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"Voices Unveiled": A Discourse Analysis of the Stories Shared by Arab Women Within the

MeToo Movement

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CERTIFICATE OF RESEARCH

By my signature below, I certify that my ELTE MA thesis, entitled *Voices unveiled": A discourse analysis of the stories shared by Arab women within the me too movement* is completely the result of my own work, and that no degree has previously been conferred upon me for this work. In my thesis, I have cited all the sources (printed, electronic, or oral) I have used faithfully and have always indicated their origin. The electronic version of my thesis (in PDF Format) is a true representation (identical copy) of this printed version. If this pledge is found to be false, I realize that I will be subject to penalties up to and including the forfeiture of the degree earned by my thesis.

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Abstract

This thesis explores the narratives of Arab women who experienced sexual abuse, harassment, or rape in the Arab world as shared under the Me Too movement's hashtag (#MeToo) on Instagram and Facebook. Systemic functional grammar, particularly the transitivity system was employed to analyze 25 narratives of sexual misconduct. The study aimed to unveil how Arab female victims framed their experiences under the movement, by highlighting the frequencies and percentages of the process types found in the narratives, and the most recurring process type. The qualitative findings revealed that victims presented their experiences while focusing on three themes: victim-blaming, the judicial system, and social structure and norms. As for the quantitative findings, a total of 995 processes were identified in the stories with material processes being the most predominant type, followed by relational processes and mental processes.

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Chapter 1: Introduction

It indeed took 11 years for their voices to be heard worldwide, but they were heard, their stories were told, and the world listened. Me Too, as Chandra and Erlingsdóttir (2020) pointed out, "these are the two words that Tarana Burke regretted not having said to a 13-year-old girl, who confided that she had been repeatedly raped by her stepfather" (p. 1). Moreover, Chandra and Erlingsdóttir (2020) explained that a couple of years later after this incident, Burke began her project to raise awareness of sexual harassment and abuse victims and called it "Me Too". They added that Burke's primary goal was to seek support and unity for marginalized black women. Tarana Burke would have never envisioned in 2006 that a decade later, her movement would take the world by storm. It is worth highlighting that I discuss the Me Too movement in two different ways; sometimes I use the hashtag (#MeToo) to refer to its employment on social media, and other times I simply refer to the movement's name (the Me Too movement) to illustrate its history and impact offline, so both usages depend on the context.

The Me Too movement's unparalleled triumph is the process of changing stories we often looked at as being familiar or normal to unfamiliar. It challenges us to recognize and label incidents that were often ignored as being unavoidable aspects of being a woman as intolerable and unacceptable. Moreover, the movement possesses an infectious nature, every story that is communicated publicly inspires and motivates hundreds of survivors to share their narratives (Airey, 2018; Chandra & Erlingsdóttir, 2020). Gradually, the movement developed into a powerful, global force that is mainly driven by social media platforms, aimed at empowering and uniting sexual harassment and assault survivors (Mendes et al., 2018). Yet, the Me Too movement's influence varied across regions. Thus, an inquiry arises: what about the Me Too movement in the Arab world? In her news article, Al-Wazir (2017) investigated why more Arab

women are not saying MeToo, she highlighted the mocking tone used to refer to gender-based aggression and harassment on different social media platforms as well as the scarcity of laws that incriminate sexual abuse. Even if these laws existed, they are rarely implemented.

Regardless of the previously mentioned hardships, many Arab women still shared their stories and exposed their abusers, and this is what inspired this thesis. There has been a lot of research on the Me Too movement, its impact, and the stories told under its hashtag (#MeToo) in Western communities (e.g., Bhattacharyya, 2018; Hillstrom, 2018; Leung & Williams, 2019). Such research has been carried out while focusing on different topics like journalism (e.g., Suparto, 2018) and politics (e.g., Castle et al., 2020). However, there has not been much research done in the Arab region on this movement, especially through the lens of applied linguistics. This thesis attempts to fill this gap. It is vital for me as a Palestinian Arab woman to explore how female Arab survivors of sexual violence frame their experiences under the Me Too movement hashtag. Logically speaking, inspecting what kind of language these women used will become an empowering tool for other females who have gone through similar encounters and for counseling and support centers. As a positive impact, encouraged by the stories told, other Arab victims might be more inclined to come forward and speak out against any kind of sexual violence they have endured. The narration of their incidents may change after understanding how the words they deploy to represent them, their abusers, and the event itself. Moreover, counseling centers can be more informed based on how these women reported what happened and what their concentration was chiefly on.

Mainly, this thesis examines how Arab female victims reported their English-written narratives on their experiences of sexual abuse and harassment from the perspective of critical discourse analysis, more specifically, transitivity theory within systemic functional linguistics.

All of the stories which inform the research study were written in English as their writers were reflecting on the MeToo movement which uses English as its main language of communication. Naturally, there are stories shared in many languages such as Arabic, French, Spanish, German, Chinese, and others under the MeToo hashtag. However, I find it intriguing both culturally and linguistically to examine how these experiences are reported and presented to the world in the English language. It does not come as a surprise that many Arab females who experienced sexual violence narrated their stories in English as it gives more visibility to their voices.

The research collected data from two major social media venues; Instagram and Facebook. The idea behind choosing social media platforms to collect data stems from the fact that this movement has acquired recognition and gained widespread popularity through social media sites. Mendes et al. (2018) demonstrated that the MeToo hashtag (#MeToo) gained attention after the actress Alyssa Milano first used it in 2017 on X, formerly known as Twitter, to address sexual abuse in Hollywood. The hashtag was used 12 million times by individuals on the first day. Through the analysis, this thesis aims to achieve two wide-ranging objectives. First, it aims to shed light on the power of language and its role in constructing reality, shaping one's experiences, and how an individual perceives herself. Second, the study raises awareness of the catastrophe of rape, sexual abuse, and harassment in the Arab world where such encounters are not believed, not addressed, neglected, and inappropriate to be discussed.

In this thesis, I investigate narratives that are shared on two social media platforms, Facebook and Instagram by female Arab survivors to report their experiences of sexual abuse, harassment, or rape in the context of systemic functional linguistics (SFL), particularly through the transitivity theory (Halliday & Matthiessen, 2014).

Specifically, the thesis sets out to answer the following questions:

1. How are the Arab victims' stories shared through the #MeToo movement discursively framed in the Arab World?

2. What is the proportion of linguistic process types present in Facebook and Instagram posts on stories of sexual harassment and abuse by female Arab survivors?

3. What is the most recurrent process type that is employed in the victims' narratives? What meanings does this construe?

Chapter 2: Literature Review

2.1 The Me Too movement

A critical component of this study is to help readers gain a thorough understanding of the Me Too movement, as it is under its hashtag *#MeToo* stories were collected and subsequently analyzed. To begin with, I will provide a timeline for the movement's history in becoming a well-known hashtag (#MeToo) and its impact. Most importantly, I examine the movement's aftermath and trendiness in the Arab World.

2.1.1 History

The Me Too movement was established in 2006 by Tarana Burke, a victim of sexual harassment and an advocate for those who experienced rape, sexual violence, or sexual abuse (Me too., n.d.). Tarana reported that she met a girl in her job at youth camps who told her that she had been sexually abused by her mother's boyfriend repeatedly. Tarana added that she could not tell the girl that she could relate to her agony. Burke could not muster the courage to say two words that kept chiming in her ears to that little girl: "Me too". Therefore, she decided to start this movement. Today, the organization's job circulates around helping sexual violence survivors; including transexual, handicapped, LGBTQ, girls of color, and everyone who seeks help. The chief purpose is to facilitate the road to healing for the victims and to make sure that

abusers are held accountable, especially in countries that turn a blind eye to sexual violence offenses. The vision is hopefully, one day, no one will utter the words "me too" ever again (Me too., n.d.). However, one vital question must be answered: How did "me too" become #MeToo?

According to Chandra and Erlingsdóttir (2020), Alyssa Milano, an American actress, encouraged all females to share their experiences of sexual abuse through Twitter, currently known as X. She tweeted, "If you've been sexually harassed or assaulted write 'me too' as a reply to this tweet" (Milano, 2017). She urged victims to post their stories using the hashtag #MeToo. In her report on CBS News, Park (2017) pointed out that X, Twitter previously, asserted to the news channel that more than 1.7 million tweets contained the Me Too hashtag.

2.1.2 Global Impact

As stated by Wolfe (2018), the Me Too movement has served as an essential tool for attempting to prevent sexual abuse and help victims report their stories or just state their status as victims of sexual harassment or abuse. In my opinion, the captivating nature of the Me Too movement is what made it emerge as one of the leading movements in supporting victims of sexual assault. Philipose and Kesavan (2019) admirably pointed this nature out by showing how the MeToo hashtag has brought together women from various geographical locations and diverse cultures to share their stories on different social media platforms. Mendes et al. (2018) referred to an important notion that survivors must "understand sexual violence as a structural rather than personal problem" (p. 238). Alaggia and Wang (2020) explored the stories shared under the #MeToo hashtag and the surfacing themes showed that the movement functioned as a trigger that increased the reporting of sexual violence on social media platforms in an unparalleled manner. Not only did the movement have a considerable impact on reporting stories online, but it also contributed significantly to reporting such stories offline in many countries. Ro'ee Levy and

Martin Mattsson (2019) wrote a paper on the consequences of social movements and used the Me Too movement as proof. They collected data from 31 member countries in the Organisation for Economic Co-operation and Development (OECD) in a quarterly manner to inspect the outcomes of Me Too. They found that in the first six months of the movement, filing reports on sexual assault crimes have grown by 10 percent. Lastly, Hasunuma and Shin (2019) reported that the movement has caused several nations to alter their law systems regarding sexual misconduct crimes. Next, I examine the Me Too movement's presence and influence in the Arab world.

2.1.3 Me Too and the Arab World

While it is true that the movement has been rather popular around the world, its reach has been uneven globally, with different communities experiencing a greater impact than others due to the interplay of pre-established feminist campaigns and challenges with the Me Too movement in those countries (Chandra & Erlingsdóttir, 2020). Additionally, the variation in impact might have also stemmed from the differences in income, gender equality, and number of English speakers in countries as the language of the movement was English (Levy & Mattsson, 2019). According to Hasunuma and Shin (2019), the movement needed a few months to extend to the East as articles and reviews of the earliest #MeToo posts show.

To understand why the movement took more time to reach the East, namely the Arab world, one must understand the Arab world's social structures, cultural practices, and judicial system. Shalhoub-Kevorkian (1999) uncovered the society's impact on Arab survivors of sexual abuse highlighting that sociological studies indicate that the marginalized status of women, results in societal efforts that are aimed at suppressing instances of abuse. These efforts, which involve hiding crimes or sexual misconduct against women, are intertwined with various kinds of social control, including stressing the notions of reputation, shame, virginity, familial vengeance,

and honor. So, instead of encouraging the disclosure of these crimes to the law, communities present women with social and cultural responses to the traumas they have been through, under the idea of protecting and maintaining their reputation (Shalhoub-Kevorkian, 1999). So, people who witness sexual harassment would either tell the victim to ignore it for her own sake, or they will act as if they did not see anything. It is known in the Arab world that concepts like a woman's virtue, humility, and chastity are exceptionally provocative topics, thus actions that negatively affect them are regarded with major seriousness. When an Arab woman is sexually assaulted and the incident is exposed, community members view it as an attack on the whole community rather than the individual herself. Consequently, these victims are seen as a source of humiliation and disgrace. They are perceived as causing collective harm and disrupting social harmony and stability (Shalhoub-Kevorkian, 1999).

On a different note, there was a notable absence of engagement from the Arab world in using #MeToo when compared to countries like India and the United Kingdom, this indicates a disturbing lack of consideration for the seriousness of the issue and the stories of survivors in the region, even though there is a widespread occurrence of sexual violence there (Al-Wazir, 2017). Instead of questioning why more Arab women are not saying Me Too, Al-Wazir (2017) asked what role society can play in making these women feel safe and report their incidents of sexual abuse or harassment. Sadly, the Arab culture always tends to find ways to assign the blame to females as sociocultural conventions label women as "accomplices" if and when they were harassed or raped. The language employed to describe instances of sexual abuse mainly focuses on females disregarding the presence of the other gender: males. This discourse, which eliminates males from the equation and makes the incident one-sided, attributes blame to the victim. Furthermore, in many Arab countries, there is either a scarcity of laws that consider

sexual abuse a crime or there is no implementation of these laws even when found (Al-Wazir, 2017).

After a thorough read, I concluded that most research studies address Me Too's impact in Western countries. However, I have not found research papers that address the Me Too movement's impact on the Arab world. Therefore, I believe this thesis's value lies in its function as a tool that spreads the Arab female voices to the world. Exploring how victims presented their stories of sexual abuse through language will not only show how they portray themselves and their predators but also the underlying social structures and hierarchies.

