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Tiivistelmä) Referat) Abstract <p>The thesis aims at developing a methodology based on critical discourse analysis for the analysis of photographic images. The study provides an approach to an analytical framework for empirical content studies of ethnic portrayal in visual mass media. The pivotal point of the analysis is the discursive properties of visual representations as ethnic individuals and groups are presented in media imagery, and the critical point of view is aimed at the power inequality and dominance produced and reproduced by means of media discourse.</p> <p>Ethnicity refers in the study to minority groups that are perceived as different in the physical, racial appearance and/or sociocultural properties from the dominant majority group. Visual representations encompasses both still and moving images, and they are conceived and analyzed in terms of their content (as opposed to form).</p> <p>The approach combines the fields of visual communication and theory on representations with critical cultural studies' conception of ethnicity as Otherness. In the beginning of the work the characteristics of the visual is spelled out in relation to verbal texts. Ethnicity is conceptualized in terms of Otherness on the basis of Said's <i>Orientalism</i> and further developed by the work by Hall. The analytical framework of critical discourse analysis that provides the backbone of the study is Fairclough's three-dimensional model, which deconstructs the communicative event into analysis of the sociocultural practices, discourse practices, and text analysis, even though the sociocultural practices are not attended in detail. The textual analysis is divided into an analysis of the representational, relational, and identity aspect of the text, and their corresponding discourse practices. Thus the approach at hand is conceived as a six-cell model, with the sociocultural dimension providing the ideological backdrop for the analytical framework.</p> <p>The analysis operates mainly with the concepts of visual text, discourse, and ideology, as well as 'orders of discourse' as conceived by Foucault. The representational aspect focuses on the inclusions and exclusions of ethnic protagonists in the visual text. In the relational aspect the issue of power becomes paramount, by focusing on the relations between ethnic protagonists and media workers on the one hand, and relations between members of the dominant cultural sphere and Otherness on the other hand. The identity aspect emphasizes the construction of identities of the media protagonists by the relations between the dominant and the Other, and the inherent power inequality between the two is pointed out.</p> <p>The proposed method is productive in its attention to the discursive character of visual representations, in the possibility of approaching both visual and verbal texts with similar theoretical premisses, and in the attention of the method to the historicity of the discourses. The main weaknesses lie in a satisfactory merging of the character of the visual text in a framework primarily predisposed for verbal texts, and in an unarticulated terminology.</p> <p>Main references are Fairclough, N.; Hall, S.; Mitchell, W; Said, E.; van Dijk, T.</p>		
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