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**The Visual and Linguistic Representations of Football Tifos:  
The Case of Algerian Ultras**

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## *Dedications*

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*We dedicate this work to  
Our parents, families  
And beloved ones*

## *Acknowledgements*

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## **Abstract**

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*The present dissertation is intended to investigate the presence of the visual and linguistic representations of the Algerian football tifos displayed in football stadiums by fan groups, or the so-called Ultras. Thirty-five Algerian football tifos were gathered to serve as a corpus. The focus of this study is in the field of Multimodal Social Semiotics; in order to examine the way linguistic and visual means of communication are used as the overall objective, moreover the other focus is to reach four sub – goals: to investigate the different ways tifos are used to convey ideological agendas, as well as to unveil the role that both multimodality and social semiotics play to extract meaning from these football tifos. This study is also carried out to depicts the Algerian youths as a group of intellectuals and not of outcasts Moreover, to add a new study area to EFL works. In order to meet these objectives, a mixed-method that relies on Kress and Van Leeuwen’s (2006) “Reading Images: The Grammar of Visual Design”, Halliday’s Systemic Functional Linguistics (1978) and some conducted interviews, have been used. The findings of the research have revealed that the Algerian football tifos transmit deep meanings and ideologies, mainly anti-modern football, corruption and socio-political concerns, pan Africanism, and team identity and love, through different semiotic resources: colours, fonts, frames...etc., as well as through the use of different types of themes, processes, and moods in the linguistic mode. Additionally, the study highlighted how the two modes of communication, linguistic and visual, are combined to build meaning.*

**Key words:** *Algerian football tifos, Fan groups, Multimodal Social Semiotics, Meta-functions, Systemic Functional Linguistic, Ultras, Visual and linguistic representations*

## *List of Abbreviations*

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- ASAM:** Association Sportive de Aïn M'lila  
**ASK:** L'Association Sportive d'El Khroub  
**CABBA:** Chabab Ahly Bordj Bou Arréridj  
**CAF:** Africa Cups of Nations  
**CAF:** Confederation of African Football  
**CRB:** Chabab Riadhi Belouizdad  
**CSC:** Club Sportif Constantinois  
**ESS:** Entente Sportive Sétifienne  
**FAF:** Algerian Football Federation  
**FIFA:** Fédération Internationale de Football Association  
**FSE:** Football Supporters Europe  
**JSD:** Jeunesse Sportive De Jijel  
**JSMB:** Jeunesse Sportive Madinet Béjaïa  
**LFP:** Ligue de Football Professionnel  
**MCA:** Mouloudia Club d'Alger  
**MCO:** Mouloudia Club Oranais  
**MDA:** Multimodal Discourse Analysis  
**MOB:** Mouloudia Olympique Béjaïa  
**MOC:** Mouloudia Olympic of Constantine  
**QCA:** Qualitative Content Analysis  
**RCK:** Raed Chabab Kouba  
**RCA:** Raed Club Arbaâ  
**SFL:** Systemic Functional Linguistics  
**UEFA:** Union of European Football Associations  
**USMA:** Union Sportive de la Médina d'Alger  
**USMH:** Union Sportive Madinet El Harrach

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## **General Introduction**

### **Statement of the Problem**

Every aspect of human daily life is affected by communication. The pervasiveness of communication in our lives makes it an important topic; it groups numerous modes such as visual, linguistic, oral/aural, spatial, etc. Thus mono-modality began to reverse, and the birth of sophisticated, coloured illustrations and layouts illuminated the road for multimodality. The only constant, as the saying goes, is change. Kress (2010) claims that in communication,

Several modes are always used together in a modal ensemble, designed to that each mode has a specific task and function. Such ensembles are based on designs, that is, on selections and arrangements of resources for making a specific message about a particular issue for a particular audience. (p. 28).

The visuals of our contemporary era combine various semiotic resources in order to touch the receivers' interpretations of a certain phenomenon. This change made people use their competencies to construct and manipulate meaning. Visuals have become a simulacrum of society. The study of multimodality makes us aware of every hidden ideology that is not understood by others. The combination of both visual and linguistic modes attracted not only mass media, but also sports. This study is concerned with the visual and linguistic representations of the Algerian football tifos designed and used by Algerian ultras. This new kind of communication changed the way Algerians perceived football fans, who are previously seen as groups of deviants. This identity creation of the Algerian football fans is meant to be studied, in order to help them resist their values. The study relies on the multimodal social-semiotic theory of Kress and Van Leeuwen (2006), "Reading Images", along with the three meta-functions constructed by M.A.K. Halliday (1978). The selection of tifos is not random; however, we tried to select those that are realised in English.

Despite the popularity of football tifos in Algeria, the area of study remains underexplored, and the number of works on this topic in the Algerian context is limited. After a brief overview of the literature, we deduced that most of the works on football tifos were conducted in other languages rather than English. Naidja and Boulahbal's (2020) work entitled "Analyse sémiolinguistique des tifos des équipes footballistiques: cas des clubs C.S.C., C.R.B., E.S.S. et J.S.M.B." or "Semio-linguistic Analysis of the football teams' tifos: The case of the teams C.S.C., C.R.B., E.S.S. et J.S.M.B.", deals with how the visual animations of tifos perform a communicative power to reflect their social belonging, their ideologies, or their support for their teams. This study concluded that the designers of tifos gave importance to the visual message, through the use of different components of the plastic sign, and the linguistic aspects.

Moreover, Selami (2020) presented a study on "Pouvoir des tifos dans le Hirak Etude sémiologique. Cas: des tifos d'Ouled Eldjebasse de Bordj Bou Arréridj" or "The Power of the Tifos in The Hirak, Semiological Study: The Case of Ouled Eldjebasse - Bordj Bou Arréridj Tifos.". She investigated how tifos played an important role in shaping public opinion during the Hirak movement and what the most interesting aspects of these tifos were. The conclusion drawn from this study is that the young people of Bordj Bou Arreridj represent the Algerian reality from the use of tifos and the use of different types of signs (linguistic and iconic) serve to transmit the message thanks to the complementary relationship that brings them together

Furthermore, another work in French presented by Aoun (2020) on "Analyse sémiotique de tifos du mouvement Populaire algérien El Hirak: Cas de tifos de wilaya de Bordj Bou Arreridj" or "Semiotic Study of the Tifos of the Algerian Popular Movement El Hirak: The Case of the Wilaya of Bordj Bou Arreridj Tifos". She scrutinised the way Algerian youths transmitted a set of ideologies by using tifos and how this latter uses linguistic and non-linguistic modes to transmit messages. She concluded that the youths of Bordj Bou Arreridj

conveyed their social and political tendencies through the combination of linguistic and iconic meanings.

The lack of EFL works concerning this area of research within the Algerian context is the main reason for conducting such study. Most of the identified works that dealt with Algerian football tifos were realised in the French language.

## **Aims and Significance of the Study**

The overall aim of this research study is to explore the linguistic and visual devices used in the Algerian football tifos, which cover different ideologies and social concerns. Therefore, important attention is devoted to the analysis of both visual and linguistic modal resources.

In order to reach this goal, we opted for two analytical frameworks: the Grammar of Visual Design of Kress and Van Leeuwen (2006) and Halliday's (1978) three meta-functions. As mentioned earlier in a brief overview of the literature, most of the studies conducted on tifos in Algeria are limited to one language, which is French. Thus, the area of study remains fertile, and it is different in a significant way, as it is concerned with the tifos that are displayed in English. In addition, the study shows how important social semiotic and multimodality theories are in meaning-making by contributing to the visual and linguistic modes and the character of carriers of social and cultural values. It also helps to see how do these football tifos convey ideological agendas, through visuals and linguistic devices, and provides more insights about how much Algerian youths are creative and they are far from being a group of 'outcasts.

## **Research Questions and Hypotheses**

Our study intends to give a clear analysis of the visual and linguistic representations of the Algerian football tifos. In this case, a group of research questions and hypotheses are advanced. To conduct our research on tifos, we have selected the following questions:

**Q1.** Do the Algerian football tifos have power to transmit society's concerns and ideologies?

**Q2.** How do the linguistic and visual modes, embedded in the selected tifos, represent Algerian fan groups?

In order to answer these questions, the following hypotheses are advanced:

**H1.** The Algerian football tifos transmit numerous ideologies and messages, in order to fight for the muted and muffled voices of society.

**H2.** The linguistic and visual modes of the selected football tifos depict Algerian fan groups as intellectuals.

## **Research Techniques and Methodology**

Our research topic is founded on two theoretical frameworks: the first is Kress and Van Leeuwen's multimodal social-semiotic theory (2006), which is called "The Grammar of Visual Design: Reading Images," which gave us an invaluable toolkit for analysing the visual and linguistic representations of the Algerian football tifos. The purpose of this theoretical framework is to easily recognise the complex messages that cannot be seen with just one mode (e.g., texts only). Algerian tifos are a mixture of numerous modes (visuals and texts) of communication; therefore, a multimodal social-semiotic analysis can process and link information to understand the messages embedded inside these tifos. Additionally, Halliday's (1978) affirms that language represents our social interactions and how it operates in various ways. It aims to clarify the way people make sense of their experiences through three meta-functions, namely the ideational meta-function, the textual meta-function, and the interpersonal meta-function.