2.2 Social Media and Digital Activism

In this part of the theoretical framework, I go into depth to examine why social media has functioned as a vessel to disclose sexual assault experiences. I clarify what "digital activism" is with a focus on the Me Too movement; namely the hashtag #MeToo. Generally speaking, we live in the era of online communication, technology, and social media. Social media outlets have become accessible sources for all individuals to gather, produce knowledge, and communicate with one another (Tomber, 2023). Facebook, Instagram, Snapchat, and Twitter are examples of well-known platforms where individuals disclose their emotions, opinions, and different parts of their lives. With more than a billion authenticated profiles, Facebook ranks as the biggest networking service. Instagram has also gained huge popularity, Instagrammers can post stories of their daily lives, and upload pictures and videos with creative captions (Kim et al., 2021). In this thesis, my focus is on data from Instagram and Facebook. Among the benefits of these platforms, we find that they have empowered and permitted people to reveal personal feelings about themselves to others while feeling safe and ensuring privacy (Manikonda et al., 2018). Furthermore, a survivor can create an army of supporters from users who have similar troubles as

herself by engaging with them on social media (Keller et al., 2016). Keller et al. (2016) proposed the #BeenRapedNeverRe-ported hashtag as an example, where women unveiled the reasons behind not telling anyone about their sexual abuse experiences and the fears that entail reporting. Later, when some of these ladies were interviewed, they expressed feelings of solidarity, comfort, and belonging when using the hashtag.

In order to understand what social movements are and why social media venues have functioned as vessels for disclosing traumatic events, defining social movements and digital activism is a must. Li et al. (2020) defined social movements as unified engagements among individuals who have similar characteristics and perspectives to confront social, political, and cultural disputes. One example of a social movement is the Me Too movement. It should be noted that many movements have stemmed from the #MeToo movement, like #ChurchToo which confronts sexual abuse in religious societies, #BelieveSurvivors, and #WhyIDidntReport (Li et al., 2020). Circling back to digital activism, it is about using digital technologies, like social media sites, to facilitate social activism and nurture social movements (Bennett & Segerberg, 2016; Selander & Jarvenpaa, 2016). Due to exceptional social media movements like the Los Indignados in Spain and the Arab Spring, digital activism has received serious attention. Furthermore, digital activism has performed as an unofficial platform that played the role of being the voice of the voiceless (Leong et al., 2018). Kent (2013) elaborated that digital activism succeeded in shedding light on many abandoned matters and enabled various social movements to become viral worldwide in a matter of hours.

This segment of the chapter focuses on sexual abuse and harassment survivors who disclosed their experiences through social media websites under the hashtag #MeToo. There are different reasons behind using social media (online) instead of reporting stories (offline), Alaggia

and Wang (2020) described social network platforms as being a substantial transition for sharing sexual assault incidents where victims felt liberated and safe after staying silent for ages. Especially, after long-established methods like telling family members have proven to be a failure, the change from offline to online took place. Online networks proved to be a sanctuary for all females who sought validation and justice (Alaggia and Wang, 2020). Li et al. (2020) concluded that this sense of a community that supports you and might even share the pain of having been sexually assaulted justifies why some digital movements, like #MeToo, have persisted over time.

However, like any other tool, social media as a facet for disclosing sexual assault experiences has its downsides. Bullying is one example of these negative aspects, Whittaker and Kowalski (2015) indicated that the social media atmosphere can be unfriendly and full of bullies instead of supporters and motivators. Zaleski et al. (2016) mentioned new research that investigated peoples' remarks on victims' tweets, it showed that more than five percent of them were victim-humiliating. Therefore, using social media venues can sometimes cause a second type of abuse. Even with the existence of encouraging remarks from the media, some concealed psychological aspects make it tiring, dangerous, and intolerable to engage in different social media platforms (Mendes et al., 2018).

Nevertheless, using the hashtag #MeToo is an essential choice with important implications as it makes survivors feel acknowledged and seen, creating a sense of unity. Moreover, trendy digital campaigns, like #MeToo, are giving females opportunities to engage in publicly-held discussions on sexual violence, rape, and gender bias regardless of these women's ethnicity, age, and else. (Mendes et al., 2018).

2.3 Systemic Functional Linguistics

2.3.1 Definition

The framework I employed in this study for the analysis is systemic functional linguistics (SFL). Halliday (e.g., 1978,1985, 1990) and Halliday and Matthiessen (2014) presented a linguistic theory suggesting that language, alongside other sign systems, can be regarded as a framework of choices referred to as systemic functional linguistics. He argued that SFL is appropriate for the kind of inquiry that:

> … enables us to analyse any passage and relate it to its context in the discourse, and also to the general background of the text: who it is written for, what is its angle on the subject matter and so on. (p. 34)

More recently, Halliday and Matthiessen (2004) provided a concise and rigorous definition of SFL. They defined it as an approach that investigates the grammar of the English language while considering it a network of interconnected possibilities for generating meaning. Grammar is viewed as an adaptable source for users to create meaning and convey ideas, not as an isolated unit. SFL is often referred to as systemic functional grammar (SFG), and the terms are frequently used interchangeably. In his research on scientific literacy from a systemic functional linguistics perspective, Fang (2005) declared that SFL proposes a new perspective on language, seeing it as a robust tool highly engaged in constructing and shaping individuals' experiences. Ruslana Westerlund, a Ukrainian linguist and author, has stressed the role of linguistics in the society through her Facebook page 'Linguistics for Social Justice' claiming that linguistics is pointless if it does not cater for society's needs. As pointed out by De Oliveira and Westerlund (2021), "...Functional Approach to Language Development highlights the idea that language is our resource not only to communicate, but to enact roles and relationships, and act on the world" (p.

4). In the context of education, Schleppegrell (2005) examined how language functions within educational settings, principally focusing on the role of functional linguistics in understanding the language employed in schools. Schleppegrell (2005) noted that through a functional use of language, English users can come to lexicogrammatical decisions that are proper for certain social situations and suitable for the users' goals. Learners of the language can effectively manage how they introduce a subject, arrange relationship roles, and organize a form of a text at the same time by choosing a particular lexicogrammatical unit.

2.3.2 Types of Grammar

For the sake of positioning SFL among other theories of language, I must provide a concise overview of the types of grammar. Traditional grammar is the first type that was passed down from the Romans and Greeks to help intellectuals learn Latin and Greek and obtain information that was written in these languages. Traditional grammarians embarked on a quest to teach word classes or parts of speech (Cope & Kalantzis, 1993). Chomsky (1965) initiated a breakthrough with Formal grammar, he revealed how grammar can be illustrated by a set of rules like those applied by mathematicians, as if it is a type of algebra. He argued that people were born with an inherent language faculty and it fell upon Formal linguists to discover the nature of it. Simply put, Chomsky regards grammar as a framework that governs how a sentence structure should be. The last type is Functional grammar which has a sociological approach more than the other kinds, it is immersed in connecting grammar with its role in society (AlHamdany, 2012). Halliday and Matthiessen (2004) pointed out that Functional grammar aims to address issues through placing words in their contextual framework. Cope and Kalantzis (1993) highlighted that functional grammar took a semantic outlook that helps in investigating how individuals utilize language to produce meaning to communicate efficiently.

2.3.3 A Deeper Look into Systemic Functional Grammar

Whereas most grammatical types lean towards limiting themselves to sentence-level analysis, SFG goes further to examine grammatical patterns in the whole text (e.g., Derewianka & Jones, 2010; Halliday, 1978; Halliday & Matthiessen, 2004). Moreover, SFG deciphers texts according to their contexts and it explains how an individual's language decisions are affected by specific contextual components. Martin and White (2005) also pointed out that SFL effectively explores how grammatical and linguistic elements convey various meanings. Both in first and second-language educational contexts, systemic functional grammar has had a notable impact on teaching English. According to Derewianka and Jones (2010), for both pupils and instructors, SFG made grammar much more engaging and interesting in primary and secondary school contexts. They elaborated that while conventional, traditional grammatical techniques evaluate things as right or wrong, SFL sees grammar as something more dynamic through which we mold ourselves and the world. However, systemic functional grammar like any other theory, has its pitfalls. Derewianka and Jones (2010) argued that even though SFG may seem to offer both teachers and students beneficial instruments to develop language abilities inside classrooms, there is still hesitation to embrace it fully, probably due to its complex analytical approach to language. Most commonly, instructors, decision-makers, and publishers favor traditional grammar as it has remained valuable, well-established, and reliable throughout time. Contrastingly, SFG demands an "out of the box" thinking which involves systemic analysis of language structures. Some teachers would even argue that understanding SFG raises challenges, as the model is somewhat complicated (Derewianka & Jones, 2010). However, the development of pedagogic metalanguage for different levels of education makes it possible to integrate it into

educational practice (e.g., Matruglio, 2020; Rose, 2019; Rose & Martin, 2012; Schleppegrell, 2013). The coming section discusses the three metafunctions in systemic functional grammar.

2.3.4 The Metafunctions of Language

In systemic functional grammar, each text construes three types of meanings, which are defined as three metafunctions. These three are the ideational or experiential function showing how people represent reality around them; the interpersonal function showing how interaction patterns are constructed between different individuals; and the textual function which shows the organization of a text (see e.g. Halliday & Matthiessen, 2014).

Before delving into a thorough explanation of the metafunctions, it is paramount to highlight that the three metafunctions take place concurrently in every utterance which grants distinct dimensions of meaning (Derewianka & Jones, 2010; Halliday & Matthiessen, 2014; Martin et al., 2010). Every function of the three; ideational, interpersonal, and textual fulfills a specific role. Halliday and Matthiessen (2014) explained the functions of language in the environmental and social context by saying, "making sense of our experience, and acting out our social relationships" (p. 30). In relation to the ideational metafunction, Halliday and Matthiessen (2014) explained that any aspect of an individual's experience can be converted into meaning. Language decodes and analyzes human experiences by labeling items and classifying them. It then proceeds to turn these categories into taxonomies using more labels to do so. One example would be how we have words like home, museum, and huts, these all refer to "buildings" (Halliday & Matthiessen, 2014). Plemenitaš (2004) mentioned that the experiential or ideational facet is associated with how language is utilized to convey our understanding of the world and how it is employed to express actions and events. As for the interpersonal function, Halliday and Matthiessen (2014) stated that it enacts personal or social relationships; we notify or ask

questions, instruct or suggest something, evaluate a matter, or reveal our perspectives to other people. This function is interactive and entails the main techniques of interaction: like turn-taking and interruption. Lastly, there is the textual function that Halliday and Matthiessen (2014) related to text construction. As the previous functions, representing reality through language and performing interpersonal engagements, rely on cohesion, coherence, and organization; the textual function is seen as a facilitating function.

Tomber (2023) suggested that to gain more clarity on the aforementioned metafunctions, it is easier to consider how they are introduced at the level of a clause, and how they all lead to the overall meaning of a clause. First, "clause as message" (textual), "clause as exchange" (interpersonal), and "clause as representation" (ideational) (Halliday & Matthiessen, 2014). This study aims to explore the collected data from an ideational metafunction standpoint, namely using the transitivity theory, which places focus on different processes where actors engage surrounded by various circumstances. Table 1 illustrates the three metafunctions along with their representation across the clause level.

Table 1

The Three Metafunctions of SFL

Metafunction	Clause	System	Structure
Textual	As a message	Theme and Rheme	Theme/rheme
Interpersonal	As an exchange	Mood and modality	Mood (Subject) + Residue (predicator)
Ideational/experiential	As a representation	**Transitivity**	**Participants + process + circumstances**

Note. Adapted from Halliday and Matthiessen (2014, p. 83); the terms highlighted in bold are those relevant to and researched in this thesis.

2.3.5 Transitivity

Halliday & Matthiessen (2004) defined transitivity as a system for interpreting the world of experience into processes, each providing a distinctive framework for recognizing particular characteristics of that experience. Suparto (2018) indicated that a major significance of SFL lies in the transitivity system which calls attention to linguistic preferences made by people to demonstrate how these preferences attribute agency. He added that transitivity uncovers how users of English employ the processes, participants, and circumstances to represent an experience and draw attention to certain aspects within it. Anafo and Ngula (2020) explained that processes that are seen as the core of the clause, are recognized by the verbal group. Participants are recognized by the nominal group, as for circumstances, they are identified by a prepositional or adverbial phrase.

Currently, much research on Critical Discourse Analysis (CDA) uses transitivity to uncover the underlying meaning encoded within different texts and how speakers of the English language portray themselves and their experiences. Present-day research has employed transitivity primarily in CDA (Anafo and Ngula, 2020; Chang-Soo, 2016). Conducting a transitivity analysis allows researchers to explore how language depicts events through a range of options of process types and participants, selecting a specific way to represent an event while disregarding other possibilities can show implicit ideological and political viewpoints. Lastly, a thorough transitivity examination can also reveal prejudice, motivation, and even the mindset of a speaker/writer of English (Anafo & Ngula, 2020; Fairclough, 1995; Ruddick, 2007). While other approaches to CDA such as Van Dijk's sociocognitive approach (Van Dijk, 2001) and Fairclough's dialectical-relational approach (Fairclough, 2001), are also valuable contributions. However, my thesis on the Arab female narratives under the #MeToo hashtag is best investigated under SFL's transitivity as it allows me to first, inspect the diverse processes these women

employed to present their stories to the world and second, understand the hidden ideologies, power relations, and social hierarchies.

