

Unfolding the Honour Killing Documentary ‘*A Girl in the River*’: A Multimodal Telecinematic Analysis

Abstract

The novelty of this study lies in the self-agonized experience of the survivors of honour killing victim and the least work has been done on this award winning documentary. This research interblends gender studies, feminism, film discourse and telecinematic features through multimodal discourse analysis. This study aims to probe existence of visual, aural, motion, editing and other colour modes to heighten the voice of honour killing survivor in the documentary ‘A Girl in the River: The Price of Forgiveness’. Major findings reveal that utterances, scenes, background music, modes, modality markers and several telecinematic features have been employed to enhance the narrative effect that honour killing doesn’t have any connection with Islam rather it is a social pressure which compels male members of the family to exhibit pseudo honour by shedding the blood of a helpless girl.

Keywords: *Honour killing, Feminism, Documentary, Multimodality, Telecinematic*

INTRODUCTION

The award winning documentary ‘*A Girl in the River: The Price of Forgiveness*’ has been directed by Sharmeen Obaid-Chinoy. It is a love story of the young couple named Saba and Qaiser, their court marriage, the father and uncle’s attempt to murder Saba for bringing dishonour upon the family, the victim’s miraculous survival, rejoining of lovers in hospital, Saba’s determination to punish her father and uncle through the court and eventually forgiving them under social pressure for reconciliation. Multimodal Theory elucidates two features for instance semiotic aspects of communication whose ingredients are all words, colours, pictorial representation, sounds and musical elements. Secondly, the communicative practice includes textual data, multiple meanings, visuals, narratology, ideation, intentions and design features (Kress & van Leeuwen, 2001). Kress and van Leeuwen (2001) opine that discourse analysis has gone beyond text and speech; and multimodal has engulfed many other modes of communication to express robust meanings. O’Toole

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(2010), Lemke (2002), Gunther Kress, van Leeuwen (1996), O'Halloran (2008), Martinec (2005), Unsworth and Cleirigh (2009), Machin (2009), Jewitt (2009) etc have worked on multimodal discourse analysis. Telecinematic discourse of this documentary evaluates and encompasses audio visual language, narrative, montage (mixing of parts to make a continuous film), cinematography and Mise-en-scène (placing on stage). Siegfried Kracauer, a classical cinema theorist, emphasizes on realistic production while Bazin emphasizes on art and its implication on the cinematic discourse (Andrew, 1976). Story is an integral part of a narrative while discourse informs how narrative has been communicated to the viewers. In this study, cinematic discourse and rhetorical modes have been employed to transmit the intended meaning of the documentary. The present study is significant because contrasting elements of media communication strengthen the same focal point and construct a unified and compact narrative for its viewers. Multimodes enhance the net effect of the tragic documentary. This study aims to search visual, aural, motion, telecinematic modes, modality markers and discourse patterns in the documentary. This study addresses the following research questions:

- i. How have multifaceted modes been exhibited in the documentary to communicate the narrative?
- ii. How have modality markers been used in the documentary?
- iii. How have telecinematic features been portrayed in the documentary?

LITERATURE REVIEW

This segment sheds light on previous Pakistani and foreign honour killing documentaries and associated research.

Previous Documentaries about Honour Killing

The documentary titled '*Shame*' centered upon honour killing in Sindh, Pakistan; and it was directed by Sharjil Baloch in January, 2005. The director presented gender based interviews of inhabitants of interior Sindh and southern Punjab. For the first time a specific unmarked graveyard of honour killing victims was aired and its name was KARION JO QABRISTAN (a cemetery of honour killing victims) (Violence Is Not Our Culture, 2011). Another documentary, '*Banaz: A Love Story*' was directed and produced by Deeyah Khan. Banaz was an Iraqi born girl who moved to England when she was ten. She was forced to marry a man who was ten years older than her. Soon after their marriage, she wanted to divorce her husband in order to marry someone else but she was killed since it was considered a violation of the honour code. Banaz called the police five times before her murder but the English police did not take action. After her honour killing tragedy, the police recovered her dead body and arrested her murderers (*Orestes*, 2012).

