

## A Critical Discourse Analysis of Hate Speech directed towards Iraqi TV Series' Performers on Social Media

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### Abstract

This study explores the causes, manifestations, and sociocultural impacts of online hate speech directed towards Iraqi actors on social media. Using Fairclough's (2001) Three-Dimensional Model within Critical Discourse Analysis (CDA), the study illustrates how hate speech interacts with prevailing beliefs to produce discriminatory discourse. The issue is that more hate speech is being spoken, endangering actors' reputations and identities. This speech causes the line between on-screen personalities and authentic selves to become hazy, needing a thorough study of its causes and effects. The result is based on CDA techniques used to analyze comments on TV show postings, emphasizing language that is emotionally charged and reveals strong unfavorable opinions. Sociocultural norms influence perceptions through forming attitudes about actors. Hate speech takes the form of deliberate moral judgements that are frequently anchored in cultural settings. Governments, tech corporations, civic society, and people must work together to combat hate speech if we are to see long-lasting progress toward an inclusive digital world.

**Key words:** Online Hate Speech, CDA, Social Media.

تحليل خطابي نقدي لخطاب الكراهية الموجه ضد فناني وفنانات المسلسلات التلفزيونية العراقية على وسائل التواصل الاجتماعي

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### الملخص

تستكشف الدراسة أسباب ومظاهر وتأثيرات خطاب الكراهية عبر الإنترنت الموجه نحو الفنانين العراقيين على وسائل التواصل الاجتماعي. باستخدام النموذج الثلاثي الأبعاد لفيركلوف (2001) في إطار تحليل الخطاب النقدي (CDA)، توضح الدراسة كيف يتداخل الخطاب الكراهي مع المعتقدات السائدة لإنتاج خطاب تمييزي. المشكلة تكمن في زيادة استخدام الخطاب الكراهي، مما يعرض سمعة الفنانين وهوياتهم للخطر. يجعل هذا الخطاب الحدود بين شخصياتهم على الشاشة وذواتهم الحقيقية غامضة، مما يستدعي دراسة متأنية لأسبابه وآثاره. تعتمد النتائج على تقنيات تحليل الخطاب النقدي المستخدمة لتحليل التعليقات على منشورات المسلسلات التلفزيونية، مؤكدة اللغة المحمومة عاطفياً والتي تكشف وجهات نظر سلبية قوية. المعايير الاجتماعية والثقافية تؤثر في الانطباعات من خلال تشكيل العقائد تجاه هؤلاء الفنانين. يأخذ الخطاب الكراهي شكل الأحكام الأخلاقية المتعمدة، والتي غالباً ما تكون مرتبطة بسياقات ثقافية. لتحقيق تقدم مستدام نحو عالم رقمي شامل، يجب أن تتعاون الحكومات وشركات التكنولوجيا والمجتمعات المدنية والأفراد في مواجهة خطاب الكراهية.

**الكلمات الرئيسية:** خطاب الكراهية على الإنترنت، تحليل النصوص النقدية، وسائل التواصل الاجتماعي

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## 1.Introduction

The widespread use of social media not only makes it possible to communicate with anyone, anywhere, at any time, but it also greatly increases the volume of information exchange. Social media channels in Ethiopia have developed a high level of credibility as important information sources, which has encouraged many people to accept their content without scrutiny (Assefa, 2020). Contrarily, social media in Ethiopia has taken on a new function, emerging as a cutting-edge platform for the ubiquitous transmission of hate speech—a troubling trend that endangers the public's safety and cohesion (Getahun, 2023). According to Awan (2016), "hate speech" is a type of discourse intended to degrade others that transcends characteristics like color, gender, religion, ethnicity, and sexual orientation and even includes those with mental and physical disabilities. This mode of expression can manifest in either a tailored, individualized manner or a broader, more generic context. This phenomenon is a frequent encounter in daily existence, easily shared among various individuals. However, the ramifications of hate speech extend beyond its ease of dissemination. Hate speech serves to not only bolster prevailing prejudices and perpetuate stereotypes within society (Citron and Norton, 2011) but also inflicts adverse effects on the mental and emotional well-being of its targets, with a particularly poignant impact on individuals singled out as its recipients.