Transitivity has been used in social and political discourse analysis. Haque and Janjua (2023) examined the topic of discrimination, specifically the depiction of Racial Discrimination in Meghan Markle's interview on The Oprah Winfrey Show in 2021. In the political context, Zhang (2016) investigated the language of Hilary Clinton and Donald Trump employed in their first television debate in 2016. Zhang's quantitative study had two goals; the first was to identify the proportion of the six processes applied by Clinton and Trump and detect if there were noticeable similarities or differences, and the second was to explore the factors that contributed to these proportions and the role these distributions play in expressing the speakers' motives. Lastly, transitivity has also been employed in literature, Ahmad (2019) analyzed Oscar Wilde's 1988 short story *The Happy Prince* to note how Wilde represents the characters of the story through different linguistic choices.

The Me Too movement has been the subject of extensive research that uses a wide range of methods and approaches. However, there seems to be a gap in the literature concerning the analysis of the #MeToo movement through the transitivity theory. This thesis addresses this gap as it combines #MeToo and transitivity to explore sexual abuse. Moreover, it has become my responsibility and commitment to advocate for my Arab fellow women who endured sexual violence of any kind and shed light on their experiences.

So, how can one undertake a transitivity analysis? Zhang (2017) expressed that conducting a transitivity analysis encompasses three key stages: Pinpointing the process type found in clauses, Identifying the associated participants and their roles, and noting the

accompanying circumstances. Table 2 provides an example of those three elements with the label for each.

Table 2

An Example of Participants, Process, and Circumstances in a Sentence

Maria	Waters	The tulips	Every evening
Participant (Actor)	Process (Material)	Participant (Goal)	Circumstance (Location/time)

Ever since Halliday used transitivity analysis to examine William Golding's The Inheritors in 1971, conducting such an analysis has been considered a practical technique for investigating varied kinds of texts, many scholars who employed transitivity to analyze discourse provided comprehensive analyses of the data they chose (Zhang, 2017). Yet, there are some limitations to transitivity from traditional grammar's viewpoint. Traditional grammar considers transitivity to be divided into transitive and intransitive verbs. Transitive verbs require a subject and an object, intransitive verbs only take a subject. There are a couple of challenges with this traditional method; first, many languages can not be split into separate kinds in this manner, like Mandarin and English, so this is not about verbs but clauses. Second, in plenty of languages, there are more than two transitivity varieties. Current linguists are trying to improve ways to manage these issues. With a functional approach to grammar, transitivity is recognized as a clausal rather than verbal phenomenon (Zhang, 2017). So, the clauses will be examined and not the verbs. After delving deeply into the concept of transitivity, the succeeding section presents an outline of the elements of a transitivity examination.

2.3.5.1 The Components of a Transitivity Analysis. In this part, I will give an overview of the main components of a transitivity analysis, which are the processes, participants, and circumstances.

- **Processes and Participants:**

Zhang (2017) stated that a process could be an act, a condition, or anything that is considered the main verb. There are six process kinds in the English Language; the major process categories are material, relational, and mental, whereas the minor ones are verbal, behavioral, and existential. They elaborated that material and relational processes are often more recurring than mental ones. Research has revealed that major process kinds are more regularly employed than minor process kinds (Halliday & Matthiessen, 2014; see also Anafo & Ngula, 2020; Isti'anah et al., 2021; Liu & Liu, 2021). As shown in Table 3, the three major and minor types are presented along with their definitions and an example of each.

Table 3

Transitivity's Process Types With Examples

Process Type	Definition	Example
Material*	Doing' or action-oriented verbs	**I** <u>was sexually assaulted</u> *at a very young age*
	Verbs of creation or transformation	
Mental*	Psychological verbs (sensing, thinking, etc.)	**I** still <u>carry</u> **anxiety and instability** *from a long history of repeated rape*
Relational*	Typically realized through copular verbs	**I** <u>am</u> a **young woman**, *professionally accomplished…*
	Used to attribute or identify	

Verbal	Speech verbs	**he** <u>would tell</u> **me** *black on white* "**you wanted him too, admit it, you enjoyed i**t",
Behavioral	Physical or psychological	… of my mom… and to whom **I** <u>lied</u>
	Contains only one participant (i.e., behaver)	
Existential	Copular verbs	**This story** <u>has lasted</u> *for years*…
	Contains only one participant (i.e., existent)	

Note. Adapted from (Halliday & Matthiessen, 2014; Anafo & Ngula, 2020). Major process types are identified by an asterisk. The process is underlined, the participants are in bold, and the circumstances are italicized. The examples were taken from the research data.

Material processes entail the notion of doing and happening. They refer to actions performed by an actor upon a goal. The actor is the one who does the "action", while the goal is to whom the action is "directed". Mental processes present the notion of sensing, they encompass mental activities that happen inside our minds like perception, imagination, thoughts, and wants. These processes are classified as the following: affection, perception, volition, and cognition. There are two participants; the senser who has to be a human experiencing a mental activity, and the phenomenon which is what is felt or perceived by the senser. Relational processes refer to the process of being and having, there is often a relation between two distinct entities. There are three kinds of relational processes: intensive as in "y is p", circumstantial as in "y is on p" on could be substituted by various prepositions like with and at, and possessive as in "y has p". The three types are either identifying or attributive. Halliday and Matthiessen (2004) made a simple distinction between the two modes, they emphasized that identifying relational processes are

reversible, whereas attributive ones are not. The participants could either be carrier-attribute if the process was "attributive"; the carrier is who/what the attribute describes, and the attribute is the description itself. There is also the identifier-identified distinction if the process was "identifying"; identified is who/what the identifier distinguishes, and the identified is the distinguishing unit itself (Halliday & Matthiessen, 2004, 2014; see also Puspita & Antoni, 2019; Zhang, 2017).

Behavioral processes are concerned with physiological and psychological behaviors, such as breathing, sneezing, dreaming, grinning, and glaring. These processes are often hard to pinpoint since they do not possess a well-explained frame and characteristics. The only participant in this process is indicated as a behaver, who is normally a human being. Last but not least, verbal processes refer to the process of saying. Someone/something must function as a sayer to give the message. Sayer can be both animate and inanimate. There is also the receiver to whom the message is said/addressed. Other factors could also appear like; verbiage, which is what is being said " the message". Additionally, there is the target, the entity that is targeted by the process of saying. Lastly, existential processes represent something existing or happening. Usually, existential clauses have the verb be, and the standard clause form is the "there be" clause. Furthermore, existential processes could also entail verbs that mean "exist" like remain, arise, occur, come about, and take place. There is only one participant in existential processes: the existent, which is the thing that exists, it can be any kind of phenomenon not only a person, object, or institution but also any action or event (Halliday & Matthiessen, 2004, 2014; see also Puspita & Antoni, 2019; Zhang, 2017). Fairclough (1995) stressed that the kind of processes of transitivity that are picked to report the unfolding of an event indicate political, social, or

philosophical significance. Figure 1 provides a concise summation of the processes and main

participants that were previously mentioned.

Figure 1

Processes and Main Participants
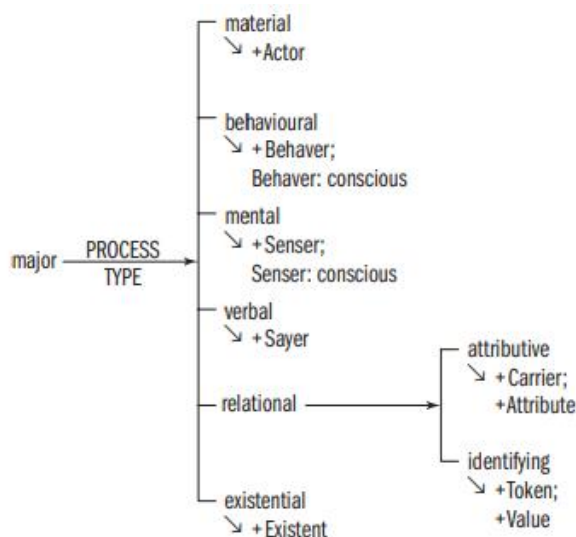
Note. From *An Introduction to Functional Grammar* (3rd ed., p. 173), by M.A.K. Halliday, 2004,

Hodder Arnold. Copyright 2004 by M.A.K. Halliday and Christian Matthiessen.

- **Circumstances**:

Circumstances are a vital aspect of any process type and they can be realized by the use

of various prepositional and adverbial expressions (Halliday & Matthiessen, 2014; Suparto,

2018). They are categorized as extent (distance, duration, frequency), location (time and place),

manner (means, quality, comparison, degree), cause (reason, purpose, behalf), contingency

(condition, concession, default), accompaniment (comitative and additive), role (guise and

produce), matter, and angel (source and viewpoint). It is crucial to emphasize that circumstances

only reveal some hints on processes and participants concerning location, state, and else. So, they

are not actively part of the process, they simply accompany it (Halliday & Matthiessen, 2014; Suparto, 2018).

These three elements present a framework for construing our experiences and observations (Zhang, 2017). Terms like process, participants, and circumstances are all semantic classes that generally clarify how real-life situations are represented in language. After identifying what systemic functional grammar is, and the different participants, processes, and circumstances of the transitivity theory, I arrive at the end of the theoretical framework chapter. In the following chapter, I introduce the methodology used for this thesis, along with the data collection and analysis.

Chapter 3: Research Methodology

3.1 Study Design

This study explores female Arab narratives of sexual harassment and abuse that were shared on Facebook and Instagram under the #MeToo hashtag by employing transitivity as the analysis instrument. It followed a qualitative approach with quantitative elements in order to answer the research questions that were raised. According to Denzin and Lincoln (2005), ". . . qualitative researchers study things in their natural settings, attempting to make sense of, or interpret, phenomena in terms of the meanings people bring to them" (p. 3). This qualitative research investigated a small sample size of narratives focusing on the phenomenon of sexual violence in Arab countries, mainly the way it was framed through SFL. A qualitative approach involves the researcher basing knowledge claims primarily on constructivist viewpoints, which stress the various interpretations of individual experiences shaped by social contexts, intending to formulate patterns. Researchers gather open-ended, emergent data to identify and develop themes from the collected information (Creswell, 2018). This is exactly how this thesis went,

after analyzing the data through transitivity, several themes surfaced. Although two of my research questions are directed at calculating the frequencies and percentages of processes and uncovering the dominant process type, I am interested in the meanings these findings construe.

Ercikan and Roth (2008) argued that in every qualitative research, numerical and statistical figures are found, and in every quantitative research, depictions and interpretations are to be foreseen. My purpose is to examine how Arab victims of sexual violence presented their experiences by employing different processes and their reasons behind foregrounding certain processes more than others. A major part of this paper provided interpretations and explanations of the processes, participants, and circumstances in the data. Yet, this thesis dealt with numbers and percentages to measure the variation in processes and see which was the most prevailing one.

I must point out two important notions regarding this thesis. First, my research revolved around narratives aiming to shed light and examine individual perceptions and explanations of intricate, human-oriented events. Narratives place great emphasis on personal truths rather than studying repeatable and general occurrences. Researching narratives gained prominence after the crucial alteration in which individuals' experiences became the researcher's primary focus (Pinnegar & Daynes, 2007; Webster & Mertova, 2007). Second, this qualitative research was conducted at a micro level that focuses on the individuals' representations of their reality; the exhaustive and intimate details of the narratives that were collected and analyzed. Stake (2010) emphasized that a qualitative researcher chooses to highlight the micro-level characteristics instead of the macro-level ones. A micro-exploration provides insight into the individual experiences and pursues a more detailed outlook rather than the broad understanding that the macro-exploration seeks.

As per mentioned in my theoretical background, there is no research on the #MeToo movement through applying transitivity. Heigham and Croker (2009) indicated that if there are little to no studies on a certain topic, a qualitative method serves as an effective tool as it is of an exploratory nature; its goal is to detect new notions. Additionally, qualitative researchers pose particular inquiries concerning context, such as: What is the situation like? How do participants perceive the world? What interpretations do they derive from it? How does the context shape their behaviors and attitudes? (Patton, 2002). To sum up, these questions proposed a resemblance between what a transitivity examination includes and what a qualitative approach seeks to unveil.

3.2 Data Collection:

The data of this study was collected in the form of screenshots of Facebook and Instagram posts, in total 25 narratives were selected from both platforms; 13 narratives were taken from Facebook, and 12 narratives were collected from Instagram. The choice behind using these platforms is the massive impact they have compared to other social media venues; according to Statista (2024), in January 2024, Instagram was one of the most famous outlets with 2 million active members, while Facebook had 3.049 million users. On Facebook, I found pages that served as the Arabic equivalent of the English Me Too pages found on that platform. The three main pages which I collected my data from were called: *EnaZeda*, *Masaktach*, and *Me Too* أنا كمان. These pages posted anonymous Arab female narratives of sexual violence of any kind. *EnaZeda*, which means "me too" in Tunisian Arabic, is a Tunisian-based page that shares survivors' stories using their initials, however, it is not just for Tunisian women as many other Arab women share their stories as well. As for *Masaktach*, which means I did not remain silent, it is a Moroccan-based page that posts survivors' encounters with different kinds of sexual violence; such as sexual harassment, sexual abuse, or rape. Along with the type of sexual

misconduct, the posts had the #Masaktach hashtag which is one of the equivalents of the #MeToo hashtag. The last Facebook page is *Me Too* أنا كمان, the words written in Arabic mean "me too". This page shares stories of victims of diverse Arab nationalities; stories came from Yemen, Jordan, Egypt, Syria, Saudi Arabia, Morocco, Palestine, Lebanon, Iraq, Algeria, Qatar, and Kuwait. Every post shared had the name of the country where the aggression originated along with the #MeTooMENA hashtag in English and Arabic. Regarding Instagram, there were four accounts from which I compiled data; *@me.too.eg*, *@lan.asket*, *@ana_kamenlb*, and *@assaultpolice*. Captions that were included within the posts were only important to assure that the post was under the #MeToo or its Arabic equivalences, it is the content of the post that was essential. Each of these accounts uploaded narratives focusing on certain countries; *@me.too.eg* and *@assaultpolice* mostly share incidents from Egypt, *@lan.asket*, Kuwaiti Arabic of I will not shut up, covered Kuwaiti women's stories, and finally, *@ana_kamenlb*, Lebanese Arabic for me too, centered its focus on Lebanese victims.