The selected football tifos are taken from social media (Facebook, Instagram, and YouTube) and from the search engine (Google). Our study is a corpus-based study, and the data were analysed using a mixed-methods approach.

## **Structure of the Dissertation**

The dissertation follows the traditional simple model, which consists of four chapters in addition to a general introduction and a general conclusion. The former presents a general overview of our field of interest, including aims, objectives, research questions and hypotheses, research techniques, and the structure of the dissertation. The first chapter is called review of literature. It provides a theoretical background and covers key concepts about Algerian football tifos. The second chapter is entitled research design. It demonstrates the research methods and different procedures for data collection and analysis tools, as well as the corpus of the study. The third chapter is called presentation of the findings. It concerns the examination and analysis of the collected tifos. The last chapter is called discussion of the findings. As its name indicates, it exhibits the results obtained and interprets them. It either confirms or disproves the hypotheses. The dissertation ends with a general conclusion, which summarises the whole work and recommends further research on the presented theme, along with references and appendices.

*Literature Review Chapter*

## **Introduction,**

The present chapter is about the theoretical framework; its objective consists of the presentation of the theoretical background of the study with an overview of the key notions applied throughout this research. The first section aims to define the key terms of the present study including Algerian football, tifos, ultras, multimodality and social semiotics. The second section is dedicated to the presentation of the theoretical frameworks, mainly Kress and Van Leeuwen's (2006) "Reading Images," and Halliday's (1978) three meta-functions.

### **1. A Brief History of Algerian Football**

In 1962, after Algerian independence, the Algerian government legitimised itself, and then sports, especially football, made a new start when the immigrant footballers of the FLN team returned to Algeria (Ali-Guechi & Frimeche, 2022) and became coaches and well-known players. The sports industry in Algeria experienced a resurgent period and reached its glorious moments after independence. In an earlier article, it was stated (Frenkiel, 2021) that the football federation was headed by Abdel-Hamid Bouchouk, the national director of physical education. Football matches delighted and thrilled the Algerian people; therefore, the number of spectators grew rapidly. Later, the Algerian people used football as an instrument to represent their concerns

The history of football in Algeria goes back to the earliest years of the French colonial era; in 1898, CS Constantine was founded as the first Muslim club in North Africa (Boulequier, 2006). Under the French Football Federation, many other popular Muslim clubs were established, namely: MCA, USMA, MCO, JSK... Since before independence, football has been used as a political tool by Algerian politicians. In the name of gaining global sympathy for the Algerian fight for self-determination, the FLN football team had to play more than 90 matches within four years (Amara, 2012). Major football events strengthen the sense of

nationalism, identity, and belonging of the Algerian nation. This has been obvious since Algeria's win against Germany in the 1982 World Cup in Spain. On another instance, Evans and Phillips (2008) argued that the football terraces played a critical role in inciting the riots of October 1989, when Algerians sought to put an end to the one-party state policy and to demand more political and social freedom

During the Algerian civil war, also known as the Black Decade, sporting events were limited due to a sense of insecurity and unsafety across the country. Stadiums were principally used by politicians to deliver their speeches to the masses. The politicisation of this game reached new horizons during the post-civil war period of peace and stability, and the success of the national team was directly linked to the regime. A major instance is the Algerian-Egyptian diplomatic tension that was fueled by the 2009 World Cup qualifying match, Bouandel and Amara maintain that "It was an opportunity to re-occupy the streets and take pride in their 'Algerian-ness' after more than ten years of quasi-civil war"(2019,p.8). Consequently, Ali-Guechi and Frimeche (2021) correlated the Algerian Hirak that took place in 2019 with the activities of the Algerian football fandom and how they politicised their platforms to express their resentment against the current government.

In the 1990s, Algerian football was exposed to global football cultures due to broadcasts, reporting, and news coverage. The emergence of a European association of football fans called "*Football Supporters Europe*," or the "FSE", as stated on their website 'Football Supporters Europe', is a group of independent, democratic, and non-profit associations considered a representative body of their team they are also called "Ultras." The latter are fuelled by the UEFA institutions, or the Union of European Football Associations. Supporters became integrated into the UEFA's governance structures ("*Supporters and players*", 2023). Algerian supporters were influenced by the phenomenon Italianization and began expressing themselves with chants, songs, slogans, and even tifos (Amara,2012). Tifos are considered a

powerful medium that transmits powerful ideas and concerns. The present study is concerned with these visual images and animations and the linguistic devices displayed in the Algerian football tifos and how they convey numerous messages.

## **2.The ‘Artification’ of Football: Ultras and Tifos as an Exhibition of Social Aspects by the Algerian Youths in Stadiums**

Ultras are considered an integral part of the football game. They add an aesthetic movement; their performances are intertwined with political, social, economic, and cultural aspects. Doidge, Kossakowski, and Mintert (2020) defined them as “the only groups displaying collective behaviour that pride themselves on having a shared, coherent sense of identity based on an act of consumption: that of football.” (p. 2). Algerian Ultras have always considered themselves legitimate; they claim that their fan groups are formed by intellectuals, and their leaders are highly educated elites. In the past few years, they were deemed to be societal ‘outcasts’, and perceived as a group of ‘deviants. Amara (2015) stated that violence in the Algerian stadiums reached its peak after the death of the Cameroonian player Albert Dominique Ebossé Bodjongo Dika in 2014.

Algerian Ultras have always been recognised as a social movement. They were a target of interest for numerous ethnographers; they have been the subject of investigation because of their reputation. For example, many researchers investigated the role of Algerian football chants in the Hirak movement, (Ali-Guechi, 2021) highlighting their involvement in socio-political conditions. Ultras absorb a great number of arts and aesthetic aspects; they offer a unique outlet to express their opinions and judge the status quo.

### **2.1. Ultras vs Hooligans**

There are mainly two influential traditions of football among supporters: the English one and the Italian one (Williams, & Vannucci,2019). The first originated in England,

and it is globally known as hooliganism. Whereas the Italian tradition is known as the Ultras, which emerged in the 1960s as a counterculture movement against the commercialization of football and the price spikes of match tickets (Rhabib & Amara, 2014). The Ultras fashioned their own style of organisation; they are headed by a leader, “El Capo,” who is responsible for taking important decisions regarding performances and financial matters. Ultras members are solely united by their loyalty to the team and not their political or social orientations (Dal Lago, 1990). Each Ultras group has its own way of functioning, but they are unified under the concept of “‘Mentalia’ Ultras”, which is a universal set of rules and values that define the identity of Ultras groups. This culture started to spread to other European countries and North African ones due to globalisation, social media, and immigration. Testa (2009) illustrated that many European Ultras groups incline towards right-wing politics and use their platforms to exhibit neo-fascism, antisemitism, anti-immigration, racism, and misogyny discourse.

In 2007, Verde Leone was created as the first Ultras group in Algeria, supporting the MCA, which is known for having a massive fandom in and out of the country. The Ultras demonstrate their solidarity and unity by mobilising together. Doidge et al. assert that “the Ultras represent a rare collective culture that manifests itself across geographical boundaries.” (2020, p. 20). Currently, Ultras are composed of a huge number of fan groups that are devoted to great lengths to support their local teams, namely Ultras Kabylie Boys (JSK, Tizi Ouzou), Ultras Virage Sud (MCA, Algiers), Combative (USMHarrach), Fanatic Reds (CRBelouizdad), Green Army (Constantine), and Ultras Red Castle (MCOoran).

Football enthusiasts have always been deemed to have many negative stereotypes because of the violent incidents that occasionally take place in stadiums. According to a 2009 survey by El Khabar and La Liberté outlets, 74.4% of football fans aged between 15 and 39 have been involved in stadium violence (Amara, 2011). However, the Ultras groups seek hard to change these prejudgments.

## 2.2. Ultras Modes of Expression

Algerian ultras use different media to express their identity. On the stadium's stands, they chant, jump synchronically, and hold animated banners and choreographies. In addition to the graffiti and stickers that are used to signify territory and dominance outside stadiums, the Ultras take these displays as a matter of competition over quality and creativity, and social media have become important platforms to flaunt these artistic renderings. The present study deals with how the Algerian Ultras display their demands in their tifos through visual and linguistic elements that are combined in a multimodal way. These semiotic resources construct a vivid strategy to convey their social concerns through the use of tifos. The art of tifos is considered a medium of communication that goes from stadiums to society. As football consumption rose in Algeria and the number of attendances became significant, a demand for visual displays known as tifos increased.

A tifo is a visual display from fans of a team at the beginning of a match. It can consist of a choreographed flag sign or banner waving, the unflaring of a large and huge painted banner, or any combination thereof. The word originally comes from the Italian word "tifare," which means to root for, to be a fan of, or to side with something. Tifos are vigorous artistic renderings that Ultras display at the start of important derbies and matches on stadium curves. This combines visual and aural performances that delineate a variety of communicative purposes: to highlight the victorious history of their clubs, to mock the other club, to make a political statement, and to spread awareness on some social issue. This represents a very important aspect of the Ultras activities.