People from all over the world may now communicate and engage with a variety of cultural phenomena in real-time thanks to the emergence of social media. The popularity of TV shows in Iraq has sparked a distinctive sociolinguistic phenomenon where fans use social media, especially Facebook and Instagram, to voice their thoughts and critiques of the series' stars. This online criticism is frequently fueled by a strong sense of morality and justice among viewers, who believe that the characters the performers play on film face real-world repercussions for their decisions. This study explores the nuances of hate speech aimed towards TV series actors and actresses in Iraq using Fairclough's (2001) Three-Dimensional Approach as its main analytical framework. The investigation includes a qualitative examination of comments made on Facebook and Instagram using the Critical Discourse examination (CDA) approach. The research is organized to address the following research questions:

- 1.What distinct CDA strategies emerge from the scrutiny of commentary on TV series posts disseminated across various Social Media platforms?
2. How does hate speech visibly manifest itself concerning Iraqi actors and actresses in the context of Social Media?

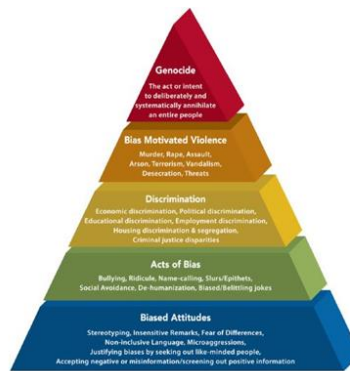
## 2.Statement of the Problem

It has become urgent to address the rise of hate speech directed towards Iraqi actors on social media platforms, which threatens their identity and threatens their personal and professional reputations. Some actors have experienced high amounts of internet hostility despite their jobs as performers, with critics disregarded the distinction between their on-screen identities and their genuine personalities. As a result, performers are pleading with the audience to refrain from using hate speech and to respect the hard work put in by the whole cast of their performances. There is still a need to look into and comprehend the origins, manifestations, and impacts of this hate speech issue, as well as to consider potential mitigation measures for the harm it does to the targeted entertainers and the larger entertainment sector.

### 3.What is Hate Speech?

The precise interpretation of hate speech is not universally unanimous, as multiple authors propose differing perspectives. Hate speech can be characterized as various forms of expressions displaying elements of animosity directed at individuals or collectives, lacking specific technical guidelines. Its purpose is to belittle or demean persons or groups based on qualities like race, ethnicity, or religious beliefs (BEROHS, 2016, p. 24). According to UN regulations, "hate speech" is delineated as "utterances that incite harm," where the intended target belongs to a specific social or racial category (UNESCO, 2015). Hate speech encompasses "any stance that seeks to undermine the entitlements of an ethnic, religious, or national cluster, blatantly violating the principles of equal honor and appreciation for cultural distinctions amid human clusters" in another investigative endeavor, particularly the PRISM project (BEROHS, 2016, p. 5). By encompassing derogatory portrayals of individuals singled out because of their "race, ethnicity, gender, religion, sexual orientation, or physical and mental disabilities," aiming to foment animosity and provoke aggression, Awan (2016, p. 2) notably widens the definition of hate speech. Cohen-Almagor (2011, p. 3) puts forth a comprehensive definition of hate speech, advocating for its inclusion in all its manifestations: Hate speech refers to prejudiced and hostile rhetoric directed at specific people or groups because of their actual or perceived inherent characteristics. It includes the expression of prejudiced, unsettling, disapproving, antagonistic, and/or prejudicial feelings against characteristics including sex, race, faith, heritage, complexion, place of origin, disability, or sexual preference. Hate speech aims to harm the targeted groups, dehumanize, harass, intimidate, degrade them, and subject them to abuse while also encouraging callousness and harshness against them.