I have set criteria that guided me through the selection process. First, all victims needed to be female Arabs living in Arab countries. Second, all narratives must be centered around sexual violence of any category: rape, abuse, or harassment. Third, all narratives must be reported under the #MeToo hashtag or its Arabic equivalence. Fourth, Facebook and Instagram were the only sources from which the data was gathered. Fifth, all stories must be disclosed in English. Finally, the narratives could be of different lengths. No attention was paid to how many likes, replies, or shares any of the narratives had, this study cared for and analyzed the content alone. Confidentiality was ensured by the Facebook and Instagram pages as all of their posts were anonymous with either the countries' names, the victim's initials, or the kind of violence

they endured. After collecting the data according to the specifications mentioned earlier, the screenshots were transcribed for the data analysis.

3.3 Data Analysis

A rigorous set of procedures was followed to systematically examine and analyze the data. Transitivity analysis was employed to interpret qualitative data and to obtain quantitative data. First, screenshots were collected and transcribed into a separate document. Then, the text was divided into clauses: verbs whether transitive or intransitive were included. Moreover, phrasal verbs (e.g., pick up), auxiliary verbs (e.g., should help), and infinitives (e.g., to talk) were covered. Next, two tables were created for each narrative; one was made for qualitative data, and the other for quantitative one. The initial table included the clauses alongside their process types, participants, and, where applicable, circumstances. It must be highlighted that the main verb of each clause determines the process type. Each verbal group event was classified as material, mental, relational, verbal, behavioral, or existential. The participants were categorized as an actor, goal, senser, phenomenon, token, value, carrier, attribute, sayer, verbiage, behaver, and existent. The process types, participants, and circumstances were identified following Halliday and Matthiessen's (2014) framework. Table 4 shows an example of one of the narratives, narrative 2 in particular, where the processes, participants, and circumstances are presented. There are two columns for participants because they are interactional; in which participant one does or says something to participant two (e.g., the actor/goal or sayer/receiver relation).

Table 4

Narrative 2: Processes, Participants, and Circumstances

Clause	Process	Participant 1	Participant 2	Circumstance
Today I **am** 26	Am (Relational)	I (carrier)	26 (attribute)	
and like anyone living in the best country in the world, I **have been bullied** over and over again	Have been bullied (material)	I (goal/ recipient)		Over and over again (manner)
so many times I **can't remember**.	Can't remember (mental)	I (senser)		So many times (degree)
i **was sexually assaulted** at a very young age	Was assaulted (material)	I (goal)		Sexually (quality) At a very young age (extent)
and i **was raped** 3 times.	Was raped (material)	I (goal/ recipient)	____	3 times (degree)
Sometimes I **wonder** if it's waves **I'm expressing**, that 3 times a lot	Wonder (mental)	I (senser)	If it is waves (phenomenon)	
	Am expressing (mental)	I (Sesner)	3 times is a lot (phenomenon)	
Today **I'm fine**,	Am (relational)	I (carrier)	Fine (attribute)	
but I **still remember** the summer of 2014,	Still remember (mental)	I (Sesner)	The summer (phenomenon)	Of 2014 (location)
I **had just finished** my preparations	Had just finished (material)	I (actor)	My preparations (goal)	
and **was going to enter** a big school	Was going to enter (material)	I (actor)	A big school (scope)	
One of the future comrades, A. He **lived** in	Lived (material)	He (actor)		In the same residence

the same residence as my aunt				(location)
son of a man of great wealth, a kid of my age who **believes** he **can afford** anything	Believes (mental)	A kid (sensor)	"He can afford anything" (phenomenon)	
	Can afford (material)	He (actor)		
just because he **is** the son of such a person.	Is (relational)	He (carrier)	The son of… (attribute)	
We **were** at his house **watching** a movie	Were (existential)	We (existent)		At his house (location)
	Watching (material)	We (actor)	A movie (goal)	
when the gentleman **decided to sleep** with me,	Decided to sleep (material)	The gentleman (actor)	Me (goal)	
I **say** no	Say (verbal)	I (sayer)	No (verbiage)	
I **refuse**,	Refuse (verbal)	I (sayer)		
this no without a smile, this no serious, which **leaves** no doubt.	Leaves (relational)	No (carries)	No doubt (attribute)	
Mister still **went on**,	Went on (material)	Mister (actor)		
threatening me,	Threatening (verbal)	Mister (sayer)	Me (receiver)	
forcing me,	Forcing (material)	Mister (actor)	Me (goal)	
fighting me…	Fighting (material)	Mister (actor)	Me (goal)	
I **succumbed** to all of this	Succumbed (material)	I (actor)		
after realizing that if I **hit**	Hit	I		

one I **get** two	(material)	(actor)	
	Get (material)	I (goal)	
that I **wasn't** as strong	Wasn't (relational)	I (carrier)	Strong (attribute)
as I **thought**.	Thought (mental)	I (senser)	
I **realized** that a rape **can form** all images in the world,	Realized (mental)	I (senser)	(phenomenon)
	Can form (material)	Rape (actor)	Images (goal)
of me in the bathroom **scrubbing** and **washing** a thousand times	Scrubbing (material) Washing (material)	Me (actor)	
like **cleaning** everything it **touched**,	Cleaning (material) Touched (material)	Me (actor) It (actor)	Everything (goal)
, of my mom **seeing** me come home	Seeing (behavioral)	My mom (behaver)	
and to whom I **lied** and	Lied (behavioral)	I (behaver)	
never said anything to,	Never said (verbal)	I (sayer)	Anything (verbiage)
Today I **respect** the people who	Respect (mental)	I (senser)	The people who… (phenomenon)
were able to **complain**,	Complain (verbal)	People (sayer)	
speak up	Speak up (verbal)	People (sayer)	
, **make** their rape public because I couldn't.	Make (verbal)	People (sayer)	Their rape (verbiage)

I **saw** my rapist in the same school with me for 3 years	Saw (mental)	I (senser)	My rapist (phenomenon)	In the same school (location) For 3 years (extent)
we **studied** together	Studied (material)	We (actor)		
I **never supported** his presence,	Never supported (mental)	I (senser)	His presence (phenomenon)	
he **would tell** me black on white "you wanted him too, admit it, you enjoyed it",	Would tell (verbal)	He (sayer)	Me (receiver) "You wanted …" (verbiage)	
Today I **wish** for one	Wish (mental)	I (senser)		
more day to **have** the	Have (mental)			
courage to **denounce** him, **see** this rot in prison, **lock**	Denounce (verbal) See (behavioral) Lock (material)		Him (receiver)	
him up and **beat** him myself **to calm** my anger.	Beat (material) To calm (mental)		Him (goal) My anger (phenomenon)	
But I**'m still writing** it anonymously here, for the time being,	Am writing (material)	I (actor)	It (goal)	anonymously (quality) Here (location)
because I **don't have** the courage **to face** it yet!	Don't have (mental) To face (material)	I (sensor) I (actor)	The courage (phenomenon) It (goal)	

Note. The verbal groups are in bold, and only relevant circumstances are highlighted.

The second table presented the frequencies and percentages of the processes that were identified in the initial table. Table 5 presents the continuation of Table 4 with the quantitative data, under each process there is the number of occurrences with the percentage, and the last column shows the total number of processes found in the narrative.

Table 5

Narrative 2: Frequencies and Percentages

Process	Material	Mental	Relational	Verbal	Existential	Behavioral	Total
Number	25	14	5	9	1	3	57
Percentage	44%	24%	9%	16%	2%	5%	___

Note. The percentages were rounded to the nearest whole number.

After 25 narratives were examined, 50 tables were the outcome. 25 tables were utilized to conclude the kind of processes that Arab victims used, the reasons behind that, and if there were any remarkable choices they made in terms of the participants and circumstances found in their stories. The data from the other 25 tables was synthesized into a representative unified table which demonstrated the total number of processes that were used and most importantly the dominant process type. I have provided one example of a narrative I analyzed in this section; however, the analyzed data is available upon request (see Appendix B for more examples of tables). As for the screenshots of the narratives that were collected from Facebook and Instagram

for this study and then transcribed, I have attached some of the screenshots. More can be supplied on demand (See Appendix A for screenshots).

3.4 Reliability, Validity, and Quality Control

Systemic functional grammar's transitivity approach is transparent, systematic, and globally used. The analysis steps are clear and accessible allowing anyone to conduct such an analysis, as there is a structured process to follow. However, it is essential to illuminate one notion and that is indeterminacy. In their paper on the indeterminacy in the classification of process kinds, Gwilliams and Fontaine (2015) emphasized that there is no distinct and definite way in which process categorization can be clearly and accurately implemented. This is because a certain verb could fulfill the coding requirements of multiple categories. They supported their claim by stating that accomplished scholars of SFL might oppose one another regarding process classifications in case of an insufficient context. They concluded that these disagreements revolved around performative verbs (eg., quit, declare, advise) that could either be mental or verbal processes, as they encompass both speaking and doing something. To avoid such confusion, a thorough assessment of the syntactic and semantic meaning of the verbal groups must take place. Additionally, researchers have to accept that one can not be 100 percent accurate when it comes to language investigation, and some language expressions might have different meanings (Gwilliams & Fontaine, 2015). These statements mirror the qualitative nature of this research and should be acknowledged when evaluating its interpretations. In the end, the findings were reported in the results and discussion.

Reliability and validity are two important concepts in any kind of research, there are important issues to refer to. According to Polkinghorne (1988), when it comes to narratives, reliability points to the trustworthiness of the data, and validity represents the robustness of the

data analysis and the dependability of the data. As for social media data, Page et al. (2014)

pointed out that researchers should not use posts, replies, or users' contributions on different

social media platforms without considering research ethics. I must emphasize that the identities

of the victims who posted their stories on Facebook and Instagram were not revealed, as the

stories were shared anonymously, only referring to the country in which the incident happened in

some stories. Ethical considerations are especially important when investigating data from social

media, Page et al. (2014) mapped out crucial steps and inquiries one must keep in mind to

maintain ethical research. Researchers must examine where the data they want to investigate is

presented as the setting in which social media exchanges are formed mainly impacts the process

of using and accessing the material. Ethically, retrieving and utilizing the data depends on its

status of being available for public use. Moreover, no harm must fall on any of the participants;

this is maintained through stressing their anonymous status by making sure no information

mentioned in the data might hint at their identities (Page et al., 2014). As Page et al. (2014)

pointed out that while it is true that no group of global principles can be observed for ethical

research that uses data from social media, choices about different ethical elements found in the

research must be addressed accordingly. There can be severe penalties for unethical studies.

     To ensure the reliability and validity of my research, I integrated several steps. I collected

my data from globally available posts on Instagram and Facebook, not from individuals but from

reputable and credible pages. *EnaZeda* has the verification badge which means it has been

authenticated by Meta. It has 124k followers and sexual abuse survivors can send their stories via

email. *Masaktach* also reports narratives the same way as *EnaZeda*, with 7.2k followers. As for

Me Too أنا كمان, they have created a Google form that victims can fill out anonymously, their

initiative is a joint effort involving The Yemeni Feminist Movement and Dr. Feminist. The page has 6.1k followers.

There are guidelines and specifications that rule exchanges and memberships for different social media outlets and provide a group of protocols to ensure aspects like validity (Page et al., 2014). Meta products, namely Facebook and Instagram, consider authenticity as the most essential aspect for the users of these platforms. Therefore, Facebook promotes and supports genuine identity expression and prohibits misrepresentation, falsification, and impersonation. Whether through manual or automated processes, Facebook makes sure to permanently delete accounts that breach the guidelines that maintain a safe and respectful space for everyone. Penalties are tailored per the violation made (Meta, 2024).

As for the Instagram accounts that also provided data for this study, *assaultpolice* like *EnaZeda*, is a verified account with 303k followers. Moreover, *lan.asket* has a Google form that survivors can anonymously complete for their stories to be shared, the account has 12.6k followers. Similar to *lan.asket*, *ana_kamenlb*, offers a Google document to be filled out, *ana_kamenlb* is followed by 1.2k users. Finally, *me.too.eg* welcomes sexually abused women to share their experiences through direct messages, the account has 408 followers. Instagram, like Facebook, has generated community guidelines and policies to ensure that everyone expresses their thoughts within a safe and protected environment. Instagram has emphasized that users must post authentic content without plagiarizing material that is not theirs or copied from the internet. Violating Instagram's policies may lead to content removal, account suspension, and other consequences (Meta, 2024).