In the 2019 Hirak movement, the Algerian demonstrators fashioned many tifos that caught the attention of the public and proved to be an effective medium to uncover socio-political realities. Mark Doidge, in an interview with Mezahi (2019), explains their use, in the Algerian Hirak, as a direct influence of the Ultras movement on popular culture.

Tifos have numerous types (El Hassani, 2022). The first one is the integral tifo covers all the stands from left to right with plastic. The second type is the original tifo, in which the club logo is drawn longitudinally in the middle of the stands. The third is called the tifo veil; it is the club's logo, and it is drawn on all the stands. The last one is the choreographed tifo that is painted on little plastic paper, and it is the most famous of these types.

Algerian ultras extend their performances from the inside to the outside of the stadium. The interior of the stadium, exactly on the terraces or the curvas, witnesses the passionate performances of the Algerian football fandom. Some of the best-known performances are:

- **Chants:** Football melodies changed from spontaneous support for players and teams to supporters collectively expressing resistance against repression and social injustice (Ali-Guechi and Frimeche, 2021). Algerian youth sing about a plethora of topics ranging from '*El-Hogra*,' or social injustice, to the longing for '*El-Houma*,' or the neighbourhood, unemployment, and drugs... Baaziz (2022) points out that these songs "carried over into the HIRAK where the football supporters and their songs were essential in galvanizing the public" (p. 30).
- **Graffiti:** Ultras paint them on urban walls to deliver a myriad of messages. In her sociolinguistic investigation on Graffiti, Bendjaoudi (2019) finds that Algerian taggers use graffiti to express the realities of Algerian society and their loyalty towards their teams.
- **Stickers:** Placing stickers in rivals' territory is a symbolic performance; "covering rivals' stickers over with your group becomes another symbolic victory" (Doidge et al., 2019, p. 31).

Evidently, the study of these modes of communication can be adequately approached through the fields of multimodality to approach the different semiotic modes effectively.

### **3.The Concept of Multimodality**

Multimodality is a new challenge in “meaning-making” that focuses on mixing numerous modes of communication. The concept of “Meaning Making” has always received attention in any theory of language and communication; Kress (2010) explains it as “stepping outside the long tradition of seeing language as a full means of making meaning, seeing it instead as one means among others, one can gain a ‘Satellite view of language’” (p. 15). Multimodality is interested in “modes”; therefore, it is concerned with the co-presence of various modes. The latter refers to the grouping of semiotic resources. Kress and Van Leeuwen (2001) also refer to “modes” as “strata”; it means that they contribute “multiple articulations” rather than just the form (signified) and meaning (signifier), which they called “double articulation.” There are five modes of communication: visual mode, aural mode, linguistic mode, spatial mode, gestural mode. These modes of communication when standing alone are called mono-modals; however, when they are connected to each other, they become multi-modals. The present study encompasses two modules in order to analyse the Algerian football tifos. The selected tifos include the linguistic mode and the visual mode.

#### **3.1. Combining Modalities: The Addition of Visuals to texts**

The basic insight that we could derive from multimodality is that we are able to combine two or more semiotic modes, such as visuals and words, although the social semiotic view tends to distinguish between them. The former refers to imagery, and the latter is concerned with written words. The combination of text and images is undoubtedly one of the features of the Algerian football tifos, which helps create stories and convey many messages

and ideologies. The duality of words and images in football tifos allows the viewers to read the linguistic elements, decode the image, and then depict the different actions displayed there.

The first mode of communication we are concerned with is the visual mode. Our world is saturated with images (moving or still). Literacy occurs not only with linguistic devices but also with visual materials. The visual mode of communication received much interest from numerous scholars, who confirmed that people became so accustomed to seeing images and visuals everywhere. John Berger (1972), in his book “Ways of seeing” argues that what we see always comes first. The second mode we are interested in is the linguistic mode of communication. When the mentioned mode is combined with the concept of communication, it becomes a tool for social interaction. In earlier article, it was proposed (Rabiah, 2018) that language is a tool that unravel our social acts. The primary aim of language is to convey numerous functions relating to society.

#### **4.Multimodal Discourse Analysis**

Communicative events are accomplished through the use of multimodal texts, which are the synchronous combination of multiple semiotic modes of communication for meaning-making. Multimodal discourse does not incorporate only verbal language, Jewitt and Kress (2003) claim that it extends to people’s gestures, gaze, movement, music, speech, and sound effects. Thus, the MDA (Multimodal Discourse Analysis) theories imply a detailed investigation of the relationship between the different modes in a given communication artifact. In other words, MDA is concerned with the analysis of the different semiotic and semantic resources that occur in a text. Accordingly, Lim (2004) pointed out that “we live in a multimodal society, which makes meaning through the co-employment of semiotic resources” (p. 52).

## **4.1. The Social Semiotic Theory**

Kress and Van Leeuwen (2006) introduced their own approach to image analysis. It lays its foundations in Halliday's (1978) social semiotic theory of linguistic symbols, in which he discusses the three main communicative meta-functions of language: the ideational meta-function, the interpersonal meta-function, and the textual meta-function. They adapted this theory to apply it to visual grammar to analyse fixed and moving visual resources. This theory includes three dimensions: the representational, the interactive, and the compositional meanings. Tifos are multimodal structures since they are composed of images, texts, and movements, and they have a social function since they convey these three aforementioned meanings.

### **4.1.1. The Representational Meaning**

The representational meaning corresponds to Halliday's ideational meta-function of language. It is concerned with the relationships between the animate or inanimate participants (people, objects, places, etc.) in the cultural context or outside the representational system, their attributes and qualities, and the circumstances of the communicative event. In this process, two types of patterns are distinguished: the narrative that is carried through dynamic characters and the conceptual which has to do with static participants.

<b>Pattern Type</b>	<b>Sub-types</b>	
Narrative Pattern	Actional	Transactional: actor / goal
		Non-transactional: actor/no goal
	Reactional	Transactional: reactor/phenomenon
		Non-transactional: reactor/no phenomenon
Conceptual Pattern	Analytical	Carrier and Possessive attributive
	Symbolic	Carrier and Symbolic Attribute
		Symbolic Suggestive
	Classificational	Superordinate and subordinates

**Table 1 Kress and van Leeuwen's (2006) representational meta-function**

#### **4.1.2. The Interactive Meaning**

The interactive pattern is based on Halliday's (1978) interpersonal meta-function, which is concerned with the relation between the semiotic recourse of the message and its receiver. Kress and van Leeuwen (2006) explain that the interactive process focuses on the relationship between the represented participants depicted in the image (people, places, objects, etc.), and the interactive participants (the creator of the visual, and the viewers). According to them, this relationship is encoded through three characteristics: the gaze, the social distance, and the angle of interaction.

<b>Process type</b>	<b>Sub-types</b>	
Gaze	Direct contact	Demand images
	No direct contact	Offer images
Social distance	Close-up shot	Intimate personal relation
	Medium shot	Far social relation

	Long shot	Impersonal public relation
Point of view	Horizontal angle	Frontal angle: involvement
		Oblique angle: detachment
	Vertical angle	High: viewer's superiority
		Eye-level: equality
		Low: viewers' inferiority

**Table 2: Kress and van Leeuwen's (2006) interactive meta-function categories**

### 4.1.3. The Compositional Meaning

The last dimension is based on Halliday's (1978) textual meta-function. Kress and van Leeuwen (2006) define the compositional pattern as “the composition of the whole, the way in which the representational and interactive elements are made to relate to each other, the way they are integrated into a meaningful whole” (p. 181). Thus it is concerned with the “integral meaning of the whole text” (ibid., 177). It connects “the representational and interactive meanings” through the information value, the salience, and the framing.

Process types	Sub-types	
Information value	Left/ right	Given /new
	Top / bottom	Ideal / real
	Center/margins	Nucleus/ subservient
Salience	The most important element of the visual due to (size, colours, placement, tonal contrast, sharpness)	

Framing	Connected	Unity
	Separated	Individuality

**Table 3: Kress and van Leeuwen’s (2006) compositional meta-function categories**

## **5. Halliday’s Systemic Functional Linguistic to Text Analysis**

Halliday was concerned with the writer’s purpose when writing a sentence. Sentences are not always representing an event or doing an action, a sensation or possession, Halliday and Matthiessen (2004) maintain that sentences are also used to ask questions, demand services, give orders, and inform the others. In order to construe experiences, maintain social relationships, or express our beliefs towards people, we should create a cohesive sense of organisation in our discourse. SFL considers language as a social semiotic system, and the variety of use of the language is due to the demands of the society in which it occurs. Functional approaches highlight the multi-functionality of texts; one of them is the Systemic Functional Linguistics, or SFL. This approach was developed by M.A.K. Halliday between the 1960s and the 1980s. He concluded that language is constructed by three meta-functions, namely ideational, interpersonal, and textual. In SFL, these three meta-functions are also called semiotic functions.

### **5.1. The Three Halliday’s Meta-functions.**

#### **a) The Ideational Meta-function**

The first meta-function is responsible for the representation of our experiences; in other words, “language provides a theory of human experience” (Halliday & Matthiessen, 2004, p. 30). It represents the ongoing events of the world and reflects the ideas of the people. The ideational meta-function construes human experiences and expresses the reality of the world

around them. The realisation of the ideational meta-function requires the transitivity theory.