'Honour Diaries' was an interfaith award winning documentary film which depicted nine women discussing honour killing issues in roundtable conferences, interviewed people about gender inequalities, forced marriages, apartheid, honour killings and female circumcision (Muslimah Media Watch, 2014) whereas *'The Kohistan Story: Killing for Honour'* showed two girls clapping and two boys dancing at some distance during a marriage ceremony. The elders considered it an act of dishonour and both sisters were imprisoned and badly tortured before their murder while the dancing boys escaped to some secret hiding. The dancing boys' three other brothers were killed mercilessly to punish the dancing activity. A survey showed that more than one thousand women were killed every year at the altar of honour killing (Vice News, 2016). Most of the cases remained unreported. The previous honour killing documentaries were unable to show the survivors of the honour killing but this documentary filled the gap by showing the victim's self-experience and all realistic elements to make it an artistic masterpiece of originality.

The documentary under study, depicted an 18 year old girl named Saba who eloped, was brought back for reconciliation but it was a bait for her honour killing attempt. She was badly beaten and shot by her father and uncle on the banks of the river. Later, her bullet riddled bleeding body was packed in a sack and she was thrown into the river near Gujranwala, Punjab, Pakistan. Fortunately, the victim recovered her senses, came out of the river and reached a hospital. Eventually, under community pressure, she forgave her father and uncle (The Express Tribune. *October 27, 2015*). The biggest problems in honour killing cases is that if the father killed a daughter, the mother forgave her husband; if a brother killed his sister, the father forgave his son. If the victim survived as it happened with Saba, she herself forgave her father and uncle due to social pressure. This loophole in legislation encourages honour killers to continue their evil practices (Hassan, 2016).

Previous Research on Honour Killing

Some previous researches regarding honour killing have been reviewed in this section. In 2007, Dr. Amin Muhammad and Dr. Sujay conducted a study on honour killing in Canada. They discovered that immigrants brought their own cultural norms with them and killed their females when their females violated their religious or social norms. Law also supported criminals because the murderer declared themselves as mentally sick persons (World Heritage Encyclopedia, 2016). The Western narrative links honour killing with Islam but Muslims have presented the counter narrative that Islam rejects honour killing as the cultural and social outcome. The existing narrative showed that Western countries were receiving several asylum seekers and immigrants who brought the evil of honour killing crimes with them. The legal processes of these countries were discussed in three case studies (Korteweg, 2013). Countering this narrative, Philips (2012) opined that Muslims were

misrepresented as violent perpetrators of honour killing. The notion that Muslim women were imperilled under the cultural load of honour killing was an invalid stance. Another study mourned at the silence of the judiciary in Pakistan. He interviewed three honour killing survivors and analysed the social setup, power imbalance and inactivation of legal system (Iqbal, 2006).

RESEARCH METHODOLOGY

Kress and Van Leeuwen (1996) propounded the multimodal theory which was applied as a theoretical framework for the analysis of the documentary. The main tenets of the multimodal theory were: Mode, Modality and Modality Markers. Mode means image, writing, gesture, gaze, speech, verbal language, intonation, facial expressions, posture and body language. Modality and Modality Markers meant modal auxiliaries (may, will, must); modal adjectives (possible, probable, certain) and modal adverbs (possibly, probably) (Kress & Van, 1996); Monomodal dealt with one branch while multimodal analysis incorporated several monomodals. Multimodal theory functioned within the paradigm of social semiotics. During research on multimodality of documentary, video data were collected and watched. Next, this documentary was transcribed and divided into twenty eight shots. Later, its multimodal analysis was conducted according to the research questions. Next, the multimodal analysis was composed shot by shot and modes, modality markers, telecinematic features and narratology were discussed through Multimodal theory. The social semiotic approach was applied during the analysis phase. The rationale to apply multimodal discourse analysis on the documentary was that a video documentary comprised of audio, visual and other modes in one stream, hence to analyze such digitized material, multimodal discourse approach was the most appropriate one. Lastly, mixed method approach was focused because qualitative data were discussed and quantitative data were generated in the form of auxiliary verb occurrence.

RESULTS & DISCUSSION

This documentary has been divided into twenty eight shots for three dimensional multimodal analysis. Modality markers of whole documentary have been counted and analyzed. Afterwards modality markers, telecinematic features and overall narratology have been discussed.