Chapter 4: Results and Discussion

This chapter is divided into three principal sections, each dedicated to addressing the three research questions that were generated for this thesis. The first section provides the results of the qualitative analysis of the stories in which Arab women discursively framed their instances of sexual abuse. The second question presents the quantitative findings of the frequencies and percentages of the processes that were employed in the narratives. Finally, the third section reveals the most recurring process in the narratives and states possible reasons behind that.

4.1 RQ1: Discursive Framing of the Arab Victims' Narratives Under the #MeToo Movement

In the previous chapters of this research, the transitivity system was defined as an example of SFL; it shows how individuals represent and interpret their experiences in the real world through employing different processes. To answer the first research question on how these women framed their stories using #MeToo, I present the insights of the analysis of 25 narratives using Halliday's transitivity system. Three themes prevailed in Arab victims' stories of sexual assault, harassment, or rape. The first theme relates to the discourse structure, particularly the processes that indicate victim-blaming words and phrases. The second theme focuses on the processes that were employed to shed light on the judicial system, particularly those that illustrate the lack of laws or their ineffectiveness. The third theme focuses on the processes that depict various social norms, beliefs, and hierarchies, like the patriarchal system.

4.1.1 Victim-blaming

The first theme mainly highlighted victim-blaming phrases; it encompassed two types of victim-blaming: One is internal in which the victim blames herself for getting sexually harassed

or abused, and the second is external and done by the family, friends, or society. Table 6 presents

various examples of this theme taken from 25 narratives.

Table 6

Examples of Victimg-blaming Quotes With the Processes Used

Number	Excerpts	Process Type
#1	"I immediately **blamed** myself, I **thought**, but what an idiot **am** I, why did I **do** this?"	Mental Mental Relational Material
#2	"My mom **scolded** me saying, but you **looked for** him a bit, why **are** you **sitting** on his lap?"	Verbal Material Material
#3	"and I **was viewed** as someone who **is playing** victim **trying to ruin** an innocent man's life"	Mental Material Material
#4	"It **felt**/feels like whatever that happened **was** my mistake…"	Mental Relational
#5	"the dumbass naive me **fell** in love with him" "so I **did** the same things and **told** him things I shouldn't" "I **was** really not thinking I **was** in love."	Material Material - Verbal Relational
#6	"Then my mom **took** my phone, laptop, **made** me **delete** all my social media accounts… And she **made** me **move** to ****"	Material Material Material

Note. The quotes were selected randomly from the 25 narratives, they are kept as they were

narrated by the victims with no corrections. The verbal groups that refer to the processes are in

bold.

In the previous chapters, Zaleski et al. (2016) noted that some women were often blamed

after disclosing their experiences of sexual violence. Al-Wazir (2017) mentioned that this

happens in the Arab world as well, where female Arab victims are fully blamed and regarded as accomplices if they are sexually assaulted. On top of that, males are taken out of these assaults and excused, while females are condemned and held responsible. In most of the clauses that were mentioned above, victims used mental and relational processes to depict internal victim-blaming. Mental processes represent the notion of sensing through using psychological verbs, the two main participants are senser and phenomenon. In excerpt (1), the victim reported her experience through clauses like, "I immediately *blamed* myself" and "I *thought* but what an idiot…" placing herself as the senser. In excerpt (5), internal victim-blaming is also seen through "I *was* really *not thinking*", again with the senser being the victim. Finally, excerpt (4) "It *felt/feels* like whatever that happened was my mistake" is another demonstration of the use of mental processes. Mental clauses construe emotions, perceptions, and responses; feelings of shame and guilt result from preconceived thoughts that the Arab society planted in those survivors' heads that they are the ones to blame.

Moreover, there is the utilization of relational processes that appeared in excerpt 1, "but what an idiot *am* I", excerpt (4), "It felt/feels like whatever that happened *was* my mistake", and excerpt (5), "I was really not thinking I *was* in love". The relational category refers to the notion of being or having, there is often a relation between two units; this relation is either attributive or identifying. In those examples, we see two kinds of participants: the carrier and the attribute. Victims attributed words like: "*an idiot"*, "*my mistake*" and "*in love*" to themselves to emphasize that it is their fault that they got sexually abused or harassed. Furthermore, in excerpts (1) and (5), there are some material processes in which the victim reproached herself saying things like, "why did I *do* this?". *Do* is a material process that shows action, with the actor being the victim

(I), and (this) is the goal. It is almost as if the victim considers herself the cause of what happened to her instead of questioning why the abuser did this.

As for external victim-blaming, they were mostly realized by the use of material processes. In excerpt (6), the victim's mother who is the actor "*takes*" the belongings of the victim, "*makes*" her delete her social media accounts, and "*makes*" her travel to another country. As Arab families see sexual violence against a female within the family as a collective act (see e.g. Shalhoub-Kevorkian, 1999), the victim's mother decided to erase every trace of this sexual abuse happening, even going as far as to send her daughter to a different country.

In Excerpt (2), the sentence starts with the verbal process of scolding, and the victim's mother is the sayer. Verbal processes are those of saying, they are achieved through using speech verbs. Verbal processes encompass many participants, the main one is the sayer. Following the verbal process, two material processes appeared in the verbiage (what is being said) of the verbal process; "... you *looked for* him", and "why *are* you *sitting* on his lap". Here, the mother of the victim puts her in the role of the actor, as if she is the one who was asking for it. She makes her daughter the actor and not the goal; as she was the one who was sexually violated, eliminates the abuser from the act. More material processes are shown in excerpt (3): "I was viewed as someone who *is playing* the victim" and "*trying to ruin* an innocent man's life". Not only family members hold the victim responsible for what happened but also the community. Once again, the victim is placed in the actor role. Moreover, "*an innocent man's life*" was identified as being the goal so the actor - the victim- ruined the man's life and not the opposite. These were some of the examples from this theme that resulted after doing a transitivity analysis.

4.1.2 The Judicial System

The second theme was concerned with foregrounding the quotes that pointed out the judicial system in different Arab countries from which the survivors came. Table 7 demonstrates examples of diverse quotes on this theme from the 25 stories.

Table 7

Examples of Quotes Referring to the Judicial System and the Processes Used

Number	Excerpts	Process Type
#1	"I **have filed** a complaint against my abuser but the police **say** they can't do anything because there is no evidence"	Material Verbal
#2	"The thing that **drove** me crazy was the two policemen that **showed up** during the rape…"	Mental Material
	"I **started yelling** and **saying**	Material
	that I **am** kidnapped and that I **am** 14. The policemen **didn't give** a fuck, **took** a couple of bottles from the rapists and **left**"	Relational - Relational Mental Material - Material
#3	"My father **went** crazy and immediately **took** me to	Mental - Material
	the police station where I **made** a fake statement that **does not mention** rape."	Material Verbal
#4	"… I **could not scream** for help knowing that I	Behavioral
	the society I **lived** in **would criminalize** me and **set** him free"	Material Material - Material
#5	"When I **ran out** of the elevator he **continued to shout** rude comments	Material Verbal
	and the security standing there **didn't do** anything"	Material

Note. The quotes were selected randomly from the 25 narratives, they were kept as they were with no corrections. The verbal groups that refer to the processes are in bold.

A variety of processes were employed in this theme to depict what it was like for victims who experienced sexual misconduct, mainly shedding light on the legal system. In excerpt (1), the narrator used a material process: "*she*" (actor) "*filed*" (the process) "*a complaint*" (goal) to show that she tried to take action and get justice. However, she narrated through the use of a verbal process: "*... the police*" (sayer) "*say*" (the process) "*they can't do anything because there is no evidence*" (verbiage). The verbiage itself also encompassed two more processes: A material one "*can't do*" however, the verb is negated and presents no action, and an existential one "*is*" that emphasizes that the "*evidence*" does not exist. Existential processes are often used to present the existence of an entity, and they have one participant which is the existent. Both of the processes are in negative forms here to show the lack of measures taken to help the abused. In excerpt (2), the victim employed a material process to indicate that "*policemen*" (actor) "*showed up*" (process) "*during the rape*" (circumstance), mentioning the location here, a circumstance that includes the time and place aspect, is to further emphasize the critical timing of the police. Although the victim "*started yelling*" (material process), and used two relational processes to describe her status; saying "I *am* kidnapped" and "I *am* 14", she was paid no attention. To deeply emphasize the cruelty and horror of the situation, she used strong language stating that "the policemen *didn't give* a fuck". I believe that the narrator intended to use a mental process here to show that not only did the policemen not take action to save her, but also did not empathize or care for her appalling situation. Furthermore, she used two material processes "*took* a couple of bottles from the rapists and *left*" to indicate that the ultimate thing these policemen could do to these rapists was take some bottles of beer from them. This is story number 6, which can be viewed in the appendices section, where policemen chose to believe the men who told them that there was no problem and that the victim consented to have sex. This does not have to do with

"legal systems" or "social norms", but with gender bias and misogyny. In the same story, excerpt (3) revealed how the victim's father "*took*" (material process) her to the police station to make a statement. The narrator first uses a material process "I *made* a fake statement" labeling herself as the actor, and a verbal process "that *does not mention* rape" to stress that there was no mention of rape. The victim does not expect justice from the country's judicial system. In excerpt (4), the failure of the legal system is foregrounded, "… I *could not scream* for help knowing that I the society I *lived* in *would criminalize* me and *set* him free". The first process was behavioral "*could not scream*" with the victim as the behaver "*I*", the second was existential "*lived*" with the victim as the existent "*I*", and the third was material "*would criminalize*" with "*the society*" as the actor. Here, I refer back to the mindset of the Arab society that turns the victim into a criminal and views her as solely responsible for the sexual violence she has endured. Lastly, the narrator in excerpt (5) highlighted the inaction of the security guard through the use of a material process, "the security standing there *didn't do* anything" after she "*ran out*" of the elevator because there was a guy who verbally harassed her.

We see that many of the processes that were used were negated. This represents the lack of sensing, acting, behaving, and saying from both the survivor and the police/security. Arab sexual abuse survivors know that there is no use in acting, behaving, or saying things due to the unjust and biased legal system. Additionally, as Al-Wazir (2017) mentioned, in many Arab countries, there are no laws that hold abusers accountable for what they did, or these laws are not implemented. As for the police or security guards, the processes are negated to show that those legal figures are indifferent and passive.

4.1.3 Social Norms, Structure, and Hierarchies

The third theme provided an essential outlook on the social and cultural norms when dealing with a case of sexual violence of any kind. Moreover, the patriarchal system is clearly seen in the quotes that Arab survivors disclosed. Table 8 refers to examples of how different processes were used to highlight various social and cultural aspects.

Table 8

Examples of Quotes Indicating the Arab Social Structure and Beliefs and the Processes Used

Number	Excerpts	Process Type
#1	"My mother **found out** about it a few years later, but never had the courage **to complain**,	Material Verbal
	simply putting an end to it and forbidding me **to talk** about it. This silence **was** more destructive than rape"	Verbal Relational
#2	"I **was born** into a very patriarchal family I **suffered** violence from my brother and father" "I **couldn't put** into words these violence but I **knew** I wanted **to leave** I **left** Morocco very young,"	Material Material Verbal Mental - Material Material
#3	"She **told** me not to say anything otherwise my dad **would kill** me if he **knew**. He would **have rather killed** himself she **means**. But she **played** with my feelings because she **knew** I **was** very scared of my father"	Verbal Material- Mental Material - Mental Material Mental - Relational
#4	"I **was** too afraid **to tell** anyone because I **knew** the pain my family **would fee**l I still **carry** this secret with me and never wanted **to tell** my mom or siblings because they**'ll fee**l helpless"	Relational - Mental Mental - Mental Verbal Mental
#5	"I **told** my mom about it, it **made** her sad but I **received** no affection from her, she just **asked** me not to talk to anyone"	Verbal - Mental Mental - Verbal
#6	"… if I **didn't give** him a blowjob in the bathroom, he **would send** the pictures I **sent** him to my dad.	Material Material - Material Relational

The worst part **is**, the week after, my friends **stopped talking** to me"	Material

Note. The quotes were selected randomly from the 25 narratives, they were kept as they were with no corrections. The verbal groups that refer to the processes are in bold.

In the theoretical framework, I referred to the societal impact on female Arab survivors of sexual abuse that highlights the marginalized position of those women and the community's efforts to repress abuse. These efforts include hiding sexual crimes that happened to these women and imposing social control in the name of concepts like reputation, honor, virginity, and shame. Instead of taking legal action, Arab societies assign priority to preserving the victim's reputation by either ignoring the event or asking the victim to ignore it. The occurrence of a sexual abuse instance is viewed as a collective act that affects the whole community, therefore victims are treated as sources of shame and nuisance to the stability of that community (Shalhoub-Kevorkian, 1999). Excerpts (1), (3), (4), (5), and (6) all point out the parents' actual and possible responses to the victims' experiences through the use of different processes. In excerpt (1), a material verb is used "*finds out*" and the victim's mother is the actor in that process. Although it is supposed to be an act of doing, it is followed by the lack of taking action and this is portrayed through the verbal process of "never had the courage *to complain*". The victim did not receive support from either actions or words. Even further, the victim was prohibited from talking about the incident, this is seen through the verbal process: "forbidding me *to talk* about it". Then a relational process is realized through using "*is*", it attributes the adjective "more destructive" to the mother's silence (the carrier) comparing it to being more devastating than the rape. Relational processes are employed for describing an entity, in the

previously-mentioned example, the survivor expresses her disappointment and hurt from the silence through the comparison she made.