A thorough examination of the level of hostility is necessary to fully understand hate speech. A measurement tool is created using a qualitative technique to determine the level of hatred. The Pyramid of Hate concept was developed by the Anti-Defamation League with the intention of better understanding behaviors connected to hate speech and foreseeing its consequences, as is shown below.



**Fig. 1: Pyramid of Hate (after ADL Education Division: Pyramid of Hate)**

The graphic of a pyramid shows a series of biased behaviors that get more complicated as they go up. These actions have negative effects on people individually, on groups, and on society as

large. Notably, as one moves up the pyramid, the intensity increases and might even become life-threatening. Hate speech contributes to the stigmatization, exclusion, and coercion of members of particular and vulnerable groups, according to BEROHS (2016, p. 6).

#### **4. Online Hate Speech**

The use of hate speech has a huge impact on modern social media platforms. Due to social media's significant significance in our everyday lives as a vital tool for communication, information sharing, and entertainment, this situation is exacerbated. Numerous studies have been done, providing knowledge that can help our society defend itself against the spread of hate speech in the social media sphere. Furthermore, large media companies like Facebook, Instagram, Twitter, YouTube, and others are taking on the duty of differentiating between content that incites hatred and accurate information by using sophisticated models (Burnap & Williams, 2015). However, because of the rise in linguistic variety and the nuanced differences in interpretations, it is still difficult to accurately detect hate speech. Hate speech may use gender, religion, color, and disability as focal points and is not limited to focusing on just one aspect of identification (Seglow, 2016).

Understanding the effects of online hate speech has received substantial attention in research. According to Nockleby (2015), exposure to such discourse has the potential to cause psychological discomfort, which can show as disorders including anxiety, sadness, and even post-traumatic stress disorder (PTSD). Beyond its consequences on the individual, hate speech can encourage the normalization of prejudiced views and behavior, weakening societal cohesion and democratic ideals (Hardaker & McGlashan, 2016). Aggarwal and Sureka (2017) did a thorough analysis of the use of hate speech in internet comments associated with articles about Indian politics. According to their results, hate speech is regularly used to attack both people and organizations based on their political or religious connections. Additionally, this form of discourse frequently acts as a catalyst for promoting violent extremist views and instigating bloodshed. The authors argue that the anonymity and lack of responsibility made possible by digital platforms are to blame for the predominance of hate speech in online communication.

#### **5. What is Discourse Analysis?**

Discourse analysis is a broad and interdisciplinary field that involves closely examining how language is used within the context of its use in order to reveal the complex mechanisms by which language is used to produce societal meanings and identities (Gee, 2014). Discourse analysts examine a broad range of textual genres, including speeches, interviews, conversations, and written works like newspaper articles and advertising (Jaworski & Coupland, 2014). The main objective of discourse analysis is to reveal the socioeconomic and cultural values that are tightly intertwined within language speech. Additionally, it aims to reveal the power dynamics that underpin language usage in various contexts (Tagg & Seargeant, 2019, p. 41). Discourse analysts assess a wide range of textual formats, including speeches, interviews, discussions, and written materials like newspaper articles and advertising (Jaworski & Coupland, 2014).

## 6. Discourse Analysis in Online Communication

Sociolinguistic and discourse analytic approaches have been applied so as to better understand the world of digital interaction (Androutsopoulos, 2014). This is due to the rising importance of online communication. Online forums, email, instant messaging, social media, and other channels are all included in the category of online communication. Each of these types presents unique difficulties and opportunities for examination (Herring, 2013). As a result, researchers have developed a variety of methodologies for analyzing online communication, including discourse analysis to reveal societal and cultural principles ingrained in digital discourse, quantitative examination of linguistic attributes, qualitative exploration of communicative conventions, and more (Androutsopoulos, 2014).

Examining online communication with discourse analysis has been useful since it gives academics a way to analyze specific texts or interactions and dive into a wide range of topics. This includes studies of how gender and identity are formed in the digital sphere, how humor and irony are used in online communication, and how language is influenced by political debate in online spaces (Androutsopoulos, 2014). Discourse analysis is also useful for studying the many communicative norms and implications present in various online communication channels, such as email and social media (Herring, 2013).