A. Analysis of Modes in the Documentary

Shot 1: The starting frame of the documentary shows the killing of 1000 women per year in the name of honour in Pakistan. It establishes a premise and rationale for the enactment of the documentary. Empathetic deixis has been used in “this documentary”. Background dismal musicology heightens its gloomy effect. The nighttime scene of Gujranwala bazaar shows still images of moving bikers etc. The

night-time scene foreshadows the tragic story of Saba. The aerial view of Gujranwala streets shows a holistic picture of a 5 million strong city. The sight of the waning moon symbolizes submergence or death of the beloved. Then dark trees and crow cawing scene herald the forthcoming melancholic shadows. Later, a river scene is shown and a railway engine crosses the bridge in darkness.

Shot 2: The scene shows a big light in the government hospital operation theatre which is zoomed in and voiceover telecinematic technique is used. Saba is shown on the operating table and the surgeon shows the real camera picture of her wounded face sympathetically with sad musicological effect. The light of the operation theatre is zoomed in and when it is turned off, she is in the post-operation ward. Suddenly background setting and clothes change; the doctor also informs that Saba implored “save me, save me”, when she reaches the hospital.

Shot 3: The police mobile is going along the bank of the river where Saba is thrown after firing. Ali Akbar, an investigation officer, pin points the crime scene by the use of place deixis of “this is the spot”, “this river” and he praises the bravery of Saba who manages herself to come out of the river and eventually, she reaches a petrol station to get relief.

Shot 4: A crow is cawing on an electricity cable and in its background a full moon is seen while night blankets the entire scene. Full moon also illuminates as a symbol of love while sad music plays in the background. Shadows of trees in the river support harmony between theme and scene. In this background, Saba, the honour killing survivor, tells her story, through voiceover technique and camera covers the river scene at sunset. Her talking face appears in the setting of the operation ward. Saba declares that her parents arranged her engagement with Qaiser four years ago but now her uncle wants to marry Saba to his brother-in-law. So Saba’s face is zoomed in when she tells the story of how she left her home at 5 o’clock in the morning to have court marriage with Qaiser. The rising sun scene is shown to support oral statement with visuals. She doesn’t go anywhere with Qaiser to consummate her legal NIKAH (wedlock). She realises the meaning and she shows her shyness through her facial expressions since she hasn’t consummated her matrimonial life yet.

Court marriage is only an act to strengthen her legal and matrimonial ties with Qaiser, her husband. Furthermore, it also shows her unwillingness to marry her uncle’s brother in law. Saba talks while the camera is focused on a night scene where the light from only one vehicle is shown in which Saba is being taken by her father and uncle. Her journey is shown by the moving trees. The speciality of this documentary is that where reality is unavailable, the intensity of the situation is heightened by showing natural scenes. Saba uses body language to playback the situation by holding

her neck and showing how the pistol was placed on her temple and how she tilted her head while facing the agony of the murder attempt in the name of honour. Then they tie her assumed dead body in a sack and throw her into the river; so that knows the murderers and the murdered. When she utters these words, the camera shows a splash in the river. When she regains consciousness, she sees a motorbike light and she follows it until she reaches a petrol station.

Shot 5: Beginning of this shot zooms on the gun of an elite force policeman and moves from his face to the other policeman who is deployed for Saba's protection.

Shot 6: Saba holds her old picture and the place deixis "this" is used while the camera is being focused on her back while she is lying on the hospital bed. Her plastered hand also reveals her misery. Her husband Qaiser is sitting on her bed and she is telling him that she still shudders at night. Here her painful psychological state of mind is shown and she moves her hand to visualise that jerk. Both of them express their deep love for each other declaring that "we can't live without each other."

Shot 7: The scene shifts towards a corridor with Saba in a wheelchair and Qaiser is walking beside her. She considers her survival as a miracle of the Holy Quran because her father and uncle take oath to arrange Saba and Qaiser's marriage from their home.

Shot 8: Saba's body language, eye movement, facial expressions show that she is determined not to forgive them because the wrath of God will fall upon her father and uncle.

Shot 9: The camera moves on to the mosque and streets, and shows through the rear-view mirror that Saba is sitting in the rickshaw and she demands that culprits should be shot in front of the masses and uses the discourse deixis "this" three times. Then it focuses on Saba's face while she declares that she would fight this case with her full might.

Shot 10: The scene focuses on the police mobile and camera zooms on the guns of two policemen and they go to search for criminals. The voiceover of investigation officer states that Islam does not permit honour killing in any condition.

Shot 11: The investigation officer condemns the ruthless act of the father and uncle on a trivial matter and calls it an Un Islamic act.