Excerpts (3) and (6) used the father who is the leader and controller of the family in patriarchal Arab societies to note his possible responses to a sexual-abuse event. Material and mental processes are used, for example: "my dad *would kill* me if he *knew*", "he would *have* rather *killed* himself", "he *would send* the pictures I *sent* him to my dad". Material processes are used to highlight the actions that the father would carry if he knew of the victim's story once more fully condemning the abused rather than the abuser. The other option would be hurting himself to avoid dealing with this disgrace reflecting the mentality of sexual assault being collective rather than individual. Finally, in "he *would send* the pictures…" there is a material process "*send*", the actor is the abuser "*he*", and the goal is "*the pictures*". The abuser knows the mindset of the community in which he and the victim live, therefore the best threat technique to get what he wants would be exposing her to her family.

In excerpts (4) and (5), mostly mental and verbal processes are used. The survivor wanted to convey the feelings she and her family felt/might feel in the case of disclosing the fact that she was sexually abused. "I *was* too afraid to tell anyone because I *knew* the pain my family *would feel* I still *carry* this secret with me and never wanted *to tell* my mom or siblings because they*'ll feel* helpless". First, a relational process "*was*" is used to indicate the feeling of fear that the victim had. "Knew" is a mental process in which the victim is the senser, the mental verb "*feel*" is used twice to refer to emotions of "*pain*" and "*helplessness*" that the family (the senser) would go through if they knew of the event. The survivor also suffered from a lack of affection and was ordered to be silent about her trauma. This could be seen in excerpt (5), through the utilization of a mental process: "I *received* no affection" and a verbal process "asked me not *to*

talk to anyone". In the first example, the senser was the victim and in the second example, the sayer was the mother. To maintain a good reputation and avoid shame and scandals, the victim's friends, as shown in excerpt (6), avoided talking to her. This is demonstrated through a material process: "*stopped talking*" is the process, "*my friends*" is the actor, and "*to me*" is the goal.

To further discuss this, we see that there was neglect from the family and friends of the survivors in order not to disrupt their peace of mind, to avoid shame, and to protect their reputation and that of the victim. In all the aforementioned examples, the survivor was rarely the actor of any process in material processes, but rather the goal or the receiver of the action. This notion will be discussed in the coming sections. In conclusion, an exhaustive transitivity analysis that investigates the processes chosen to represent an experience unveils an underlying social and philosophical significance. Moreover, it uncovers bias and the mindset of the user of English (Anafo & Ngula, 2020; Fairclough, 1995; Ruddick, 2007). This was seen in the surfacing themes that resulted above.

4.2 RQ2: The Proportion of Linguistic Process Types

In this section, I investigated the distribution of linguistic process kinds found in the narratives of sexual abuse, harassment, or rape disclosed by the victims through Facebook and Instagram posts. Understanding the pervasiveness of one process type over the other can help shed light on the diverse ways in which survivors tell their narratives to the world, engage with their readers, and cope with such traumas. The following quantitative data answers the second question of this thesis: what is the proportion of linguistic process types present in Facebook and Instagram posts on stories of sexual harassment and abuse by female Arab survivors?

As seen in Table 9, the total of the process types that appeared in the data is 995 processes. The percentages of the process types in the 25 narratives are as follows: Material

(42%), relational (17%), mental (16%), verbal (13%), existential (6%), and behavioral (6%). I will delve into the reasons for the prevalence of material processes in the final research question. The results of the processes' proportions were not unforeseen considering that material, relational, and mental are major process types. Therefore, they are more frequent than minor process types, namely: Verbal, relational, and existential processes (Halliday & Matthiessen, 2014; see also Anafo & Ngula, 2020; Isti'anah et al., 2021; Liu & Liu, 2021). Additionally, these scholars noted that material and relational processes are usually more recurring than mental ones. This can be observed in Table 9 along with the frequencies for each kind.

Table 9

The Frequencies and Percentages of the Process Types in 25 Narratives

Process Type	Frequency	Percentage
Material	421	42%
Relational	173	17%
Mental	161	16%
Verbal	124	13%
Existential	59	6%
Behavioral	57	6%
Total	995	100%

The third research question is fully dedicated to addressing material processes; the possible causes behind their prevalence and their participants. So, in the following section, I will disclose the results and interpretation of the other process types that have appeared in the victims' stories.

4.2.1 Relational Processes

173 relational processes emerged in the data; relational processes are known to describe participants and relationships between animate and inanimate participants (Halliday & Matthiessen, 2004). In various instances, relational processes were employed to identify participants or assign characteristics to abusers and the victim. Relational processes were mostly used by the victims to describe themselves and their feelings, for example: "when I *was* just a child", "I *have* tears in my eyes a I write this", " I *stayed* planted doing nothing", " I *was* very hesitant to write", " I *was* a virgin and begged him not to do", "I realized that I *had* no hope", " I'*m* traumatized ever since", "I still *have* major trust issues, and major confidence issues to this day", and "like I *was* an object, like I *was* nothing, worthless". The use of relational processes in such a manner entails many ideas; the abused women want to emphasize their powerlessness as they refer to aspects of age, virginity, and inability to act. Moreover, they unveil ongoing trauma and fear due to their devastating experiences. Victims wanted to emphasize that they were in no position of control, and the current and previous emotional impact this abuse has left them with. Finally, hints of self-reflection and regret arise as some of them show that they were appalled with themselves for doing nothing and their lack of strength.

Relational processes here were employed to negatively attribute characteristics to the victims, however, they are not used as frequently with the abusers and not in a negative manner. This can be seen in the following instances: "My rapist *is* married today, and a father", "and the simple fact that he *is* free, happy", "Today this man *is* still alive, He *is* a left-wing intellectual and well-known university professor in Morocco", "He *was* (still is) a priest", "he *was* 20", and "I thought he *was* nice, good looking". All of the aforementioned examples of the abusers are merely identifications of their age, professional position, social status, and first impressions. There are no negative attributes ascribed to them. It can be concluded that relational processes

were more frequently used to describe how the victims felt during the traumatic experience they went through by using negative attributes, while only pinpointing general characteristics of the abusers.

4.2.2 Mental Processes

161 mental processes arose in the data; mental processes indicate acts of sensing; many things occur in our brain like perception, feelings, and wants (Halliday & Matthiessen, 2004). According to the results of the narrative analysis, mental processes were mainly utilized to convey the psychological aspects of survivors' experiences. This can be noticed in the following quotes: "I *still carry* anxiety and instability from a long history of repeated rape and abuse by a family member as a child", "we never *forget* rape, but we *can survive* it", "memories *would haunt* me", "And there I *remembered* everything", " but I *thought* it was important *to know* this type of behavior could happen anywhere", "I *was wishing* for was for my soul to leave my body", "I *lost* sense of time so I *don't remember* how long he was raping me", "I somehow *ignored* every red flag", "When you *love* someone you really *don't see* them for who they are", "the man I *trusted* with my vulnerability and *loved*", " I *still remember* all the ugly details", and " I *felt* powerless". The majority of the mental verbs that were used denote continuous emotional distress; this can be shown through quotes that mention the inability to forget, haunting memories, and self-blame. Narrating the experience with mental processes emphasizes the survivors' battle with remembering and recalling, alongside the invasive and disturbing nature of these memories. Furthermore, mental processes reflect the internal struggles and strategies employed by survivors to address and cope with the aftermath of the trauma as some decided to write about this experience, self-reflect (e.g., *ignoring* many red flags or the way we *love*), or assure others of the possibility of surviving such an incident. To wrap up, mental processes were

used by victims of sexual abuse because they show inner feelings, the mental effects of this kind of trauma, and their coping strategies. Mental processes are mostly used by the victims suggesting that they described what was happening within the mind and not tangible events of the physical world.

4.2.3 Verbal Processes

As illustrated in Table 9, there are 124 verbal processes in the data. Verbal processes highlight acts of saying something and are realized with the use of speech verbs, the sayer of a verbal process could be both animate and inanimate (Halliday & Matthiessen, 2014). In this section of the paper, I show how this process type was used in narratives to offer insight into how survivors communicated and expressed their thoughts and ideas, and how other characters communicated and interacted with them. The first set of quotations focuses on the victim as the sayer, in these examples: "Today I would like *to say* to parents please don't be silent", "*complain* if your children are abused let them *speak up*", "Today I respect the people who were able to *complain*, *speak up*, *make* their rape public", and "I also want to share it *to tell* the victims' relatives and family to take seriously the people who *confess* to being raped". The use of verbs like *complain*, *speak up*, *make public*, and *say* in this context reflects a call for empowerment and advocacy by the Arab victims for those who have been sexually abused. They mainly urge parents to never stay silent or disregard their kids' sexual abuse stories. There's also respect and admiration for those who spoke out against their abusers and never minded their communities. Overall, these expressions show that some survivors dealt well with the aftermath of such traumatic experiences.

The next group of excerpts reveal victims who used verbal processes to stress their adamant refusal: "I *say* no, I *refuse*… Mister still went on, *threatening* me", "I on the other hand

expressed my lack of romantic interest in him", "I was crying and *begging* him to let me go", "I *said* no", and " I kept *saying* No, I'm not ready". Verbal processes are employed here to illustrate the lack of consent the victims expressed, additionally, many victims tried to set boundaries or communicate their discomfort. Those survivors attempted to convey agency and control through verbs like, *told*, *said*, *refuse*, and *express*, yet their efforts to resist and fight against their abusers were unsuccessful. These events are not actual, tangible actions yet they portray their endeavors to take action through words.

The forthcoming citations display two kinds of reactions upon experiencing sexual misconduct; some decided to narrate their stories, while others chose silence: "Never forget, I *told* my parents about this, my dad looked sorry", "I *told* my mom…but I received no affection", "I briefly *told* this to my brother, who also ignored my feeling", "I called my mom, I *told* her everything. She didn't do anything", "I *didn't mention* this to anyone", " I was too afraid *to tell* anyone", and "I *never told* anyone in my family". The deployment of a variety of speech verbs here illustrates the fact that whether victims disclosed or did not disclose their instances of sexual violence, they gained no support, love, acceptance, or recognition, and even legal actions were not undertaken. In many cases victims were afraid of telling their stories to their families due to the challenges and indifference they would face, I referred to this when answering the first research question in *4.1.1* and *4.1.3*, particularly the blame and silence they would be met with.

Finally, verbal processes were also observable in the narratives with the sayer being the abuser. Examples are as follows: "while calling all kind of filthy names", "he continued *to shout* rude comments", "all he had *to say* 'go to your uncle now slut", "He proudly *claimed* that nobody runs away from him", "... sticked his alcohol-stinking mouth against my mouth and *whispered*, "I know you want it", and "one of them put a knife on my side and *threatened* to stab me". Several

victims showed the abuser's language through verbal processes, this is done to illustrate the severity and magnitude of the abuse. Moreover, verbal processes reveal how the abuser practices his dominance and power over the abused through words like, *threatened* and *shout*. In a sense, the use of such verbal processes by the victims to narrate what their abusers said also reflects how these utterances have the effect of "forcing" them to do things, like asking some victims to strip. When the sayer was the "abused" there was no outcome of their words, however when the sayer was the "abuser" their words were translated as actions that victims must obey, follow, and mentally consider.

4.2.4 Existential Processes

While existential and behavioral processes were not employed as much as previous processes, they play a valuable role in the narratives. There are 59 existential processes found in the victims' stories. Existential processes provide identity to the event and it has one participant which is the existent. This type of process has the role of representing an entity that is occurring or existing (Halliday & Matthiessen, 2014). I present some of the results that contain existential processes: "This story *has lasted* for years", "This *has had* a negative effect on my sex life", "This *happened* in a public place", " It *was* in 2019, college just started", "we *were* in a middle of nowhere", "we *were* all at the beach", and "I *was* at a school trip, an Arabic book fair". Many of the examples are mere descriptions of the events to help readers visualize the settings, e.g., the place or the time of the experience. Other examples are identifications of emotions that were sensed at the time of the experience or after it. Knowing such aspects compels the audience to sympathize and feel with the victims. Additionally, such information could be shocking and awakening to certain groups of people if, for instance, the sexual violence took place in a public place which is unexpected by so many. Generally, the choice to use existential processes in

narrating experiences of sexual abuse or harassment helps in communicating the emotional effects, spatial surroundings, and chronological arrangement of the occurrences, thus allowing victims to tell their stories with clarity.

4.2.5 Behavioral Processes

There is a total of 57 behavioral processes in the analyzed data. This number is very close to the number of existential processes in the texts as these processes are minor and not as frequent as major ones. Behavioral processes represent psychological and physiological behaviors like breathing, crying, smiling, staring, sleeping, fainting, and more. They contain one participant only which is the behaver (Anafo & Ngula, 2020; Halliday & Matthiessen, 2014). Behavioral processes were mostly predominant when the victim was the behaver, whereas less popular when the abuser was the behaver, this can be noticed in these examples: "of my mom … to whom I *lied*", "I *was crying* ", "I immediately *fainted*", "I *could not scream* for help", "I was shocked, scared, and l just *started crying*", "I *cried* almost everyday for a year", "I *panicked* and s*tarted breathing* really hard", " I *froze* then he *touched* my ass", and "and he *started laughing*". The victims' description of their behaviors, such as crying and fainting foregrounds the severe emotional impact of the experience on their well-being. There is also a feeling of powerlessness and weakness shown through verbs like *freeze* and *panic* in the face of the abusers they dealt with. The behaviors of the perpetrators are also underscored for the sake of introducing their attitudes at the time of the event and the control they practiced on the victims. In summary, behavioral processes convey the emotional and physical effects of sexual misconduct on Arab survivors and the display of power and control at play between victims and perpetrators.