There are six types of Transitivity processes in the ideational meta-function.

<b>Process Type</b>	<b>Type Meaning</b>	<b>Participants</b>
Material: action, event	Doing, happening	Actor, Goal
Mental: perception, cognition, affection	Seeing, thinking, liking, wanting...	Senser, Phenomenon
Behavioural	Behaving	Behaver
Verbal	Saying	Sayer, Receiver, Verbiage
Relational: Attributive, Identifying	Being	Carrier, Attribute Token, Value
Existential	Existing	Existent

**Table 4: Process Types of Halliday's Transitivity (Halliday, 2004, pp. 291-301)**

### **b) Interpersonal Meta-function**

To establish a better social relationship, language serves as an important means to do so. It is a means for interaction. In texts, it is the relationship between the writer and the reader. Thus, we tend to use the interpersonal meta-function

<b>Mood Class</b>	<b>Speech Function</b>
Declarative Mood	Statement, Giving information

Interrogative Mood	Question, Demand information
Imperative Mood	Command, demand goods and services
Elliptical Declarative Mood	Acknowledgement, answer

**Table 5: Speech Functions and Mood Types (Egins, 2004, p.147).**

### **c) Textual Meta-function**

The textual meta-function builds the cohesion and coherence of the message; in other words, it determines how the text hangs together and what kind of language it uses to do so. This meta-function shows how the writers and speakers transmit their messages in an organized way. a message structure, a clause is formed, a theme, and a rheme. The former is the prominent one, and the second is what remains from the clause or the unfamiliar and new information. There are three types of themes: the topical theme, the textual theme, and the interpersonal theme.

<b>THEME</b>		
Topical	Interpersonal	Textual
Participants, Circumstances, Process (topical themes can be marked or unmarked)	Vocatives, Modal adjuncts, finite verbal operator	Continuatives, conjunctions, conjunctive adjuncts
<b>Examples</b>		
<b>The police</b> murdered the criminal (nominal group), <b>What we</b>	<b>Mary</b> , what is wrong with you? (vocative)	<b>Well</b> , I'm not sure that he will come tonight. (continuative)

<p><b>need</b> is freedom (Embedded clause), <b>Up the hill</b>, Cylia went (Prepositional as theme)</p>		
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**Table 6: Types of Themes (Halliday, 2004, pp.79-85)**

## **Conclusion**

To conclude, the present chapter has reviewed the related literature used in this study. It summarised the history of Algerian football and explained some football-related concepts. Furthermore, it presented both the field of multimodal social semiotics and the functions of language. Moreover, it highlighted the components of the social semiotic theory of Kress and Van Leeuwen (2006) proposed in their book entitled “Reading Images: The Grammar of Visual Design”, in addition to the three meta-functions presented by M.A.K. Halliday in the 1970s. The next chapter, entitled “Methodology and Research Design” will deal with a description of the different methods and procedures conducted in this study.

*Research Design and Methodology Chapter*

## **Introduction**

The second chapter discusses the research design and methodology that underpin our research study. At the first stage, it presents the research method, which adopts the mixed method, in order to provide explanations. Then, it provides a description of the corpus of the presented research and the participants of the study. Moreover, it describes the procedures for data collection, where we identify the main tools used in order to collect data. Moreover, this chapter. Finally, the last part is concerned with the procedures used in order to analyse the collected data.

### **1.The Research Method**

This research study aims to examine the verbal and visual representations of the Algerian football tifos displayed by the Algerian Ultras in stadiums. The analysis of the data is based on a mixed-methods approach which combines both qualitative content analysis and quantitative statistical methods. This allows the researcher to provide a complete description of research phenomena and corpora. The reason we have chosen such a method is to give more insights about what is going on.

### **2.Description of the Corpus**

The current study involves a social semiotic multimodal discourse analysis of thirty-five (35) Algerian football tifos that transmit different messages and ideologies. They are extracted from Facebook, Instagram, and some web sites such as [www.ultras-tifo.net](http://www.ultras-tifo.net) and <https://lagrinta.fr/>. The presence of both the visual and linguistic modes of communication is a crucial criterion when choosing each tifo. Furthermore, only images taken from inside the Algerian football stadiums with high quality were selected. The visuals usually contain human beings, animal, or imaginary characters and the written texts are quotes or small clauses. Furthermore, websites links and emails are shared to ensure rapid access to more details. These

tifos are chosen over others not randomly, but our choice is based on a large variety of reasons. First, the study excluded the tifos that were written in Arabic, French, Italian, and other languages other than English. Second, the study is concerned with the Algerian context or Algerian ultras, only.

### **3.Participants of the Study**

The participants that contributed in this investigation are six (6) Algerian football fans from different fan groups (or Ultras), whom we have contacted through different social media platforms, mainly Facebook and Instagram. We have opted for this number of participants, because of the difficulty to find true fan groups' members or ultras members, since they do not accept to reveal their identity. Furthermore, the goal was to reach 'ultras members' not regular ones in order to gather more authentic and original information. We have administered the interviews randomly, due to asynchronous messaging and time delay. The choice of Algerian football fans as a case study is done for one major reason: to show the degree of creativity of the Algerian youths and also to know their beliefs and intentions.

### **4.Procedures of Data Collection**

The thirty-five (35) selected Algerian football tifos belong to numerous Algerian fan groups and Ultras; thus, we have conducted an app-based textual interview or an asynchronous online semi-structured interview. In this study, text-based encrypted mobile phone apps, namely Facebook and Instagram, with six (6) different fan groups' members, were used. This kind of interview allows us to plan a discussion but also to allow ourselves to probe deeper or ask follow-up questions that were not scripted. Some of the planned questions were sometimes left unanswered, due to their sensibility, thus new ones are created during the interview. This process took place from February 2024 to April 2024.

The interview includes four (4) open-ended questions written in Arabic language,

since the participants prefer to do so, as the majority of the participants are not capable of answering in English. The interview questions are translated into English (Please see the appendices). The aim of the conducted interviews is to reach the original source, get authentic data, grasp realities, and pursue in-depth information about the topic.

## **5.Procedures of Data Analysis**

This section is devoted to the procedures employed in order to analyse and identify the visual and linguistic representation of the selected corpus. As previously noted, our research study employs a dual methodology, or a mixed-methods, utilising both qualitative content analysis (QCA) and statistical techniques for quantitative analysis, with frequencies and calculated percentages put in two tables, in addition to one pie chart. The qualitative content analysis relies on the social semiotic multimodal theory of Kress and Van Leeuwen (2006), which analyses the corpus according to the three aspects, namely the representational pattern, interactive pattern, and the compositional pattern, and also to examines the open-ended questions within the asynchronous online semi-structured interviews. Furthermore, the quantitative methodology presents the numerical data gathered using Halliday's (1978) three meta-functions.

### **5.1. Qualitative Content Analysis (QCA)**

Our research employs qualitative content analysis, which is, according to Schreier (2012), a method for describing the meaning of qualitative material in a systematic way. In an attempt to interpret the qualitative data obtained from the online semi-structured interviews and to analyse the results found relying on Kress and Van Leeuwen's theory, QCA is adopted. Flick (2014) claims that this kind of content analysis is a great option to analyse different materials, namely materials gathered from available websites, newspapers, magazines, etc. In addition to self-generated primary sources such as interviews and focus groups, as well as other visual and

verbal materials

## **5.2. Statistical Method**

The statistical method is adopted in order to analyse the quantitative data that are collected from the analysed frequency of each meta-function of Halliday's theory, found in the Algerian football tifos. The clauses were analysed manually to gather the frequency of each category. Then, the data were qualified and turned into percentages using a Microsoft Excel sheet. The quantitative findings of our data are revealed in two tables showing their frequency and percentages, in addition to one pie chart.

## **Conclusion**

The chapter has introduced the research design and methodology of the research study. Firstly, it describes the research method that is used. Secondly, it has provided a description of the selected corpus of the present work and the participants of the study. Furthermore, this chapter has reviewed the essential data collection procedures. Finally, the last part presents the procedures for the analysis of the selected data.

## *RESULTS CHAPTER*

## **Introduction**

This chapter sets out the findings of the analysed data, which consists of 35 selected Algerian football tifos taken from social media platforms, in addition to web sites. Initially, the first section deals with the analysis of the visual representations of the Algerian tifos using Kress and Van Leeuwen's (2006) multimodal social semiotic theory, including the representational, interactive, and compositional patterns. The second section deals with the linguistic representations included in the visuals, which are examined using Halliday's three meta-functions (the ideational, textual and interpersonal meta-function). The third section explores the results obtained from the semi-structured interview conducted with some members of some Algerian ultras.

### **1.The Presentation of the Visual Findings**

This section presents the social semiotic analysis of thirty-five Algerian tifos according to the three meta-functions put forth by Kress and Van Leeuwen in 'Grammar of Visual Design' (2006). Therefore, this table is divided into three sections: the representational meaning, which is carried out through narrative and conceptual processes; the interactive patterns which include the gaze; the social distance; and the point of view in the relationship between visuals' participants and viewers. Finally, the compositional meta-function deals with the distribution of the information value, the salience, and the framing. This table shows the results according to these three meta-functions.