Shot 12: Voiceover of AZAAN (call for prayer) is heard and the scene shifts to a street and a house with its door being closed and complete darkness being visible. Darkness symbolically refers to the savage and gloomy act of honour killing.

Shot 13: The camera zooms in on Aqsa, the younger sister of Saba, as she prepares okra. The scene focuses on Saba's mother, Maqsooda and shows her lack of awareness about Saba's act while she uses "this" discourse deixis six times. She considers it a stigma for her family's honour. The statements of Saba and her mother contradict each other. Saba says that her parents engaged her with Qaiser four years ago but her mother expressed her ignorance about Qaiser. Saba's father also showed his unfamiliarity with Qaiser. Then the scene setting shows their poverty-stricken courtyard kitchen. Saba's mother looks towards the sky praying for her death while controlling her tears. Her mother proposes severe punishment for Saba's elopement.

Shot 14: The camera focuses on the Police Station, Hafizabad, for a while and it zooms in its CCTV camera. Then it shifts to the prison where Saba's father and uncle are standing holding on to the prison bars. Saba's uncle, Muhammad favours the honour killing act of his brother. Her father, Maqsood, moves his eye balls to express his furious feelings. He points with his finger while talking about himself. Her father's face is seen between two prison bars and the camera zooms in on his face while he confesses his crime and yearns to kill Qaiser too. He repeats the word "honour" again and again and raises his hand to swear to spend his whole life in jail for the sake of honour and family respect. Maqsooda uses "this" discourse deixis and calls her act unlawful. In most parts of this documentary, the characters speak themselves rather than showing documentaries.

Shot 15: Still frame is focused on huge minarets of mosques and their aerial view is captured. Afterwards, an aerial view is taken from Saba's in-laws home and she is shown to be living happily with her in-laws. She ties a garland to her husband's wrist and is in playful mood. Saba's mother-in-law is happy with Saba who is tension free with her in-laws. A realistic rural picture is shown of how rustic girls lead their lives by breaking dung cake, cooking food, baking loaves and separating small stone particles from rice. Saba is still determined not to forgive them, so she uses the discourse deixis "this" to refer to the killing attempt of her uncle and father.

Shot 16: Classical background music is played and the camera focuses on a big villa. Law books are zoomed in on and an advocate is opening pages of legal books and composing on the laptop while the voiceover explains legal issues involved in honour killing cases. The law takes it as murder but the family forgives the murderer, hence the murderer is acquitted. The advocate has used "this" discourse deixis twice. After the bazaar scene, the camera again focuses on the advocate. Then it moves to Saba

whose voiceover declares that the culprits should stay in the prison. She also talks about the social pressure of village members who try to convince her in-laws to forgive her father and uncle.

Shot 17: The local community members and others gather in the presence of the advocate and Saba's eldest brother-in-law. They pressurise Saba's in-laws to reconcile and try to convince Saba to surrender in respect of her in-laws and the pressure of the community. They force Saba to record a forgiveness statement as soon as possible. Here the modal adjective "possible" has been used twice. The scene shifts to the advocate's chamber for a while and he declares that such reconciliation effort is against the victim and in support of criminals. At this juncture, the advocate uses "this" social deixis four times. The village members and others convince her to make the forgiveness statement in the court the next day.

Shot 18: Background music is played while the focus is fixed on the river, clouds and moon in the background. Obaid-Chinoy uses black and white colours again and again to represent the eternal tussle between good and evil. The talking face of the investigation officer is invisible, but he states that such forgiveness would encourage people to commit such honour killing crimes. The face of the investigation officer clad in civil dress appears and he mentions the dichotomy between word and deed since the murderers are now seeking forgiveness. The camera captures the darkness of the river where the incident happened. The camera turns to murky night while the waning moon and dark trees are muffled in pitch dark of the night. The investigation officer opines that Saba should continue fighting her case to warn other honour killers.

Shot 19: The camera shows a still frame of houses, pond and green fields of the village and another frame of house roofs. The inner side of Saba's in-laws is also presented. In the left corner, a heap of dung cakes can be seen along with cots of handmade cotton strings. Saba declares that her husband is against this settlement but her elder brother-in-law, Shafqat, has been convinced to end this dispute and to reconcile both criminals. The camera shows Saba who lowers her face in silence while the talking face of Shafqat is visible and the camera captures Saba's face who agrees with him unwillingly. Saba hands over the decision power of the issue to Shafqat while the frowning face of Qaiser shows his resentment and unwillingness to agree with this forgiveness decision. Three times "this" as social deixis and once as place deixis in "this neighbourhood" have been used.

