations of women in Western culture compared to representations of women from the “Third World”. This creates a generalised misunderstanding of women from the “Third World’s” culture. For example Mohanty compares representations “Third World Women” to white Western women: “ignorant, poor, uneducated, tradition-bound, domestic, family-orientated, victimized, etc.). This I suggest, is in contrast to the (implicit) self-representation of Western women as educated, as modern, as having control over their own bodies and sexualities and the freedom to make their own decisions.” (22). Comparisons can be made using Mohanty’s claims as a guideline for practices that represent Malala as a caricature of previous representations of “Third World Women”. In this respect, an analysis of Malala’s representation and the intended meaning behind the presentation of her postcolonial experience will provide an insight towards the intention of portraying “Third World Women” with particular characteristics. Although this is a vastly generalising term that bands together many countries, the narrative of *I Am Malala* can be considered presents a protagonist who from the “Third World”. The narrative portrays a girl who defies the traditional portrayal of “Third World Women”. For example, Malala is presented as an avid lover of both Pashtun and Western literature (Lamb and Yousafzai). If evident in the news media representing Malala, consideration as to the purpose of asserting a generalised view of women and culture from the Pakistan allows for an understanding of the tool Western media filters that re-present colonial power, values and ideology.

Mohanty explains that within the field of feminism, western feminists have a tendency to aim their criticism towards the oppression of women from other poorer countries as a result of religious or cultural practices. There has been an assumption that all women suffer the same oppression and the western feminist takes on the role as speaker for the non-white non-European women. “...in any given piece of feminist analysis, women are characterized as a

singular group on the basis of a shared oppression. What binds women together is a sociological notion of the “sameness” of their oppression.’ (Mohanty 22) In other words, Western feminists and society has failed to understand the implications of living in a society dictated by colonialism and imperialism. (Mohanty 21) Western figures and feminists have misunderstood the complex situation women in non-western cultures live in their cultural climate which creates generalised terms. Failure to incorporate the ways Western culture (from a colonial and imperialist perspective) has infiltrated and formed versions of oppression to women from post-colonised countries and their intricate cultural practices also leads to generalisation.

According to Mohanty, the notion that Western colonisers influence change in post-colonised countries is found lacking in feminist criticism. Mohanty also claims women from Arab and Muslim countries are assumed be victims of one patriarchal kinship “Not only are all Arab and Muslim women seen to constitute a homogeneous oppressed group, but there no discussion of the specific practices within the family that constitute women as mothers, wives, sisters, and so on” (Mohanty 28). By defining Muslim and Arab women as subjects to one form of oppression it creates a sense they are powerless to possess their own identity that signifies the intricate varying factors that shape identity. In doing so, Western feminists assume the role as speakers for them.

This thesis will study the whether narratives in news media found to generalise the oppression of Muslim females from Pakistan by presenting their oppression is a result of one thing. A comparison between the language found and the reality will be achieved through the book *I Am Malala*. An analysis as to why narratives of this nature presented in Western news media will deconstruct their purpose.

Postcolonial theorist Gayatri Spivak’s (2006) influential essay “Can the Sulbatern Speak?” outlines the ways marginalised non-western women are presented as voiceless and have to use explanations of their situation from western or patriarchal perspectives to define their reality. For example, Spivak writes:

There is no such thing as a ‘class instinct’ at work here. In fact, the collectivity of familial existence, which might be considered the arena of ‘instinct’, is discontinuous with, though operated by, the differential isolation of classes. In this context, the formation of a class is artificial and economic, and the economic agency or interest is impersonal because it is systemic and heterogeneous (29)

Spivak's statement highlights that there is a history of practices that do not acknowledge a postcolonial effect. The artificial and economic factors that have led Malala to the events in her life will be of interest to this thesis. In particular, their re-presentation as this will show whether media puts forward the idea of "class instinct" in the narratives the produce. Spivak also addresses the concept of "the Other". Spivak highlights that the Other is a subjective identity placed upon colonised subjects. It is a subjective state that if redefined would obliterate 'the West's' concept of truth. (31) The ideology secured by 'the West' as superior would then be illegitimated if new narrative surrounding the Other were to arise. Perhaps, Malala's autobiography or the news media that follows her redefines the Other which will be explored in this thesis being that is one of the main points of focus. Another key factor will be Malala's representation as a non-western feminist through the eyes of western feminists. The term 'western' in each context refers to practices that vary on a cultural, social and ideological spectrum.

4.5 Representation in New Media

Representations of gender and race have been historically mis-informed and biased in mainstream news medias of the past. Theorists have speculated as to how this has transformed in to the world of new media. Author and journalist Valerie Alia discusses in her book the role culture and identity in a "New Media Nation", how minorities are represented by dominant societies and criminalised. Alia describes the extreme varying dynamic effect and purpose of media. Good media offers "...integrity, illumination, reflection and information." and "...At worst, they are weak reeds that succumb to distortion, sensationalism and misrepresentation." (2005) What motives, agenda and background behind the media outlet adheres to either side of the spectrum mentioned by Alia. With regards to the representation of race/ ethnic minorities Alia goes on to discuss how prejudices and the criminalisation of minorities has been recurrent and reflective of social values and political climates.

"While we accept that accusations of filth are bound to shift, we observe that the accusations are visited disproportionately on ethnic minority peoples, supported by the legacy of racial hierarchies. Such hierarchies equate majority culture ancestry with

‘civilisation’ and ‘rationality’, while those of ‘other’ racial and cultural origins are regarded as inferior.” (14)

In this statement, Alia acknowledges that although prejudices can be changed, bigotry and ignorance for any particular group shifts allowing for a more open minded society. Although there is evidence of these changes, it is still evident in society. Alia claims that this is a result of ‘majority culture ancestry’ arguably in the form of Western society continuing to portray a culture which represents ‘civilisation’ and ‘rationality’ in order devalue any other opposing culture. In doing so, affirming a place at the top of cultural hierarchies..

Alia further discusses narratives presented by the media which are presented to affirm this ideal. For example Alia claims in the UK the immigration debate is directly affected, “This is linked to ongoing immigration debates, and in particular, the criminalisation that is emerging from Islamophobic propaganda” (15). This statement can be applied to the analysis of Malala’s narrative as a propaganda tool presented to confirm hierarchies in Western society. In particular the portrayal of the Taliban and Pakistan’s culture which represents a differing ideology to the West. More so, specific focus towards news organisations rooted in hegemonic and capitalist practices which may benefit by presenting a narrative which supports the portrayal of ethnic minorities as inferior

Feminist author Lisa Nakamura (2013) adds another argument to the discussion of racial roles in modern society in her book *Cybertypes: Race, Ethnicity, and Identity on the Internet*. In her introduction Nakamura coins the term “cybertype”. Cybertypes are defined as reflections of stereotypes in the physical/real world projected by Internet users who Nakamura suggests are usually white and Western. The concept of identities presented online ‘is still type, still mired in oppressive roles even if the body has been left behind or bracketed’ (4) Nakamura acknowledges that projections of identity online can challenge stereotypes but can also reproduce them too. Nakamura provides examples of cybertyping such as a picture of an African woman holding a boom box. The majority consumer of the Internet of white Western communities are meant to look at this as a way of saying that globalisation is changing her culture. Also, this confirms that ‘the other’ in digital mediums is also defined in opposition to white Christian males. Nakamura also notes that this is a result of ‘the West’ failing to acknowledge the colonisation of the Internet as a reflection of practices still evident today. Whether or not Malala confirms, secure or challenges the identity projected of her in an online setting will provide opportunity to discuss the social and cultural environment by which she is represented.

In the book *Race After the Internet* edited by Lisa Nakamura and Peter Chow-White they provide a range of essays discussing the role of race and the Internet. In this book culture professor Alexander Galloway (2012) in his essay 'Does the Whatever Speak? Discusses the perception and presentation of race in a digital sphere. Galloway claims that: "Within global neoliberalism we have reached a state in which race matters absolutely, but only because it does not matter at all anymore." (113) this would suggest that those who have been marginalised in the past are no longer. Society has moved on in terms of racial prejudices. It can be of consideration for this thesis that the amount of success and publicity surrounding Malala incorporates elements of this statement. Her narrative is presented in the mainstream media because race and cultural identity no longer matters in neoliberal societies.

In comparison to Nakamura and Spivak, there is a general consensus of practices from the West dismiss from which delegitimise the study of race, colonialism and imperialist hierarchies. Galloway goes on to discuss Spivak's essay "Can the Subaltern Speak?". Galloway explains that the Subaltern referred to in Spivak's essay is the 'historically disenfranchised' (116). This means those whose voices which have been silenced throughout history as they have been perceived as inferior. "The subaltern is that quasi-subject structured as Other through a relationship of difference vis-à-vis imperial power' (116). From this, Galloway means that the subaltern is Other to the majority embodiment of imperialism, the white, Western man. Yet Galloway explains that the voice of the subaltern has changed since Spivak's essay was first studied in the 1980's to 1990's cultural politics. "The question today is not much can the subaltern speak, for the new global networks of technicity have solved this problem with ruthless precision, but *where* and *how* the subaltern speaks, or indeed is forced to speak. It is not so much a question *can* but *does*" (116). Malala can be considered as the subaltern in this thesis, I will examine her narrative presents her voice and will question whether her voice is appropriated by the media. Malala has already been found to present a version of her voice through her autobiography. Therefore, this thesis will consider if the news media narratives under analysis present Malala's voice as to what purpose this serves for the narrative.

As previously established, news media organisations are perceived as educators and informers of truth being that they promote their information within a dominant code. Bailey (2011) argues in Western education systems and the media is a form of Western education which reinstalls the "legacy of power" and "the Other" is constantly excluded in the promotion of equality, education and democracy. Furthermore this mentality lingers from colonial eras and infiltrates these practices in Western spheres such as U.S. alongside Europe.

Those with the power of distribution have decided what it looks like to be “American,” “Muslim,” “terrorist,” and “patriot,” in our cultural imagination. Unequal global power relationships, based on historical imperialism and current American economic imperialism, allow certain cultures to “be imagined” by others, coding difference in the form of their choosing. (103).

Firstly, evidence of the media using intentional linguistic devices to enforce colonial hierarchical structures will be a point of analysis in this thesis. As advised by Bailey, tools for deconstructing visual communication practices and codes that reinforce colonial hierarchies of race and gender will be furthered explore in the following chapters of this thesis. Secondly, from Bailey’s claims, education in Western spheres installs colonial ideals. Education plays an important role in Malala’s life. Finally, a discussion will take place in the analysis of media ideology that explores the reasons why Malala’s connection with education is important.

4.6 Academic Works and Malala: counter narratives, rhetoric and newspapers

Malala has been great covered by news media in Pakistan and internationally before she was attacked. Malala’s global notoriety arrived after her attack. Since her attack much academic work covers her presentation in Western news media. *I Am Malala* has also undergone study. In particular, studies of *I Am Malala* have been found to focus on the novel’s ability to rationalise the war on terror by portraying the US and Britain’s involvement in Pakistan’s government, drone attacks and the power of the Taliban’s brutality to women. However most articles online consist of reviews for her book which had won awards in both the UK and the U.S. Many studies of her of why Malala became the subject of news media can be found online. From my research I have selected sources related to similar fields of study in this thesis. In doing so, this thesis can compare its findings to other studies furthering their points made from this thesis’s perspective.

For instance, one study article by Phyllis Mentzel Ryder in “Beyond Critique: Global Activism and the Case of Malala Yousafzai” argues Malala’s narrative acts as counter narrative. Even though her story is appropriated by the media, Malala uses this to spread her message. Ryder aims to discover by studying Malala’s US appearances from July 2013 to October 2013 as to whether Malala’s presentation in the media “exceeds the stories told about

her” (176) From this source, this thesis can compare Ryder’s findings from her argument that claims although Malala uses Western media to promote her message, she also “disrupts its dominant messages” (176). The disruption of dominant cultures through Malala’s re-presented narratives is also an area of study for this thesis.

Another study by Arja Grenager Sørmo (2016) looks at the construction of language in selected speeches given by Malala. As Sørmo describes her thesis is “A study of personal pronouns, modality and rhetorical devices in a selection of Malala Yousafzai’s speeches” (I). Although this thesis does not evaluate linguistic techniques implored by Malala, it does consider the presentation of Malala’s speech. Sørmo’s thesis similar to Ryder also demonstrates the techniques governed by Malala’s in order to disrupt dominant forces politically in both the West and Pakistan. Although this particular thesis does not critique *I Am Malala*, it does use break down the linguistic techniques appropriated by Malala. The effect of Malala’s words is analysed in Sørmo’s study which can then be compared to its effect when presented in news media.

Lastly, I will draw from Rosie Walters’s article “‘Shot Pakistani girl’: The limitation of girl’s education discourses in UK newspaper coverage of Malala Yousafzai”. This article studies 223 articles and almost 140,000 words of coverage used in five UK newspapers covering Malala. In this study Walters finds “the patterns emerging across such a large same of articles reveals a dominant discourse founded on danger assumptions that belittle Yousafzai and demean Pakistani society. It reinforces British perceptions of superiority...” (665). Walters’s findings that scrutinize news media for its morbid approach to presenting Malala’s story that would rather “label her the ‘shot Pakistani girl’ than ...call her powerful, a survivor or indeed a feminist” (666). The media’s labelling of Malala will be compared to this thesis’s investigation because this is also a study of identity and ideology in language form presented in news media.

So far this thesis has outlined the tools which will be applied according throughout the comparison of narratives. To summarise what this thesis has achieved so far; Chapter 2 establishes the function, structure and potential of narratives allowing for *I Am Malala* and online news media articles to be compared under the study of narrative. I have discussed in Chapter 3 the potential contextual setting from which *I Am Malala* and online news media articles drawing from Pakistan’s postcolonial history and relationship with education in. This aims to provide an insight towards what the narratives are trying to present from the world inciting “human interest” (Bremond: 387). Chapter 4 has evaluated the use of semiotic theory in its ability to dissect how language and imagery is applied to convey meaning. In doing so,

providing an insight to interpret the process of how semiotics creates meaning in visual practices. Next, “first wave”, linguistic and postcolonial feminism has provided highly essential theory that shines a light towards the context of how the narrative reflects the world. In doing so, leading to how digital spheres have taken on the same role as medium that reflects the world rather than influences progressive change. Having said that, first this thesis must address its first source for comparison; the narrative presented in *I Am Malala* is next.

5. *I Am Malala*

For this chapter, I will consider themes and figures that drive the events forward throughout the narrative of *I Am Malala*. Through the analysis, I will aim to show how motifs threaded throughout the narrative shape the events, build the story and overall construct a narrative intended to “inspire girls to raise their voice and embrace the power within themselves” (Lamb and Yousafzai 293). In doing so, Drawing from Bruner’s essay that autobiographies (see section 2.) he claims narratives are:

...invitations to experience fresh ways of violating the banalities of folk psychology, and we honor the Laurence Sternes and Natalia Ginzburgs, the Virginia Wolfs and Anaïs Nins as much for their “human insights” as for their literary skills.

From this statement which claims that the application of literary skills is as important as the “human insights” in autobiographies, this chapter will aim to discuss the literary devices from a fictive level applied in *I Am Malala* and how it provides human insight that expires the reader to news way of experiencing issues addressed in section 3. Drawing from Bremond’s (1980) similar claims, that in order for a sequence of events to be defined as a narrative there must be a human element that drives the events forward. This chapter will also explore literary devices that present Malala’s journey such as through the events pushing the narrative forward. In doing so, this will provide how the narrative presents a new approach to the conventions related to other stories or cultures in *I Am Malala*. In doing so, I can explore the effect of literary devices in relation to their function in a fictional narrative. Once established, this can then be compared to the narratives presented in news media. This will also aim to demonstrate how narratives can be presented by different mediums. Firstly, I will look

towards the narrative structure of *I Am Malala* which can be aligned with conventions found in a hero narrative.

4.1 Monomyth

Having addressed that narratives propel stories of an individual typically does so by promoting the individual as a hero. It can now be compared to the ways *I Am Malala* also constructs a narrative that presents Malala as its hero. Arguably this has been achieved through the shaping of the narrative to reflect the conventions of other hero narratives. As previously discussed in section 4.1 Billions explains the role of myths which can be linked to hero narratives. (1994 152 [Campbell 1968]) In another chapter from *American Heroes in a Media Age* Carol Wilkie Wallace also cites American mythologist Joseph Campbell and his book *The Hero with A Thousand Faces* (1968). . In the chapter titled “Rhetorical Devices for Hero Making” Wallace writes, “that a hero, both in myth and modern times, is really an archetype who story has common elements across time and culture. All these heroes have survived some form of the rites of passage — a rite of separation, initiation, and return.” (169) This is a statement that can be compared to Campbell’s theory of “monomyths”. As Campbell (2008) argues monomyths are narrative structure that the stories of mythical heroes are repeatedly shaped too. This thesis argues that the structure of the monomyth can also be compared to the structure of *I Am Malala*’s narrative. Next I will aim to outline how the narrative of *I Am Malala* presents conventions of Campbell’s theory towards hero narratives.

In comparison to a monomyths narrative arc, *I Am Malala*’s narrative can be seen to follow the three step process with precision. This can be demonstrated in the “Contents” list of sections; for instance ‘Part One: Before the Taliban’ *I Am Malala* in this section presents the world she lives in as an ordinary world. The narrative describes the humble beginnings of the main character; a girl from Swat Valley in Pakistan who aspires for more than the ‘ordinary world’ she resides within, ‘I dreamed of going to the top of Mount Elum like Alexander the Great to touch Jupiter and even beyond the valley...I wondered how free a

daughter could ever be' (2014 20) The title 'Before the Taliban' signifies that this chapter relays the events before there is a need for a hero. The narrator (Malala) is presented to aspire to be an explorer just as the hero Alexander the Great foreshadowing the story that will entail.

Campbell's next stage "the Call to Adventure" can be argued is the next section 'Part Two: The Valley of Death'. The narrative presents Malala leaving the ordinary and being called to an adventure. Campbell outlines that the "Call to Adventure" entails "A blunder—the merest chance—reveals an unsuspected world" (42). The section begins with Chapter 9 "Radio Mullah" which explores the villain of *I Am Malala*, the Taliban. The chapter "Radio Mullah" presents how the Taliban appropriated the media using a website and a pirate radio station in order to promote their ideals and gain power. In doing so, numerous outbreaks of violence between the government's army and the Taliban took place. For example "They called it Operation Silence although it was very loud. Never had there been such a battle in the heart of our capital... The news showed shocking pictures of the wreckage, everywhere blood and broken glass, and dead bodies." (Lamb and Yousafzai 106) This event is one of many whereby *I Am Malala* presents Malala's reaction to the horrors that surround the world she lives. As Campbell (2008) claims this part of the new world the hero is thrust in to 'a place of strangely fluid and polymorphous beings, unimaginable torments, superhuman deeds, and impossible delight' (48) It can be argued Malala is presented to be called to adventure when she counters the Taliban's propaganda and Pakistan's violent climate through her involvement with the media in Pakistan.

The blunder Campbell is referring to can be argued is presented when in reaction to the Taliban bombing and destroying schools in Pakistan, Malala's father Ziauddin Yousafzai and Malala appeared on media outlets such as BBC Urdu and Voice of America in order to expose the destruction. As expressed in *I Am Malala*, Ziauddin was a local school teacher in Swat who was known to be a passionate advocate for equal rights to education amongst his community. He was against the Taliban's presence in Pakistan. Malala states that she and her father were very close. His beliefs heavily influenced Malala's; specifically his avocation for education. Arguably Ziauddin's role in *I Am Malala* can be compared to the "helper" which Campbell states in myths, 'The hero is covertly aided by the advice, amulets and secret agents of the supernatural helper whom he met before his entrance into this region' (81) Although Ziauddin is not a supernatural force being that *I Am Malala* is a story that intends to reflect reality, yet in the narrative he is presented to advise Malala, guiding her by his example and inspires her to take up her mission. Moreover, Malala states her reason for speaking out is a result of her father's influence and agreement in his beliefs "I knew he was right. If people

were silent nothing would change” (Yousafzai, Lamb 117). This demonstrates that the narrative is constructed to show Malala speaking out to the media supporting her role as the hero through her and her father’s defiance against the authority of the Taliban’s destruction of schools.

Another “blunder” which can be considered the cause of an unexpected aid is when the narrative shows Malala being presented with the opportunity to write a blog about her experience of the Taliban. This can be argued is when the second phase known as the initiation of Campbell’s narrative arc. In this phase the hero is presented with a form of trials and victories. (Campbell 28) It is presented when the idea for a blog occurred from a Pakistani correspondent of the BBC Urdu website team Abdul Hai Kakar who contacted Ziauddin Yousafzai. As the narrated in *I Am Malala* outlines, women’s voices are discouraged from being heard, for example the Taliban telling women to stay inside and not to talk to anyone who is not part of their family. It can be argued that their voices, when they are heard, are powerful in this narrative (Lamb and Yousafzai 95) because they symbolise a weapon that can be used against the Taliban. This is an event that demonstrates the power of language. Arguably, the power of language is Malala’s magic amulet that provides her with a tool that allows for journey to progress alongside the determination of her will.

The event that led to another blunder to power on a global scale occurred as Malala describes during one day she overheard her father discussing the opportunity and volunteered herself to write a diary about her concerns for her education and life with the Taliban’s violent rule. Hai Kakar suggested she should write an anonymous online blog due to the knowable risks of violence by using a pseudonym called ‘Gul Makai’.

Gul Makai means ‘cornflower’ in Pashto and is also named after a famous Pashtun heroine that Malala outlines is a main character of a story that resembles Romeo and Juliet. However it does not end in tragedy. Malala states that: ‘Gul Makai uses the Holy Quran to teach her elders that war is bad and they eventually stop fighting and allow the lovers to unite’ (Yousafzai, Lamb 2014: 130). The story acts a symbol of the power of education via the teaching of Islam. Arguably, this is unlike the conventions of hero narratives in Western stories use the teachings of Christian faith to guide the hero. The event of in *I Am Malala* of titling of Malala “Gul Makai” places Malala alongside the narrative of Gul Makai; a heroine whose intention to provide education based on the teachings of Islam provides her with power her to triumph over the obstacle of war and separation from her lover.