## 7. Critical Discourse Analysis (CDA)

According to Abid and Mohammad (2022, p. 32), Critical Discourse Analysis (CDA) is an interdisciplinary field that examines the connections between language, society, power, and ideology. Since group members may develop beliefs over time, so can they dissolve over time. A framework, including critical linguistics, sociolinguistics, text linguistics, applied linguistics, classical rhetoric, and pragmatics, serves as the foundation for critical discourse analysis (CDA) (Weiss and Wodak, 2003, p. 11). Notably, Wodak and Meyer (2009, p.121) note that Critical Linguistics and CDA can be used interchangeably. The origins of CDA may be found in the late 1960s and early 1970s, when it first appeared as a social movement that sought to analyze sociopolitical speech by using a variety of approaches (van Dijk, 2010, p.621). However, it wasn't until the late 1980s and early 1990s that the comprehensive form of CDA began to take shape. At that juncture, CDA lacked a structured analytical methodology and a common toolbox, which might have introduced biases. However, its main focus is on elucidating the processes through which dominant and unequal relationships endure and reproduce in speech. This is supported by the idea that language's power may be harnessed when used by those in positions of authority (Weiss and Wodak, 2003, p. 14).

CDA, in its broadest sense, is the study of discourse within its social environment (Wodak, 2001). Technically speaking, it is "a tool for identifying and defining social, economic, and historical power relations between dominant and subordinate groups as well as for deconstructing the ideologies of the mass media and other elite groups" (Henry and Tator, 2002, p.72). The investigation of how texts maintain the depiction of the world's underlying ideology in every CDA activity is implicit in this concept.

An analytical framework is offered for the current study using one primary approach that was chosen from three popular possibilities. The dialectical-relational approach of Fairclough (2001) is the foundation of this methodology. The conception of Critical Discourse Analysis (CDA) by Fairclough is based on two core ideas: the understanding of language as a method of social activity

and its ability to reveal the complex power structures hidden inside texts. The idea of "the order of discourse" is at the heart of Fairclough's discourse theory. According to this theory, various discourses are generally influenced by various networks. According to Fairclough (2001, p. 24):

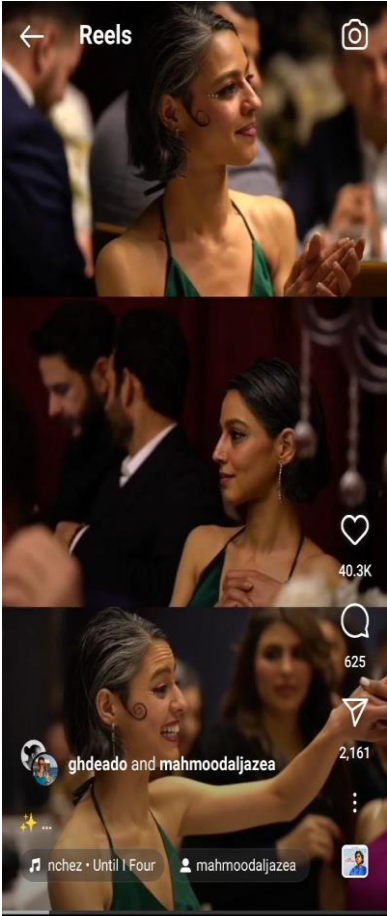



*We always experience the society and the various social institutions within which we operate as divided up and demarcated, structured into different spheres of action, different types of situation, each of which has its associated type of practice.*




Fairclough lays a lot of focus on power relations within these "orders," especially when these "orders" cross the lines defining "power relations." It is significant because Fairclough goes beyond simply considering how power is used in certain class dynamics or disputes. It manifests itself broadly across a range of social groupings, including "men and women," "ethnic communities," "age groups," and other social groups that do not follow stereotyped roles inside certain institutions (ibid., p. 28).