Shot 20: Classical background music is played while the camera focuses on the roofs of houses. Saba covers herself with a veil and gets ready to go to the court hearing. The setting shifts to her room where a dressing table, big trunks with covers have

been placed. Saba recalls the words of the advocate that forgiveness will mean that her culprits would be released from jail. Saba grins and her lips have tightened because her facial expression shows her disgust for criminals, but she has to succumb to circumstances unwillingly. Social deixis “this” has been used for her forgiveness act.

Shot 21: The investigation officer informs that Saba can withdraw her case at any moment while Saba is shown trying to go to the court in a rickshaw. The camera captures the rickshaw driver, the village green and the face of Saba. Meanwhile, the advocate’s voiceover declares that he knows that Saba is inclined to forgive them because the justice system is extremely weak, slow and protective and that the criminals can try to kill her again. The camera turns to the speaker of voiceover and the face of Saba who is close to the court for her hearing.

Shot 22: After the frame of the central jail of Hafizabad, the camera zooms in on Saba’s father, then zooms out to show the jail view and Saba’s father rolling beads of TASBEEH (praise of God). The voiceover of the advocate declares that Saba’s father is the only breadwinner of the family, thus he will be acquitted from prison.

Shot 23: Saba enters the court alone to search for her advocate, but the village council members have changed her advocate cunningly because he had questioned them severely in the meeting. Saba uses personal deixis “this” for the new advocate, who tactfully changes her statement to say that she had uttered the names of her father and uncle as culprits in an angry mood and that she had forgiven them since. Thus the whole case is destroyed.

Shot 24: Time deixis “that” has been used. In the aftermath of Saba’s statement, both criminals are released from jail and the advocate declares that in such cases the court just becomes a post office to record proceedings of the case. Saba informs him that the judge seeks her willingness to forgive them.

Shot 25: A shot of roofs is shown and after two weeks, Saba’s mother-in-law expresses that both families should lead their lives without any mutual clashes and prefers a non-interference policy.

Shot 26: Saba’s mother talks to her in-laws on the phone and to Saba and says that parents can never be segregated perpetually.

Shot 27: The setting is a village field pavement and the camera shows Saba’s father’s rear view. He expresses mutual forgiveness but what is significant is that he never utters the name of Saba and uses anaphoric reference for her. Saba also doesn’t utter

the word “father” for her father. It seems that this tragic event breaks their blood relationship. This forgiveness is the result of social pressure and the victim has to suffer first at the hands of the cruel criminals and then through societal pressure while nobody from village raises voice for pure justice. The camera takes a close up of his face; and his facial expressions and verbal utterances declare that he has done a noble and prestigious act of honour killing. He thinks that his noble act of honour killing motivates others to laud him and to seek a match for his other daughters. He uses discourse deixis while discussing “this incident”. Such social environment prepares men to kill girls in the name of pseudo honour. He says that this exemplary act of honour killing would warn family girls for the next seven generations and feels extreme pride at the honour killing act in the name of Allah and discourse deixis “this” has been used for this act.

Shot 28: In the final shot, Saba is walking and she informs about forgiving her father and uncle because of her in-laws’ pressure. She cannot forgive them and when she uses the person deixis of “my family”, she refers to her in-laws; and when she uses person deixis “them” “they”, she is referring to her father and uncle thus showing that she owns her in-laws and disowns her father and uncle. Saba hugs her mother in her home and tears trickle down when she tells her that she is going to have a baby and she yearns to have a daughter who would be brave, educated and capable to work bravely. The documentary ends with the scene of river, moon and darkness and it embodies the title of documentary.

B. Modality Markers of the Documentary

Modal Auxiliaries: Five modal auxiliaries with the word “may” were present. “Will” modal auxiliary verb was used 35 times. “Would” occurs 17 times in the documentary. “Must” modal auxiliary verb has been used five times. “Can” is used twenty times and “Could” is used three times. “Might” has occurred five times and “Should” sixteen times. The modal auxiliaries create mood and determined circumstances of the documentary.