Malala’s states her native language is Pashto as she is of Pashtun heritage. Therefore, Malala’s pseudonym was given in respect of her Pashtun heritage, a symbol of her ambition

and her power to stand up for what she believed in. According to Malala, her relationship with her culture has influenced her passion for literacy and has provided the motivation to drive of events connected to her ambition forward.

The narrative journey leads to the blog titled ‘Diary of Pakistani School Girl’ to have received international recognition. This can be argued is the first event the hero in the narrative of *I Am Malala* succeeds in the ‘Road of Trials’ of Campbell’s initiation phase.

The diary of Gul Makai received attention further afield. Some newspapers printed extracts. The BBC even made a recording of it using another girl’s voice, and I began to see that the pen and the words that come from it can be more powerful than machine guns, tanks or helicopters... We were learning how powerful we are when we speak. (2014: 131).

At this point Malala’s presented relationship with the media is in association with the power of literacy. It sheds light towards the power of literacy to break boundaries within a patriarchal system.

The narrative continues and relays that from January to March in 2009 Malala wrote diary passionately about the struggles her community faced and how she wished to attend school. According to Malala, her involvement with the blog influenced her and her father to speak out in as many TV interviews as possible just as she had done before. ‘The more interviews I gave, the stronger I felt and more support we received. (Yousafzai, Lamb 2014: 117, 135) Once again the narrative shows the ways in her eyes the media provided up her with strength; a weapon to be used against the authority of the Taliban.

A key event in the narrative of *I Am Malala* arrives when Malala’s father was approached by American journalist Adam Ellik who worked for *The New York Times*. The role of Adam Ellik in the narrative of *I Am Malala* can also be seen as another ‘helper’ of the hero (Campbell 2008). This can be argued occurs when Adam films a documentary called “Class Dismissed in Swat Valley”. Ellik’s documentary released in October 2009 is conveyed to have originally was intended to focus on Malala’s father Ziauddin. Being that he was a well-known advocate for education and owned a school under threat by the Taliban. However, after discovering Malala’s talent for English, Ellik decided to follow Malala. Malala describes her choice to be involved in the documentary had been influenced by the many attacks conducted by the Taliban which had destroyed over 400 hundreds of schools in Swat and across Pakistan (2014: 120).

Malala goes on to state that the numerous appearances speaking out against the Taliban on various television and radio news shows in Pakistan further created a larger following. This resulted in a nomination for the International Children's Peace Prize in 2011 followed by being awarded Pakistan's National Youth Peace Prize. Once the documentary made by *The New York Times* had been released Malala received further attention from international audiences of Malala's story. Malala states that after *the New York Times* documentary had been released, she realised the power of the media "We saw then the power of the media" (Lamb and Yousafzai 137). However, the documentary had revealed Malala's identity to the Taliban.

This event can be argued led to Malala's ultimate trial the narrative in *I Am Malala*. In the narrative this leads to the Taliban's attack where Malala was shot in the head on her way to school on a bus. This can be seen as the event which will lead to the final phase of the hero's journey called 'separation', 'the adventure of the hero normally follows the patterns of the nuclear unit above described: a separation from the world, a penetration to some source of power, and a life-enhancing returns.' (2008: 28) The stage of 'separation' as Campbell outlines can be compared to when Malala is flown to a hospital in Birmingham, United Kingdom to recover from her injuries. Malala is presented to survive the attack where she suffered no brain damage and after receiving treatment for her injuries she returned to school in Birmingham in March 2013.

According to Campbell the 'return' phase of the hero's narrative occurs after the hero has accomplished their quest. Malala's quest has not accomplished as such yet she can be compared to being reborn. 'what happens in the interval of the hero's nonentity, so that he comes back as one reborn, made great and filled with creative mankind is also unanimous in declaring' (2008: 28) This can be compared to the event where Malala awakes from her coma in the hospital in Birmingham, 'Rehanna told me that thousands and millions of people and children around the world had supported me and prayed for me...I realised what the Taliban had done was make my campaign global.' (2014: 243) The narrative shows that Malala's attack led people from across the globe to come together. Malala 'made great' as a survivor of the attack which the 'thousands and millions of people' are 'unanimous in declaring'.

I Am Malala's "return stage" can also be considered through the presentation of Malala's campaign after the attack. The narrative presents the events of the UN naming a day after, her speech at the UN and Malala being nominated for a Nobel Peace Prize. 'the hero shall begin the labor of bringing back into the kingdom of humanity, where the boon may redound to the renewing of the community, the nation, the planet, or the ten thousand worlds'

(167) As the presented hero, Malala embarks to renew her community, the global one that follows through the power now given to her after she survived her attack.

Overall, it can be argued the narrative of *I Am Malala* follows Campbell's theory of a hero's journey precisely. More so, drawing back from Billions's citation of Campbell's theory towards the role of myths, "Myths validate and enforce the moral order so that the individual is able to function within his or her particular society, thus contributing to social cohesion" (Billions 1994: 152 Campbell 1968). It can be considered that the narrative of *I Am Malala* validates the presentation of Malala's moral order in to affect change in society. This can be compared to its statement that explicitly says that the book intends to promote girls to aspire to raise their voices to promote change in their communities. The narrative which reflects Campbell's narrative arc is the structure from which those intended to read the book (young girls) can be influenced to break the conventional as does Malala. Malala as a hero is neither a Greek god, a warrior, mythical or even male. Therefore, it can put forward that the narrative of *I Am Malala* breaks conventions of Campbell's hero narrative which has been applied to so many stories.

That is to say, Bruner's theory which claims autobiographies must put forward stories that break conventions through already established conventions, . For example, the convention of "Gul Makai"; a narrative that breaks the conventional of its connected narrative *Romeo and Juliet* whereby the heroes do not die, they succeed in their ambition due to their understanding of the Quran's teachings. The narrative construction of Malala's autobiography breaches the conventional will be outlined through comparisons made between her narrative and the news media's narratives. This will aim to demonstrate how narrative structures shed light on the cultural conventions which are represented by news media. Next this thesis will aim to present how *I Am Malala* breaks conventions associated to the role of the villain.

4.2 Breaking Conventions

If Malala is the hero of the story in *I Am Malala*, the Taliban can be argued is presented as the villain. In several instances the Taliban are conveyed to use the media, the corruption of Pakistan's government and extreme Islamic views in order to gain power. One may put forward that *I Am Malala* portrays the concept of education as saviour which Malala is presented to counteract the Taliban's power with her use of language.

Similar to Murfin's (1997) citation of Derrida's theory of deconstruction that allows for critical practices that show hierarchies in language, Malala deconstructs the motives of the

Taliban in the language they use. This means that the narrative presents Malala's relationship with the media in retaliation the Taliban's, connecting the narrative as such. According to Bremond (1980) narratives that structure events as so are defined as "couplings". "Evil to perform" leads to "Evildoing" leads to "Evil performed" which is followed by "Deeds to be avenged" to the "Process of Revenge" to "Deed avenged" (388). Although *I Am Malala* does not portray Malala to seek revenge. There is an element of counteractive deeds that links the theme of Malala's relationship with the media and the Taliban's. Using Bennett and Royle's theory they extend their definition of narrative to another layer of complexity "The telling of a story is always bound up with power, with questions of authority, property and domination... they always involve self-reflexive and metafictional dimensions." (54). *I Am Malala* is a self-reflexive narrative as is the format of an autobiography. The Taliban's handling of the media plays a significant role demonstrating the power of media. Malala is presented to describe how the Taliban appropriated the media in order to project their message and ideals in to the homes of people in Swat.

The narrative introduces the character Malauna Fazlullah who was a 28 year old who was former member of the community affected by polio during his childhood which affected the use of his leg. Fazlullah was also a former madrasa student of Maulana Sufi Mohammad. Sufi Mohammad was the founder of the TNSM. TNSM in English means Tehreek-e-Nafaz-e-Shariat-e-Mohammadi. They were a militant group whose main objective was to change Pakistan to follow sharia law.

In the story Malala describes how Fazlullah began as a respected interpreter of the Holy Quran through an illegal radio station. "They liked his talk of bringing back Islamic law as everyone was frustrated with the Pakistani justice system" (93) In this sentence the narrative provides the reader with an understanding why Fazlullah could manipulate the power given to his voice through the radio. In Malala's words it was due to a general frustration with the justice system. As is a theme throughout *I Am Malala*, the Fazlullah would order the men to leave the home, after he would then target women in the broadcasts. "Then he'd say, 'Women are meant to fulfil their responsibilities in the home. Only in emergencies can they go outside, but then they must wear the veil'" (95). They later banned girls from attending school. It can be argued from this event, using Hall's theory that media legitimises information, that Fazlullah uses the media's power as a legitimiser of his message. The narrative also presents Malala's observation that most people in her valley were illiterate or had no access to TV therefore the radio was the only option of media based information. (92). The message projected is one that oppresses women, taking away their basic rights to go

and wear what they want. In this instance, the narrative presents events that can be linked to “first wave” feminist arguments against legislative practices that oppress women’s right. With this in mind, the Taliban’s suppression of basic rights for women is exposed.

In the chapter, the narrative presents the power given to Fazlullah which led to Malala’s mother to change her actions. A person Malala previously described as part of: ‘a family of strong women as well as influential men’ (2014: 17) Yet after the Fazlullah’s words and social change in Swat valley Malala’s mother submitted to the his ideals. ‘It was my mother who took us to hospital; my father just visited us and brought ice cream. Yet my mother still believed it was written in the Quran that women should not go out...’ (2014: 96) Malala describes that many other women felt like this after Fazlullah spoke. This is one instance out of many in *I Am Malala* where men manipulate and corrupt the media in order to oppress women. In doing so, gaining political power.

For example, Chapter Seven “The Mufti Who Tried to Close Our School” (74—83) explores conflict within Pakistan with the Taliban trying to close Malala’s school. In particular, in Chapter seven it presents how the Taliban could rise to power in Pakistan’s political climate similar to Malala to fame. *I Am Malala* outlines from Malala’s point of view how the Taliban directed their efforts to disrupt education for girls due to their conveyed belief and disapproval with its connection in their eyes to “the West”, in the name of Islam. Malala claims in this chapter that the British and USA’s involvement had also helped shaped the events that are discussed by Malala in this chapter. The following events can be argued showcases the cultural insight that Bennett and Royle (130) claim narratives showcase environment the protagonist is “subject to”.

First, Malala points out a reason why the Taliban gained some political power in Pakistan’s government. Malala discusses the elections held in 2002 by tenth president of Pakistan General Musharraf for ‘controlled democracy. She explains that these elections brought a group in to power called the Muttahida Majlis e-Amal (MMA) which consisted of five religious groups. However, one of the parties called the Jamiat Ulema-e-Islam (JUI) who ran schools for Islamic introduction and also where Taliban were trained. Malala suggests that the MMA were believed to be elected because of Musharraf’s influence and also because “...some people supported them because the very religious Pashtun’s were angry at the American invasion of Afghanistan and the removal of the Taliban from power there” (Yousafzai, Lamb 79). *I Am Malala* presents Malala’s description of the area in which she group up, the North West Frontier of Pakistan, Swat Valley as being more conservative in their views.

It has been explored in this thesis (see section 3) that Pakistan's religious debate may have affected the world portrayed in *I Am Malala*. For instance, *I Am Malala* describes how Madrasas, which are the schools for Islamic introduction, were run by Afghan jihads which provided free education for young men in the area. The MMA attempted to introduce laws that would prevent women from walking out in public without being accompanied by a man, CD and DVD's were banned, men were harassed if they wore Western shirts and women were told to cover their heads. (80) After pressure from "Washington" Musharraf sent armies to fight in ungoverned territories called Federally Administered Tribal Areas (FATA) created in what Malala calls "British times". The Americans believed that Al-Qaeda militants fled from Afghanistan to this area after they had bombed them. (81) However, many people died in the attacks and soldier refused to fight as it meant they were fighting their 'Pashtun brothers'. (82) After twelve days they was a peace settlement. However, a few months later the US sent in the first drone attack on Pakistan and many more. Malala lists three more events when the US dropped bombs over Pakistan including January 2006 a drone targeted for bin Laden's deputy leader took out three houses, killing eighteen people. Another on 30th October, a US Predator drone bombed a madrasa killing eighty two people. (83).

From this chapter, Malala is presented to narrate the events that directly were affected by the involvement of the US. The narrative conveys that the continuous involvement of US in Afghanistan and Pakistan's government and the killing of many people provided fuel for the Taliban to state values that were titled anti-western which would appear positive to those affected by the US in this way. This is not the only event where the US or Britain were involved with Pakistan. Therefore the narrative portrays the Taliban as the villain but provides a non-conventional reason as to why the social environment allows them to gain power. The narrative aims to provide an example of why there is animosity to the concept of "the West" in Pakistan, as Malala says: "we did not know the Americans could do such a thing" (82). This is also an example of the extremely complex influences that have shaped ideologies in Pakistan. Although the US government "Washington" applied pressure to Musharraf to help fight against Al-Qaeda, many Pakistani soldiers and citizens were killed in the process. Although the Taliban are never selected to represent one person in *I Am Malala*. It can be argued in the narrative they are portrayed as a result of the political, economic and cultural dynamic in Pakistan and by other forces outside of Pakistan such as the U.S.

As previously established, the theme of literacy as tool for power is key in the momentum of events in the narrative of *I Am Malala*. Cameron argues that language acts as a tool of constraining a woman's articulation of reality. Second that language is controlled by

men as language is used to reproduce and legitimize patriarchal society/practices. Lastly, “male” language does not allow women to articulate their reality as ‘male’ language aims to silence critical free thinking of women’s realities (130). One may put forward that the manipulation of women’s freedom as presented through Malala’s mother not being able to take her children to hospital is an example of language limiting women’s freedoms. Ziauddin’s also provides Malala, opportunity to redefine narratives as well as others or her own.

Throughout the narrative, Ziauddin is presented as Malala’s helper. He clarifies why the Taliban use the media in order to control women, “They are scared of the pen,” (97). Ziauddin’s role can be linked to the narrative’s ability to break conventions within hero narrative. For instance Ziauddin is also presented to humanise the Taliban. Ziauddin’s childhood is presented as an example of the experiences of those recruited by extremists. It can be argued that provides this is achieved in Malala’s presentation detailing how cultural and economic factors strongly influence the passion for extremism in Pakistan. Malala relays her father’s first experience of “*the talib*”. According to Malala, her father, a boy from a poor family, was captivated by the talib’s teachings which seemingly provided other opportunities for young men who had little opportunities in life.

Our family owned little land, and my father did not want to end up going south to work in the coal mines like many of his classmates. That was tough and dangerous work...The best most village boys could hope for was to go to Saudi Arabia or Dubai and work in construction. So heaven with its seventy-two virgins sounded attractive. Every night my father would pray to God, ‘O Allah, please make war between Muslims and infidels so I can die in your service and be a martyr (27)

This statement explores what members of the Taliban and young men in the presented society of Pakistan are subject to in their environments. Malala’s says her father described this is, “a kind of brainwashing” which he questioned as a young child. As *I Am Malala*’s story continues, Ziauddin embodies very different values and beliefs than he did as a child. It can be argued the aim of presenting Ziauddin as susceptible to extremism, it demonstrates the power those who perpetuate those views has over communities. It also shows how vulnerable people are targeted.

It can be argued *I Am Malala* shifts the boundaries of conventions through her humanisation of the path to extremism. Although the narrative does not present Malala to

condone it, it is portrayed that Malala passionately opposes extremism yet also portrays the individual and in doing so, the human insight. As Spivak writes the subaltern can only be represented; the narrative cannot produce a complete reflection of reality. Arguably the narrative constructs a re-presentation of the human experience from Malala's point of view which may lead to extremism. Breaking the convention of the villain in narratives as inherently evil. The Taliban are referred to in *I Am Malala* to signify a group that people identify with because they take on the beliefs that are associated to that group.

Drawing from Woodward's (2004) theory that claims identities can be categorised in groups called social identities Malala establishes that she belongs to the group of Pashtun people. As expressed in *I Am Malala* Pashtun people speak Pashto and consist of many different tribes spread across Afghanistan and North Pakistan. (9) It can be argued using Bennett and Royle's theory, that Malala's identity is subject to her growing up in the district which is in the North-West Frontier Province where many Pashtun communities live. (79) Just as the Taliban are subject to events portrayed from their childhood which may have led to a vulnerable child joining their forces.

In terms of external identity as outlined by Woodward (see section 2) a common theme threaded throughout *I Am Malala* is Malala's relationship with her culture and her identity. Using Woodward's claims, Malala's external identity is defined in the narrative as "... a proud daughter of Pakistan, though like all Swatis I thought of myself first as Swati and then Pashtun, before Pakistani" (20). The identity of being Swati, Pashtun or Pakistan may mean something different from between each group. Therefore, Malala's interpretation of her identity is a subjective process as the meaning behind her stated titled of identity can be different. The definition she provides of her external identity showcases the complex relationship between the connotations created through social identities that derive from Pakistan.

More regularly, Malala defines herself as Pashtun which she uses through the narrative to signify and inform the reader of the characteristics and lifestyle associated with a Pashtun identity. For example, Malala states: 'Pashtuns are a proud people ... The worst thing that can happen to a Pashtun is loss of face.' (2014: 9—10) Although Malala provides numerous definitions in relation to Pashtun customs that derives a code centuries old called Pashtunwali (Yousafzai, Lamb 2014: 10) she also provides her interpretation of the social group she identifies herself with and the personal identity that is part of being identified in that group. 'I am very proud to be a Pashtun but sometimes I think our code of conduct has a lot to answer for, particularly where the treatment of women is concerned.' (2014: 54) Malala

is also critical of Pashtun customs. For example, she describes a custom called swara which is when a feud can be resolved if a girl is given to another tribe. Throughout the narrative Malala consistently is critical towards practices carried out within the community she identifies with.

As Woodward claims, identity is a subjective and can be influenced through many areas such as community, relationships, passions and interests. It can be argued that her representation of identity is influenced by her passion for literature and her close relationship with her father. 'I read my books like *Anna Karenina* and the novels of Jane Austin and trusted my father's words: 'Malala is free as a bird'. (2014: 55) By stating her passion for those books Malala likens herself to stories of Western heroines and heroism. In doing so, connects her portrayal of her character with the ideals, values and struggles of the heroines in Jane Austin's stories and *Anna Karenina*. In other words, to stories whose female characters used their voice to empower their beliefs.

It can also be noted that the themes threaded throughout Jane Austin novels and *Anna Karenina* approach topics that concern gender equality, constraints of society and the heroine's strive to freedom. Arguably, Malala implicates herself by stating them. In doing so, she also relates to their stories to hers solidifying that Malala acts as proof that in real life women are heroes that strive for freedom. In terms of the reader's knowledge of these references it can be assumed they are familiar with these stories as they are icons of Western literature. It can be considered, that Malala's references to other narratives intends to connect and reflect her narrative to those stories. Malala constructs her identity in *I Am Malala* in order to connect with readers, presenting a heroine who is not different from other heroines in Western literature.

As previously established, Malala defines herself as Pashtun which is connected to her relationship with her father of Pashtun decent and is expressed through her love of literature in particular Pashtun literature. However, it is her father's interpretation of Pashtun identity and his relationship with education which is reflected in Malala's presented identification of her identity.

Events that follow Malala's father's activism are threaded throughout the narrative of *I Am Malala*. His role in the narrative provides Malala, as the protagonist, with constant motivation to drive the events forward. Ziauddin is first introduced to the narrative at the very beginning in the first chapter titled 'A Daughter Is Born' whereby it states 'When I was born, people in our village commiserated with my mother and nobody congratulated my father' (2014: 9). The title and the first sentence signifies that the first chapter is an introduction of

Malala as the main character, whose beginning into her journey is centred around her relationship with her parents and her father's interpretation of his role in connection with the concept of Pashtun identity.

According to Malala, Pashtuns celebrate by shooting rifles in the air when a boy is born and are typically disappointed when a daughter is born. However, she describes Ziauddin as having a different reaction to her birth. 'My father Ziauddin, is different from most Pashtun men...He says he looked into my eyes after I was born and fell in love'. (2014: 9) This is the first instance in *I Am Malala* of a character opposing the norm and embracing a different approach. It can be argued the people represented in *I Am Malala* are characters because they are portrayals of reality from Malala's perspective, situated with specific roles in the construction of the narrative. Ziauddin's role is to bring the reader with an insight as to what influences Malala throughout the story, the development of ideals that are not perceived as accepted in her society, yet to be true to her.

4.3 Narratives Foreshadowed

In terms of motifs threaded throughout *I Am Malala*, a reoccurring literary device can be found in the presence of narratives that foreshadow and reflect Malala's narrative. As previously mentioned Bruner claims narrators in autobiographies transform in to an authoritarian in the reconstruction of their lives. "the man reclaims the role of being father to the child — but this time recapturing the child for the culture by the use of the culture's theories and stories" (28). By being presented as the narrator, it can be argued Malala recaptures other people's lives in the story that she deems relevant in the construction of hers. With this in mind, Malala recaptures her childhood and cultural influences by which she moulds the narrative for her audiences promote her intention. As a literary device, foreshadowing is a significant motif evident in the stories Malala refers to throughout the novel.

For example, Malala refers to William Shakespeare's *Romeo and Juliet* throughout the narrative. Significantly, in connection to a similar story in Pashtun culture in association with her pseudonym Gul Makai. (130). In *Romeo and Juliet*, there are motifs of language that foreshadow the tragic events that occur in the narrative. In Act 2, Scene 5, the lovers are warned by Friar Lawrence "These violent delights have violent ends" (Shakespeare qtd. in Watts74) foreshadowing the main characters deaths. It can be argued the narrative applies a

similar technique using references to other stories in order to foreshadow the events of *I Am Malala*.