### 1.1. The Analysis of Algerian Ultras' Tifos through the Three Meta-functions

	Patterns of Representation	Patterns of Interaction				Patterns of Composition		
	Narrative and Conceptual Processes	gaze	Social distance	Horizontal angle	Vertical angle	Information Value	salience	framing
<b>Tifo 1</b>	This tifo portrays the solidary spirit and fraternity of 'Virage Sud' members. their devotion to MCA is expressed in the message "I will give my all, I will give my soul "written on the bottom in bold white on a green and red frame.	Offer	Medium shot	Frontal angle	High angle	Ideal and real	The four supporters	Connected
<b>Tifo 2</b>	This tifo displays an MCA fan child, on a green, red and white background, mocking CRB for the elimination from the competition. 'You'll be missed' is colored in red and white same as CRB.	Demand	Close-up shot	Frontal angle	Low angle	Ideal and real	The child	Connected
<b>Tifo 3</b>	This tifo poses a threat to the rivals of USMH, since Vito Corleone is the main character of Godfather trilogy, who ruthlessly eliminated the inimical mafia capos.	Offer	Medium shot	Oblique angle	Low angle	Central and real	Vito Corleone	Connected
<b>Tifo 4</b>	This tifo shows MOC as the "grim reaper" who ends people's lives and happiness. As their rivals must "Leave all hope upon entry".	Demand	Long shot	Frontal angle	Low angle	Central and Real	The grim reaper	Disconnected
<b>Tifo 5</b>	This tifo celebrates the successive generations of USMA supporters, who are compared to the shapeshifter	Demand	Medium shot	Frontal angle	Equal level	Ideal and real	The four Dr.Whos	Connected

	and time lord 'DR. Who'. The four actors represent different 'Orchestra 68 curva', 'Kahraba curva', 'Rouubla curva', and 'Ouled El Bahdja'. This signifies their devotion to the club.							
<b>Tifo 6</b>	This tifo represents corrupt managers like Vito Corleone, since they control the football industry and collect fortunes suspiciously.	Demand	Medium shot	Oblique angle	Low angle	Given and new	The linguistic mode	Connected
<b>Tifo 7</b>	This tifo represents Gny.Sgt.Hartman, the main antagonist of Full Metal Jacket 1987, who prepares the soldiers to Vietnam war.	Demand	Close shot	Oblique angle	Low angle	Central, ideal and real	The linguistic mode	Disconnected
<b>Tifo 8</b>	This tifo signifies the Viking Arbaa ultras' inclination to fight for their team during the 90 <sup>min</sup> of the game.	Demand	Long shot	Frontal angle	Low angle	Central and real	The Viking warrior	Connected
<b>Tifo 9</b>	This tifo depicts four Green Fans Ultras members that unite against those who aim to hinder the club's success.	Demand	Close-up shot	Frontal angle	Low angle	Ideal and real	The linguistic mode	Connected
<b>Tifo 10</b>	This tifo condemns recognition of Jerusalem as the capital of the Zionist occupation by Donald Trump. It also calls out the Saudi King Ben Salman for signing 'Trump's Peace Treaty' that disregards the Palestinian cause.	Demand	Close-up shot	Oblique angle	Low angle	Given and new	Donald Trump and King Salman	Connected
<b>Tifo 11</b>	This tifo depicts a static actor Jack Sparrow with his eagle on a Caribbean island. Loca Ragazzi imply that their passion for CSC is more	Demand	Close-up shot	Frontal angle	Equal level	Margin, Ideal and real	Jack Sparrow	Connected

	invaluable than ‘silver and gold’ trophies.							
<b>Tifo 12</b>	This tifo depicts the vindictive Naruto antagonist, Madara Uchiha, as the only actor in the visual. The highlighted ‘protect/sacrifice’ defined the principles of the Massinissa Boys.	Demand	Close-up shot	Frontal angle	Equal level	Central and real	Madara Uchiha	Connected
<b>Tifo 13</b>	This tifo celebrates the memory of the martyr and former MCA boxer Hamid Fodil to push both club’s footballers and supporters to ‘keep Fighting’. It used the colors of the MCA club.	Demand	Close-up shot	Oblique angle	Equal level	Ideal new and real given	Hamid Fodil	Connected
<b>Tifo 14</b>	This tifo is inspired by William Earnest Henley’s poem ‘Invictus’. It motivates USMA after being snubbed for continental awards by the CAF. Africa is painted with USMA colors.	Offer	NA	Frontal angle	NA	Central and real	The linguistic mode ‘Invictus’	Disconnected
<b>Tifo 15</b>	This tifo depicts ‘Ragnar Lothbrok’ the protagonist of Viking, announcing his resurrection from death. Likewise, CRB fans claim their superiority and lack of worthy competition.	Demand	Medium shot	Frontal angle	Low angle	Central, and real	Ragnar Lothbrok	Connected
<b>Tifo 16</b>	This tifo compares CRB to the chemical element Carbon that crystallizes to form a diamond through heat and pressure. It connotes that CRB fans have a similar effect on their club.	Offer	Long shot	Frontal angle	NA	Ideal new and given, and real	The hand	Connected
<b>Tifo 17</b>	This tifo depicts RCA as a Viking warrior who faces multiple obstacles in the way for Ligue 2.	Offer	Long shot	Frontal angle	NA	Central, and real	The road	Disconnected

<b>Tifo 18</b>	This tifo portrays an African Savanna scenery to push USMA footballers to win the African Football League.	Offer	Long shot	Frontal angle	NA	Ideal and real	Savanna	Connected
<b>Tifo 19</b>	This tifo denounces the club's managers as viruses who exploit it for their own personal good.CABBA fans are portrayed as a doctor with vaccine.	Demand	Long shot	Frontal angle	Low angle	Central, and ideal new and given	The viruses	Disconnected
<b>Tifo 20</b>	This tifo compares YCU to the strong Gladiator Maximus as both fight against injustices and seek to remain on the top of their games.	Demand	Medium shot	Frontal angle	Equal level	Central and real	Gladiator Maximus	Connected
<b>Tifo 21</b>	This tifo threatens the rivals of CSC with similar fate of Pennywise' victims in 17 Juin stadium.	Demand	Close-up shot	Frontal angle	Equal level	Central and real	Pennywise	Connected
<b>Tifo 22</b>	This tifo depicts the daredevil Felix Baumgartner on a purple space themed background, which connotes the superiority of MCA.	Offer	Medium shot	Frontal angle	Low angle	Ideal new and given	Felix Baumgartner	Connected
<b>Tifo 23</b>	This tifo displays Kratos the 'the God of War 'holding a shield with ASAM logo on it.	Demand	Close-up shot	Oblique angle	Low angle	Central, and ideal new and given	Kratos	Connected
<b>Tifo 24</b>	This tifo depicts a map of the kingdom of Oran that was founded in 902, with a man holding a book that connotes the Islamic identity of the city.	Offer	Medium shot	Oblique angle	Low angle	Central and ideal new	The map of Oran	Connected
<b>Tifo 25</b>	This tifo denounces the poor conditions of both Oran city and its club MCO.The static lion and castle perform a symbolic suggestive process, as they represent the identity	Demand	Long shot	Oblique angle	Low angle	Central and margin	The lion	Connected

	of the city.							
<b>Tifo 26</b>	This tifo compared football to poker game, since both depend on luck and strategy. It urges the players to risk it all for the win.	Offer	Medium shot	Frontal angle	High angle	Central and real	The poker player	Connected
<b>Tifo 27</b>	This tifo addresses Gazans to resist the 2014 Zionist aggression. The raised fist is global symbol of resistance	Offer	NA	Frontal angle	NA	Central and real	The linguistic mode “Resist”	Connected
<b>Tifo 28</b>	This tifo depicts Billy the puppet in the center warning the rivals of CSC to choose between loss or death.	Demand	Close-up shot	Oblique angle	Low angle	Central and real	Billy the puppet	Disconnected
<b>Tifo 29</b>	This tifo displays the MOB’s pride in the diversity and beauty of Africa, since it depicts a Savanna scenery, an African lady and a MOB fan. On the bottom, there are maps of three African regions (north, south, and central).	Offer	Long shot	Frontal angle	Equal level	Ideal given and real new	Savanna	Connected
<b>Tifo 30</b>	This tifo depicts the composer Vivaldi who called Jijel a blue sapphire as a celebration of the city’s history.	Demand	Close-up shot	Frontal angle	Equal level	Central, margin and real	Antonio Vivaldi	Connected
<b>Tifo 31</b>	This tifo depicts a synchronized choreography of CRB fans, which compares the club to a ‘Pathfinder’. The star on the ‘I’ symbolizes the CAF Champions League CRB yearns to win.	Offer	NA	Frontal angle	NA	Central, ideal and real	The linguistic mode “Pathfinder”	Connected
<b>Tifo 32</b>	This tifo represents a scene from ‘Death Note’. The green haired Light Yagami represents the MOB, who	Demand	Medium shot	Oblique angle	Equal level	Central and real	Light Yagami and Ryuk	Connected

	along with Ryuk control the unfortunate fate of their contenders.							
<b>Tifo 33</b>	This tifo depicts the arrogant and bloodthirsty anime character Hisoka Morow with green hair as a symbolism for MOB. It mocks the other team with “I can’t see you in the arena”.	Demand	Close-up shot	Frontal angle	Equal level	Ideal given and real	Hisoka Morow	Connected
<b>Tifo 34</b>	This tifo urges the CRB footballers to do their best to win the 2024 republic cup. It is colored red and white, while the trophy is gray.	Offer	NA	Frontal angle	NA	Central and real	Trophy	Trophy
<b>Tifo 35</b>	This tifo commemorates the 12th anniversary of Inferno Ultras. It also demonstrates their devotion to ESS.	Demand	Close-up shot	Frontal angle	Low angle	Central and ideal given	The linguistic mode	Connected