Table 1.
Occurrence of Modal Auxiliaries

Serial No.	Modal Auxiliaries	Occurrence
1	may	5
2	will	35
3	would	17
4	must	5
5	can	20
6	could	3
7	might	5
8	should	16

The most repeated modal auxiliary “will” shows the future plans of documentary participants: Saba says that she will not forgive her criminals; she will have a baby; and God will make everything right. The modal auxiliary “must” refers to the influential people and to forgive the criminals. So it created the mood and sentiments of social atrocity in which an innocent weak person is pressurised to yield before the criminals.

Modal Adjectives: “Possible” modal adjective has been used twice in shot 17 when they want to record Saba’s statement as soon as possible.

Modal Adverbs: “Possibly” and “probably” modal adverbs have not been used in this documentary because the incident of the documentary is based on reality.

C. Telecinematic and Multimodal Features

The message of the documentary is to highlight the heinous crime of honour killing and to create the realization that willingness of daughters should be sought before their marriage. Obaid-Chinoy joins Saba after two days of her tragedy; so Obaid-Chinoy depicts her close realistic observations in this documentary determined to nip the evil of honour killing through media of film. Its genre is a reality based documentary. The real rural setting of Gujranwala and real characters have performed and spoken in their mother tongue Urdu and Punjabi. Oral communication has been changed into written text and its English translation which is a transduction mode technique (moving meaning from one mode to the other). No makeup has been used because situations reflect tragic reality of the poor village girl. No special costume has been designed for documentary characters. Saba and others wear shalwar kameez but she wears burka during her court hearings. No hue of artificiality has been portrayed.

Dialogues of the documentary are natural and true to life. Language and dialogues are spontaneous and free from artificiality; Punjabi dialect and sometimes Urdu and Punjabi codes have been mixed in their conversations. The special lilt and pronunciation of Gujranwala rural Punjabi is evident in words like “ABU OOREE” (father) and “GREEBE” (poverty). Its mode varies according to situations for instance sometimes it is an interview, dialogue and sometimes narrative. Once the interviewer’s voice is played as voiceover technique when Saba’s father is being interviewed in jail. Otherwise neither is the interviewer’s face visible nor is her voice audible.

Orientation refers to the beginning of the documentary and this movie starts from this statement: “More than 1000 women are murdered in Pakistan each year by their male relatives who believe the victims have dishonored their families. This is the story of a young Pakistani woman who was the target of one of these honor killings.”

Framing means many still images make a moving image. Thematic and realistic frames have been used to quadruple its tragic net effect. In this documentary, several sun setting scenes and night scenes have been shown as frames. Voiceover is not a direct part of narrative but it has implied meanings to establish the setting and environment. Call for prayer has been used as a voiceover technique to link it with the Muslim community. Background music has been played in several conditions to create a tragic environment, therefore, music is analysed in the mode of musicology. High quality videography of this documentary uses appropriate colours and lighting. Show of darkness and light in one frame enhances the tragic effect of honour killing. Natural scenes, editing techniques, zooming tactics all have been used in the documentary.

The target audience of this documentary is the entire world: the masses of Pakistan, local and international human activists and gender equality NGOs. As responses of orthodox Pakistanis are concerned, they declare it as defaming propaganda against Pakistan as well as Islam while visual facts nullify these fake stances.

Nonverbal expressions are very strong during her father's dialogues in jail and after jail. Saba's silence is also a mode before uttering her forgiveness statement about her father and uncle. Her silence symbolizes her helplessness before her in-laws and unjust social pressure. All modes, modality markers and telecinematic features build the narrative that honour killing is a heinous crime against women and that Islam doesn't motivate any male for honour killing: it is societal pressures which lead to honour killing.

CONCLUSION

This study finds several modes for instance visual, aural, motion, editing, linguistic, colour, music, deixis, cultural reflections and telecinematic features which play an emphatic role in the documentary to enhance its narrative effect. Moreover, the use of discourse deixis is frequently present while time and place deixis have been less used. Only modal auxiliaries have been found in the data while modal adjectives and modal adverbs are missing. The documentary exhibits realism in setting, indigenous appearance, local dialects and nonverbal expressions. Telecinematic features and narrative aspects intermingle to become a compact whole in visualization. Moreover, the feministic narrative of the documentary is to curb such honour killing practices in the society and such perpetrators should be punished like murderers. Simultaneously, musicological elements enhance the gloomy effect of the tragic event. To conclude, this documentary exhibits several multimodal and telecinematic features to communicate its feministic narratology as discussed by Ruth E. Page.

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