The foreshadowing of narratives is also evident in the journeys of other figures in the story of *I Am Malala*. These characters are presented as an insight towards Malala's development of her beliefs. One is particular who is assumed highly important in Malala's life is her father. Ziauddin's expands to more than just the "helper", he is presented as a key figure that influences Malala's beliefs. The presentation of his journey can be connected to the theme of reflective narratives in *I Am Malala*. In the second chapter "My Father the Falcon" (21—31) Malala narrates her father's life and his relationship to education through his father. First Malala informs the reader of her father's struggle with literacy, "A stutter was a terrible thing for a man who so loved words and poetry" (21). The obstruction of Ziauddin's access to literacy mimics Malala's narrative as throughout the story she alongside women are obstructed from education. Ziauddin's and Malala's struggle is arguably presented to reflect the lives of people who also struggle who Malala hopes to empower.

Malala goes on to establish how her grandfather, who she calls 'Baba', had a role in Ziauddin's identity which from Malala's perspective was a great public speaker and inspirational advocate for education in her community.

When my father tells me stories of his childhood, he always says that though *Baba* was a difficult man he gave him the most important gift – the gift of education. He sent my father to the government high school to learn English and receive a modern education rather than to a madrasa, even though as an imam people criticised him for this. (30)²

As stated above, Malala uses the term 'gift' to describe Ziauddin's education. In this instance, Malala is providing her father's story that establishes education as the saviour. It can be argued that this is reflected in Malala's story. Malala's version of her story upholds the concept of education as tool of power throughout the narrative taking on the position as a saviour for her and others. Malala goes on to tell the reader how in order to please his father; Ziauddin entered a district's annual public speaking competition. Malala describes the event as a success, "After then my father entered every competition in the district. My grandfather wrote his speeches and he almost always came first, gaining a reputation locally as an

² In the 'Glossary' of *I Am Malala* an 'imam' is defined as a word for a local preacher. (267)

impressive speaker” (31). Many key elements in this extract are reflected in Malala’s narrative. Significantly, Malala’s grandfather being the writer of Ziauddin’s speeches. It can be argued that the reason for presenting her father’s story mimicking her own is provided to share the teachings she gained from this experience which led to the empowerment of her voice. For instance, Malala shares her experience at school in a competition for delivering speeches where Malala’s father wrote her speech. “In our culture speeches are usually written by our fathers, uncles or teachers...My father wrote my speech...He ended it with Lincoln’s words: ‘it is far more honourable to fail than to cheat’ (63— 64) .This statement reiterates teachings that do not begin with Ziauddin but are being taught to Malala including the reader. Further on, Malala is scored at second place in the competition to her friend Moniba. From this experience Malala states what she learnt from the experience, “even if you win three or four times, the next victory will not necessarily be yours without trying — and also sometimes it’s better to tell your own story. I started writing my own speeches” (64) The event, structured under the theme of lives reflecting others can be argued is intended to share the lessons Malala learnt which led to her self-belief in her voice.

Drawing back to the theme of education as saviour, the narrative of *I Am Malala* threads Malala’s relationship to her father throughout the narrative and places its focus towards their shared belief in education.

He believed that the lack of education was the root of all Pakistan’s problems.
 Ignorance allowed politicians to fool people and bad administrators to be re-elected.
 He believed all schooling should available for all, rich and poor, boys and girls. (33)

This description of Ziauddin’s belief that education is the answer to Pakistan’s problems provides the reader with a solution that reiterates the teachings from leaders from Western history such as Lincoln. A second key figure who role in the narrative provides an example of empowered women is Benazir Bhutto. Bhutto’s role in the narrative is conveyed to reflect Malala’s aspirations for the future as a politician. Malala introduces Bhutto as character whose story can be argued reflect Malala’s journey in the narrative. For instance, Bhutto is suggested to follow the footsteps of her father.

During my father’s first term at college national elections were held, which were won by Benazir Bhutto, a daughter of the prime minister who had been executed when my

father was a boy. Benazir was our first female prime minister and the first in the Islamic world.’ (36)

In this instance, Bhutto’s story foreshadows the events in Malala’s narrative so far. Bhutto is eventually assassinated by suicide bombers because of what she represented. Similarities between Malala and Bhutto arrive because Bhutto also follows the footsteps of her father just as Malala has done. Bhutto’s father was a prime minister which Bhutto will become. Malala’s father is a praised public speaker for education rights which is what Malala becomes. The event of Bhutto’s assassination also reflects and foreshadows the event of Malala’s attack by the Taliban because of what Malala’s alignment in what she believes Bhutto and herself stand for. Benazir Bhutto is presented as a role model of Malala’s and other girls in Pakistan.

It was because of Benazir that girls like me could think of speaking out and becoming politicians. She was our role model. She symbolised the end of dictatorship and the beginning of democracy as well as sending a message of hope and strength to the rest of the world. (107)

It can be argued the narrative connect Malala with Benazir’s in order to signify to the reader that Malala is also a symbol of “hope and strength to the rest of the world” (107). The intention of the narrative in *I Am Malala* to inspire and empower girls and Malala is portrayed to idolise Bhutto through her presented admiration of her beliefs also her political involvement in Pakistan’s society. Arguably, in Malala’s eyes, it is presented Bhutto has provided Malala with the intent to drive the events forward in *I Am Malala* and motivated Malala to write this book.

For example the portrayal of Bhutto’s ambition to create a more equal society in Pakistan the presence of Bhutto in *I Am Malala*’s narrative becomes a key element in the construction of Malala’s identity. That is, Malala places several instances where her story and Bhutto’s connect due to their similarities. Malala beliefs are affected deeply by this connection which ultimately affects the narrative. This occurs whilst Malala describes the event of Bhutto’s death, Malala also notes Bhutto’s public speaking. “On 27 December Benazir Bhutto addressed an election rally in Liaquat Bagh, the park in Rawalpindi where our first prime minister, Liaquat Ali, was assassinated “We will defeat the forces of extremism and militancy with the power of the people,’ she declared to loud cheers” (110). Once again, the motif of foreshadowing is present. As Malala informs the reader of the former Prime Minister

Liaquat Ali's death. The power of language being used as a weapon against oppressive practices is associated with figures that Malala conveys to have influenced her beliefs. Both Malala and Ziauddin have been connected by their passion for public speaking in the name of equality. Bhutto also embodies this ideal through her conveyed narrative in *I Am Malala*. However, similar to Malala, Bhutto suffers a terrible fate in her fight against their common enemy. One that Malala fears not for herself but for her father.

Lastly, another notable figure that although is not present any in the events of *I Am Malala*, can be considered symbolises and foreshadows Malala's role as a heroine whose story is shaped by passion for language. The narrative presents the symbolic meaning behind Malala's name. It is presented that the name was given to her by her father to reflect Malalai of Maiwand (9). Malala claims that Malalai of Maiwand is a famous Pashtun hero who died in an attempt to save her fellow countrymen in a battle between the Afghan army and the British in 1880. Malalai is said to have inspired the Afghan army through her words in order to defeat the British. Malala compares Malalai to Pashtun version of *Joan of Arc* (10). It can be argued that the story of Malalai is intended to signify Malala's role as a heroine. By connecting Malalai's story to *Joan of Arc's* it demonstrates the narrative's attempt to guide the reader to relate to the context of her being named Malalai. The signified intended response towards being named Malalai has been attempted through aligning her identity with a Western figure of heroism.

Another form of foreshadowing takes place through the repetition of Malala's birthday. For example: "On 12 July – which I remember because it was my birthday – Fazlullah gave a radio address that was quite different to his previous ones" (106), "There were balloons and I had made the same wish I was making on my twelfth birthday, but this time there was no cake and there were no candles to blow out. Once again I wished for peace in our valley." (154), "Things often seemed to happen around my birthday, and around the time I turned thirteen in July 2010 the rain came" (166). It can be seen that this date is significant to Malala's narrative. It allows for Malala to relay the events from fixed point in time relevant to her story. From her perspective, Malala through revisiting this date narrates what happened on that date throughout the timeline in the narrative. It can be considered, Malala's birthday centres the narrative similar to the figures that foreshadow Malala's narrative. The characters who stories circle around Malala are partially aligned with Malala's story and continued by Malala. In the same light, Malala's birthday acts as pivotal moment in Malala's revision of her story which enables Malala to present the next event in her narrative.

As previously established, Malala addressed the UN on her birthday. The UN also named Malala's birthday as Malala Day. Malala writes about this event in *I Am Malala*: 'On my sixteenth birthday I was in New York to speak at the United Nations. (2014: 261) It can be considered that Malala's birthday, as a significant component of the construction of her narrative. In *I Am Malala* it provides a circular motion to the narrative, allowing for Malala to revisit her journey. Therefore, the presentation of Malala's birthday in the news media under analysis will be compared to *I Am Malala*. Specifically, I will aim to identify the significance of this date in the construction of Malala's narratives. For the purpose of the narrative, I will question whether Malala's birthday is also essential in the narratives that portray her story in the news media.

With this in mind, it can also be argued that references to stories and public figures are present in *I Am Malala* in order to reflect, make sense or clarify of the teachings in the narrative. Malala is offering her interpretation and experience of those teachings. For instance, Malala is presented to cite teachings taken from Mohatma Gandhi "Freedom is not worth having if it does not include the freedom to make mistakes" (58 – 59). Also the narrative presents Abraham Lincoln's teachings "Teach him, if you can, the wonder of books...Teach him it is far more honourable to fail than to cheat" (59). Gandhi's quote is presented to show what Malala learnt from the event where she stole jewellery from her friend and was caught by her mother. Due to her being able to make a mistake Malala learns that: "everyone makes a mistake at least once in their life. The important thing is what you learn from it" (59). This quote in connection with Abraham Lincoln can be argued reflects Malala's development towards her beliefs and why she humanises the Taliban. They provide context to Malala's beliefs from which the reader can identify with and in turn identify with the teachings presented in Malala's story.

Another example, Malala mentions how she looked forward to reading *The Wonderful Wizard of Oz* as she claims to have identified with the character Dorothy and her journey through the story whilst she was recovering from her attack. 'She had to overcome a lot of obstacles to get where she was going, and I thought if you want to achieve a goal, there will be hurdles in your way but you must continue (249). Being that Malala has had to overcome many instances whereby her beliefs were challenged and her life were in danger. For example, her stating in TV interviews "They can stop us going to school but they can't stop us learning," (135). This can be argued is presented to reflect the overall journey of Malala in the narrative of *I Am Malala*. It foreshadows that Malala's story and her ambition will continue after the narrative has concluded. This can be argued as evident through the events of Malala

winning the Nobel Peace Prize, delivering a speech to the UN and co-establishing The Malala Fund.

As first mentioned in section 1 the aim of Malala's book is to provide a voice for others who are marginalised by the forces that away their power. Through *I Am Malala*, Malala tells the stories of other girls and children who are not connected to her but also had were oppressed under the same powers as her. It is also evident throughout the book the repetition of leaders issuing that girls cannot attend school and the hypocrisy of these types of legislations. For instance "Once Muslim Khan had said girls should not go to school and learn Western ways. This from a man who had lived so long in America!" (135). Throughout *I Am Malala* accounts of stories are presented surrounding other women and girls, such as the girl selling oranges on the street passing Malala, or the Christian woman Asia Bibi who was hanged for not converting to Islam or Shabana who was shot by the Taliban because she was a dancer and in their eyes was not what 'good Muslim' women do. Shabana was shot at her family home and her body was dragged to the town square Green Chowk where other women were laid out who had been murdered. Arguably *I Am Malala* delivers their stories so that deaths or suffering cannot be forgotten. In doing so, Malala focuses on the individual opposed to as Mohanty claims of imperialist practices banding the suffering of women or 'Third World Women as one group (22). It can be argued that this is how *I Am Malala* achieves its intention through the narrative gives voices to the girls she intends to fight for. *I Am Malala* re-presents their stories and through their stories gives her power to continue her fight for others.

Arguably, the girls presented are voiceless like the subaltern as Spivak claims. The narrative is a re-presentation of Malala's voice and cannot be deemed as truly hers; the narrative simply presents Malala's voice. It is the construction of themes in the narrative that provides a symbolic voice to the voiceless. Malala's access to language and literacy is an example of which the voiceless girls that are presented did not have. *I Am Malala*'s narrative as an example of voiceless girls being empowered is further reinforced in the resolution chapters of the book it is explained that today Malala is finishing her secondary year in school, alongside making continuous efforts to support education and the lives of girls in need across the globe. *I Am Malala* presents Malala continuing her mission pride for the programmes that fund education, in Nigeria, Kenya, Pakistan and Syrian refugees in Lebanon which are supported by *the Malala Fund*. In the resolution of *I Am Malala*, it is outlined that since Malala's recovery she has made speeches across the globe and opened schools in Kenya, Rwanda and Lebanon. The book ends with her intention to continue her fight for equal rights to education via her use of language. Malala's success is presented to have been

achieved by her passionate strive for education, which she hopes will influence her readers to also believe the same. Whether the media presents Malala's ambition by incorporating the stories of those Malala presents as voiceless may show whether the media shares Malala's ambition.

5. News Media Analysis

5.1 Approach: The UN Speech

Due to online news media's ability to produce a vast amount of information in a small amount of time, for the analysis chapter of articles I will focus on articles that cover the UN speech Malala delivered 12th July 2013. This will provide some refinement and clear direction which narratives to select. My reasoning for this choice is because the UN speech has become a famous event connected to Malala. The event is a clear statement of her beliefs and ambition to provide education and equal rights to girls across the globe, reiterating the messages she had threaded throughout her autobiographic book *I Am Malala*. The date selected has been chosen to avoid the copious amounts of articles available focused on Malala and because it is a significant date in *I Am Malala*'s narrative. Events in *I Am Malala* circle around Malala's birthday. The narrative of *I Am Malala* presents the UN speech as part of the resolution section. By selecting one day, and one topic; the UN speech, this allows for a clear comparison to an event in *I Am Malala* that is presented in the resolution chapter "Epilogue: One Child, One Teacher, One Book, One Pen". In the news media articles this date is also important because it is the same day Malala delivered her speech to the UN.

In order to establish that there are various narrative surrounding Malala and this one event, I will engage in a semiotics analysis of the linguistic techniques in the articles I have selected. In addition, I will apply my research in feminist and postcolonial feminist criticism in order to provide cultural, historical and social context to the linguistic devices. Throughout the analysis I will refer to the organisation's name when referring to who has constructed the narrative. In this thesis's eyes, each narrative is a product of the organisation. Therefore, it is a

representative of the news organisation's approach to constructing a narrative surrounding Malala Yousafzai.

5.2. *The Guardian*

My first source for analysis is an article published by Liberal British newspaper the *Guardian*. It is important to establish that the *Guardian* openly admits is a liberal newspaper (Media Bias/Fact Check.) perspective because it enables an understanding of its approach to certain issues. The *Guardian's* viewpoint will be explored through the analysis of Malala's narrative in Appendix 1.

The *Guardian's* article titled "Malala delivers defiant riposte to Taliban militants as UN hails 'our hero'" is one out of the eleven articles published on 12th July 2013 relation to Malala. I have selected one article for evaluation from the date chosen. This is the article written by Ed Pilkington who is the editor of the *Guardian's* US edition and former foreign and national editor of the paper. ("Ed Pilkington Profile") Pilkington's article is highlighted in purple next in the list of articles published on 12th July 2013. This is intended to catch the eye of the reader. Therefore, this signifies its importance to the *Guardian* as an article that is considered a respected representative on Malala's story.

"Malala delivers defiant riposte to Taliban militants as UN hails 'our hero'"

The topic section of the *Guardian's* article it can be considered the headline summarises the relationship between the protagonist and antagonist. It can be argued that this aims to define what constitutes in the *Guardian's* eyes what determines Malala's story. Firstly, this can be seen through the narrative structure by which the story is presented. This will be done using questions connected to construction of news articles such as: "who, what, when, where, why, and how" (Kawamoto 25). The headline reads, "Malala delivers defiant riposte to Taliban militants as UN hails 'our hero'". Underneath the headline, following the same format is a

quote directly taken from Malala's speech that expands in the sub-heading, 'They thought that the bullet would silence us. But they failed,' says Malala, 16, at UN to push campaign for girls' education" (Pilkington, see figure 1 Appendix A). For instance, who — Malala, what — delivers defiant riposte to Taliban, when — UN, why — 'campaign for girl's education. The question of how is explored throughout the rest of the article and arguably dependant on the perspective of the news organisation. The article does not display the events in a linear fashion like *I Am Malala*.

Using Campbell's theory of monomyths, the headline can be seen as condensed version of the hero's journey. For instance, Malala is the main force driving the events forward in the narrative. Her presented quest: to "push campaign for girl's education" (Pilkington). The villain who Malala is presented to deliver her defiant riposte to, can be argued is the Taliban. In doing so, the narrative hints to Malala's journey of already faced trials. This is signified through the phrase that signifies her attack "the bullet would silence us". Malala is being presented as the hero returns in the *Guardian's* narrative through her speech to the UN. From this structure signified by the headline, the presentation of Malala's narrative can be aligned with the narrative of the hero's journey (Campbell 2008)

Being that the headline also determines what the organisation believes are the most significant events, this also may further show what elements of Malala's story reflect *the Guardian's* dominant code. Using Hall's theory that news organisation shape the language to suit dominant codes, it can be determined what dominant culture the *Guardian* adheres towards. Hall claims that newspapers operate within a professional code. Being that the professional resembles the dominant, it is also a "stamp of legitimacy" (486) when in connection with a hegemonic organization. In this instance, it can be argued the dominant code is based on British politically liberal ideology as commonly associated with the *Guardian's* reputation. The *Guardian's* liberal point of view can be examined in the article's presentation of Malala's external and internal identity as defined by Woodward (see section 2) are "16", "defiant", "hero". Malala's identity as the "hero" can be linked to a liberal point of view that presents Malala as hero opposed to other presentations of "Third World women" as Mohanty describes "ignorant, poor, uneducated, tradition-bound, domestic, family-orientated, victimized" (22). It can be considered that the terms "16" and "defiant" act as signifiers of Malala's external identity (Woodward 2004) also confirm Malala in a different way presentation of "Third World women". Also they can signify characteristics of internal identity such as rebellion that can be connoted by presenting the age "16" signifying teenage angst. However, when connected to the term "hero" suggests that Malala rebelled against an

authoritative enemy. These are characteristics the *Guardian* presents of Malala in order to convey her identity as a hero to liberal readers.

In comparison, the Taliban can be considered as presented as the villain. The term “militant” can be argued signifies an external identity in connection with an army and an internal identity that can be argued is a signifier of a violent nature. From this, one may put forward the narrative conveys a sense that Malala’s journey has participated in a war. Rhetoric such as this is also presented in *I Am Malala* “I had been his comrade in arms for so long, first secretly as “Gul Makai”, then quite openly as Malala.” (208) In the *Guardian*’s narrative, Malala is presented to openly battle the Taliban through “defiant riposte” in the name of her campaign for the education of girls. The narrative connotes Malala has taken on the role as a hero who battles using language for her and for those like her. The *Guardian*’s narrative can be seen to intend to reinforce the same messages of the narrative in *I Am Malala* as a hero and the power of literacy. Arguably, in both narratives literacy and the pursuit of education are presented as Malala’s noble quest.

The dynamic that the narrative presents between the hero and the villain can be furthered explored using Derrida’s theory of binary oppositions cited (Murfin 1997). According to Derrida language is constructed out of hidden hierarchies, it can be argued that the sign “girl” is a binary opposition of a “man”. In this case, the Taliban is the symbol of “man”. On one hand, the signifier “girl” in opposition to the “Taliban” creates a hierarchy between the two signs whereby the “girl” is signified as inferior because it connotes innocence. The Taliban arguably connotes “power”. Yet, drawing from *I Am Malala*’s narrative, a theme that runs throughout is the power of girls that threatens the Taliban. It can be seen that the term “girl” although a symbol of innocence deconstructs the power of the Taliban.

The relationship between Malala and the Taliban in this narrative defines the structure of the story as Malala vs. the Taliban. The presentation of the attack, as stated in the subheading, becomes a defining event in the re-presentation of Malala’s story. However, in *I Am Malala*, Malala is presented to oppose to this definition of her story “When people talk about the way I was shot and what happened I think it’s the story of Malala ‘a girl shot by the Taliban’; I don’t feel it’s a story about me at all” (255) Through this statement. It can be argued the intention of the narrative is to present Malala’s story as more than the “subject” who events happen to. Rather, the driver of events that defines her own reconstruction of her story. The *Guardian* achieves this some extent but still mentions Malala’s attack in order to present the story from a liberal perspective.

5.2.1 Malala Day and Public Figures: *the Guardian*

As outlined in section 4 the narrative of *I Am Malala* likens Malala's identity to heroine characters in both Pashto and Western literature such as *Joan of Arc* or *Anna Karenina*, also leaders such as Abraham Lincoln and Mohatma Gandhi. In *I Am Malala*, it can be considered heroic figures and leaders are presented to represent Malala. Their role is to foreshadow Malala's narrative as a hero's narrative and a leader.

This is demonstrated by the narratives construction of quotes from public leaders of the UN in connection with Malala 'our hero, our champion' quoted from South Korean Diplomat Ban Ki Moon and 'happy birthday, Malala' from Gordon Brown. By presenting the quote that states the word 'our' it conveys meaning that Malala is part of the group. She is 'our', the UN's, 'hero'. Or in other words, a person who participated in an act that aligns with our beliefs.