**Table 7: the representational, interactive and compositional meanings of Algerian Ultras’ Tifos**

As demonstrated in Table 7, Algerian Ultras utilise a wide range of artistic choices in the making of their tifos. On the level of the representational meta-function, Tifos (14, 16, 18, 27, 31, and 34) display no participants and fulfil their meaning through colours and linguistic modes. While tifos (1, 2, 13, 17, 19 and 29) include social actors performing actional, reactional processes. The other tifos involve static participants who convey either Symbolic Suggestive or Symbolic Attributive processes.

According to the analysis of the eye contact in the selected tifos, it has been found that twenty-two tifos establish a direct gaze with the viewers (making a demand), whereas other tifos offer images that simply convey information to the audience. Concerning social distance, tifos (2, 3, 7, 9, 10, 11, 12, 13, 21, 23, 28, 30, and 35) are close-up shots that foster a sense of intimacy and belonging. Other tifos are taken from a medium or a long shot, implying a far or public distance from the viewer. Regarding the analysis of the horizontal angle, which postulates the levels of involvement or detachment, twenty-six tifos represent the participants from a frontal point of view, while the other tifos are displayed from an oblique detached angle. Additionally, the power relations of the visuals can be uncovered through the analysis of the vertical angle; hence, fifteen tifos are sketched from a lower eye level, which suggests dominance and control over the viewers, except for tifos (1 and 26) that are portrayed from a higher angle. Equality of powers appears on tifos (5, 9, 11, 12, 13, 20, 21, 29, 30, 32, 33).

Table 7 illustrates that, in most tifos, the linguistic modes are displayed at the bottom of the visual, which makes them the real elements with subservient roles, except tifos (13, 14, 19, 22, 27, 31, 34). The ultras highlight the elements which represent their identity, and transmit their messages through the use of clubs' colours, size, and placement in the visual and tonal contrast. Regarding the framing, only four tifos are framed off through space lines, whereas the other thirty-one seem to appear connected.

## 2. Presentation of the Linguistic Findings

This part of the chapter deals with the findings obtained from the investigation of the linguistic representations used in the 35 selected Algerian football tifos, relying on M.A.K. Halliday's (1978) systemic functional linguistics theory, including the three meta-functions (the textual meta-function, the ideational meta-function, and the interpersonal meta-function).

### 2.1. The ideational Meta-function

The ideational meanings are about how we represent experience in language. The Algerian football tifos were selected to be analysed on the basis of transitivity patterns. Then, the frequency and percentage of each process type were shown in this table.

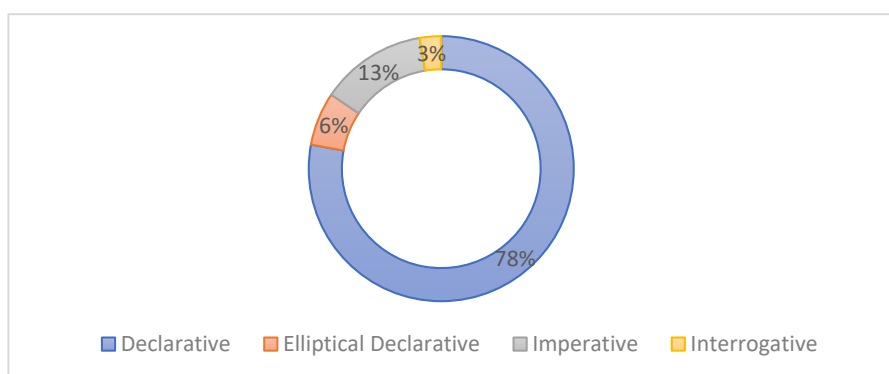
Types of Processes	Material Process	Mental Process	Behavioural Process	Relational Process	Existential Process	Verbal Processes	Total
Frequency of use	22	10	0	15	2	0	49
Percentage	45%	20%	0%	31%	4%	0%	100%
Extract from the Tifos	<ul style="list-style-type: none"> <li>- You'll all <b>float</b> down here.</li> <li>- 4 seasons <b>following</b> you, cheering symphonies</li> <li>- No matter... <b>Fight</b> for the fulgent star</li> <li>- I was <b>born</b> to be by your side.</li> </ul>	<ul style="list-style-type: none"> <li>- I will always <b>remember</b>, when the doctor was me.</li> <li>- You'll be <b>missed</b>.</li> <li>- I can't <b>see</b> you. I <b>seem</b> to be alone in the arena.</li> </ul>		<ul style="list-style-type: none"> <li>- Our way to the goal <b>is</b> difficult.</li> <li>- My Africa <b>is</b> beautiful.</li> <li>- Football <b>is</b> just like poker game.</li> <li>- This <b>is</b> Wahran, the old school in all fields.</li> </ul>	<ul style="list-style-type: none"> <li>- Behind every successful fortune, <b>there</b> is crime</li> <li>- <b>There is (ellipsis)</b> chemical interaction between loyalty and passion.</li> </ul>		

**Table 8: Frequency of Use, Percentages and Examples of the Types of Processes Used in the Selected Algerian Football Tifos.**

The table indicates the frequencies and percentages of the six types of processes utilised in the 35 selected Algerian football tifos. The findings reveal that a significant majority utilises the material process, with a total of 45%. Furthermore, almost the same amount with a small difference involves the relational process. While, 20% of the selected Algerian football tifos use the mental process. On the other hand, a small percentage, consisting of 4%, displays the low amount of existential process used in the selected Algerian football tifos. While the verbal and behavioural processes were never used 0%. (More details and examples are provided in the Appendices).

## 2.2. The Interpersonal Meta-function

Interpersonal meta-function relates to how people use the language in the connection to the interlocutor. This work exposes the mood types expressed in each clause. As aforementioned, clauses have three basic interpersonal structures, mainly declarative, interrogative and imperative.



**Figure 1: Types of Mood in the Selected Algerian Football Tifos**

The pie chart displays the different types of moods used in the 35 selected Algerian football tifos. A major portion is dedicated to the declarative mood. It indicates that the majority (78%) of the linguistic representations included the declarative mood. Furthermore, almost a tenth, with just a 3 percent difference, is the total of the use of imperatives in the linguistic

representations of the Algerian football tifos. Moreover, a tiny fraction (6%) of the total number indicates the use of elliptical declarative mood. On the other hand, a smaller proportion shows that the selected Algerian football tifos did not use much of the interrogative mood; the percentage for this category is 3%.

### 2.3. The Textual Meta-function

The textual meta-function is about the flow of information in a text. The texts gathered from the selected Algerian football tifos have been organised in the table below to show the usage of various types of themes.

Theme Type	Topical Theme	Textual Theme	Interpersonal Theme	Total
Frequency of Use	47	7	3	57
Percentages	82,45%	12,28%	5,26%	100%
Extract from the Tifos	<ul style="list-style-type: none"> <li>- <i>I</i> will give my soul. <i>I</i> will give my all.</li> <li>- <i>We</i> are still here.</li> <li>- <i>The virus</i> infected CABBA.</li> <li>- <i>To protect something</i>, you must sacrifice something else.</li> <li>- <i>Behind every successful fortune</i>, there is crime</li> <li>- <i>Leave</i> all hopes upon entry</li> </ul>	<ul style="list-style-type: none"> <li>- Our way to the goal is difficult, <i>but</i> we can.</li> <li>- You lose <i>or</i> you die.</li> <li>- I'll try <i>until</i> I die.</li> <li>- Football is just like a poker game <i>in order</i> to get access, you must go all in</li> </ul>	<ul style="list-style-type: none"> <li>- I will <i>always</i> remember when the doctor was me.</li> <li>- <i>Viking</i>, player №12 encourages 90min to win.</li> <li>- <i>Gaza</i>, freedom is your destiny.</li> </ul>	

**Table 9: Frequency of Use, Percentages and Examples of the Types of Themes Used in the Selected Algerian Football Tifos.**

Table 9 illustrates the frequencies and percentages of the three types of themes related to the textual meta-function used in the 35 analysed Algerian football tifos. In general,

the majority of the Algerian football tifos included the topical theme; the percentage for this category is about 83%. In addition, a small minority (12%) of the Algerian football tifos used the textual theme. Moreover, a tiny percentage (5%) used the interpersonal theme. *(More details and examples will be provided in the Appendices).*

### **3.Presentation of the Findings Collected from the Semi-Structured Interviews**

The sample for the semi-structured interviews consists of six Algerian football fans who attend football matches at Algerian stadiums. The group of fans was given four pre-planned open-ended questions. The semi-structured interviews were conducted online and asynchronously on different social media platforms, such as Facebook and Instagram. Moreover, we maintained the respondents' confidentiality and kept their names unknown. The following are the detailed results of the interview.