## **7. Methodology and Data Collection**





The data for this study has been taken from Iraqi Facebook and Instagram comments on various types of posts on Iraqi TV Series. These comments were obtained through a screenshot over a period of two years (2022-2023) by the researcher who is an active user on Facebook and Instagram. Twenty-four (24) comments are intentionally selected for discourse analysis using Fairclough's (2001) Three Dimensional CDA model. This model serves as the framework for analyzing comments characterized by their hateful nature. Over 50 comments have been obtained at the start of the study and after applying the criterion for including comments in this study 24 suitable comments are identified. The main criterion for identifying a suitable comment is its hate nature, which concerns various social interaction on the actors' Facebook Pages and Instagram accounts.


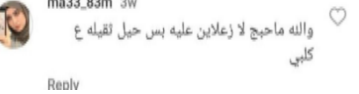
In the table below, the first column shows the post that is commented on. The second shows the number of the post, the third column presents the sequence of comments and the translation into English. The fourth column shows which observance of CDA strategy has been followed.

Post	No	Comments and Translation	CDA Strategy Employed
	1	<p>  nhr295 17w                      ترى ميلوكلج تصرفات الغرب مبينه عراقيه وب                      اصل شنو هالتقليد النشار                      4                      Reply                 </p> <p>The behaviors of the West do not suit you. You are clearly showing Iraqi origin. What is this obnoxious imitation?</p>	<p><b>Textual Analysis:</b> The text employs specific language ("The behaviors of the West do not suit you. You are clearly showing Iraqi origin. What is this obnoxious imitation?") that conveys a negative sentiment toward the recipient. It uses terms like "behaviors," "West," "Iraqi origin," and "obnoxious imitation" to create an adversarial tone.</p>
		<p>  s9y_u 17w                      شيباتج صبغيهن وجه حفيه شويه مكياج خلي                      رجاء وابقى ع الطبيعه                      22                      Reply                 </p> <p>Dye your hair, apply makeup to your face, and keep it natural.</p>	<p><b>Sociocultural Practice:</b> The text reflects broader sociocultural norms and expectations related to beauty standards and personal appearance. It implies that altering one's appearance through hair dye and makeup application is a desirable or normative practice. The concept of "keeping it natural" suggests a tension between conforming to beauty standards and maintaining a sense of authenticity.</p>
		<p>  al91yo 23w                      شلون متحلمج مادري مستغرة كلش                      Reply                 </p> <p>I don't know how I can stand you. I find you very provocative.</p>	<p><b>Textual Analysis:</b> The text consists of two sentences: "I don't know how I can stand you?" and "I find you very provocative." The text expresses the speaker's negative feelings and attitude toward the person they are addressing. The use of phrases like "I don't know how I can stand you" indicates a sense of frustration or difficulty in tolerating the person, while "I find you very provocative" suggests that the person's</p>


		<p>behavior or presence is causing a reaction that the speaker perceives as challenging.</p>
	<p>  noor_1991_ 17w                  شوتحسون من تنزعون ملايسكم وتقلدون الغرب بالشى الي موزين فقط ياريت تقلدوهم بشى بي حظ لاحريه ولاي شي هاد شي غلط وحرام                  Reply             </p> <p>What do you gain from taking off your clothes and imitating the West? It would be better if you imitated them in something useful. This is not freedom, and it is wrong and sinful.</p>	<p><b>Sociocultural Practice:</b> The text reflects broader cultural values, norms, and beliefs related to behavior, morality, and cultural influence. It implies that taking off clothes and imitating the West are actions that are evaluated based on cultural standards and norms. The speaker's assertion that this behavior is not freedom and is wrong and sinful reveals a particular moral and cultural framework.</p>
	<p>  nzrt_atab 23w                  شكذ لعيت نفسي من رويده عوده ،، عل يتركهه جمال ونخلص                  Reply             </p> <p>Ruwadia( the actress) is disgusting. I wish Jamal(her lover) would leave her.</p>	<p><b>Textual Analysis:</b> The text directly states that Ruwadia is "disgusting" and expresses a desire for Jamal to leave her. The language used is emotionally charged and indicates a strong negative opinion of Ruwadia's character and relationship.</p>
	<p>  mlg6223 23w                  اوووف شكذ كيفت من نضريت راشدي كامت تمضطرط                  Reply             </p> <p>I was happy that she was slapped in the face. She started behaving badly.</p>	<p><b>Discourse Practice:</b> The text reflects strong negative opinions about the actress Ruwadia and her relationship with Jamal. The language used ("disgusting," "wish for Jamal to leave her") indicates personal disapproval and an expressed desire for a specific outcome. The discourse practice involves expressing this sentiment and preference.</p>