Although Ban Ki Moon is not of Western decent, he represents an institution (the UN) that is connected with Pakistan. *I Am Malala* presents Ban Ki Moon as commentator to events in the narrative such as a the Indus River flooding which caused 2000 people to drown and 14 million to be affected because the river ranges from Himalayas to the Arabian sea. Malala is presented to take interest as to Ban Ki Moon's commentary of this event "The head of the United Nations, Ban Ki-moon, called it a 'slow-motion tsunami'." As previously outlined the UN has a history of implementing its ideals and setting up institutions in Pakistan in an attempt to change healthcare, water, treatment of women and education. This has caused division within Pakistan's society which is reflected in *I Am Malala* narrative.

The role of Gordon Brown in the narrative presented by the *Guardian* links Britain's government to the story. Arguably this is because the *Guardian* is a British newspaper that presumably shapes news to suit the knowledge of the reader. The *Guardian*'s presents Gordon Brown as to having a role in the narrative: "now UN education envoy, Gordon Brown, uttered what he called "the words the Taliban never wanted her to hear: happy 16th birthday, Malala"." The quote taken from former British Prime Minister Gordon Brown signifies a relationship between himself and Malala. Brown's presented new job is assumed evoke interest in the British reader which the *Guardian* assumes knows Gordon Brown as the former Prime Minister of Britain.

In comparison to *I Am Malala*, in the chapter "The Girl Shot In The Head, Birmingham" presents Malala laying in the hospital whilst she hears of public figures from Britain and America reaching out to her. The narrative shows where the title of the book *I Am*

Malala comes from. “Gordon Brown, the UN special envoy for education and former prime minister of Britain, had launched a petition under the slogan ‘*I Am Malala*’ to demand no child be denied schooling by 2015”. (2014: 243). In opposition to the intended reading of this event in *I Am Malala* it can be seen from a negotiated stance (Hall) that Gordon Brown takes the opportunity to appropriate the event of Malala’s attack to promote his campaign in the name of education.

Gordon Brown is also presented to wish Malala “happy 16th birthday” which reflects *I Am Malala*’s narrative which presents Malala’s birthday as a significant date in the narrative being that it is a recurrent event (see section 4.3). The *Guardian* presents the event of Malala’s birthday through Gordon Brown and the event, Malala Day.

The event, dubbed Malala Day, was the culmination of an extraordinary four years for the girl from Mingora, in the troubled Swat valley of Pakistan. She was thrust into the public glare after she wrote a pseudonymous but later celebrated blog for the BBC Urdu service describing her experiences struggling to get an education under the rising power of Taliban militants.

In the extract, the narrative reflects upon Malala’s journey to this present event. From this, Malala’s journey is suggested to have experienced conflict which she has overcome. As this thesis has argued, Malala’s birthday acts as a way for the narrative to reflect on the events. The terms ‘extraordinary four years’, ‘girl from Mingora’ and ‘troubled Swat Valley’ present a reflection in Malala’s narrative journey. Instead of presenting Malala’s thoughts and feelings on her birthday the narrative, for example “Things often seemed to happen around my birthday, and around the time I turned thirteen in July 2010 the rain came.” (166) Opposed to the *Guardian* who uses the event to focus on Malala’s relationship with the media. By stating she was ‘thrust into the public glare’ the signs convey ‘the public glare’ suggests she was put in a position to be judged. This phrase also conveys that she was silent before her blog. To ‘push’ is to signify a quick arrival, unexpected and unwanted rise to public recognition.

On the contrary, in *I Am Malala* Malala is presented as active in the media before her blog, she received global attention. In particular, from Western audiences who had read an English translation of the blog. The narrative transforms to Malala as ‘celebrated’ due to blog that centred on her achieving her goal to get an education ‘under the rising power of Taliban militants. It can be argued once Malala’s birthday shapes the narrative in the *Guardian*’s

article. The day is a significant moment in the events of Malala's story. By stating them in the narrative it allows for

‘By 11 she was showing exceptional determination, calling personally on the US special representative to Pakistan, Richard Holbrooke, to use his influence to combat the Taliban's drive against education for girls. By 14, she was on the radar of Archbishop Desmond Tutu, who put her forward for the international children's peace prize, and by 15 she became the youngest Nobel peace prize nominee in history.’

The article provides excerpts from Malala's speech that are presented to showcase her belief in education and some context to the social/political climate in Pakistan. In these excerpts Malala is critical of the Taliban's interpretation of Islam and attitude towards girls attending school.

It can be argued that the narrative presents ‘helpers’ of Malala. Drawing from Campbell's theory previously outlined in chapter 4, *I Am Malala's* presentation of helpers can be linked to the *Guardian's* presentation of leaders in connection to Malala's story. For instance, Richard Holdbrooke, Archbishop Desmond Tutu, Gordon Brown and Ban Ki Moon all of which are presented to as connected to moving the events forward in the narrative. For example ‘Archbishop Desmond Tutu, who put her forward for the international children's peace prize,’ which is also reinforced as an event in *I Am Malala's* narrative, ‘My name had been put forward by Archbishop Desmond Tutu from South Africa. He was a great hero of my father for his fight against apartheid’ (Lamb, Yousafzai 2014: 179) In comparison the Archbishop's involvement in Malala's journey is presented as an example of international attention Malala was receiving due to presence in the media and her growing identity as a hero in *I Am Malala*.

5.2.2 Representation of Malala's Voice

Considering the *Guardian* intends to present the news from the perspective of liberal Western ideology in the UK it takes on an imperialist position when presenting a re-presentation of Malala's campaign. The presentation of Malala's UN speech identifies Malala as presented as a politician on a campaign; a hero with a mission, similar to *I Am Malala*. Yet the *Guardian's* narrative presents Malala as not battling with her words for girl's education in Britain. This

thesis argues that the *Guardian*'s presentation of Malala's speech reveals an assumption that the issue of education is not relevant to the UK. This found in my analysis of the re-presentation of Malala's words "They think that God is a tiny, little conservative being who would send girls to the hell just because of going to school" (Pilkington). Once again, similar to *I Am Malala* "the Taliban bulldozed both our Pashtun values and values of Islam" (128). In both statements Malala is presented to criticise the Taliban because they violate Islamic teachings. Using Galloway's statement to analyse Malala's presented interpretation of Islam article: "we have reached a state in which race matters absolutely, but only because it does not matter at all anymore" (113). It can be argued that this is where the *Guardian* positions itself from an imperial perspective. The narrative portrays Malala as a hero for other countries than Britain. One may consider that the *Guardian*, a representative of liberal views, assumes that British society has already reached a level where activists like Malala are not needed for the education of children.

Issues that surround education for children are not an issue for Britain. The *Guardian* represents because it stems from a belief being that Islamic extremism that dictates whether children go to school is not debated in British society. This can be examined in the *Guardian*'s statement "The "stand with Malala" petition, calling for education for the 57m children around the world who do not go to school" (Pilkington) From this statement, Malala is presented to be battling for girl's education not in the West but in countries where Islamic views are abused and for the 57 million children "around the world" (not in Europe) that do not have access to education. This can be connected to Mohanty's statement that Western practices band that Muslim women's suffering as "homogeneous oppressed group" (28). The narrative can be argue positions extremist views of religion such as the ones connected to the Taliban or the Taliban's violent identity as the reason why there are "57 million children around the world who do not go to school" Pilkington. A similar claim is made by Walters' in her analysis of language in UK newspapers surrounding Malala's story. Walters cites Angela McRobbie's theory that claims "...feminism is seen to have been entirely successful in societies such as the United Kingdom and United States and is therefore dismissed as no longer relevant; women in developing countries cannot have feminism, while the West no longer need it" ([McRobbie 2009: 12] 2006: 660) . Although feminism and education are very large fields afar, it is the mentality presented in the *Guardian* that issues across the world are no longer issues for "the West" because of their superior status.

In comparison *I Am Malala* presents an alternative reason to the oppression of children "It's not just the Taliban killing children. Sometimes it's drone attacks, sometimes

it's wars, sometimes it's hunger. And sometimes it's their own family" (264). The narrative presents that there are many factors that could potentially affect children's oppression

Similar to this thesis's claims, the *Guardian* describes Malala's story invoked as "global" interest. However, the *Guardian* in their presentation of Malala's reaction to the attention presents this experience to be dizzying for her.

But such dizzying global attention came at a price. Death threats followed her growing recognition, and on 9 October 2012, following a meeting of Pakistani Taliban leaders, the gunman was dispatched to remove what they called the "symbol of infidels and obscenity" (Pilkington)

The term "dizzying" can be argued suggests Malala was overwhelmed by the attention. Opposed to *I Am Malala*, which portrays Malala to continue in participating in the media without being overwhelmed the international attention. For instance, the narrative in *I Am Malala* presents in October 2011 Malala point of view of the day she heard of her nomination for the international peace prize for KidsRights, by an organisation in Amsterdam. Later in the chapter, not long after her nomination and seeing a girl selling oranges in the street, Malala states "I would do everything in my power to help educate girls just like her. This was the war I was going to fight" (182). It can be considered Malala is presented as active and ambitious, rather than passive and overwhelmed.

More so, this can be seen through the language which presents Malala to define her ambition as a "fight" using her words as her weapon. Even so, during the threats made by the Taliban, Malala presents herself as unaware of them targeting her, but rather her father. However, Malala does convey fear for herself but for her family and her father, but implores practical and brave actions in order to protect them. 'Unlike my father, I took precautions...I'd go outside and make sure the front gate was locked. Then I would check all the rooms one by one.' (2014: 199) It can be argued Malala's version of her narrative does not present a "girl" overwhelmed by global fame, but rather a practical, brave and conscientious daughter more interested in her family's safety, and continuation of her "fight" opposed to her global fame.

One may put forward, it is presented in *I Am Malala* that Malala embraces the media opposed to *the Guardian*'s presentation that presents her as having being dizzied by the

experience. In doing so, *I Am Malala* presents Malala to be aware that the media enables her ability to participate in the “war” she chooses to “fight”.

In *I Am Malala* Malala is presented to accept Western media’s presentation of her story in order to circulate her message globally. This analysis is further justified by employing Ryder’s article of “The Responsibility of Global Activists”. Ryder observes: “For global activists to be heard—to garner the attention of global publics in the West and around the world—activists need to access Western media.” (184) From Ryder’s observation, it can be noted, the *Guardian* does not title Malala as an “activist” in this article. Neither does Malala define herself an activist in *I Am Malala*. “they see me as ‘Malala, girls’ rights activist’. Back in the Khushal School I was just Malala” (259). As previously considered, Malala is aware of the consequences that surround her media interaction, including her portrayal as an ‘activist’. Ryder goes on further with this claim, that Malala does not control her image and has “aligned herself with imperialist ideologies” through her endorsement of Nike’s The Girl Effect which Ryder states has been criticised for “misogynist and consumerist framework” (184). It can be argued, Malala is aware of the re-presentation of her story. She willingly is appropriated by Western media but uses opportunities presented through fame to use Western media to affect change enabling her to fight her battle.

As the *Guardian*’s narrative continues it presents the events which portray Malala’s scars from her battles.

Multiple operations in Pakistan and the UK followed the attack on the bus, including the fitting of a titanium plate on her left forehead, and a cochlear implant to restore her hearing. She now lives with her family in Birmingham and does what the Taliban tried to stop her doing: goes to school every day. (Pilkington)

In this paragraph it can be argued the U.K. is signified as a “safe haven” for Malala who needed a titanium plate and cochlear implant after the damage caused by the Taliban. Walter’s claims that Malala’s narrative in newspapers, “serve to position Malala Yousafzai as a passive object in need of Western rescue” (664) In accordance with Walters’ analysis it can be argued the narrative signifies the West as saviour of Malala opposed to Malala as her saviour of others.

“I am not against anyone,” she said in the UN chamber, having taken this day out from the classroom. “Neither am I here to speak in terms of personal revenge against the Taliban or any other terrorist group.” (Pilkington)

In the statement ‘having taken this day out from the classroom’ it can be indicated that the *Guardian*’s narrative reminds the reader of Malala’s identity as a schoolgirl. From a liberal point of view Malala is presented to have achieved so much for someone who still attends school. It can be argued this presented in the event at the UN which is an unordinary event being that she is so young.

The narrative re-present Malala’s beliefs towards her attack; that she will not responded with “personal revenge”. The language conveys Malala’s belief in non-violent attitude towards her attackers as reiterated in *I Am Malala*. As previously mentioned, Malala is presented to have an admiration of Gandhi who proclaimed for non-violent disobedience. It can be argued Malala is being likened to peace leaders such as Gandhi. Malala does not seek revenge but rather peace because she her presented voice is “countervailing force”.

Malala responded to the violence of the Taliban with her own countervailing force: words against bullets. "I do not even hate the Talib who shot me. Even if there is a gun in my hand and he stands in front of me, I would not shoot him." (Pilkington)

Malala is portrayed in this paragraph to participate in non-violent disobedience towards the Taliban. In *I Am Malala* Malala is presented to interpret the Pashtun code in a similar fashion from which Malala identified herself as part of that group. “We are supposed to take revenge for wrongs done to us, but where does that end?..We are a people of many sayings. One is, ‘The stone of Pashto does not rust in water,’ which means we neither forget nor forgive.” (59) Compared to *I Am Malala*, Malala is portrayed to position her beliefs differently to the Pashtun code her group identity follows. In the *Guardian*’s article, it is conveyed that Malala’s voice is presented to proclaim she will not take revenge and is forgiving of the Taliban’s attack.

She spoke confidently, with only an injured eye and a slightly drooping left side of her face to hint at such fresh traumas. There was one other unstated allusion to the horror of her past: she wore a white shawl belonging to a woman who was also targeted by extremists but who, unlike Malala, did not survive to tell the tale: Benazir Bhutto.

In this paragraph, the narrative is echoing the past just as Malala can be considered an echo of Benazir Bhutto. The significance of listing her injuries, describing her appearance as damaged, it suggests that Malala has survived a war-like event which is emphasised in connection with the Taliban's description as "militants". In this narrative her white shawl is linked to the attack. The event of Malala's attack is described as an "allusion to the horror of her past" it can be argued connotes Malala's identity as a victim. The narrative suggests she is a survivor with battle scars. Hall defines connotations as: '...less fixed and therefore more conventionalised and changeable, associative meanings,' (Hall 482) The white shawl also acts as symbol of Benazir Bhutto which as previously discussed, played a significant role in *I Am Malala's* narrative. Malala also describes the outfit she wore to the UN address in her book *I Am Malala*. "I wore one of Benazir Bhutto's white shawls over my favourite pink shalwar kamiz and I called on the world's leaders to provide free education to every child in the world" (262). A shalwar kamiz is described in the Glossary of the book as a "traditional outfit of loose tunic and trousers worn by both men and women" (268). As previously established, Malala states in *I Am Malala* Bhutto is a symbol of hope to girls like her. It can be argued that this narrative does use Bhutto as a figure that foreshadows Malala's story as neither the first nor the last of woman subject to violence from the Taliban. In other words, Bhutto becomes a signifier of Malala's past reiterating the Taliban's identity as attacker of women. "The extremists are afraid of books and pens," the teenager continued. "The power of education frightens them. They are afraid of women. The power of the voice of women frightens them." (Pilkington) In this paragraph the narrative then conveys the reason why the Taliban attacks women. However, the *Guardian* does not identify Malala as a 'woman'. But rather uses the term "teenager". To this effect, using Derrida's binary oppositions, it can be considered the opposition to teenager, a signifier of youth, is an adult. From this, it can be considered that the use of the term "teenager" reveals a power hierarchy between teenager and adult.

In this section, Malala states the Taliban are afraid of "women". Although the narrative does not select which women, it can be argued, Taliban are afraid of all women. The extremists are assumed to have no power in Western spheres. In this sense, the narrative here is strongly reflective to *I Am Malala's* narrative in presenting the Taliban as afraid of the education and the power of women. It can be argued the narrative aims to unify all women. That is to say, the aim of selecting this statement by Malala is intended to unify all women. It can be argued also highlights the weakness of the Taliban, stripping them of their power as

they are identified as a group scared of women. It can also be considered, that this connotes that educated women is a concept that is not fearful to Western society. In other words, the narrative can be seen to convey that women, from across the globe, that are given the weapon of education, are powerful in the face of extremism.

She cited last month's attack on a hospital in Quetta, capital of Baluchistan, and killings of female teachers in Khyber Pakhtunkhwa. "That is why they are blasting schools every day – because they were and they are afraid of change, afraid of the equality that we will bring to our society."

The narrative suggests that the Taliban attack women that stand for education such as doctors and teachers. The narrative here aligns with themes of women, power, education and the Taliban's fear of it from *I Am Malala*. In this statement, Malala is portrayed to state the terms "equality" and "society". In connection, the signs here when linked together with places such as Baluchistan and Khyber which are two of the four provinces in Pakistan which reiterates a narrative that there is struggles with equality in Pakistan. Malala's narrative is not referring to women in Western spheres.

In *I Am Malala*, Malala's describes her father saying to her "They are scared of the pen," (97) which suggests that in both narratives Malala is portrayed to believe that education acts as an equaliser between men and women. This would be giving that men, including Western and the Taliban are already assumed to have power. Education provides women with an equalising power.

And she gave her own opposing interpretation of Islam to the Taliban's. "They think that God is a tiny, little conservative being who would send girls to the hell just because of going to school. The terrorists are misusing the name of Islam and Pashtun society for their own personal benefits. Islam is a religion of peace, humanity and brotherhood. Islam says that it is not only each child's right to get education, rather it is their duty and responsibility."

Malala's presented "interpretation" of Islam can be argued intends to show that she is free thinking from a dominant patriarchal force such as Islamic extremism. In doing so, the

narrative presents Malala incorporating her “Muslim” identity as part of her motivation why she believes in education and a peaceful approach in her defiance of the Taliban’s views. In this quote, Malala, and the viewer, are intended to be in alignment in opposition the Taliban’s religious views.

I Am Malala also presents of identity in her autobiography also crosses dominant cultural boundaries. In the chapter titled “Epilogue: One Child, One Teacher, One Book One Pen...” named after a quote from her UN speech, she states her belief towards equal rights for education and this beliefs resonates with both Western and Islamic ideology. “Today we all know education is our basic right. Not just in the West; Islam too has given us this right. Islam says every girl and every boy should go to school. In the Quran it is written, God wants us to have knowledge” (263). As discussed in the previous chapter, the theme of the media as another tool for power in Malala’s eyes and legitimiser of information in Hall’s, allows for ideology to be spread across the masses. However, it can be argued that Malala’s interpretation education of girls is an issue for the Other which Malala is representative of in the form of a hero for literacy.

In this instance, it can be seen Malala *does* speak. The *Guardian* cites an extract from her speech to the UN. Malala is directly cited therefore she does speak in this instance. However, it can be seen that Malala’s words, through her story, are chosen by the *Guardian* in order to combat a common enemy; the Taliban who are signified through the terms “bullet”, “militant” and ‘silence’ as the villain/oppressor Malala “defied”.

Spivak’s writing outlines the ways which the West have blamed the misgivings of colonised women on their patriarchal-based ideology. It can be argued Malala represents the colonised subject speaking up against the ideology that oppressed her which is symbolised by the Taliban. It can be argued that narrative constructed by the *Guardian* suggests Malala, a representative of the East and the *Guardian* representative of the liberal West, are joined together in their support for education. Yet the *Guardian* does not acknowledge the West’s involvement in the social and political climates which may have affected Malala’s narrative.

5.2.3 The *Guardian*’s Narrative

The *Guardian* produces news media from a Western feminist liberal society which reflects dominant culture in U.K society. As Hall claims the dominant code draws from dominant culture (46). In this case, the dominant culture believes in equal rights for women and

children to education. From a postcolonial point of view it can be considered the *Guardian's* presentation of Malala's voice produces a narrative that reinstalls another element of Western dominant culture; imperialism. Drawing theory from Monhanty (2003) and Spivak's (2009) writings it has been observed feminist practices of Western heritage assume that the suppression of women in postcolonial or marginalised groups derives from the ideology by which they are connected to. From a negotiated stance (Hall 46) it can be argued the narrative in the *Guardian* echoes an imperialist view; that the oppression of women and girls in Pakistan is singularly the result of the Taliban or extremist Islamic beliefs.

For instance the narrative in the *Guardian* does not present events to the USA or Britain's role towards Pakistan's cultural dynamic like the narrative in *I Am Malala* addresses. A portrayal of "the West's" involvement in the suffering of women in Pakistan would not fit the narrative of Western superiority. Whilst the numerous killing of women in Pakistan is a horrific patriarchal practice carried out by the Taliban, it confirms the imperialist view that it is a problem within that causes the oppression of women.

In comparison, *I Am Malala* conveys that the Taliban's holds extreme views of education for women and girls. The article does not discuss in full detail the reasons as to why the Taliban is reluctant to change their ideology or accept equality and accessible education for women in Pakistan other than there being a perversion of Islam. The *Guardian* presents Malala to condemn the ideology by which the Taliban follows "The terrorists are misusing the name of Islam and Pashtun society for their own personal benefits" (Pilkington). The article does not further introduce how the US and Britain have contributed to this factor that has allowed the Taliban to claim power under the veil of extremism and reluctance to Western influences in Pakistan. By taking a negotiated stance towards the deconstruction of the events presented by the *Guardian*, it can be considered that the *Guardian* agrees with equal rights to education which means this is an article that promotes feminist ideals. However, the generalisation of events in this example, demonstrates that the narrative in this article reproduces hierarchies that stem from an imperialist perspective of postcolonial societies. To some extent, the coloniser has failed to acknowledge their role to effect of the colonised (Spivak 2006). For instance in *I Am Malala* the narrative provides reasons why the Taliban refuse to accept and take violent measures against education equality:

The Taliban is against education because they think that when a child reads a book or learns English or studies science he or she will become Westernised.' Malala replies

‘But I said, ‘Education is education. We should learn everything and then choose which path to follow.’ Education is neither Eastern nor Western, it is human. (136)

This statement is a reiteration of Malala’s father’s belief. Malala is presented to take on this belief because of education’s role in her father life and her close relationship to him.