Investigating process kinds is crucial in comprehending the survivors' narratives for many reasons. First, researchers make sense of the victims' experiences by examining all the

individuals involved and the relations between those "participants", the actions that appeared in the stories and the "processes" they entail, and the "circumstances" that accompanied them. Second, an examination of the process helps in recognizing the frequently emerging themes that surfaced in Arab victims' narratives thus identifying the common thoughts and behaviors between these victims. Third, different processes like relational or existential ones can uncover the power relations and social norms that exist in Arab societies, consequently understanding the attitudes in dealing with cases of sexual misconduct. This was brought up in the findings and discussion of the first research question. Last but not least, an analysis of the processes that appeared can provide information about the coping mechanisms the survivors employed in dealing with such traumas. Lastly, on a broader scale, perhaps this exploration of process types will lead to future research on process types for different reasons, like advocacy for Arab women's rights.

4.3 RQ3: The Dominant Process Type

In exploring narratives of sexual violence within the Arab world under the transitivity system, an inquiry into the dominant process type used by the victims emerges. By investigating the most recurring process, a profound understanding of how those victims communicated their stories can be obtained, as well as the implications and meanings expressed through this process type. This section answers the last research question: what is the most recurrent process type employed in the victims' narratives? What meanings does this construe?

The data predominantly contained material process types; this reflects the action-oriented nature of the 25 narratives that were accumulated. As indicated in Table 9, there are 421 material processes with a percentage of 42%, this constitutes nearly half of the process types found in the data which makes it noteworthy to highlight. Material processes are achieved via doing or

action-oriented verbs, they encompass two main participants; the actor who does the action, and the goal that serves as the target or recipient of that action. Both participants could be conscious or non-conscious (Anafo & Ngula, 2020; Halliday & Matthiessen, 2014). Two main findings will be presented, first, 153 out of 421 material processes had the perpetrator of the sexual misconduct as their "actor". Table 10 demonstrates several randomly selected quotations from the survivors' stories in which the abuser is the actor and the victim is the goal.

Table 10

Material Processes with the "Abuser" as the "Actor"

Material Process	Actor	Goal
"but he managed **to make** me his sex toy"	He (Abuser)	Me (Victim)
"… that pervert **wears** me **out**"	That pervert (Abuser)	Me (Victim)
"I felt someone **rubbing** me"	Someone (Abuser)	Me (Victim)
"They **forced** me out of the car"	They (Abuser)	Me (Victim)
"He **dragged** me back by my hair"	He (Abuser)	Me (Victim)
"He **pushed** me on the ground"	He (Abuser)	Me (Victim)
"so he **hit** me with his fist in my face"	He (Abuser)	Me (Victim)
"He then **lifted** me up and **tore** my clothes"	He (Abuser)	Me (Victim)
"He **dragged** me further than them and **raped** me"	He (Abuser)	Me (Victim)
"he **found** it as an opportunity **to force** me **to do** stuff"	He (Abuser)	Me (Victim)

"he **could kick** me out of the house at night"	He (Abuser)	Me (Victim)
"he always used **to pressure** me to do physical things"	He (Abuser)	Me (Victim)
"he **forced** me **to kiss** him"	He (Abuser)	Me (Victim)
"the guy **attacked** me with the knife"	He (Abuser)	Me (Victim)
"I was scared to hell that he **would chloroform** me or something"	He (Abuser)	Me (Victim)

Note. Material processes are in bold.

It is only logical that material processes are the most prevailing process type as they vividly depict the physical aspects of the abuse through the use of action-oriented verbs by the victims. The processes found in the previous table stress the behaviors performed by the perpetrators such as hitting, attacking, kicking, pushing, dragging, forcing, and others. Material processes grant an exhaustive portrayal of the acts of coercion, cruelty, manipulation, and violence therefore highlighting the severity of the incident. In addition to these points, narrating the events with the abuser as the actor in most instances explores the power dynamics; the perpetrators have all the power and control over the victims who are manipulated and forced into sexual acts. By illustrating what victims went through in sexual abuse or rape by utilizing material processes, a greater understanding of the survivors' experiences by the readers is established. Readers' emotions will be evoked as they can better envision the physical actions that took place through the material process which were employed by the victims.

The second major finding is more focused on how victims represented their role in different material processes. On many occasions, victims placed themselves as *subjects*: they appeared at the beginning of the sentence, yet did not function as the actor/doer of the physical action. Table 11 illustrates a few examples of cases where the victims were the goal of the material process. Interpretations will be provided next.

Table 11

Material Processes With the Victims as "Goals"

Material Process	Actor	Goal
"I **have been bullied** over and over again"	_____	I (Victim)
"i **was sexually assaulted** at a very young age"	_____	I (Victim)
"i **was raped** 3 times"	_____	I (Victim)
"I **suffered** violence from my brother and father"	_____	I (Victim)
"I **was raped** on a tinder date gone wrong"	_____	I (Victim)
"I **was taken** from near my highschool's entrance"	_____	I (Victim)
"I told them I was **beaten up** and **robbed**"	_____	I (Victim)
"I **was** sexually **assaulted** at age 9"	_____	I (Victim)
"I**'m** still **haunted** by whatever that **happened**"	_____	I (Victim)

Note. Material processes are in bold.

Beginning the sentence with the victims as the subject places them in the spotlight and draws attention to their brutal experiences. Despite being centered in the subject's position, they are not the ones taking action (the actor). Instead, they are portrayed as the recipient or the goal on which the action falls, this signifies a lack of agency and control over the situation. Moreover, the decision to position themselves as the subject reflects their aim to foreground the personal impact of the different actions they have endured including, rape, sexual assault, bullying, and beating. By grounding themselves at the beginning, they highlight the fact that although they are in the subject position yet they are powerless and possess no agency in the narrated experiences. One final thing to bring to light is the lack of (an actor) in the aforementioned material processes, this places an even larger focus on the receiver of the action, the goal of the material process, who is the victim herself. In choosing to remove the perpetrators from the examples mentioned enough, survivors somehow express that these abusers are not worthy of mention or sympathy.

Chapter 5: Conclusion

In conclusion, this study has examined how Arab female victims of sexual violence shared their narratives under the #MeToo movement on Instagram and Facebook using transitivity. During my research on the Me Too movement's impact and how women disclosed their stories online under its hashtag, I discovered that there is no research done on the Me Too movement in the Arab world, especially through employing Halliday's transitivity system. Therefore, I believe it was vital to fill this gap and conduct an exploratory study on the #MeToo hashtag's usage in the Arab world on the above-mentioned platforms through investigating 25 narratives of sexual abuse, harassment, or rape in diverse Arab countries. Consequently, systemic functional grammar's transitivity was employed; processes, participants, and circumstances were

detected and underscored in each narrative. Valuable insights were presented in the results and discussion section.

The transitivity analysis revealed three central themes that represent how Arab victims framed their narratives of sexual violence: The first theme had to do with the kind of language they used, which mainly contained victim-blaming instances, the second theme referred to the judicial system, especially the lack of laws that criminalize perpetrators of sexual crimes, and the last theme referred to the social norms and structures that foreground the reactions of Arab communities on sexual assaults. Regarding processes, material processes were the most prevalent in the narratives indicating a plethora of physical actions experienced by the victims. They were followed by relational and mental processes, which also played a crucial role in conveying the psychological impacts of the abuse on the survivors.

There were some limitations to this research, as these stories were collected from Arabic-speaking countries, which means English is not their Native language. Therefore, I encountered two hardships while collecting my data. First, there were not many stories written in English because survivors shared their stories using their L1 which is Arabic. Second, due to their limited proficiency in the English language, some victims had problems such as sentence fragments, which made it challenging to analyze their sentences and break them into clauses. Linguistically, some of the processes' types were hard to pinpoint because more context was needed to determine the kind of process employed by the speakers.

This study has examined the linguistic aspect of the narratives that were shared by female Arab victims of sexual violence, yet it did not look into the actions that were taken after these women disclosed their narratives on social media platforms. Therefore, further research could tackle this matter and examine the steps that were adopted to empower these women and

support them in their healing journey at Arabic support centers. It could also be intriguing to linguistically analyze, through the use of transitivity, how the Arab audience responded to the victims' posts. Even further their reactions could then be compared throughout different years and see if the mindset has changed. This could all be done under the light of a different movement.

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Appendices

Appendix "A"

Tables of Analyses

This appendix consists of some examples of tables in which the narratives were analyzed, each narrative has two tables; one that illustrates the processes, participants, and circumstances, whereas the second shows the frequencies and percentages of these processes. More tables can be provided upon request.

Table A1

Story 18

Quotes	Process	Participant 1	Participant 2	Circumstance
Somewhere between 2012 and 2013 there **was** this monthly Open Mic night that used to **take place** in a sheesha place on Salem Almubarak street.	Was (Existential) Take place (Existential)	There (Existent) monthly Open Mic night (Existent)		Somewhere between 2012 and 2013 (Location) in a sheesha place on Salem Almubarak street. (Location)
Anyway, after the Open Mic **ended** there **were** always long lines at the elevator.	Ended (Material) Were (Existential)	The open mic (Actor) Long lines (Existent)		At the elevator (location)
One day I **opted to take** the stairs. I **didn't think** much of it.	Opted (Mental) To take (Material) Didn't think (Mental)	I (Senser) I (Senser)	To take the stairs (Phenomenon) The stairs (goal) Much of it (Phenomenon)	
The building this sheesha bar **was** in also **housed** many others.	Was (Existential) Housed (Material)	This shisha bar (Existent) The building (Actor)	Many others (goal)	
A man who I **assume was** in one of the other bars **was** also **walking** down the stairs.	Assume (Mental) Was (Existent) Was walking down (Material)	I (Senser) A man (Existent)	A man who was in one of… (Phenomenon) The stairs (goal)	In one of the bars (location)
He **saw** me and **started flirting**, I **ignored** him and **rushed down.**	Saw (Mental) Flirting (Verbal) Ignored (Mental)	He (Senser) (Sayer) I (Senser)	Me (Phenomenon) Him (Phenomenon)	

	Rushed down (Material)			
He **ran** behind me, **pinned** me to the corner of the staircase, **held** me with a choke hold and **proceeded to lick** my face and **touch** me all over.	Ran (Material) Pinned (Material) Held (Material) To lick (Material) Touch (Material)	He (Actor)	Me (goal) Me (goal) My face (goal) Me (goal)	Behind me (Location) to the corner of the staircase (Location) With a choke hold (manner) All over (location)
He proudly **claimed** that nobody **runs** away from him.	Claimed (Verbal) Runs away (Material)	He (Sayer) Nobody (Actor)	"That nobody runs away from him" (Verbiage) From him (goal)	
I **remember** the shock that **took** over my body.	Remember (Mental) Took over (Material)			
I **was** appalled of myself for not screaming or shouting or reporting him that I actually just tried **to forget** it ever happened.	Was (Relational) Not screaming (Material) Not shouting (Material) Not reporting (Material) To forget (Mental) Happened (Existential)	I (Carrier) I (Actor) I (Senser) It (Existent)	Appalled (Attribute) Him (goal) "it ever happened" (phenomenon)	
All these people keep **saying** this shit **doesn't happen** in Kuwait It **does**. I **lived** it.	Saying (Verbal) Doesn't happen Does (Material) Lived (Material)	All these people (Sayer) This shit (Actor) I (Actor)	"this shit doesn't happen in Kuwait" (Verbiage) It (goal)	In Kuwait (location)

Table A2

Story 18: Frequencies

Process	Material	Mental	Relational	Verbal	Existential	Behavioral	Total
Number	17	7	1	3	5	0	33
Percentage	52%	21%	3%	9%	15%	0	___

Table A3

Story 9

Quotes	Process	Participant 1	Participant 2	Circumstance
It **was** in 2019, college just **started**	Was (Existential) Started (Material)	It (Existent)	College (Goal)	In 2019 (Location)
and me and my roommate **were** homeless for a week because we **had** shortage of money	Were (Relational) Had (Relational)	Me and my roommate (Carrier) We (Carrier)	Homeless (Attribute) Shortage of money (Attribute)	For a week (Extent) "Because we…" (Reason)
so we had **to stay** in his house for a week.	To stay (Material)	We (Actor)		In his house (Location) For a week (Extent)
He **was** at first my roommate's friend and then **became** my friend.	Was (Relational) Became (Relational)	He (Carrier)	My roommate's friend (Attribute) My friend (Attribute)	
He **was** often **cooking** for me and **inviting** me for dinners but also did **invite** couple friends so **it** was never a date.	Was cooking (Material) Inviting (Material) Invite (Material) It (Relational)	He (Actor) It (Identified)	Me (Goal) Couple friends (Goal) Never a date (Identifier)	For me (Cause)
I on the other hand **expressed** my lack of romantic interest in him.	Expressed (Verbal)	I (Sayer)	"My lack of romantic interest in him" (Verbiage)	On the other hand (Concession)
When we **were** homeless and staying at his house 2	Were (Relational) Found (Mental) To force	We (Carrier) He (Senser)	Homeless (Attribute) It (Phenomenon)	At his house (Location)