Post	No	Comment and Translation	CDA Strategy Employed
	2	<p> 1w عبره لو توفين التمثيل احساج كثن فاشله وملايكلج الدور خزيتنه</p> <p>Reply</p> <p>It is better for you to quit acting. You're very unsuccessful and the role doesn't suit you. You have disappointed us.</p>	<p>Sociocultural practice involves placing the text within a larger social and cultural context. For this text, you would explore the broader societal norms and values related to success, performance, and roles within the realm of acting or entertainment. You might also consider how cultural expectations influence attitudes towards failure and success.</p>
		<p> 3w مدري منو قبع المخرج وانطاج الدور ولا يم التمثيل</p> <p>Reply</p> <p>I do not know who convinced the director that you're an actress and gave you the role. You are not an actress.</p>	<p>In this case, the "Textual Analysis" and "Discourse Practice" dimensions seem to be more prominent, as the text primarily conveys a negative evaluation and skepticism about the person's acting abilities and the director's decision. The sociocultural context, while present, might be less explicit in this short text.</p>
		<p> 5w سيحان الله حته بالحقيقه مكلتي محبه ل نفسج 🙏🙏🙏</p> <p>Reply</p> <p>(Glory be to Allah), even in reality, no one loves you.</p>	<p>The text contains a clear and direct statement of dislikability, and the language used is straightforward. The</p>




			<p>inclusion of the religious phrase "Glory be to Allah" adds a distinct cultural and possibly moral element to the text. Analyzing the specific wording, tone, and structure helps to uncover the text's meaning and how it conveys its message.</p>
		 <p>Despised+Unbearable</p>	<p>Discourse Practice: The use of these words suggests a certain emotional stance or evaluation on the part of the speaker. These words communicate the speaker's judgment and emotional response to the subjects they describe.</p> <p>The speaker's choice to use these particular words may reflect a specific intention to emphasize the intensity of their feelings or to evoke a certain reaction in the audience.</p>
		 <p>I do not love you, so please do not be upset, but you are really heavy on my heart.</p>	<p>Discourse Practice: The discourse practice dimension is highly relevant here, as the text revolves around the expression of complex emotions and an attempt to navigate potential emotional reactions.</p> <p>The speaker is conveying sensitive</p>



			<p>information while also trying to manage the potential upset that the message might cause. This aspect highlights how language is used to manage interpersonal dynamics.</p>
		<div data-bbox="820 552 862 632" data-label="Image"> </div> <div data-bbox="868 541 971 571" data-label="Text"> <p>hind_aldleme 5w</p> </div> <div data-bbox="885 577 1149 655" data-label="Text"> <p>أنت شكد غيبنة ومكروهه عايفة عدنان ولازكة بفريدة جاية لتنتقمين من فريدة مو من عدنان</p> </div> <div data-bbox="868 667 906 688" data-label="Text"> <p>Reply</p> </div> <div data-bbox="766 688 1156 823" data-label="Text"> <p>How detestable you are, supporting Adnan and favoring Fareeda. You're here to take revenge on Fareeda(actress), not Adnan(Actor).</p> </div>	<p>Discourse Practice The discourse practice involves expressing strong disapproval ("How detestable you are") and making explicit accusations regarding the addressed person's actions. The text conveys an accusation of bias or favoritism ("supporting Adnan and favoring Fareeda").The statement "You're here to take revenge on Fareeda, not Adnan" implies a specific motive attributed to the addressed person.</p>