Arguably, the narrative presented by the *Guardian* although promotes equality, education and shifting cultural perceptions of narratives surrounding Muslim uses language stemmed from postcolonial and imperialist perspectives as this is the dominant culture that the *Guardian* presents its narrative from. Malala’s story is a symbolic narrative for the *Guardian* because it promotes education and aligned ideology. However, the *Guardian* does not define whose concept of education it promotes. It does not inform the West’s role in the oppression of women in Pakistan and across the globe. Progress towards a more equal society is a respectable goal yet it is manipulated to support the superiority over Islamic ideals.

Through *I Am Malala*, Malala breaks her role as a puppet of the *Guardian*’s message and becomes her own intended symbol of hope, promoting her vision of progress towards equality. As Ryder claims:

By linking her philosophy to world religions, international leaders, Pakistani and Pashtun history and her family, Malala dispels any sense that her approach is merely a child’s naiveté, or that her approach is unique to her. She calls upon a long, international history of nonviolent action to refute calls for revenge (180)

As previously discussed throughout *I Am Malala* Malala’s father and Pashtun identity are significant in the presentation of Malala’s beliefs towards peaceful activism and critical thinking This is reflected to some extent in the *Guardian*’s narrative. More so, the presentation of Malala’s identity can be considered re-presents Malala with a different identity associated to presentations of “Third World” women. Instead, Malala arguably is presented with both elements of that are associated to the presentation of Western women “as educated, as modern, as having control over their own bodies and sexualities and the freedom to make their own decisions” and Third World women “ignorant, poor, uneducated, tradition-bound, domestic, family-orientated, victimized”. (Mohanty 22) For instance Malala’s interpretation of Islam and peaceful defiance is also presented as motivator for Malala. One can suggest, Malala’s story then acts a symbol of education and critical thinking overcoming the Taliban. An identity associated to the presentation of Western women. However, Malala is

presented as a victim being that the first paragraph outlines Malala's attack by the Taliban. Although the *Guardian's* narrative presents Malala's ability to critically interpret Islamic teachings in a progressive light. The *Guardian* does not present the Taliban with a human insight as presented in *I Am Malala*. Instead the *Guardian* leans towards rhetoric that labels the men who are categorised with the Taliban as their identity as a "militant" group, an army-like force, whose disbelief in education for girls stems from their greed; their need for power. In comparison to *I Am Malala's* narrative which shows the Taliban rising out of various community's desperation and frustration with political discourses in Pakistan.

7. The *Daily Mail*

For my second source I will analyse another British newspaper website, the *Daily Mail* (see figure 2 Appendix A). The *Daily Mail* is part of a family of newspapers supported by publishing company DMG Media. (DMG media). DMG's newspapers include the *Daily Mail*, *The Mail on Sunday*, *Mail Online* and *the Metro*. DMG's chairman Lord Jonathan Harmsworth, 4th Viscount Rothermere has been titled a media baron. His grandfather Lord Northcliffe ran the *Daily Mail* in 1896 (Sweney 2013). As previously outlined, by hegemonic leaders such as this are known to support a capitalist ideals. Capitalist ideals are then infiltrated in to running of their newspaper.

...identify common themes, such as general endorsement of business and consumerism, and also to the note the marginalization of the other ideas, including anti-capitalist perspective.' (Hodkinson 45)

Arguably, the *Daily Mail* produces news from a different perspective to the *Guardian*. This could be due to its association conservative values. As Hodkinson argues, newspapers propel the ideals associated to their leaders. With this in mind, members of the *Daily Mail* leadership have recently been linked to political leaders. Editor-in-Chief of the *Daily Mail* and DMG Media Paul Dacre, reportedly was the only journalist to share dinner with Theresa May (at present) the Conservative Prime Minister of Britain in her first six months of service (Mason 2017). The *Daily Mail* has also published a full profile of Theresa May in total support of her leadership. It can be indicated that the *Daily Mail* provides news filtered from a conservative ideology due to found connection to the UK's Conservative party.

In terms of capitalist ideology, an interview with DMG's Chief Executive Kevin Beatty answered questions towards "Building on the Mail brand" in an interview published by World Association of Newspapers and News Publishers website (Roper 2016). In this interview he stated: 'For me, bearing in mind that the role of our company is to produce high-quality popular content and deliver that to a scaled audience from which we can sustain the business, there are two key metrics – relevance and influence.' (Roper 2016) This shows that there is an incentive for the *Daily Mail* to produce news that maintains the *Daily Mail* as a profitable business. In doing so, the *Daily Mail* is a newspaper that supports Hodgkinson's theory in the sense that there are elements of business and consumerism present in the ideologies of newspaper leaders.

In the analysis of the *Daily Mail*'s presented narrative of Malala's story, I will examine whether the narrative reflects the capitalist or conservative ideals. A point of interest will be to examine what Beatty's means when he states his vision for the newspapers is to provide news of high "popular content" of "relevance and influence". If so, from this argument this thesis will analyse how the narrative is constructed to provide a preferred dominant code (Hall) in order to achieve their ambition. Keeping in mind, it is assumed due to the *Daily Mail*'s association to conservative ideals that the reader also identifies as conservative; a believer in 'traditional values' and supporter of conservative parties in the government. Beatty also claims to produce news adhering to popular topics. Therefore it can also be assumed the *Daily Mail*'s audience reflects the majority in Britain. However, this analysis will also approach the narrative from a negotiated and potentially oppositional code in order to deconstruct the hierarchies assumed to be present in the *Daily Mail*'s article.

In order to further the argument that the *Daily Mail* appropriates Malala's story to incite a moral panic by determining villains and saviours in their presented narrative, the next step would be to analyse if possible to the *Daily Mail*'s understanding and presentation of articles that project in their eyes a dominant or professional code. (Hall) To determine the dominant or professional code the *Daily Mail* projects in this article, the *Daily Mail* provides links on the right side in a column next to the article. These headlines and links change in relation to what the *Daily Mail* determines current, or as Beatty states popular, influential and relevant. I will select three of the links that were available on the 30th April 2017 and analyse the dominant codes presented by the language.

'She's perfect': Amy Childs gives birth to baby girl with jailbird beau Bradley Wright... but it's pregnant Binky who bizarrely tweets the news first. Stole the moment (Farmer, *Daily Mail* 2017)

Sports Illustrated stunner Joy Corrigan flaunts her impeccably toned abs and peachy posterior in a skimpy blue bikini as she hits the beach in Miami (Lawrence *Daily Mail* 2017)

That DOES Impress Me Much! Shania Twain, 51, shows off age-defying physique in sheer flares as she makes long-awaited stage comeback at country music festival (Farmer *Daily Mail* 2017)

Using Toril Moi's text which states that in order to be a feminist one does have to be female and vice versa it can then be argued from the *Daily Mail's* list of links that one does not have to be male to misogynistic. (121) Furthermore, Moi argues that patriarchal practices from position that marginalises women.

It is this position which has enabled male culture sometimes to vilify women as representing darkness and chaos, to view them as Lilith or the Whore of Babylon, and sometimes to elevate them as the representatives of a higher and purer nature, to venerate them as Virgins and Mothers of God. (127)

It can be argued the *Daily Mail* puts forward a marginalising position towards the presentation of women in these three headlines. Secondly, the dominant code deems this acceptable within the cultural sphere the *Daily Mail* represents and presents. Therefore, this can be seen as the values the *Daily Mail* will project in the narrative. That being of traditional and conservative values that believe the identities of women are related to innate traditional roles given to them by patriarchal practices.

Miniature narratives are presented in the three headlines that resonate with Moi's examples of roles assigned to women's identities. The first lists two female "reality stars" both of whom are pregnant, fulfilling the symbol assigned to women as "Mothers of God".

Next, the headline's narrative that follows a presentation of Moi's reference to Lilith; "stunner Joy Corrigan" the seductive temptress 'flaunts her...peachy posterior'. Corrigan is likened to fruit, objectified as to be consumed, a symbol of desire.

Lastly, Shania Twain's identity is linked to her age in this headline, "shows off age-defying" from which the writer presents as "impressive". This can be linked a patriarchal position that reckons older women cannot embody traits in this case youthfulness, arguably a signifier of beauty.

Furthermore, this study could continue in to much more depth surrounding narratives presented here or other headlines by the *Daily Mail*. However, the overall point that this thesis aims to establish, is that the *Daily Mail* put forward its information from a marginalised perspective which infiltrates all subjects the newspaper covers. In other words, the means of presenting narratives from a limited essentialist perspective branches in to other works than just Malala's narrative may be presented.

With this in mind the presentation of the *Daily Mail*'s narrative, derives from its marginalising yet traditional views towards the presentation of women and capitalist approach to news. From this thesis will continue with the analysis of the *Daily Mail*'s interpretation of Western ideals presented in the narrative which re-presents Malala's story.

6.1 'Only my weakness, fear and hopelessness died': Pakistani schoolgirl who survived Taliban gunman's assassination attempt condemns extremists in UN address

The *Daily Mail* published one article available discussing Malala and published on the same date 12th July 2013. The headline reads "'Only my weakness, fear and hopelessness died': Pakistani schoolgirl who survived Taliban gunman's assassination attempt condemns extremists in the UN address" (Byword). The narrative in this sequence directly quotes Malala. Malala's presented words suggest she has undergone a transformation similar to the narrative journey of a hero claimed by Campbell. After Malala's quote, the *Daily Mail* provides context. Malala is described as "Pakistani schoolgirl who survived". From this statement Malala's story is foreshadowed. Malala is then described to 'condemn' the 'extremists' in her UN speech.

According to Kawamoto, news media is supposed to provide information that is "well researched, engaging, based on facts, accurate, fair, balanced, carefully proofread, properly contextualized, ethical, and readable" (25). In this instance the headline does not suggest the *Daily Mail* provides information to influence the reader to react in a certain way to Malala's story. As Cameron proposes, language can be manipulated by a powerful group to legitimise hierarchies. In this case, the powerful group is the *Daily Mail* who legitimises portrayals of

the Taliban. "...language is a resource that some powerful group can appropriate (like money or goods) but also some form of determinism' because the point of controlling language is ultimately to control what is possible or legitimate for people to think" (Cameron 138 —139) To condemn can be argued signifies the act of expressing complete disapproval and judgment. Malala is presented to "condemn" the "extremists". To condemn denotes the action of sentencing, for example a judge carrying out a sentence to a criminal. By presenting the word "condemn" in this extract, it also places the reader and presented character of Malala in a position to make judgement against the Taliban. Whilst it is in fact *the Daily Mail* who condemns the Taliban in a sentencing manner. The narrative in the *Daily Mail's* article is intended to influence the reader's position through the word 'condemn' the Taliban

Using Derrida's theory, two terms in this sentence's chain of signs are used to define the characters presented in the *Daily Mail's* narrative. The signs are "schoolgirl" and "Taliban gunman". As established Murfin who cites Derrida's theory, hierarchies are present in language. "one term that our culture views as being superior and one term viewed as negative or inferior" (Murfin 212). In terms of narrative, it can be argued the story proposed is a story of good vs. evil. Further to my previous point, the concept of goodness (the superior) is signified by the innocence and Western values associated with the term "schoolgirl". Evil is signified by the Taliban which are the signifier of Islam, the "Other" and the inferior. In doing so, the *Daily Mail* places characters of the hero and villain, setting up the reader with a palatable structure for the protagonist's journey. This is a complex story, which can be argued the *Daily Mail* simplifies using symbolised binary oppositions (Derrida) such as good vs evil, the West vs the East, education vs religion and so forth. This intends to reassert hierarchies reflective in society. To some extent, the *Daily Mail* also projects the narrative as a hero narrative; Malala being the hero, the Taliban the villain and the education of children as the hero's quest.

The descriptions or characterisations are similar to the *Guardian's* phrasing which uses term "Taliban militants" to provide an identity for the Taliban. Both descriptions signify violent behaviour from a specified group. However, it should be indicated that 'militants' signifies an event that involves an organised group which insinuates a much larger following which supported the attack on Malala. Arguably, the term "Taliban militants" also refers to an army-like group supportive of an extremist Islamic ideology. In other words an organised force that believes in one followed mentality. The *Daily Mail* uses the term "gunman" to describe the Taliban. This can be considered connotes an event which took place by a lone, violent attacker. By taking a negotiated stance, which Hall defines as, "what we might call

particular or situated logics: and these logics are sustained by their differential and unequal relation to the discourses and logics of power” (486) this thesis can examine the intention behind the *Daily Mail*'s presented identity of the Taliban. One can argue that “Taliban gunman”, “extremist” and “assassination attempt” denotes man who is in intent to carry out violence, who is also a member of a widely known extremist Islamic group. In particular, the term “gunman” specifically signifies a meaning in relation to a criminal. The term “extremist” denotes a perversion of a certain belief, in this case, Islam. The term “assassin” is presented to identify the Taliban as a group who carries out violence professionally.

As Walters (2016) states in her study UK newspapers covering Malala's story, the word “assassin's” were used 13 times and ‘assassination attempt’ 11 times. *The Daily Mail*'s article also presents the sentence ‘assassination attempt further in the article. “The Taliban claimed responsibility for the assassination attempt on Malala” (Byword, *Daily Mail*) By applying Walters' data it can be determined why news media from the UK has repeatedly used these terms. Walters' research was taken from the websites of five national newspapers in the UK between October 2012 and July 2013 including the *Daily Mail*. Several terms used in Walters' research across all newspapers which also are found in the *Daily Mail*'s article such as: “gunman” (137), “insurgent” (20) and “assassination attempt” (11) (657).

It can be argued this shows that the narrative of *the Daily Mail* in relation to its portrayal of the Taliban does not differentiate from other newspaper organisations. In doing so Walters claims this is to encourage the idea that “the qualities attributed to the attacks and to the gunmen imply an inferior masculinity (656) From Walter's argument, the Taliban are identified as inferior compared to Western masculinity through the *Daily Mail*'s shaping of their identity. Western masculinity as Walters claims does not resort to “backwards” or “brutish” acts representative of “backwards” or “medieval” thinking. In comparison, Walter states Western masculinity carries out “clean and human killings through the use of drones and not ‘barbaric’ assassination attempts” (657).

Through a negotiated reading, it can be interpreted the *Daily Mail* is criminalising Islam. In comparison, Alia claims (see section 4.5) of news media's history of portraying ethnic minorities as inferior in order to sustain the majority culture as superior. Arguably, the *Daily Mail* uses Malala's story as an opportunity to criminalise and demonise those associated to the Islamic faith; sustaining as belief in conservative values as superior to Islamic ideology. Alia explains that the act of demonization justifies the blaming of minority groups in society through fictional portrayals.

Whilst it can be seen by the presented narratives the Taliban are criminals who pervert the religion of Islam, it can be argued again that the Muslim communities across the globe and danger of the “Other” that is associated to this narrative. Alia cites Angela McRobbie and Sarah L. Thornton journal *Rethinking ‘Moral Panic’ for Multi-Mediated Social Worlds*, who further explain the government’s role which typically follows when the media demonises a certain group, ‘Where a moral panic is followed by social and legislative action, the public is reassured that there is strong leadership from the government,’ (McRobbie and Thornton 1995 [2005: 25]) One could put forward that the criminalisation of an Islam associated to one group intends to create a form of moral panic for the reader. The moral panic aimed towards the morals of Islam portrays Islam as backwards, evil and oppressive. Having noted the *Daily Mail*’s Chief Editor is associated to the conservative government in Britain, Malala’s story can be used to justify the legislative acts which undermine Muslim majorities across the globe justifying the infiltration of the West in majority Muslim countries.

Gordon Brown is presented as advocate for education in *I Am Malala* and in the *Guardian*’s narrative. In the *Daily Mail*’s narrative, Brown’s representation of Malala’s beliefs are shown to be aligned with his own. It can be argued the intention is to justify Western organisations providing education to other countries.

'Her dream that nothing, no political indifference, no government inaction, no intimidation, no threats, no assassin's bullets should ever deny the right of every single child ... to be able to go to school,' said Brown. (Byword *Daily Mail*)

Brown's views are presented to believe that education is a human right which the Taliban wish to destroy. Education is positioned as the saviour of every child as it will overcome concepts such “political indifference”, “government inaction”, “intimidation” and “threats” from the “assassin”. It is further justified in the *Daily Mail*’s next paragraph.

Pakistan has 5 million children out of school, a number only surpassed by Nigeria, which has more than 10 million children out of school, according to U.N. cultural agency UNESCO. Most of those are girls.

The narrative suggests that Pakistan and Nigeria do not uphold simple human rights and equality as they have a large number of children out of school. The UN is characterised as the provider of education, in other words the Western saviour to lesser developed countries. The

Daily Mails presents they are in need of help which can only be achieved through education. Similar to *I Am Malala* education plays a role in the *Daily Mail*'s narrative as the saviour of girls. However, this concept differs as the *Daily Mail* uses this stance to affirm the West (Britain) as superior, as saviour of the inferior.

Islamist gunmen killed 27 students and a teacher on Saturday in a boarding school in northeast Nigeria. It was the deadliest of at least three attacks on schools in Nigeria since the military launched an offensive in May to try to crush Islamist insurgent group Boko Haram, whose nickname translates as 'Western education is sinful' in the northern Hausa language.

The Taliban claimed responsibility for the assassination attempt on Malala, calling her efforts pro-Western. Two of her classmates were also wounded.

In both paragraphs, the narrative presents selected events which are intended to provide context to the reader as to why there are so many uneducated children in Nigeria and Pakistan. It can be considered that the narrative insinuates imperialist values and generalises each event. For instance, the West who "rational" and "civilised" (Alia) are superior to the inferior, Nigeria and Pakistan. Using Derrida's theory of binary oppositions of imperialist Western values, Nigeria and Pakistan are presented as innately irrational and uncivilised. Malala is presented as rational and civilised because she represents "rational" and "civilised" ideals traditionally associated to the West by the West. Malala's also affirms the West as her saviour. This is presented through the event of her treatment in Britain after her attack "Yousafzai was treated in Britain, where doctors mended parts of her skull with a titanium plate. Unable to safely return to Pakistan, she started at a school in Birmingham in March" (Byword). *The Daily Mail* presents that Malala can no longer "safely return to Pakistan" and she "started at a school in Birmingham". The UK is presented as a safe haven for Malala. Malala is presented to have been rejected from her homeland and transformed to a student in Britain. Malala has transformed into a student in the UK. No longer the 'third world woman' oppressed, victimised or uneducated.

Research conducted by Rydder in his thesis explores Malala breaking the dominant code presented in *the Daily Mail* through her text *I Am Malala*. For example Rydder provides an analysis of text that interprets Malala's description of the Taliban does not define them as villains. 'Malala humanizes and even feminizes the Taliban in her attempt to dismantle the

revenge narrative: instead of the monstrous man, they are misguided boys network of caring women' (Ryder 180) this notion deconstructs the conveyed 'truth' that the Taliban are essentially villainous.

Tehreek-e-Taliban Pakistan (TTP), formed in 2007, is an umbrella group uniting various militant factions operating in Pakistan's volatile northwestern tribal areas along the porous border with Afghanistan.

Under Taliban rule in neighbouring Afghanistan from 1996 to 2001, women were forced to cover up and were banned from voting, most work and leaving their homes unless accompanied by a husband or male relative.

The events portrayed here are reflected in this events presented in *I Am Malala* yet they do not acknowledge any historical context. If the *Daily Mail* acknowledged the intricacies of Afghanistan and Pakistan's political climates and the West's involvement this may not have the same effect.

For example, the *Daily Mail* describes the Taliban's formation as "volatile" and "porous". These terms connotes that the Taliban are out of control, sporadic, violently spontaneous. In *I Am Malala*, the narrative presents the formation of the Taliban as a much more calculated and slower evolution, involving other groups who supported similar values. The rise of the Taliban's power over society is portrayed in *I Am Malala* to have fed off of the frustrations of Pakistan's society with Pakistan's government or Western intrusion. For example in both newspapers, there is no mention of the event in *I Am Malala* of the tragic earthquake that hit Pakistan. Malala dedicates an entire chapter to this event providing context to the struggles communities were facing. *I Am Malala* conveys that the TNSM would be the first to help those in need after the earthquake.

To start with the only rescue workers who came were a few from a locally based foreign aid agency and volunteers from the Tehrik-e-Nifaz-e-Sharia-e-Mohammadi (TNSM) or Movement for the Enforcement of Islamic Law, the group founded by Sufi Muhammad that had sent men to fight in Afghanistan (86)

In both narratives by the *Daily Mail* and the *Guardian* there is no mention of political or extremist leaders which *I Am Malala* shaped many events or cultural dynamics in Pakistan.

For instance, Sufi Mohammad plays a significant role in *I Am Malala* as he is one of the militant leaders that had sent men to fight in Afghanistan against the Russians. (71) As stated in *I Am Malala*, Pashtuns “blood boiled over the Soviet invasion for both religious and nationalist reasons” (26). As portrayed in *I Am Malala* and by Weiss (see section 3.1) the Taliban began to form in this moment, it was years later the “maulana’s organisation would become the Swat Taliban” (26). Malala describes sermons carried out by the mosque’s clerics would condemn the “Russians as infidels and urging people to join the jihad”. This shows how the *Daily Mail*’s narrative presents a generalised version of the formation of the Taliban compared to *I Am Malala*.