**Q1:** What is your opinion concerning the displayed tifos in Algerian football matches? How do they represent the team?

These questions have been asked in an attempt to discover whether the created tifos are displayed in a better way in the Algerian football stadiums and to evaluate the extent to which tifos influence the team. According to the results, two of the interviewees agreed that the Algerian football fans created acceptable tifos, and each group of fans has its own authentic way of designing these tifos. Moreover, for the second question, three other interviewees agree that the team is never measured by the tifos its group of fans make. One of the respondents said that no matter how the tifo is, the team will not be judged according to what its fans have made.

**Q2:** What is the main purpose behind your tifos? Is it to cheer up the club, to send a message to your opponents, or to express your political and social beliefs? From where do you get this inspiration?

The aim of the first question is to recognise the reasons why these groups of fans use tifos and to find out if their works are dedicated to their teams, to provoke the opponent, or to convey a socio-political message. The majority of the participants agreed with the fact that tifos are used to support players, provoke opponents, and also to confront their team's managers. One of the respondents proclaims that the main goal is to encourage the players to leave a mark and urge them to work hard. The same participants also stated that tifos can be considered a form of competition between them and other groups of fans and, at the same time, a kind of motivation and pride about what the group has achieved. However, two other participants don't agree with the fact that tifos are used to provoke others. The first person said that the ideas of the ultras have many principles that must be respected globally, first, is not to show off in front of the media or another group of fans. Second person said that there is no comparison with others. Even though your opponent doesn't make impressive work, you are obliged to respect them. Furthermore, all the respondents agreed on the fact that tifos also carry socio-political messages.

As for the second part of the question, it seeks to discover the source of creativity and the place from where the group of fans get their huge amount of information displayed in tifos. It is obvious from the results obtained that all the interviewees agree with the fact that movies are an inspiration for tifos, as most of their tifos were inspired by cinematic works. Furthermore, they are influenced by music and the history of the team. Additionally, they are inspired by the region and their own experiences, as most of them are highly educated and belong to the social class of intellectuals.

**Q3:** What is the reason that prompted them to use the English language in most of the tifos displayed?

This question aims to clarify the reason why most of the tifos included clauses in the English language. Based on the results obtained, almost all of the interviewees gave the

same response, saying that English is an international and global language, which adds a universal character to their works and makes them appear on other foreign sites. One of them said that English has great prestige, and the message conveyed by using it becomes strong and hard to understand. Another respondent said that they specifically use English because they are influenced by the English culture, or, in other words, by the English Hooligans. Moreover, they try to avoid the colonial language, which is French. However, one of the interviewees finds the fact of using English to be against the Ultras' principles; he said that there is no purpose in transmitting a message in a language that can never be understood, neither by the players nor the manager or the fans, since the use of the English language in Algeria is very limited.

**Q4:** Have you taken into consideration the meaning of the colours and angles of photography when realising a tifo?

The reason behind asking this question is to find out whether the members of the group choose the colours and angles of photography randomly. One participant responded to this question by saying that they were not aware of the rules of photography or colours. The respondent claims that the colours were never chosen. In fact, the design of the tifo is realised according to the form and capacity of the stands and also by taking into consideration the value of the idea that they want to display. Generally, colours and typography are inspired by movie titles. One participant said, "In the process of realising our tifos, we always tend to use traditional and simple designs; we avoid any decoration in order to keep the main idea of the tifos."

## **Conclusion**

This chapter has presented the results obtained from the analysis of 35 Algerian tifos, relying on the multimodal social semiotic theory of Kress and Van Leeuwen (2006) in addition to Halliday's (1978) three meta-functions. The aim was to investigate the presence of

ideational, textual, and interpersonal meta-functions in the linguistic representations of the selected corpus. It has been concluded that both the visual and linguistic representations have a crucial role in conveying the demands and concerns of the group of fans. The results obtained are subject to interpretation in the following chapter.

## *Discussion Chapter*

## **Introduction**

This chapter of the research discusses the results gained from the analysis of the selected Algerian football tifos using the two social semiotic frameworks: the Visual Grammar Approach developed by Kress and Van Leeuwen (2006) and Halliday's (1978) three meta-functions, in addition to the data obtained from the semi-structured interviews. It aims to answer the research questions and check the hypotheses set in the General Introduction.

### **1. Discussion of the Social Semiotic Analysis of Algerian Ultras' Tifos**

This study was carried out through the Visual Grammar Theory of Kress and van Leeuwen (2006). The results show the multilayered meanings expressed by the Algerian Ultras' Tifos. The analysis relied on the three interrelated systems: the representational, the interactive, and the compositional meta-functions.

#### **1.1. The Representational Meta-function**

It has been inferred from the results chapter that Ultras disseminate complicated and vivid narrations through the use of dynamic characters and figures on their displayed tifos. For instance, in tifo 17, the Viking warrior (actor) is fighting (action), the opponents are on the road for LFP (goal), and the vector emanates from the hand by which he is holding his sword. This tifo displays an example of a transactional process because all participants have the potential to violently affect one another. Moreover, 'Ultras Taurus Bleu' use their club's colours (blue and white) in the tifo since it is meant to cheer the players and support them to achieve the goal. The group's symbol, the Viking warrior, which is not a part of the local culture heritage, the influence of the western remains a noticeable trend. Taken from a backshot, tifo 01 highlights the unity and altruism of Virage Sud members. The four participants in the visual wear identical team jerseys to indicate their group identity. This is a non-transactional pattern

since they are merely hugging each other. On the other hand, a transactional reactional process is unfolded by the angry glances directed by the CABBA fans (reactors) to the viewers. This banner connotes anti-modern football narratives that accuse officials of ruining (viruses) the game by their greed, while the Ultras aim to save it. Alternatively, the sarcastic child (participant/reactor) of tifo 02 is pointing to the audience outside the frame with his mocking gesture, which builds up a non-transactional reaction. A deep analysis of the result suggests that the tifo holds ironical messages. For example, colours in the background (red and green) represent MCA, which means Virage Sud Ultras aims to ridicule their rival CRB with the message, which is written in CRB (white and red) hues. This suggests that sarcasm and irony are important linguistic tools that football fans use to target their rivals and foster their intra-group identity (Burgers et al,2015). In the Algerian context, such rivalry mirrors violence, and it is fundamentally contrary to the spirit of sport.

The conceptual process, in contrast to the narrative one, “represents participants in terms of their class, structure, or meaning, in other words, in terms of their generalised and more or less stable and timeless essence” (Kress & Van Leeuwen, 2006, p. 59).A further examination of the finding suggests that the mythical creature known as ‘the Grim Reaper’, that is depicted in tifo 04, is widely regarded as the epitome of death in various foreign cultures; thus, Libertadores Ultras liken their team’s force to him. As a result, it generates a mood of fright and horror,which is condemnable as it goes against fair play and the spirit of sport. This exemplifies a symbolic suggestive process, considering that it “represents meaning and identity as coming from within, as deriving from qualities of the carrier themselves” (ibid., p. 106). Additionally, the white and red tifo 25 of Ultras Red Castle portrays another symbolic and suggestive process that is embodied by the sitting lion. The city is named after this beast; consequently, the MCO supporters acknowledge it as an emblem of the city’s legacy and team alike. This means that the tifo communicates the anti-corruption and anti-system doctrines of

this fan group, and it denounces the social injustices (unemployment) that affect the city's youth. Van Dijk (1995, p. 17) explains that "ideologies are typically, though not exclusively, expressed and reproduced in discourse and communication, including non-verbal semiotic messages such as pictures, photographs, and movies.". Evidently, several ideas, as revealed by this representational meaning analysis of these Tifos, uncover diverse ideological leanings of the Ultras as a social group.

USMA cheerleaders use tifo 05 to liken their fandom to four performers of 'Dr Who', which is a very famous British science fiction show. Their choice to identify with this show implies the influence of globalization on their self-perception. Diving deeper in this notion, it is noticeable that their sense of fashion is influenced by the Latin American football supporters since they used a sombrero on the 7<sup>th</sup> Doctor to represent Curva Kahraba, instead of some Algerian local costume.