Post	No	Comment and Translation	CDA Strategy Employed
 <p>9.8K 1.9K comments • 13 shares</p> <p>Like Comment Share</p>	3	<p><b>Ameer Alshamari</b>          المسلسل كله بكفه وانتي بكفه ، دخيلك ربي شكك مسمومه          1w Like Reply</p> <p>The series is on one side, and you are on the other side. Oh Allah, How poisonous!</p>	<p>The text consists of a comparison between the "series" and the addressed person ("you"). The language used ("on one side," "on the other side") creates a clear contrast between the two entities. The metaphor of "poisonous" is used to express a negative evaluation of the person's presence.</p>
		<p><b>Guman Guman</b>          ان شاء الله تتخيلين من تسمعين بسالم مزوج          1w Like Reply 1</p> <p>Allah willing, you will be crazy when you hear that Salem got married."</p>	<p><b>Discourse Practice:</b>          The discourse practice involves making a prediction or projection about the addressed person's future emotional state ("you will be crazy when you hear that Salem got married"). The use of the phrase "Allah willing" adds a cultural and religious dimension, suggesting a belief in divine intervention or fate. The text implies an anticipation of a strong</p>

		<p>emotional reaction ("crazy") based on a future event (Salem's marriage).</p>
	<p>  <span>متقفات كركوك - Follow</span>  <span>صابرين المسمومة</span> </p> <p>Poisonous Sabren!</p>	<p><b>Textual Analysis:</b> dimension is the most prominent in this case. The text's focus is on the description or characterization of the person using a strong and negative adjective. The specific choice of adjective adds emotional weight and conveys a negative evaluation of the person named "Sabren."</p>
	<p>  <span>اغلى ناسي</span>  <span>ابرينه الذمه شعبي غلط بسبب هذا الدور</span>  <span>2023 11 24 10:00</span> </p> <p>Forgive us, we cursed you a lot because of this role.</p>	<p><b>The discourse practice:</b> it involves making a request for forgiveness ("Forgive us") and explaining the reason for seeking forgiveness ("we cursed you a lot because of this role"). The text conveys an acknowledgment of past actions (cursing) and expresses remorse or regret for those actions. The speaker is addressing the person who was cursed and is seeking their forgiveness.</p>
	<p>  <span>عقيل رحيم</span>  <span>اشكده كرهت المسلسل من وراكم</span> </p> <p>I hated the series because of you.</p>	<p><b>Textual Analysis:</b> The text conveys a direct cause-and-effect</p>

			<p>relationship ("because of you") between the person being addressed and the speaker's negative emotion ("I hated the series"). The language is straightforward and indicates that the speaker's negative sentiment towards the series is attributed to the person.</p>
		 <p>يوسف خالد تنكطين مفته 😄 بس مبدعه 2w Like Reply</p> <p>You are despised but creative.</p>	<p><b>Discourse Practice:</b> The discourse practice involves conveying a mixed evaluation of the person, highlighting both negative and positive aspects. The contrast between "despised" and "creative" suggests that the person possesses qualities that evoke both disapproval and admiration.</p>
<p><b>Post</b></p>	<p><b>No</b></p>	<p><b>Comment and Translation</b></p>	<p><b>CDA Strategy Employed</b></p>
 <p>MBC IRAQ Nov 22, 2022 · 🌐</p> <p>سهيل ناوي ينتقم ويخرب كلشي عليهم #حيرة</p> <p>#العراق... See more</p>	<p><b>4</b></p>	 <p>علي' الدهامات Follow حيدر ابي اكثر واحد اكرهك 24w Like Reply</p> <p>I am the one who hates you the most.</p>	<p><b>Discourse Practice:</b> The discourse practice involves making a strong assertion regarding the speaker's feelings ("I am the one who hates you the most"). The text conveys a claim of having the strongest negative sentiment towards the</p>