Furthermore the narrative in *I Am Malala* also describes how “the West” were involved in the recruitment of the jihad. The narrative presents from Malala’s point of view the complexities of the five pillars and how under dictator President Zia jihad was misrepresented as the sixth pillar of Islam,

...under Zia jihad had become the sixth pillar of our religion on top of the five we grow up to learn — the belief in one God, *namaz* or prayers five times a day, giving *zakat* or alms, *roza* — fasting from dawn till sunset during the month of Ramadan — and haj, the pilgrimage to Mecca (26)

In this statement Malala recites the five pillars of Islam which shapes her religion, the *Daily Mail*’s article identifies the Taliban and other extremist groups as spontaneous, evil, barbaric men, opposed to misled, frustrated citizens. Class instincts as Spivak writes, “In this context, the formation of a class is artificial and economic, and the economic agency or interest is impersonal because it is systemic and heterogeneous” (29) Using Spivak’s concept toward the development of categorising “instincts’ as a tool to portray traits as that are essential to a group, although the acts of violence presented in *I Am Malala* are horrific unjustifiable, they are not presented in *I Am Malala* as rooted in a generalised identity of “evil”. It can be argued that *I Am Malala* describes a cultural climate that had already experienced extremist of perversion of Islam in order to sustain power. Being that Pakistan’s culture is influenced by its Islamic identity, messages of hate and war given to communities in the name of Islam, a religion which can be seen from Malala’s presented description to shape the lives of her community and Pakistan’s social convention, could provide a setting for extremism to have an effect on society’s mentality.

Drawing from *I Am Malala*'s themes being the Malala's insight towards the West's involvement in Pakistan, the narrative presents the West as partly involved in the development of extremist movement in the jihad. For instance, the narrative of *I Am Malala* describes the CIA were on the side of Pakistan against Russia. This event presents the circumstance when CIA's base in Shah of Iran had been taken over which led to Pakistan becoming their main base. As a result, "Billions of dollars flowed into our exchequer from the United States and other Western countries, as well as weapons to help the ISI train the Afghans to fight the communist Red Army" (26) Malala then relays that the CIA encouraged the recruitment of with children to join the jihad through their books used in school which were published in the U.S

idea of jihad was very much encouraged by the CIA. Children in the refugee camps were even given school textbooks produced by an American university which taught basic arithmetic through fighting. They had examples like, 'If our of 10 Russian infidels, 5 are killed by one Muslim, 5 would be left' (26)

This event as depicted in *I Am Malala* shows the CIA using Pakistan's alliance as a prop in order to help the U.S's conflict with Russia. This part of *I Am Malala*'s narrative aims to provide insight towards why there exists a mentality in Pakistan is reluctant to accept aid or being influenced by education provided by "the West". This event is not depicted in the *Daily Mail*'s or the *Guardian*'s narratives.

6.2 Speech, Courage, Solidarity and Defiance

In this section I have examined the images in Appendix B because this thesis believes the *Daily Mail*'s application of images adds another layer to the narrative than the other articles. With Kawamoto's statement in mind theory that the news intends to inform, entertain, persuade, challenge or encourage the reading I will therefore explore how this is achieved through *the Daily Mail*'s presentation of images. In doing so, this thesis will apply the work of Janks (2007) and her theory of visual concepts to examine the positioning and the intended effect of the bullet points, captions and images presented by *the Daily Mail*.

Underneath the headline there are four bullet points outlining the plot of the narrative in the traditional newspaper structure of "who, what, when, where, why, and how" (Kawamoto 25)

that initiates the main points of discussion to be reported in this article. This also provides the reader with the main events the *Daily Mail* intends to narrate.

- Malala Yousafzai addressed more than 500 delegates at the UN in New York
- She was shot in the head during an attack on her school bus last year
- Taliban claimed responsibility calling her struggle for education pro-Western
- She told the U.N. there were 'thousands' like her struggling for the cause

(Byword *Daily Mail*)

These four bullet points can be argued illustrate the *Daily Mail*'s perspective as to 'who, what, when, where, why, and how' did the story occur. For instance, who — Malala Yousafzai, what — “addressed more than 500 delegates”, where — “at the UN in New York”, why — “She told the U.N. there were 'thousands' like her struggling for the cause”, and how this event could occur — “She was shot in the head during an attack on her school bus last year, Taliban claimed responsibility calling her struggle for education pro-Western”. These bullet points provide a generalised narrative to of the article that follows. The narrative presented in the bullet points can argued is reflected in the images. Using semiotic theory, the images can be argued reflect these bullet points. The intention of this is to enforce the effect of language in the article. As Kawamoto claims, “there are different reasons for telling a story. In news, it is usually to inform and explain, but it can also be to entertain, to move (emotionally), to persuade, to challenge, or even to encourage a behavioural response (25) The first image (see figure 1 in Appendix B) is captioned “Speech: Malala Yousafzai, the 16-year-old Pakistani schoolgirl who was shot in the head by the Taliban for wanting to attend school, addresses the UN youth assembly in New York last Friday” (Byword) In the image shows a medium shot of Malala addressing the UN.

The second image (see figure 2 Appendix B) provides further images of Malala delivering her speech at the UN from a high wide angle. The image allows the reader to see the claimed '500' delegates at the address. The caption reads “Courage: Malala was given a standing ovation and there were cheers of delight as she stepped up to speak,” The caption intends to provides context to the image that this is a positive moment in Malala's narrative.

The next images (see figure Appendix B) are captioned as, “Solidarity: The 16-year-old told the UN youth assembly said that there were 'thousands' across the world like her struggling for the same cause” This caption foreshadows a following image provided in the article. The subject is of the image is Malala. However the central focus is around Malala's

clothing. Malala is shown to be wearing in what she describes in *I Am Malala* as, 'Benazir Bhutto's white shawl over my favourite pink shalwar kamiz' (262). Nakamura coins the term "cybertype" in order to define the process behind the construction stereotyped images of race, gender or age produced in images online.

Cybertypes are the images of race that arise when the fears, anxieties, and desires of privileged Western users (the majority of Internet users and content producers are still from the Western nations) are scripted into a textual/graphical environment that is in constant flux and revision. (6)

From Nakamura's definition of cybertypes it can be connected the images of Malala that arguably selected to raise fears and anxieties of the viewer. The focus on Malala's clothing which in *I Am Malala* symbolises Malala's idol Bhutto, also symbolises Malala's different cultural background of the assumed reader of the *Daily Mail*. The image shows Malala interacting with her clothing. Janks claims that images that show the subject interacting with another object in the image intend to provide meaning surrounding the subject. The relationship between the object and subject is significant in the images produced meaning. It can be argued, Malala's portrayed interaction with her clothing covering herself up is to highlight fears and anxieties surrounding groups who are also associated with her clothing. More so, her clothing then becomes a signifier of Islamic beliefs to the viewer.

The next picture (see figure 4 in Appendix B) Malala is shown to be lying in a hospital bed, with a bruised eye, holding a teddy bear. The direct eye contact in this image between the viewer and Malala intends to invoke an emotional response from the viewer. Jank claims, this intends for the viewer to feel empathy for the subject as they are force to engage with the conveyed emotion in the image. Being that, Malala is also shown to be holding a soft toy bear it can be argued signifies her youth and innocence in this event. The caption also acts as a tool of empathy "The 15-year-old was shot after being targeted by the Taliban for demanding education in Pakistan". The focus for this caption is to allow viewers to sympathise with Malala's situation. The caption reads 'The term '15-year-old' also signifies her age. Together the contents of the image and the text signify Malala as a victim which can be linked to Mohanty claims towards the presentation of "Third World Women" who are represented as victimised. This demonstrates an assumption of an inferiority compared to implied self-representation of Western women. Mohanty means that Western women have been provided opportunity to present themselves which "Third World Women" have not.

The caption reads underneath in the last image (see figure 4 in Appendix B) “Defiance: Pakistani girls at school in Mingora, the main town of Swat valley last month.” This caption provides context to the image and shapes how the viewer of the image sees the many young girls, sitting cross legged on the floor. The image is positioned for the viewer to look down over the girls whilst they are reading their books. Many of the girl’s faces are partly hidden by their clothing, which is similar to Malala’s. As it states in the bullet points at the top Malala told the UN there “thousands” like her. The last picture can be argued acts as an illustration of the “thousands” Malala refers too. However, the image does not show the girl’s faces. The image does intend for the viewer to engage with eye contact therefore the image does not demand that the viewer has an emotional response. It can also be argued the viewer is also disconnected due to the vast number of girls in the image. The position looking down over the image aims to place the viewer in power over the girls and Malala. The lack of engagement in these photos and higher positioning provides the viewer with a literal higher position.

It can be argued the purpose of the images is to provide the narrative with a sense of Malala’s identity and the universe she lives. As Billions states, “Myths provide the individual with an image of the universe so that she or he is able to understand contemporary conditions” (152). In doing so, provides context to the narrative and an insight to her world for the viewer. The *Daily Mail* through a presentation of imagery manipulates the information to present a reinforced stereotype of Muslim women and girls. Mohanty argues that portrayals of this kind intend to reinforce and simplify that there are powerful and powerless people in society. “defining women as archetypal victims freezes them into “objects-who-defend-themselves,” men into “subjects-who-perpetuate-violence,” and (every) society into powerless (read: women) and powerful (read:men) groups of people” (24) From this, it can be argued the *Daily Mail* presents Malala’s narrative as a story of a victim. Malala’s story is appropriated as an example of the “thousands” who suffer as she has in order to reaffirm that women from Malala’s background (Muslim, Pakistan, Third World) are powerless. They are objected to the subject of violence from their male communities in the name of Islam.

On one hand, it can be argued the *Daily Mail* does adhere to fears and anxieties of imperialist Western ideals that determine the identity of ‘Third World’ women as presented in these images. On the other the language shows how Malala’s story is different. It can be considered that Malala’s narrative is not to portray “Third World” women as powerless, but to demonstrate the power and oppression enforced by the Taliban can be overcome by Western ideals. In doing so, Malala’s narrative intends to present a demonstration how Western values

conquered the Taliban. It can be argued the *Daily Mail*'s interpretation of Western values which are highlighted in the captions in the images of Malala: "Speech", "Courage", "Solidarity" and "Defiance". Similar to the *Guardian*, the narrative portrays the West as a superior concept because Malala's story is appropriated to present these "Western" values as to what led to Malala's status as a hero. As stated by Billions who cites Campbell (1968) "myths validate and enforce moral order so the individual is able to function in his or her particular society" (1968: [1994: 152]) From this, it can be considered that Malala's narrative is constructed as myth. The intention of the myth is to provide a story that supports the morals which enabled her story to be one of a hero.

8. The *New York Times*: The *Lede* Blog

Due to the *New York Times*' reputation for being a liberal news media organisation, this thesis aims to analyse the narrative with the findings of the *Guardian*'s narrative in mind. Although the *Guardian* is a liberal news source, from a negotiated stance it can be argued there were imperialist views in the construction of Malala's narrative. According Mitchell et al, the *New York Times* was found in the top ranking news media sources for "consistent liberals" in the U.S. (journalism.org). It can be considered that the *New York Times* presents news media in accordance to Western liberal ideals in the U.S. Whilst searching through *the New York Times* website n one article dated on the 12th July 2013 posted by the *New York Times* published associated blogging website the *Lede*. The *Lede* is a website supported by the *New York Times* as a representative of the organisation. It can be assumed that the *Lede* presents news media with the blessing of the *New York Times*. In doing so, the *Lede* publishes news media in also in accordance the Western liberal ideals in the U.S. The intention of *the Lede*'s blog as stated on the webpage of this article (see Appendix 3) says on their "About" page

The *Lede* is a blog that remixes national and international news stories -- adding information gleaned from the Web or gathered through original reporting -- to supplement articles in *The New York Times* and draw readers in to the global conversation about the news taking place online.'

This shows that the *Lede*'s blog embraces progressive and alternative approaches of traditional news media. It can be argued that *the Lede*'s blog is aware this event will be

covered by many news organisations and therefore advertises its originality as a way to “draw readers in to the global conversation” yet also embodying the same traditions of liberal media as it is supported by *the New York Times*.

8.1 “Malala Yousafzai, Girl Shot by Taliban, Makes Appeal at U.N”

The headline provides a condensed narrative from which the article expands “Malala Yousafzai, Girl Shot by Taliban, Makes Appeal at U.N.” (Preston) Unlike the *Daily Mail*, the *Lede* provides Malala’s full name. By deconstructing the narrative presented in this title, it can be seen that Malala is the main character, “Malala Yousafzai”; is met with a villain or obstacle to overcome “Girl shot by the Taliban”; whose “appeal” asks the West to take on the role as saviour. Both the *Guardian* and the *Daily Mail* use terms to signify in the headline Malala’s attack. In doing so, the event in each narrative shows the sources present this event as a way of identifying her to Western readers.

I Am Malala presents from Malala’s point of view she does not like her story to be defined in such a way, ‘I don’t want to be thought of as ‘the girl who was shot by the Taliban’ but ‘the girl who fought for education’ (261). Drawing from Walters’ argument that proposes Malala is position as a passive subject who needs the West to rescue her (664) (see section) It can be argued Malala is portrayed as the subjective similar to Mohanty’s theory that expresses the typical presentations of “Third World” omen. In doing so, Malala narrative presented by the *Lede* Blog uses the same ideals of imperialism as each of the other newspapers. In other words, the purely digital medium, as explored by Nakamura’s theory focusing on representations of race and gender in a digital format. Nakamura notes that the internet has “promised” to provide opportunity to challenge social ideals. Instead, it has been used to represent images of minorities or marginalised people as ‘...still mired in oppressive roles even if the body has been left behind or bracketed’ (4) Nakamura cites an ad in the *New York Times*’s “Monocultures of the mind” from June 2000 that to summarise in her words claims, ‘global media, including (especially) the Internet, produce a kind of “mental retraining; the cloning of all cultures to be alike” (15) Nakamura adds that the *New York Times* is part of the global media this article criticises. From this, the *Lede* Blogs next paragraphs transpire elements of monoculture drawing different cultures to come together in a common cause through Malala.

In a speech at the United Nations on her 16th birthday, Malala Yousafzai, who was shot in the head by the Taliban for promoting education for girls in Pakistan, called on world leaders to provide “free, compulsory education” for every child.(Preston)

In this paragraph, the sentences reiterate the narrative presented by the headline that she is the girl who was “shot in the head by the Taliban”. Similar to *I Am Malala*’s front cover, Malala’s promotion of education for girls is also reiterated. In doing so, the narrative arc of the article begins to construct the hero’s journey as theorised by Campbell. Malala is established as the hero and the Taliban as the villain. Malala’s road of trials begins when she is shot and is reborn as a hero at her speech at the UN. As Campbell claims the event of resurrection in hero narratives aim to present hero “made great and filled with creative mankind is also unanimous in declaring” (28) Malala is presented to be “made great” through her promotion of girl’s education at the UN. Malala’s ambitions are constructed to connote that she embarks on a noble cause as she beckons world leaders.

Also similar to the previous sources but is made explicit here; Malala was shot by Taliban ‘for promoting education for girls *in Pakistan*’ Once again, presents Malala’s ambition is reflected as relevant to other countries, in this instance singularly Pakistan. Countries in the West are assumed to have already achieved status whereby further education is no longer an issue. Although the *Lede Blog* develops the narrative to represent a clarification of Malala’s will at the UN as for “every child”. It can be argued this sentence embodies similar hierarchies hidden in the other sources language. For instance, Malala is presented to ‘call on world leaders’; in other words, representatives of different cultures across the world, ‘to provide’; signifier of their duty, for “‘free, compulsory education” for every child’; come together for the world’s shared beliefs in education for children. Malala’s narrative takes on the role as hero who brings together people from across the globe in the name of her cause.

As previously discussed, the concept of education varies in its meaning as is presented to be appropriated to attain power. An extreme example in *I Am Malala* where communities in Pakistan believe education signifies Western intrusion due to the history of forces such as the CIA using education to encourage children to join the jihad

My father says that in our part of the world this idea of jihad was very much encouraged by the CIA. Children in the refugee camps were even given school

textbooks produced by an American university which taught basic arithmetic through fighting. (26)

Unlike *I Am Malala* which provides events that show the U.S's involvement in education in Pakistan's past, the *Lede* does not relay similar events in their narrative. Instead as Cathcart argues the aim presenting people whose story reflects reality in the media is to provide a story that sells to audiences who want stories of heroes, "thereby firmly establishing that this must truly be a person of notoriety" (38) Therefore Malala's narrative as presented by the *Lede* does not focus on events that link the West's role that provides context to why groups in Pakistan's society are reluctant to education when connected to "the West". Instead it can be argued the *Lede*'s narrative focuses on Malala's role as a hero.

"Let us pick up our books and our pens," Ms. Yousafzai told young leaders from 100 countries at the United Nations Youth Assembly in New York. "They are our most powerful weapons. One child, one teacher, one book, and one pen can change the world. Education is the only solution." (Preston)

In her study, Sørmo (2016) analyses the linguistic devices of the rhetoric of this quote taken from Malala's speech that can be considered adds to the *Lede*'s presentation of Malala as a hero. Sørmo notes that the sentence 'one child, one teacher, one book, and one pen can change the world' has been uttered in many of Malala's speeches. In addition, she argues that this statement acts as an appeal, not a command; therefore providing a sense that it is a statement of truth. (2016: 10) Furthermore, the potential of the individual is real and Malala is an example of this. Sørmo likens this sentence to political slogan (2016: 108).

The function of this statement is also that it strengthens her ethos, as she is presenting herself in a positive way, highlighting that she, together with a teacher, book and a pen, changed the world. This can also be seen as an element of logos as she uses this phrase to end her appeal and line of argument. (109)

The presentation of Malala's famous words then acts as a tool to foreshadow her journey. Just as Campbell outlines a hero's journey entails the protagonist overcomes trials and obstacles in their journey. It can be considered from Sørmo's claims Malala is made an example through the presentation of her slogan because she has changed the world in her journey that involved

“One child, one teacher, one book, and one pen” that changed the world. As is the purpose of myths outlined by Billions “Myths validate and enforce the moral order so that the individual is able to function within his or her particular society, thus contributing to social cohesion”. (152) Malala’s presentation of views contributes to how society comes together in support of her journey that relays the pursuit of education as Malala’s noble cause.

It can be argued that both the *Daily Mail* and the *Guardian* practice a similar concept in their presentation of Malala’s story. All sources present narratives that pivot around Malala’s attack and this statement. According to their position each source presents a narrative which showcases their ideological take on Malala’s story. The *Daily Mails* appropriates concepts (strength, courage, solidarity and defiance) in particular education as exclusive to Western culture. The headline by the *Daily Mail* presents Malala to ‘condemn’ the extremists to the UN; presenting a narrative that focuses on criminalisation as an inherent mentality. The *Guardian* presents Malala’s interpretation of Islam as similar to Western values of equality, peace and education.

8.2 “White men saving brown women from brown men”

After reading the *Lede Blog*’s article, Spivak’s sentence ‘White men saving brown women from brown men’ (2006: 33) emerged a significant evaluative tool for this narrative. The first event that strikes as relevant to this sentence starts with a video is placed at the top of the article, underneath the headline showing the full UN speech. Within the first minute of the speech Malala addresses her choice of clothing, “It is an honour for me, that today I am wearing a shawl that Benazir Bhutto shahid” (Preston) Opposed to the *Daily Mail* where images focused on her clothing were arguably intended to convey Malala’s identity as a Muslim, in this instance the *Lede Blog* presents Malala’s clothing as a symbol of Malala’s admiration for Benazir Bhutto.

‘Ms. Yousafzai, noting that she was proud to be wearing a shawl that had once belonged to Benazir Bhutto, spoke in a calm, self-assured voice as she delivered her first major speech since she was shot on the left side of her head Oct. 9 on her way home from school in Pakistan’s Swat Valley.’ (Preston, 2013)

It can be argued Malala is presented to be associated with Bhutto's story of martyrdom. This is similar to *I Am Malala* which links Malala to *Joan of Arc*. The Taliban's attack and her survival are continuously stated throughout the text. Malala is re-presented with an identity connected with female martyrs. Narratives associated to martyrdom connote sacrificial actions for the cause they believe in. In Spivak's essay, the concept of "the women wanted to die" in a sacrificial act reflected a narrative that did not suit the British abolition of *sati*. Although Bhutto, nor Malala are portrayed as wanting to die, they are portrayed in *I Am Malala* as both willing to speak out for what they believe in, even if there is danger. In *I Am Malala*, her family received death threats after her public ideas against the Taliban taking away her right to go to school. Through Malala's eyes, Bhutto is seen to have survived a number of attacks on her life before the event of her assassination, yet was persisted as a political figure in Pakistan.

Unlike the British newspaper, the *Lede* Blog does not mention Malala's recovery in Birmingham. Instead, it can be seen the narrative presents the 'saviours' that came from the U.S linked to Malala's story in order to help shed light on the situation in Pakistan. The *Lede*'s narrative refers to Malala as "Ms Yousafzai" throughout the article. Spender claims that the term "Ms" was created to discourage the titling of women based on their availability to men. The history behind the term Ms also conveys that an identity for Malala. The title "Ms" acts as a stamp of identity. The narrative presents an identity linked Malala's age. Arguably, Malala she is too young to be identified as single or married. In this context, the *Lede* applies the term "Ms" to connote Malala's young age. It can be argued, this title presents Malala with identity of a young woman. Malala is also described as "outspoken" (Preston) in her criticism of the Taliban campaign. This conveys a sense that Malala is a driven in her efforts to education. It can be seen the term "outspoken" signifies Malala deviates from the *Lede*'s perception of what she should be for a young woman such as her. In comparison the *Guardian* and the *Daily Mail*, the narrative presents Malala as deviating from the West's typical portrayal of Muslim of young women as passive, subjective and in need of Western saviours.

In modern society, the intention of blogs online is reflect of an individual's voice opposed to an institution. Preston provides a personal tone throughout the text by using terms such as Ms. Yousafzai and references to her colleagues such as Adam Ellick (creator of Malala's first documentary). Adam Ellick and *the New York Times* played a significant role in *I Am Malala*. Although Malala is not portrayed to blame Ellick for her attack, it is relayed in *I Am Malala* that the Taliban became aware of Malala's identity because of his documentary. In

none of the narratives in the news media sources so far has mentioned Adam Ellik's role in Malala's story. According to Malala, Ellik chose to focus the documentary on Malala whilst he was talking to her father, realised she could understand and speak English.