	(Material) To do (Material)	Me (Goal)	Stuff (Goal)	
(**dance** with him, **sit** next to him, **grab** his arms, **talk** exclusively to him.)	Dance (Behavioral) Sit (Behavioral) Grab (Behavioral) Talk (Verbal)			With him (Accompainm ent) Next to him (Location) Exclusively (Quality)
Or he would **kick** us **out** I **remember** he **kicked** us once when I **refused to dance** so close to him and **lay** my hands on him and **let** him touch me.	Kick out (Material) Remember (Mental) Kicked (Material) Refused (Mental) To dance (Material) Lay (Behavioral) Let touch (Material)	He (Actor) I (Senser) He (Actor) I (Senser) Him (Actor)	Us (Goal) "He kicked us…" (phenomenon) Us (Goal) "To dance so close.." (Phenomenon) Me (Goal)	
Then one night my roommate **left** the room and I **was sleeping**	Left (Material) Was sleeping (Behavioral)	My roommate (Actor) I (Behaver)	The room (Goal)	
and he came **slept** next to me (mind here we all **sleep** in the same bed with no past privacy invasions)	Slept (Behavioral) Sleep (Behavioral)	He (Behaver) We (Behaver)		Next to me (Location) In the same bed (Location) With no privacy invasions (Accompainm ent)
he **was forcing to turn around** when I **didn't** he	Was forcing (Material)	He (Actor)		

started **complaining** and I **felt** guilty	Did not (Material) Complaining (Material) Felt (Mental)	I (Actor) He (Actor) I (Senser)	Guilty (Phenomenon)	
I **was thinking** that he only **wants** sex and he **did** many things for us so	Was thinking (Mental) Wants (Mental) Did (Material)	I (Senser) He (Senser) He (Actor)	"That he…" (Phenomenon) Sex (Phenomenon) Many things (Goal)	For us (Cause)
so I **was** caged by that and even when saying no and trying to leave I **gave up** he simply **couldn't hear** me and he **could kick** me out of the house at night	Was (Relational) Gave up (Material) Couldnt hear (Mental) Could kick (Material)	I (Carrier) I (Actor) He (Senser) He (Actor)	Caged (Attribute) Me (Phenomenon) Me (Goal)	By that (Quality) Out of the house at night (Location)
so I **gave in** later on	Gave in (Mental)	I (Senser)		Later on (Loaction)
when I started **to reach out** to people I **found out** he **had** a different story	Reach out (Material) Found out (Behavioral) Had (Relational)	I (Actor) I (Behaver) He (Carrier)	People (Goal) A different story (Attribute)	
and I **was viewed** as someone who **is playing** victim **trying to ruin** an innocent man's life.	Was viewed (Mental) Is playing (Behavioral) To ruin (Material)	I (Phenomenon) Someone (Behaver)	An innocent man's life (Goal)	

Table A4

Story 9: Frequencies

Process	Material	Mental	Relational	Verbal	Existential	Behavioral	Total
Number	20	9	8	2	1	9	49
Percentage	41%	18%	16%	5%	2%	18%	___

Table A5

Story 22

Quotes	Process	Participant 1	Participant 2	Circumstance
I **have** multiple experiences with harassment since I **was** only 6 or 7 years old here in Egypt and also abroad.	Have (Relational) Was (Relational)	I (Carrier) I (Carrier)	Multiple experiences with.. (Attribute) 6 or 7 years old (Attribute)	Since… Extent In egypt and also abroad Location
I **still remember** all the ugly details,	Still remember (Mental)	I (Senser)	All the ugly details (Phenomenon)	
how some guy from the neighborhood **saw** me playing alone in my building and **asked** me **to come** with him	Saw (Mental) Asked (Verbal)	A guy from… (Senser) (Sayer)	Me (Phenomenon) Me (Receiver) To come play with him (Verbiage)	Alone (quality) In my building Location
because he **wanted to tell** me something, I **was** just a child 7 years old!	Wanted to tell (Sayer) Was (Relational)	He (Sayer) I (Carrier)	Me (Receiver) Something (Verbiage) A child (attribute)	
He **took off** his pants and **held** me up I **tried to scream** and **cried** so much	Took off (Material) Held (Material) Tried to scream (Behavioral) Cried (Behavioral)	He (Actor) I (Behaver)	His pants (goal) Me (goal)	So much Degree
but he **didn't let** me **down** my screams **were not going out** and this **was** the hardest feeling ever!	Didn't let down (Material) Were not going out (Material) Was (Relational)	He (Actor) My screams (Actor) This (Identified)	Me (goal) The hardest feeling (Identifier)	Ever Degree
My voice **couldn't even help**! This **is** one of the	Couldn't help (Material)	My voice (Actor)	One of the	

worst cases I **had experienced.**	Is (Relational) had experienced (Material)	This (Identified) I (Actor)	worst cases (Identifier)

Table A6

Story 22: Frequencies

Process	Material	Mental	Relational	Verbal	Existential	Behavioral	Total
Number	6	2	5	0	0	2	15
Percentage	40%	13%	34%	0	0	13%	___

Appendix "B"

Screenshots of the Narratives

This appendix includes some of the screenshots that were taken of the posts on Facebook

and Instagram through which victims of sexual abuse, harassment, or rape shared their

narratives. These screenshots were selected randomly out of the 25 stories that were collected for

this thesis. In case of the need to see more, they are available upon inquiry.

Figure B1

Story 22 From Instagram

Figure B2

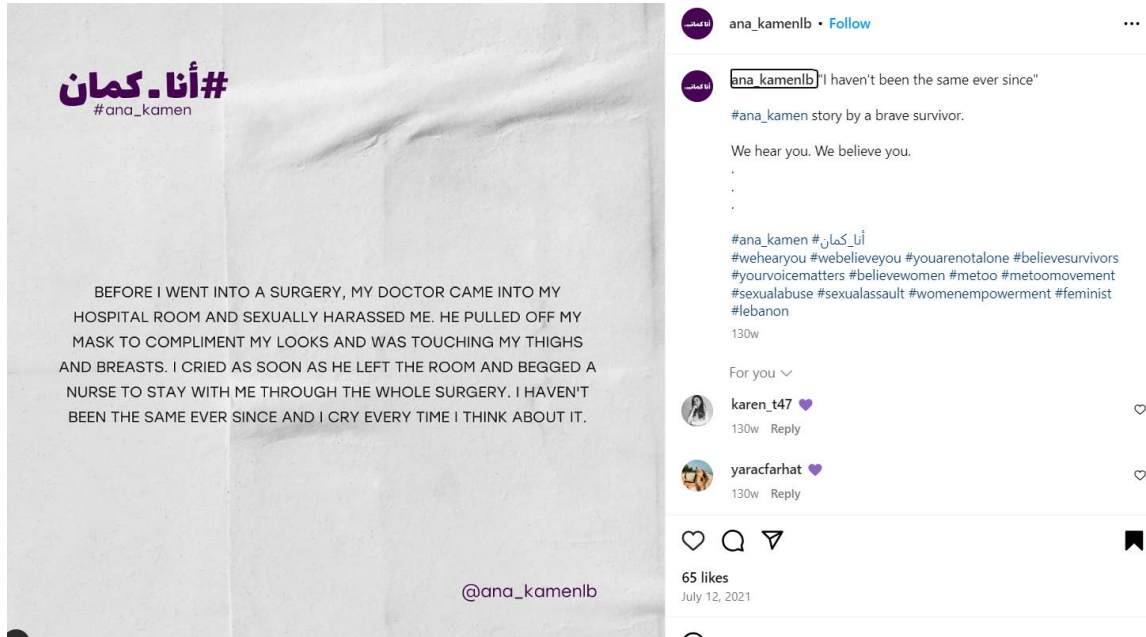*Story 9 From Facebook*

Me Too أنا كمان
March 31, 2020 · 🌐

#MeTooMENA   #انا_كمان#

Country: 🟥🟥🟥

It was in 2019, college just started and me and my roommate were homeless for a week because we had shortage of money so we had to stay in his house for a week. He was at first my roommate's friend and then became my friend. He was often cooking for me and inviting me for dinners but also did invite couple friends so it was never a date. I on the other hand expressed my lack of romantic interest in him. When we were homeless and staying at his house he found it as an opportunity to force me to do stuff (dance with him, set next to him, grab his arms, talk exclusively to him..) Or he would kick us out I remember he kicked us once when I refused to dance so close to him and lay my hands on him and let him touch me. Then one night my roommate left the room and I was sleeping and he came slept next to me (mind here we all sleep in the same bed with no past privacy invasions) he was forcing to turn around when I didn't be started complaining and I felt guilty I was thinking that he only wants sex and he did many things for us so I was caged by that and even when saying no and trying to leave I gave up he simply couldn't hear me and he could kick me out of the house at night so I gave in later on when I started to reach out to people I found out he had a different story and I was viewed as someone who is playing victim trying to ruin an innocent man's life.

Figure B3

Story 21 From Instagram

Figure B4

Story 6 From Facebook

Masaktach
February 13, 2020 · 🌐

#Masaktach

TW: Viol - Rape

Just another story of 14 years old me in Oujda.

I was taken from near my highschool's entrance door and forced to get into a car. A lot of students/ passing by people saw it happen and no one did anything about it. I had no clue why this was happening and when I kept trying to throw myself out of the car that had 4 men in it one of them put a knife on my side and threatened to stab me if I don't remain still. I asked them where we're going and he said "ghadi tchoufi". The ride lasted for about 20 minutes until we ended up in a remote area near Sidi Maafa forest. They forced me out of the car and made me walk with them deep in the forest. One of them had a black plastic bag and asked the rest to stop and sit down. He started getting bottles of beer out and they all started drinking without paying attention to me. I thought this was my chance to escape to I got up and started running as fast as I could until one of them jumped on me and I got my face on the ground where a huge rock left a scar on my forehead. He dragged me back by my hair while calling me all kind of filthy names. I was crying and begging him to let me go and he started laughing. He pushed me on the ground and asked me to strip while his three other friends were watching. I refused, so he hit me with his fist in my face and asked me again. Out of fear, I took my shirt off and he asked me to get totally naked. I refused and kept crying and begging him not to do that. He then lifted me up and tore my clothes off me with his hands and the knife and started touching my breast while the others were watching and he said "ba9a sghira ykhellili nhoud".

He dragged me further than them and raped me. I was a virgin and begged him not to do it but he said "Bach mra khora tsa7bi rjal Machi zwamel". I didn't understand what he meant and at that time all I was wishing for was for my sould to leave my body. I lost sense of time so I don't remember how long he was raping me. But when he finished, I thought it was over. It wasn't. It happened 3 more times and each time was worse than the one before. The thing that drove me crazy was the two policemen that showed up during the rape. I thought finally, some God heard some cry of help. But all I could hear was one of them tell the policemen "gher 97ba Hadi raha datlia flousi" and I started yelling and saying that I am kidnapped and that I am 14. The policemen didn't give a fuck, took a couple of bottles from the rapists and left. That's when I realized that I had no hope.
When they all took turns and finished, the grabbed a bottle of beer and started spilling it on me while calling me names. Then one of them said "Bach mra khora y9isli f rez9i. Siri goli I yassine ha chnou darolia".

I couldn't think or resonate at that time. They made me dress up and put me back in the car and drove me to my highschool. It was already 7.00 p.m. so no one was there. I walked home, entered the house and ran to the bathroom. My parents were already worried because I was late. After I showered, I came out crying because of the marks on my face which o couldn't hide. I told them I was beaten up and robbed. My father went crazy and immediately took me to the police station where I made a fake statement that does not mention rape. I was too afraid to tell anyone because I knew the pain my family would feel. I still carry this secret with me and never wanted to tell my mom or siblings because they'll feel helpless.

The funny thing was when I was 21. I saw one of them in the streets and I froze, but apparently he didn't recognize me because he came to me and said "zwina tbarkallah aray nemra"

Figure B5

Story 24 From Instagram

"when i was 7 i was in porto el sokhna with my family, we were all at the beach then i was too tired so i decided to go home and my cousin was there already so i asked a security guard where the building is, he told me and said he was going there already so he can come with me then when we arrived he told me the lift wasnt working so we had to take the stairs (keep in mind i was a 7 year old i didnt think he'd lie) our apartment was in the 10th floor he said he was going to the 8th, i felt safe that a security guard is coming with me, he kept asking if i wanted him to carry me thinking i was tired, i refused so many times, then he decided to forcefully carry me and i had my mom's phone so all what i thought of was that he'd want to steal it until he put his hand inside my swimming suit top and started holding my breasts, i kept screaming until he left me but i still can't forget that day"

me.too.eg
···

me.too.eg Another Anonymous story
ONLY 7 YEARS OLDD!!
184w

our.rights.our.justice https://scoopempire.com/your-guide-to-self-defense-classes-in-cairo/
183w Reply

ooyaadel Omg really 😱 😢 howa could he she was only 7 she's just a child
184w 1 like Reply

hlaelmasry__1 OMG😨 SHE IS ONLY 7YO.!!
184w 1 like Reply

57 likes
July 3, 2020

Add a comment…
Post