		addressed person.
	 <p>حسوني الجادلي صراحه شايل حقا ره بل مسلسل مو طبيعيه وعفت مسلسل من وراك انت وسلم وسمر ولا شفتنه 24w Like Reply</p> <p>To be honest, You are unbearably mean, and I quit watching the series because of you and Samer.</p>	<p><b>Discourse Practice:</b> The discourse practice dimension focuses on the act of communication, interaction, and the effects of language. In this text: The speaker is conveying their honest evaluation of the person as "unbearably mean." The speaker explains their action of quitting watching the series due to their negative perception of the characters "you and Samer."</p>
	 <p>Princess Aljanabi سهيل اكرهك شنو هل حقد والخبائنه 26w Like Reply</p> <p>I hate you, Suhail. What a level of malice and wickedness!</p>	<p><b>Textual Analysis:</b> The text directly conveys the speaker's intense negative emotion ("I hate you, Suhail"). The description "What a level of malice and wickedness!" further emphasizes the negative evaluation of the person's character.</p>
	 <p>Rahmaa Hatim اليوم مخلصت محجبت عليك وفشرت من هلكد منقهرت 26w Like Reply 2 🤔</p> <p>Today, I swore at you a lot because I</p>	<p><b>Discourse Practice:</b> The discourse practice involves providing an explanation or justification for an action ("I swore at you</p>

	<p>got frustrated.</p>	<p>a lot") based on a specific emotional state ("because I got frustrated"). The text conveys the speaker's acknowledgment of their actions and their attempt to provide context for those actions.</p>
	<p> احمد الخزعلي الخزعلي والكعبه اكرهك من اول ما طلعت بـتلفزيون</p> <p>I swear that I have hated you since you appeared on TV.</p>	<p><b>Discourse Practice:</b> The discourse practice involves making a solemn assertion ("I swear that") about a specific emotional state ("I have hated you since you appeared on TV"). The text conveys the speaker's declaration of a longstanding negative emotion and attributes its origin to the person's appearance on TV.</p>
	<p> Hyam Alzaidy بطل تخبت على فريده خطيه شخليت بيها انت وسمر تسه 😊</p> <p>Stop treating Fareda badly, you and the snake Sammer.</p>	<p>Discourse Practice: The discourse practice involves giving a directive or command ("Stop treating Fareda badly") and identifying the recipients of the directive ("you and the snake Samer"). The text conveys the speaker's instruction to cease mistreating Fareda and attributes negative behavior to both the person being addressed and another individual, Samer.</p>



## 8. Conclusion

Different Critical Discourse examination (CDA) strategies are revealed through the examination of comments on TV series posts on Facebook and Instagram. Utilizing emotionally charged words like "hate," "disgusting," and "poisonous," textual analysis highlights strongly negative attitudes. Sociocultural practice reveals how opinions of Iraqi actors and actresses are influenced by cultural norms and moral standards pertaining to appearance, conduct, and morality. These standards operate as a yardstick by which actions and outward manifestations are evaluated. As people control their emotions and interpersonal dynamics by apologizing for their behaviors, justifying their frustration-driven behavior, and anticipating their emotional responses in the future, discourse practice is visible. References to cultural origin and societal roles make the interaction of power dynamics and identity clear, determining how commenters' statements are perceived within certain power structures. The CDA tactics demonstrate how online hate speech manifests itself by purposefully using moral judgements, emotionally charged language, and negative assessments. Thus, hate speech towards Iraqi actors and actresses on social media is marked by very unpleasant feelings, frequently contextualized within cultural norms and moral principles, and regulated through a variety of discourse strategies.

## 9. Recommendations

A thorough strategy is required to handle hate speech on social media that targets celebrities and ordinary people. It is recommended that social media networks must implement strict content moderation, using AI to quickly identify and delete nasty content while informing users of community standards. Public awareness efforts should emphasize the negative effects of hate speech in the real world, working with influencers and organizations. Additionally, including media literacy and digital literacy into educational programs may help users behave

responsibly, and encouraging a network of allies that reports hate speech and aids victims can help society as a whole take a stand against it. For long-lasting change, cooperation between governments, tech corporations, civil society, and individuals is essential. This will ensure that the digital environment promotes inclusion, empathy, and respect for everyone.

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