Arguably, the role of this event in Malala's story can be seen as a pivotal turning point in *I Am Malala's* narrative. For instance, if Ellik's documentary had not shown Malala's identity, she may have never had been attacked. This is not theorised by Malala in *I Am Malala* or by the news media in this analysis. Malala does not blame the West or the Taliban for her attack. Instead she contextualises the story. Her voice shines, ideals of critical wisdom passed down to her through her father, world leaders and Pashtun identity through each narrative, yet each narrative is constructed to satisfy the intention or the ideology within each discourse.

In comparison to Adam Ellik's presentation in Malala's narratives, the sentence "white men are saving brown women from brown men" (Spivak 33) can be applied to this analysis. In order to explain this statement, this thesis will further refer to Spivak's approach that summarises Western intervention in the eyes of the coloniser as for the good of the colonised. Spivak elaborates by providing an example showing the British's misunderstanding of a Hindu practice called "sati". Spivak adds that from the reports by the police and the East India Company, "one cannot put together a voice" (33) instead the ritual was presented as a crime. In other words, white men, Ellik; are saving brown women, Malala (or girls in Pakistan); from brown men, the Taliban. Ellik's documentary is posted on the *Lede* Blog's webpage. It can be considered that the additional link to the documentary means that it is part of this article's narrative. Spivak further discusses this sentence as an example of the way colonisers atone for the effect they have historically caused to colonised lives. Although Ellik's intentions were to shed light on the suffering of people in Pakistan he underestimated the danger of the situation for Malala. It can be argued the *Lede's* narrative also presents Ellik as a "helper" of Malala's presented ambition similar to *I Am Malala* opposed to the narrative that can be deciphered from Spivak's claims.

8.3 Malala and Public Figures: *the Lede*

The third section of the narrative is reflected by the quotes from two attendees of Malala's UN speech; U.N. Secretary General Ban Ki-moon of South Korea and former British Prime Minister Gordon Brown. Ki Moon is stated to have said 'By targeting Malala, extremists

showed what they feared the most: a girl with a book,” Mr. Ki-moon said. “Malala is calling on us to keep our promises — invest in young people and put education first.’. Emphasis placed on Malala’s young age acts a way of undermining the efforts those who oppose her in this quote. ‘a girl with a book’ is not intended to be a threatening obstacle for the U.N. Secretary. This provides a narrative that ‘extremists’ (the Taliban) are uneducated and weak if they fear ‘a girl with a book’. In other words, Malala is symbol of a form of defeating the ideals of extremists; supported by those who share the same values as consumers of *New York Times* or the *Lede* blog.

Thousands of people have been killed by the terrorists and millions have been injured,” she said. “I am just one of them. So here I stand, one girl among many. I speak not for myself but for those without voice. (Preston)

This extract from Malala’s speech has been cited in each of the sources under analysis so far. Using Sørmo’s study, it is claimed that Malala’s word acts as proof of that “one girl” can make a change. “Yousafzai herself is a living proof of the idea that one person can make a difference, because she is living and showing through her work how she as one girl can make a change. (11). In relation to this thesis’s analysis, it can be argued the sources that cite this quote also wish to provide proof that one girl can make a change. However, in contradiction to this analysis, it can be seen in each narrative “Western saviours” are presented such as media, the U.N or ideals are adopted as singular to Western thinking.

She also emphasized that she had no desire for revenge against the Taliban or any other terrorist group. She included the Rev. Dr. Martin Luther King Jr., Nelson Mandela, Gandhi and Mother Teresa as among the leaders who have inspired her. (Preston)

Using Ryder’s theory, it can be seen here the narrative provides Malala’s counter-narrative when she likens her beliefs to famous peaceful leaders. Opposed to seeking revenge Malala is presented to inspire a different tactic to fight those who oppose her with peaceful tactics which have been practiced throughout history from these figures.

She said she wanted education for every child, including the “sons and daughters of the Taliban” and terrorists.

“I do not even hate the Talib who shot me,” Ms. Yousafzai said. “Even if there was a gun in my hand and he was in front of me, I would not shoot him.” (Preston)

When this statement is expressed by Malala herself Sørmo claims that Malala is stating the hypothetical situation that she would not “shoot him” even if she had the “gun” which functions to strengthen the portrayal of her character in a positive light. (87) This can be applied to the previous paragraph where it is presented Malala wants education for everyone “including the sons and daughters of the Taliban” and terrorists.” (Preston) This can be compared to *I Am Malala* which presents a Pashtun must carry out an act of revenge against anyone who has wronged them. Instead, the narrative presents Malala to break convention of Pashtun identity. “She attributed her nonviolence philosophy and ability to forgive from lessons “learned from my father and my mother” (Preston). As previously theorised, in this statement it can be considered Malala is presented to be inspired by her parents for her “nonviolence philosophy”. As Bennett and Royle claim “we are not only are we radically dependent on the father who sires us and the mother who bears us” (130). It can be considered the narrative by the *Lede* presents Malala’s beliefs as attributed to her parents. Similar to *I Am Malala* she is re-presented to oppose cultural conventions through the narrative that presents her beliefs.

9. *Fox News*

Lastly, this thesis will analyse *Fox News*' presentation of Malala's narrative focusing on the event of the UN speech (see figure 4 in Appendix A). *Fox News* holds a firm reputation as politically right or conservative based ideology news organisation similar to the *Daily Mail*. According to Mitchell et al, "Those with consistently conservative political values are oriented around a single outlet—*Fox News*—to a much greater degree than those in any other ideological group: Nearly half (47%) of those who are consistently conservative name *Fox News* as their main source for government and political news." (journalism.org). Being that *Fox News* in this survey scored highest for viewers defined as "Consistently conservative" (Mitchell et al,) it can be argued this shows *Fox News* produces information that resonates with conservative ideals. Also similar to *the Daily Mail*, *Fox News* at the time led by hegemonic leader Roger Ailes. Presumably, taking from Hodgkinson's observation that hegemonic organisations reflect the ideals of their leader, this will be evident in the following narrative that takes on Malala's story.

The article selected does not state a writer. Instead there is a link titled 'Associated Press' which sends the reader to the website of multimedia not-for-profit news organisation based in New York City. On the "About Us" page it states "We work with companies across all industries to provide engaging stories that resonate with their target audiences and customers" (Associated Press). It can be seen this organisation shapes news to suit 'target audiences' which infers that the following news article are shaped for *Fox News* readers. Similar to the *Daily Mail* this also promotes a capitalist attitude towards the production of news which as Kawamoto states should provide a fair, balanced argument. However, Gaines states, "Commercial media promote lifestyles, consumerism, and ideologies that appeal to the reasoning of the audience a priori, and maintain the values of existing power structures at the same time."(19). It can be seen that *Fox News* is associated to commercial media due to its

links to Associated Press and conservative political ideals. Therefore, in the analysis of *Fox News's* presentation of a narrative surrounding Malala, I will observe whether the narrative conveys elements that can be linked to Gaines proposed incentive.

On another note, *Fox News* is more known as a new TV channel than as news publication. As Kawamoto (2003) establishes that although online news media can present a new identity than the non-online version, the online version complements the non-online. (6) By applying this observation to *Fox News* it can be argued the online article chosen for this study's analysis will present a narrative reflective of *Fox News's* TV channel's approach. In comparison to Figures 1, 2 and 3 (in Appendix A) the article published by *Fox News* (Figure 4) does not take advantage of digital characteristics that Kawamoto states enables the potential of presenting information in news media. Using Jank's visual concepts theory again it can be seen there is one mid to long shot centred on Malala giving her UN speech similar to the *Guardian's* image, except Malala and the people positioned around her are not smiling (see figures 1 and 4). However *Fox News* allows for a link in the shape of an arrow to another picture of Malala. It is a close up image of Malala smiling and meeting the viewer's gaze. As Janks claims, this invites the viewer to directly engage with the presented subject. Arguably, the viewer of this image is also invited to recognise Malala is holding a pink school bag and wearing a head scarf. It can be argued that *Fox News* is applying a similar tactic to presenting Malala's image to the *Daily Mail*. Being that the focus of the image centres on Malala's clothing and pink schoolbag, it can be argued this signifies Malala's identity as a "schoolgirl" and "Muslim". As previously debated, these labels are signifiers of characteristics of contradicting identity; 'schoolgirl' innocence, education and naivety and 'Muslim' the Other, oppressed and victimised.

The caption for this image reads "March 19, 2013 FILE photo" (Byword) which shows that Malala's has been followed previous to this article. As to why Malala is arguably labelled in the image that *Fox News* presents her or the relevance of story to *Fox News* this study intends to establish through further analysis of the text.

Using Kawamoto's claims towards important questions in news sources which can be seen as a shortened narrative, *Fox News* presents shorter headline than the *Daily Mail*, the *Guardian* or the *Lede*. First, the question; who? Unlike figures 1, 2 and 3 (in Appendix A), Malala's name is not present in the headline. Instead Malala is identified as "Pakistani teen" (Byword). As Woodward's theory towards how identities are constructed it can be considered that *Fox News* presents Malala's identity. In doing so, links Malala to a group. In this instance, the group identity is "Pakistani" meaning a person born in Pakistan. What this aims

to achieve is to categorise Malala in way that allows for readers of *Fox News* articles to identify Malala's identity. In *I Am Malala*, Malala presents her identity in this context in a more complex manner. For instance, in the first chapter "A Daughter is Born" it reads "So I was born a proud daughter of Pakistan, though like all Swatis I thought of myself first as Swati and then Pashtun, before Pakistani" (20). It can be argued that the narrative of *I Am Malala* constructs Malala's identity in this way because it shows that identity is not dictated by one thing or characteristic. This is argued by Woodward who claims although identities are subjective and are influenced by the individual's choices they also cannot be controlled. The narrative in *I Am Malala* constructs Malala's identity to show Malala's interpretation of her identity. In comparison, using Woodward's theory of internal and external identities, *Fox News* presents Malala's external identity which could signify characteristics to the reader of Malala's internal identity.

Further in to the narrative Malala's internal identity is explored through *Fox News*'s presented interpretation of her external. Each narrative from the *Guardian* and the *Daily Mail* identity Malala using the term "girl" to define her age in connection with her character. It can be argued *Fox News*'s terms "Pakistani teen" does not intend to signify Malala's identity connected to innocence, but rather as part of a group. By not establishing Malala's name, taking away any individual identified in the headline it can be seen *Fox News* suggests that Malala is one out of many "Pakistani teen"(s) "shot by the Taliban". This is the identity Malala represents to *Fox News*.

Fox News portrays Malala's story through a simplified version of the events that I established in section and as Abbot observes how stories are recognised and defined as particular types of stories because they include specific features such as Cinderella. It can be observed *Fox News* selects information that the writer deems for *Fox News*' readers significant to Malala's story.

UNITED NATIONS – Malala Yousafzai, the Pakistani teenager shot by the Taliban for promoting education for girls, called on world leaders to provide free compulsory schooling for every child in a U.N. address on Friday timed to coincide with her 16th birthday. (Byword)

By drawing from Abbot's and Kawamoto's texts it can be argued that these are the basic factors that in this statement *Fox News* summarises the events that define Malala's story. The basic structure of a news article is answers the questions the reader is potentially interested in.

For instance where — UNITED NATIONS; who — Malala Yousafzai, the Pakistani teenager; what — shot by the Taliban; why — for promoting education for girls, called on world leaders etc.; when — on Friday timed to coincide with her 16th birthday. Each event stated here from this analysis and each Figure has relayed the same events. Therefore it can be seen these events make this narrative specific to Malala; this is her narrative.

More so, the narrative is sensationalised through the headline. Arguably, this is achieved by condensing the most important factors that will create interest to the reader. In doing so, it can then be asked; what events do *Fox News* believe will be evoke interest in their readers? Using Campbell's theory on a hero's narrative arc in myths, it can be argued *Fox News* presents in the first paragraph a summary of Malala's narrative arc. In doing so, applies a structure which reflects the hero's journey. First Malala is established as this narrative's protagonist "Malala, the Pakistani teenager". As Bennett and Royle describe, Malala is shown to be in this article what the main topic is about; the main force that drives forwards the events. Next the narrative presents Malala being separated from the ordinary "shot by the Taliban" and is then called to adventure when embarks on a mission "for promoting education for girls" which she carries out when she "called on world leaders to provide free compulsory schooling for every child in a U.N. address".

Speaking to youth leaders from more than 100 countries, she called for "a global struggle against illiteracy, poverty and terrorism."

As discussed in *I Am Malala* Malala is linked to heroes such as Malalai of Maiwand. As outlined in section 4.3.3 Malalai of Maiwand also "calls" to the army in order to inspire them to not lose hope in the fight against the British. In *I Am Malala* Malala says, "We will be like preachers of education," (185) when a school is named after which she likens to Malalai of Maiwand which Malala describes 'after whom so many schools in Afghanistan are named' (185) In comparison, figures 1, 2 and 3 (in Appendix A) Malala is linked to world leaders or peaceful activists such as Gandhi. In Figure 4, Malala can be seen as linked to 'youth leaders'. The narrative has already established Malala as youthful. In this paragraph it is the second time she is presented 'to call' connoting that Malala uses the same actions as politicians and leaders. In doing so, Malala is presented as a potential future leader that will take part in the 'struggle against illiteracy, poverty and terrorism'. It is reflected further in *Fox News's* article what it their interpretation of Malala's words means. Beforehand, this analysis will address

Fox News's citation of Malala's speech. In doing so, aiming to presents how *Fox News* re-presents Malala's interpretation of the solution to 'illiteracy, poverty and terrorism'.

"Let us pick up our books and our pens," she said. "They are our most powerful weapons. One child, one teacher, one book, and one pen can change the world. Education is the only solution."

As reflected in *I Am Malala*, Sormo's study and the news sources analysed in this thesis, this statement is Malala's articulation of her ambition; it is used as type of catchphrase and titles the 'Epilogue' in *I Am Malala* 'One Child, One Teacher, One Pen...' (2014: 257) The function of this chapter is show the reader the success, opportunities and achievements Malala has received because she is the 'child' of whom she speaks of. As expressed in *I Am Malala* this is to inspire girls who feel they do not have voice that they can have one too. Arguably *Fox News* presents this extract from Malala's speech because it is a slogan of Malala which can be presented to re-present Malala's beliefs.

Drawing back to Spivak's claim that the subaltern can only re-presented, it can be observed *Fox News* appropriates this statement in order to further introduce the organisation's beliefs towards the solution 'poverty' etc. *Fox News* then introduces the U.N's role to the narrative.

The U.N. has declared July 12 "Malala Day," to honor the teen who returned to school in March after medical treatment in Britain for injuries suffered in the October attack.

As previously established, the 12th July is a pivotal day in the narrative of *I Am Malala* allowing for Malala to provide a continuous circular timeline for the narrative to ground itself. The event of the U.N naming arose in *I Am Malala* when Malala was in hospital receiving treatment. Malala narrates her dismissal of the event at the time,

The United Nations announced they were designating 10 November, one month and a day after the shooting, Malala Day. I didn't pay much attention as I was preparing for a big operation the following day to repair my facial nerve. (248)

In this instance, Malala presents her inability to fathom what it meant to the U.N and Western audiences to acknowledge Malala in this way. *Fox News* does portray Malala's statement in her speech to the U.N what Malala Day means to her. Instead it can be argued *Fox News* adds

the U.N. titling of Malala's birthday 'Malala Day' in order to reinstate that Malala has been saved by the West when she was treated in Britain after her attack similar to the *Daily Mail's* portrayal in Figure 3's narrative as the West symbolises a safe haven for Malala.

The narrative *Fox News* presents does include key narrative features as presented in *I Am Malala* such as the role of Malala's father, the struggles of society Pakistan and their relationship with the government, America and Britain's role in Pakistan's society or Malala's interpretation of Islam, Pashtun culture and Western culture. It can be argued these factors are what determined *I Am Malala* as successful because the story broke the convention of breaking conventions linked to 'folk-psychology'. Yet also present a hero's journey as outlined by Campbell (2008) (Bruner). The hero is still Malala in this section of the narrative, she is the main force driving the events forwards (Bennett and Royle). However, *Fox News* focuses on UNESCO's report which was released at a similar date to Malala's speech in order to convey another type of hero in connection to the narrative.

9.1 UNESCO

Although each source so far can be seen to have good intentions in their narrative that supportive the education for girls yet there are elements in each narrative that supports an imperialist justification of the West as superior to other non-Western countries. It can be argued both notions are evident in *Fox News's* presentation of Malala's narrative. One half of the narrative deviates from events directly linked to Malala and focus on the a report by UNESCO "UNESCO and Save the Children released a special reported titled "Children Battling To Go To School," ahead of Malala's speech." (Byword) The narrative links the event of Malala's speech keeping with a nonlinear format yet allowing for a connection to made between Malala's story and *Fox News's* presentation of UNESCO'S report.

The report found that 95 percent of the 28.5 million children who aren't getting a primary school education live in low and lower-middle income countries -- 44 percent in sub-Saharan Africa, 19 percent in south and west Asia and 14 percent in the Arab states.

Girls make up 55 percent of the total and are often the victims of rape and other sexual violence that accompanies armed conflicts. (Byword)

Fox News lists areas that have been colonised failing to acknowledge the West or more specifically the US's role towards the '28.5 million children' not in education from poorer backgrounds. Similar to the *Daily Mail*, *Fox News* presents statements that are not specifically linked to Malala's story. However in *I Am Malala*, the story does relay instances where girls or women were victims violence and injustices because of the Taliban "The most shocking attack was in June in the city of Quetta when a suicide bomber blew up a bus taking forty pupils to their all-girls college" (264) As horrific as this event is, the narrative of *I Am Malala* does not blame all violent events as a single result of poorer countries inability to protect or educate its citizens "It's not just the Taliban killing children. Sometimes it's drone attacks, sometimes it's wars, sometimes it's hunger. And sometimes it's their own family" (264) As Kawamoto relays, the purpose of news media is to inform and to encourage. It can be argued this informs the reader that people from Africa, west Asia and Arab states (all minority groups in Western countries) are inferior to the West.

For instance, the term "girls" can be argued as signifies innocence can be connected to Mohanty claims that when women are identified 'to constitute a homogeneous oppressed group (28) it delegitimises any ability for women from those countries to be presented with an identity further enforcing Mohanty's claims that they are powerless to possess their own identity. Instead they are presented as a group who are 'victims of rape and other sexual violence' in the countries previously listed. As this study has previously argued, this further imports imperialist perspective that blames the misgivings of women in other countries outside of the West as in need of Western saviours from the connoted male attackers of non-western countries.

The study found that in 2012 there were more than 3,600 documented attacks on education, including violence, torture and intimidation against children and teachers resulting in death or grave injuries, as well as the shelling and bombing of schools and the recruitment of school-aged children by armed groups.

According to the report, while the number of primary school age children who are not getting an education has fallen to 57 million in 2011 from 60 million in 2008, during that period the percentage of youth in conflict-affected countries who aren't at primary school rose to 50 percent from 42 percent.

Being that this statement does not reflect any specific relationship to Malala other than the topic of education in ‘conflict-affected countries’ it can be argued that this topic serves to address a different motive other than reflecting Malala’s.

Drawing back the Nakamura’s observations on the development of ‘monocultures’ in digital platforms, “mental retraining; the cloning of all cultures to be alike” (2013: 15) It can be argued that by listing the millions of children who have suffered from not one but many countries puts forward an idea that each countries is in need of the same solution. In this instance, education promoted by UNESCO is being put forward as part of that solution. However, *Fox News* does not present the other factors that may affect whether ‘primary school age children’ can attend school as reflected in the narrative of *I Am Malala*. For example, *I Am Malala* relays the event in July 2010 where a flood destroyed the Ziauddin’s school “There was so much damage that it cost my father 90,000 rupees to repair...The might Indus River...had turned into a raging torrent and burst its banks. Road, crops and entire villages were washed away”. (166—167) This event provides environmental reasoning why children may not have been able to attend school and why countries affected by the flood which *I Am Malala* conveys ranges from the Himalayas, to Punjab, Karachi towards the Arabian Sea. The narrative presented by *Fox News* does not specify how children many were from each of the territories previously listed such as Africa, Asia and Arab states. Nor does the narrative explore environmental or political climates within each territory like the narrative of *I Am Malala*. Instead *Fox News* bands each ‘conflict-affected’ as the same.

"Across many of the world's poorest countries, armed conflict continues to destroy not just school infrastructure, but also the hopes and ambitions of a whole generation of children," UNESCO's Director-General Irina Bok (Byword).

As previously cited, Spivak (2009) claims “the point that is often missed is that comparisons between western and non-western cultures...frequently misunderstand the internal complexities of these different cultural practices and the interconnections between wrought by colonialism” (160). Spivak’s statement addresses the notion that *Fox News* does not aim to decipher any internal complexities in the countries that described in this section of the narrative. These areas are identified here as “poorest countries” which have may have been affected by colonialist practices that cause for conflict. The sentence ‘armed conflict continues to destroy’ does not determine who or what caused the conflict. However, this

statement can be compared to the event This is further reinforced with the presented quote from Irina Bok which can be connected the findings in Walters' (2016) study of rhetoric applied to Malala's presentation in British newspapers "It reinforces British perceptions of superiority and ultimately serves to legitimise an interventionist approach to the human rights agenda" (665). From this it can be speculated that *Fox News*' intention for re-presenting UNESCO's report does not wish to promote Malala as a feminist hero like *I Am Malala*. However, it can be argued that the narrative appropriates Malala's story for same reason myths function "Myths provide the individual with an image of the universe so that she or he is able to understand contemporary conditions" (qtd. in Billions) In doing so, *Fox News* has presented a universe through their narrative which provides the reader with an understanding of the "conditions" of children who struggle to obtain access to education in poorer countries. As similar to each Appendix 1, 2 and 3 the narratives do not present the West's involvement as expressed in *I Am Malala*. Neither does *Fox News* narrative present a narrative arc of a hero's journey (Campbell) but it can be considered what is presented is Malala's voice. Specifically the quotes focus on are shaped to reinforce an intervention of education from the UN in order to rescue "the world's poorest countries". It can be said, the narrative reinforces an imperialist view that presents the inferiority of non-western countries, enforcing a narrative that supports the US and UNESCO (the West) as their saviours.

10. Conclusion

What is the purpose of comparing narratives surrounding Malala Yousafzai story? More specifically, what does this reveal about the way narratives are constructed to present conventions linked to Western ideology?

The purpose of comparing the narrative in *I Am Malala* to the narratives in the selected news media that surround Malala Yousafzai is to establish whether the same events are reinforced in both narratives. On one hand, to reveal the events which are or not presented in each narrative yet are connected to Malala's story. On the other hand, to investigate why that news media presents narratives to reinforce ideology rather than events.

In saying that, the event most common and significant in each narrative by online news media other than Malala's UN speech is Malala's attack by the Taliban. In each narrative this has been found to define Malala's presented identity similar to how *I Am Malala* presents Malala's story as "The Girl Who Stood Up For Education and Was Shot By The Taliban". (Lamb, Yousafzai front cover) In other words, according to news media the event of Malala's attack is where Malala's narrative begins. In contrast to the events in *I Am Malala* which does present the attack as a pivotal moment in the narrative yet presents events surrounding Malala's childhood, Pakistan's political and cultural history Malala's journey with the media as equally significant to her narrative journey.

I Am Malala achieves this by presenting a journey that follows the narrative arc of heroes. Campbell's theory of the hero's journey proves to be a sharp guide to analysing the construction of narrative structure in *I Am Malala*. In doing so, the presented story surrounding Malala's journey in accordance to a hero narrative showcases how *I Am Malala* functions in the same way as Campbell theory towards myths. As previously explored *I Am Malala* breaks conventions associated to the identity of the Taliban and the West's involvement in shaping the events in Pakistan that affected presented Malala's journey. This is similar to the theory Billions cites based on Campbell's theory on the role of myths In this sense, the effect of *I Am Malala* provides a narrative that projects an image that enables the reader to understand her presented point of the "contemporary conditions" (Billions 152) and enables an understanding of Malala's presented universe.

On the other hand, the selected news media narratives in thesis present a universe like *I Am Malala* where Malala is the hero and the Taliban is the villain. But does so to validate and enforce presentations of identity differently to *I Am Malala*. From my findings news

media appropriates Malala's story and identity in order to serve its own interest. Yes news media presents Malala as a hero who embarks on a hero's journey for education, yet it does so through imperialist rhetoric. Malala's identity in the analysed articles is repeatedly in connection with her age and a victim. This thesis believes intends to serves or reinforce associated identities connected to Third World women as established by Mohanty. The narratives presented do not embark in same way as *I Am Malala* to give voices to the unheard voices of girls like Malala, but rather to enforce ideals that the news organisation supports such as interventionist education in other countries. Notably, this incentive is not for the USA or Britain, but in other poorer countries that represent "the Other" as Beauvoir applies the term.

Considering each news organisation is identified as reflection of the spectrum of Western ideology for example left, liberal to right, conservative and traditional Western values; there is very little difference in the point of view and construction of each narrative reflected in the story that surrounds Malala. Postcolonial feminist theory has proven fruitful in this sense; it has proven a highly relevant analytical tool revealing the purpose behind presenting Malala's narratives. In doing, my findings are strongly to postcolonial feminist theory that has already claimed presentations of people like Malala are appropriated as an opportunity to reinforce imperialist beliefs of superiority in Britain and the U.S over other cultures and ideologies. For instance, this is evident in the demonization and criminalisation of the Taliban in each narrative. Although the Taliban are presented in *I Am Malala* to conduct abhorrent, prejudice and hate filled violent acts towards women, the narrative provides context which explores that the Taliban developed not because they are inherently evil rather they played on society's insecurities and struggles. That is, *I Am Malala's* narrative is constructed to provide insight to the conditions the world it re-presents similar to the function of myths. As claimed by Bruner who states autobiographies are respected for their "human insight", the narrative in *I Am Malala* presents events associated to the Taliban, Pakistan's government and Pakistan's society from this viewpoint through Malala as the narrator. Whilst, news media narratives cannot provide the same "human insight" because it does not relay the event from the narrator's self-reflexive point of view. In opposition, news media which narrative presents lists of selected facts. In doing so, simplify the problem across in relation to children's access to education and the suffering of women postcolonial countries.

Although, liberal news media does provides space for other viewpoints, for instance the re-presentation of Malala's interpretation of Islam or the presentation of Malala's non-

violent approach that is linked to Mohatma Gandhi peaceful teachings. Conservative media in this thesis is more reliant in their narratives to present the Taliban as inherently “barbaric” and “backwards” reflecting the ability of Western traditional values to base all identities on what is determined innate in nature. For instance, the *Daily Mail*’s headlines surrounding famous women in Western society as mothers, sexual objects or jealous wives. *Fox News* achieves this through its focus on violent events against children in particular girls in poorer countries. In no circumstance does the narrative provide context or links to other articles that show the social conditions which led to the events as present in *I Am Malala*. Overall both present the West as superior in the sense that there are not issues to same scale in USA or Britain.

Works that examine the role of language and power have proved beneficial to the analysis in this thesis. Semiotic theory was an effective tool to analyse how the language in Western online news media presents imperialist ideology through language and image. Other studies such as Ryder’s study of counter narratives, Sørmo’s study of literary devices in Malala’s speech and Walters study language in British newspapers proved beneficial to understanding these practices.

Overall the *Guardian*, the *Daily*, the *Lede* and *Fox News*’s re-presentation of Malala’s story do not structure their narratives as hero narratives in the same sense as Campbell outlines, but they do present Malala as a hero. In comparison *I Am Malala* presents Malala as a hero because she her story is an example of an ordinary girl who achieves greatness because of her beliefs yet remains “ordinary”, for instance the sentence of the narrative states “I Am Malala. My world has changed but I have not” (265). Opposed to Malala’s role as a hero in the online news media analysed which intends to reinforce a much bigger debate that shed lights on the ideals that reiterate the West, more specifically the U.S and U.K as superior saviours to the world.. It may be of interest in further academic study of narratives of Malala to focus the presentation of Malala’s in news media narratives as to whether she is a hero in countries other than the U.S or U.K.

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Appendix A

Figure 1. An Article published by The *Guardian* “Malala delivers defiant riposte to Taliban militants as UN hails ‘our hero’”, 12 July 2013. 2 May 2017

Malala delivers defiant riposte to Taliban militants as UN hails 'our hero'

'They thought that the bullet would silence us. But they failed,' says Malala, 16, at UN to push campaign for girls' education

Ed Pilkington in New York

Friday 12 July 2013 17.44 BST First published on Friday 12 July 2013 17.44 BST

When the Taliban sent a gunman to shoot Malala Yousafzai last October as she rode home on a bus after school, they made clear their intention: to silence the teenager and kill off her campaign for girls' education.

Nine months and countless surgical interventions later, she stood up at the United Nations on her 16th birthday on Friday to deliver a defiant riposte. "They thought that the bullet would silence us. But they failed," she said.

As 16th birthdays go, it was among the more unusual. Instead of blowing out candles on a cake, Malala sat in one of the United Nation's main council chambers in the central seat usually reserved for world leaders.

She listened quietly as Ban Ki-moon, the UN secretary-general, described her as "our hero, our champion"; and as the former British prime minister and now UN education envoy, Gordon Brown, uttered what he called "the words the Taliban never wanted her to hear: happy 16th birthday, Malala".

The event, dubbed Malala Day, was the culmination of an extraordinary four years for the girl from Mingora, in the troubled Swat valley of Pakistan. She was thrust into the public glare after she wrote a pseudonymous but later celebrated blog for the BBC Urdu service describing her experiences struggling to get an education under the rising power of Taliban militants.

By 11 she was showing exceptional determination, calling personally on the US special representative to Pakistan, Richard Holbrooke, to use his influence to combat the Taliban's drive against education for girls. By 14, she was on the radar of Archbishop Desmond Tutu, who put her forward for the international children's peace prize, and by 15 she became the youngest Nobel peace prize nominee in history.

But such dizzying global attention came at a price. Death threats followed her growing recognition, and on 9 October 2012, following a meeting of Pakistani Taliban leaders, the gunman was dispatched to remove what they called the "symbol of infidels and obscenity".

Multiple operations in Pakistan and the UK followed the attack on the bus, including the fitting of a titanium plate on her left forehead, and a cochlear implant to restore her hearing. She now lives with her family in Birmingham and does what the Taliban tried to stop her doing: goes to school every day. "I am not against anyone," she said in the UN chamber, having taken this day out from the classroom. "Neither am I here to speak in terms of personal revenge against the Taliban or any other terrorist group."

Malala responded to the violence of the Taliban with her own countervailing force: words against bullets. "I do not even hate the Talib who shot me. Even if there is a gun in my hand and he stands in front of me, I would not shoot him."

She spoke confidently, with only an injured eye and a slightly drooping left side of her face to hint at such fresh traumas. There was one other unstated allusion to the horror of her past: she wore a white shawl belonging to a woman who was also targeted by extremists but who, unlike Malala, did not survive to tell the tale: Benazir Bhutto.

"The extremists are afraid of books and pens," the teenager continued. "The power of education frightens them. They are afraid of women. The power of the voice of women frightens them."

She cited last month's attack on a hospital in Quetta, capital of Baluchistan, and killings of female teachers in Khyber Pakhtunkhwa. "That is why they are blasting schools every day – because they were and they are afraid of change, afraid of the equality that we will bring to our society."

And she gave her own opposing interpretation of Islam to the Taliban's. "They think that God is a tiny, little conservative being who would send girls to the hell just because of going to school. The terrorists are misusing the name of Islam and Pashtun society for their own personal benefits. Islam is a religion of peace, humanity and brotherhood. Islam says that it is not only each child's right to get education, rather it is their duty and responsibility."

Such ability to articulate what normally remains unarticulated – to give voice to young people normally silenced – has generated its own response. The "stand with Malala" petition, calling for education for the 57m children around the world who do not go to school, has attracted more than 4m signatures – more than a million having been added in the past few days.

At the start of her speech, Malala said: "I don't know where to begin my speech. I don't know what people would be expecting me to say."

She need not have worried.

Figure 2. Article published by *Daily Mail* “‘Only my weakness, fear and hopelessness died’: Pakistani schoolgirl who survived Taliban gunman's assassination attempt condemns extremists in UN address”, 12 July 2014. 2 May 2017

'Only my weakness, fear and hopelessness died': Pakistani schoolgirl who survived Taliban gunman's assassination attempt condemns extremists in UN address

- Malala Yousafzai addressed more than 500 delegates at the UN in New York
- She was shot in the head during an attack on her school bus last year
- Taliban claimed responsibility calling her struggle for education pro-Western

She told the U.N. there were 'thousands' like her struggling for the cause

By *Daily Mail* Reporter

PUBLISHED: 16:14 BST, 12 July 2013 | UPDATED: 19:25 BST, 12 July 2013

A Pakistani schoolgirl shot by the Taliban for championing the rights to women's education has told the United Nations there are 'thousands' across the world like her struggling for the same cause.

Malala Yousafzai, who has been recovering in the UK from last year's attack, told the youth assembly in New York: 'Thousands of people have been killed by terrorists and millions injured - I am just one of them.'

Today is Malala's 16th birthday - declared Malala Day - and the teenager's speech to more than 500 delegates at the UN's headquarters was her first public address.

As she took to the dais, there was a standing ovation and cheers of delight for the young girl who cheated an assassin's bullet when she was shot in the head during an attack on her school bus in the north-western Swat Valley last year.

She said: 'Malala Day is not my day - today is the day of every woman, every boy and every girl who have raised their voice for their rights.'

'There are hundreds of human rights activists and social workers who are not speaking for their rights but who are struggling to achieve their goal of peace, education and equality.'

'Thousands of people have been killed by the terrorists and millions injured - I am just one of them.'

Speaking about the attempt on her life, she added: 'On the 9th October 2012, the Taliban shot me on the left side of my forehead and they shot friends too.'

Malala was given a standing ovation and there were cheers of delight as she stepped up to speak

'They thought that the bullet would silence us - but they failed.'

'Out of that silence came thousands of voices.'

'The terrorists thought they would change my aim and stop my ambitions.'

'But nothing changed except this weakness, fear and helplessness died, and strength, power and courage was born.'

Malala presented U.N. Secretary-General Ban Ki-moon with a petition signed by nearly 4 million people in support of 57 million children who are not able to go to school and demanding that world leaders fund new teachers, schools and books and end child labor, marriage and trafficking.

U.N. Special Envoy for Global Education, former British Prime Minister Gordon Brown, said Friday's event was not just a celebration of Malala's birthday and her recovery, but of her vision.

'Her dream that nothing, no political indifference, no government inaction, no intimidation, no threats, no assassin's bullets should ever deny the right of every single child ... to be able to go to school,' said Brown.

Pakistan has 5 million children out of school, a number only surpassed by Nigeria, which has more than 10 million children out of school, according to U.N. cultural agency UNESCO. Most of those are girls.

Islamist gunmen killed 27 students and a teacher on Saturday in a boarding school in northeast Nigeria.

It was the deadliest of at least three attacks on schools in Nigeria since the military launched an offensive in May to try to crush Islamist insurgent group Boko Haram, whose nickname translates as 'Western education is sinful' in the northern Hausa language.

The Taliban claimed responsibility for the assassination attempt on Malala, calling her efforts pro-Western. Two of her classmates were also wounded.

Yousafzai was treated in Britain, where doctors mended parts of her skull with a titanium plate. Unable to safely return to Pakistan, she started at a school in Birmingham in March. Tehreek-e-Taliban Pakistan (TTP), formed in 2007, is an umbrella group uniting various militant factions operating in Pakistan's volatile northwestern tribal areas along the porous border with Afghanistan.

Under Taliban rule in neighboring Afghanistan from 1996 to 2001, women were forced to cover up and were banned from voting, most work and leaving their homes unless accompanied by a husband or male relative.

Figure 3. An Article published by *Lede* curated by *New York Times* “Malala Yousafzai, Girl Shot by Taliban, Makes Appeal at U.N”, 12th July 2013. 2 May 2017

Malala Yousafzai, Girl Shot by Taliban, Makes Appeal at U.N.

By JENNIFER PRESTON JULY 12, 2013 1:20 PM

Last Updated, Saturday, 11:19 p.m. In a speech at the United Nations on her 16th birthday, Malala Yousafzai, who was shot in the head by the Taliban for promoting education for girls in Pakistan, called on world leaders to provide “free, compulsory education” for every child.

“Let us pick up our books and our pens,” Ms. Yousafzai told young leaders from 100 countries at the United Nations Youth Assembly in New York. “They are our most powerful weapons. One child, one teacher, one book, and one pen can change the world. Education is the only solution.”

Ms. Yousafzai, noting that she was proud to be wearing a shawl that had once belonged to Benazir Bhutto, spoke in a calm, self-assured voice as she delivered her first major speech since she was shot on the left side of her head Oct. 9 on her way home from school in Pakistan’s Swat Valley.

In her speech, she recalled how the attackers had also shot her friends. “They thought that the bullets would silence us,” she said, “but they failed.”

And then, out of that silence came thousands of voices. The terrorists thought that they would change our aims and stop our ambitions but nothing changed in my life except this: Weakness, fear and hopelessness died. Strength, power and courage was born. I am the same Malala. My ambitions are the same. My hopes are the same. My dreams are the same

As my colleagues, Taha Siddiqui and Declan Walsh report, Taliban militants have pressed their violent campaign against girls' education in northwestern Pakistan, attacking more than 800 schools in the region since 2009.

From that time, Ms. Yousafzai was a outspoken critic of the Taliban campaign. Her efforts were included in a 2009 video report by my colleague, Adam Ellick.

She was greeted by U.N. Secretary General Ban Ki-moon of South Korea. He introduced her to the youth assembly. "By targeting Malala, extremists showed what they feared the most: a girl with a book," Mr. Ki-moon said. "Malala is calling on us to keep our promises — invest in young people and put education first."

Gordon Brown, the former British prime minister and now United Nations special envoy for global education, also introduced Ms. Yousafzai and helped organize what was being called the Malala Day event at the U.N. On Twitter, thousands of people shared updates about the speech with the hashtag #malaladay.

But Ms. Yousafzai stressed in her speech that it was "not my day" but "the day of every woman, every boy and girl who have raised their voices for their rights."

"Thousands of people have been killed by the terrorists and millions have been injured," she said. "I am just one of them. So here I stand, one girl among many. I speak not for myself but for those without voice."

She also emphasized that she had no desire for revenge against the Taliban or any other terrorist group. She included the Rev. Dr. Martin Luther King Jr., Nelson Mandela, Gandhi and Mother Teresa as among the leaders who have inspired her.

She said she wanted education for every child, including the "sons and daughters of the Taliban" and terrorists.

"I do not even hate the Talib who shot me," Ms. Yousafzai said. "Even if there was a gun in my hand and he was in front of me, I would not shoot him."

She attributed her nonviolence philosophy and ability to forgive from lessons “learned from my father and my mother.”

It was her father, according to Mashable, who joined efforts with a Grammy Award-winning producer to produce a YouTube video with three young, undiscovered artists and more than 30 choir singers from around the world, to help promote a foundation to promote education for girls that was formally launched on Friday.

Figure 4. "Pakistani teen shot by Taliban celebrates 16th birthday with UN Address", by *Fox News*. 2 May 2017

Pakistani teen shot by Taliban celebrates 16th birthday with UN address

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UNITED NATIONS – Malala Yousafzai, the Pakistani teenager shot by the Taliban for promoting education for girls, called on world leaders to provide free compulsory schooling for every child in a U.N. address on Friday timed to coincide with her 16th birthday.

Speaking to youth leaders from more than 100 countries, she called for "a global struggle against illiteracy, poverty and terrorism."

"Let us pick up our books and our pens," she said. "They are our most powerful weapons. One child, one teacher, one book, and one pen can change the world. Education is the only solution."

The U.N. has declared July 12 "Malala Day," to honor the teen who returned to school in March after medical treatment in Britain for injuries suffered in the October attack.

UNESCO and Save the Children released a special reported entitled "Children Battling To Go To School," ahead of Malala's speech.

The report found that 95 percent of the 28.5 million children who aren't getting a primary school education live in low and lower-middle income countries -- 44 percent in sub-Saharan Africa, 19 percent in south and west Asia and 14 percent in the Arab states.

Girls make up 55 percent of the total and are often the victims of rape and other sexual violence that accompanies armed conflicts.

The study found that in 2012 there were more than 3,600 documented attacks on education, including violence, torture and intimidation against children and teachers resulting in death or

grave injuries, as well as the shelling and bombing of schools and the recruitment of school-aged children by armed groups.

According to the report, while the number of primary school age children who are not getting an education has fallen to 57 million in 2011 from 60 million in 2008, during that period the percentage of youth in conflict-affected countries who aren't at primary school rose to 50 percent from 42 percent.

"Across many of the world's poorest countries, armed conflict continues to destroy not just school infrastructure, but also the hopes and ambitions of a whole generation of children," UNESCO's Director-General Irina Bokova said.

Appendix B



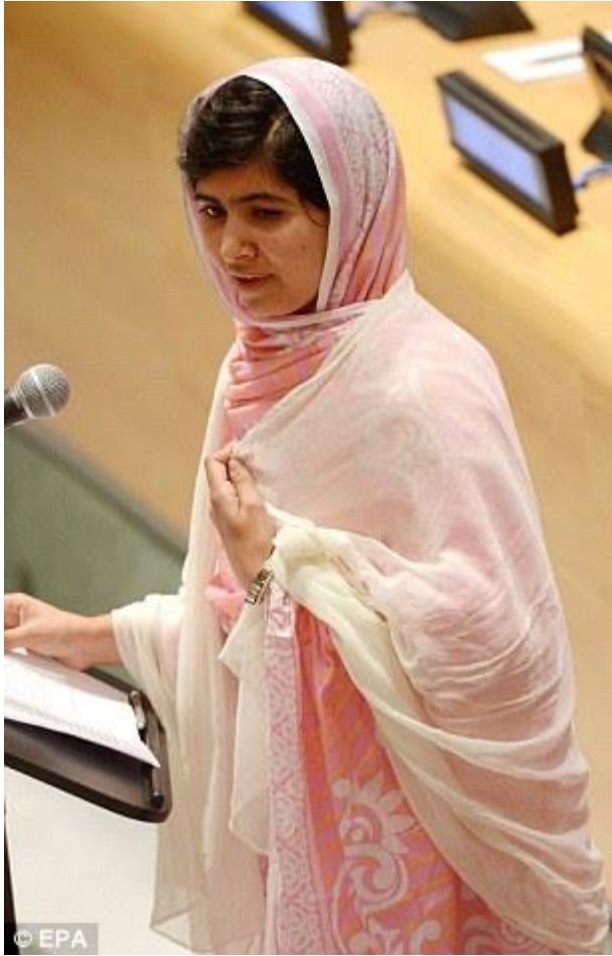
Speech: Malala Yousafzai, the 16-year-old Pakistani schoolgirl who was shot in the head by the Taliban for wanting to attend school, addresses the UN youth assembly in New York last Friday

Figure 1. Malala Yousafzai addressing the UN. By Getty Images. 2013



Courage: Malala was given a standing ovation and there were cheers of delight as she stepped up to speak

Figure 2. Malala Yousafzai addressing the UN, By EPA. 2013



Solidarity: The 16-year-old told the UN youth assembly said that there were 'thousands' across the world like her struggling for the same cause

Figure 3. Malala Yousafzai at the UN, By EPA. 2013



The 15-year-old was shot after being targeted by the Taliban for demanding education in Pakistan

Figure 4. Malala Yousafzai at hospital in Birmingham. By AFP/Getty Images. 2013



Defiance: Pakistani girls at school in Mingora, the main town of Swat valley last month

Figure 5. BY AFP/Getty Images. 2013