Other Tifos do not include any social actors; they solely rely on colours, typography, and, most significantly, linguistic modes to express their messages. Notably, in Tifo 14, which criticises the CAF's corrupt conspiracies against USMA. In a similar case, Tifo 34 is themed in red, which is widely accepted as the colour of excitement (Wexner, 1954). Fanatic Reds Ultras only visualized a trophy and the message '*Get it by Hook or Crook*' to state their ambitions. One can notice from the results, that most Ultras use the colours of their team or their logo to make these Tifos. This gives the impression that teams' colours are eloquent semiotic racecourses, that fans resort to express their identities, actuate atmospheres adequate to the context of the games, and differentiate themselves from other adversary intra-groups. As Kress and van Leeuwen explain, "colour can be used to denote people, places, as well as classes of people, places, and things, and more generalised ideas." (2006:229). Furthermore, a careful examination of the selected tifos suggests that masculinity is rife in the cultural milieu of

stadiums; only Tifo 29 includes a depiction of a female participant from all the 35 Tifos. This implies that great majority of these fans who attend matches in the stadiums are men, thereby women are not custom to be in such places and do not contribute in the making of the Algerian Ultras' discourse. Doidge believes that "the football stadium is a significant male-dominant arena; the stands appear to be a refuge for masculinity" (2020, p. 115).

## **1.2. The Interactive Meta-Function**

The interactive meta-function is concerned with the relationship between the represented participants of the Tifos and the interactive participants (the ultras and audience). According to Kress and van Leeuwen (2006), the three backbones of this relationship are the gaze, the social distance, and the point of view.

### **1.2.1. Gaze**

The results chapter revealed that the majority of the tifos displayed direct eye contact with the represented participants. This means that tifo creators tend to use demand gaze to establish an imaginary parasocial relationship the represented human or anthropomorphic participants and the object of the gaze (the viewer). Tifo 06 of Ultras Taurus Bleu is an obvious example; Vito, the infamous Corleone mafia leader, is staring with disdain and contempt at the audience. This can be understood as an allegory of the corruption and commercialization that ruined football and the team's managers, who despise the supporters. The findings reveal that some Ultras groups display historical Algerian figures from this angle such as the martyr Hamid Fodil, in Tifo 13, because they are familiar to the Algerian audience and a part of their popular heritage, Kress and van Leeuwen (2006) assert that demand pictures are preferred to create a sense of affinity and connection between the spectators and the celebrities and the role models they depict. Ultras Loca Ragazzi aim to terrify and bully their opponents in tifo 21, by depicting Pennywise with a direct smirk. Such a finding embodies the idea that direct gaze does not

always hold friendly intentions in the football context. It also suggests that aggression, hostility, banter, and trash talk is an integral part of the fans' discourse which also prevails in their actions. We can refer to the research of Khasanov (2024) on the linguacultural features of football supporters' speech, which adheres that it "can involve the use of insults, taunts, and jokes to show support for their team and mock their opponents' rivalry and banter are important aspects of football fandom and can help create a sense of sense of camaraderie among fans" (p,223).

Instead of demanding some sort of reaction from the audience, the represented participants, on a small fraction of the selected corpus, seem to be staring at an infinite loop while offering information. This means that owing to the importance of USMA's participation in the 2023 African Champions League, USMA supporters made tifo 18, that does not include any social actors; to exhibit pan-African rhetoric. According to the results, the process of meaning making in this type of art is also approached through the use of icons and symbols that reify plethora of messages. For instance, the Raised Fist, on tifo 27, emblemize solidarity with Palestinian cause; which is an important concern of Algerian football fans. Cross (2006, pp. 189-199) explains that "representational iconic images are capable of eliciting intense emotional responses such as awe or disdain and therefore need to be identified as well as deconstructed by the audiences they infiltrate".

### **1.2.2. Social Distance**

Hall's Proxemics (1964) laid the groundwork for the concept of social distance as he studied the meaning of space in face-to-face communication. It has been demonstrated from the presentation of the findings chapter that the bulk of the graphics are taken from a close-up shot. It is "the distance between people who have an intimate relation with each other" (Kress and van Leeuwen, 2006, p. 124). Ultras RossoNeri in tifo 23 depicts Kratos, 'the God of War', from this tight frame. This implies a kind of aggression due to the hostile nature of the character.

It has been noticed again that various Tifos display famous characters from this intimate distance, the close shot of Antonio Vivaldi's close shot in tifo 30 commemorates Jijel's history, which communicates their communal affinity. Kress and van Leeuwen explain that "images allow us to imaginarily come closer to public figures as if they were our friends or neighbours" (2006, p. 126).

The second type of distance is commonly known as the medium shot, in which the participant is cut off around the waist to the knees, such as Tifo 03 of Ultras Combattiva, which depicts Vito Corleone from a waist shot distance. Similarly to Tifo 20 by the same fan group, that picture shows Gladiator Maximus from a distance. This trope of Hollywood characters has a great impact on the way men audience construct their views of masculinity, and it also normalizes violent behaviours as has been tracked in a number of American movies (Gronstad,2008). Finally, the data shows that few Tifos are shot from a wide distance. Tifos 01 and 09 foster a sense of impersonality, hence this fall in the sphere of public distance (Kress & van Leeuwen, 2006, p. 125). Participants that do not display human characteristics are displayed from a far greater social distance as in tifos 17 and 18 include the whole-body figures of the participants.

### **1.2.3. Point of View**

The third component of the interactive meta-function is the point of view, or perspective, which allows us to examine the relationship between the represented figures of the Tifos and the audience. Kress and van Leeuwen (2006) argue that the choice of angle falls into the realm of subjectivity as it allows the viewers to express their personal attitudes. This element consists of the horizontal angle, which ascertains the involvement and engagement of the interactive participants, while the vertical angle is concerned with power relations.

The results conclude that 24 Tifos out of 35 are taken from a frontal horizontal angle, which implies the involvement of both the producer and viewer with the represented phenomenon. For instance, tifo 19, which connotes that every CABBA fan is involved and responsible for saving their club, Kress and van Leeuwen (2006) hypothesise that frontal-back view shots cultivate a sense of trust and confidence, such as in the case of tifo 01, regardless of the abandonment feeling they generate. Conversely, one can infer from this that Ultras Red Castle used Tifo 24 to memorialise the history of Oran City. This banner generates a regionalist and localist impression that only Oran City inhabitants can understand. Thereby, inter-city rivals (CRB) cannot relate to this message. Since the oblique angle proposes that the depicted participants are “not part of our world,” hence they are “others” and “strangers” (ibid., p. 138). The Green Army Ultras performed their Billy the Puppet choreography (tifo 28) from this detached angle, on a par with the Death Note-inspired tifo 32 of Ultras Free Men, which depicts Light Yagami and Shinigami Ryuk in the exact same way. This signifies that villains are hard to relate to.

As for the vertical angle that examines the power relations between the interactive and the depicted participants, who are depicted from different perspectives, it can be divided into three types. One can notice that most Ultras groups opt for the low angle, in their works, that flatters their vanity and pride; Martin (1968, p. 37) explains that when people are depicted from a low angle, “they give an impression of superiority, exaltation, and triumph. “As an obvious illustration, Ultras Red Fanatics portray the Viking Ragnar Lothbrok (tifo 15) looking down on the audience, as they intend to stress the dominance of CRB and shut the haters up. MCA fans also use this angle for a similar message by tifo 22. The colour purple signifies that the astronaut (daredevil) Felix Baumgartner is in outer space. They claim to be superior to the other opponents, and this is reinforced by the linguistic mode ‘*Why I’m so high?*’. This indicates that pride and vanity are essential features of the fandom narrative. Meanwhile, many other

Tifos involve no power relations since they are represented from an eye-level angle. tifo 12 of the Massinissa Boys, Madara Uchiha, is shown from a medium-vertical angle as he captures the subservient nature of these fans and their anti-institutional mentality. Understandably, the results illustrate that high angled tifos are a scarcity, because their main communicative purpose is to lift the spirits of the team, yet in Tifo 26, the audience looks down at the depicted poker player, perhaps because the poker game symbolises uncertainty. This suggests that this kind of angles is attributed to negative emotions, Simmel discloses “shame leads us to look to the ground to avoid the gaze of the other” (2009, p. 571).

Again, multiple Tifos manage to engage with the audience without depicting any social actors. They make use of other semiotic modes (colours, shades, sizes, language, etc.) to induce certain emotions and attitudes. One can infer from this that Ultras artists do not make their tifos randomly, but they understand the impact different semiotic signs on the audience.

### **3.The Compositional Meta-function**

Lastly, the compositional meaning of the Tifos can be established owing to three interwoven systems: information value, salience, and framing.

#### **3.1. Information Value**

In Tifo 06, Ultras Taurus Bleu assumes that the receivers are already aware that the sports sector and the globe in general are manipulated by wealthy monopolists. As a result, they draw a puppeteer hand controlling the world next to a picture of Vito Corleone on the other left side as a given information. The theory of Visual Grammar (1996) is mainly concerned with the investigation of western visual works. This can suggest that Kress and van Leeuwen’s classification of “right” and “left” information value is not suited for all cultures; for instance, Arabic language is read from right to left. Such a finding explains why Trump is introduced as

a new problematic information in tifo 10, in contrast to the Aqsa Mosque which is significant symbol of the region.

It is noteworthy to mention that the linguistic mode is presented as "real" in most Tifos; it is probably added in the bottom section to clarify and intensify the message of the banners. In Tifo 08 by Ultras Viking Arbaa, the expression '*PLAYER N°12 ENCOURAGES 90 MIN TO WIN*', elucidates that the visual is a self-reflexive representation of RCA fans. Furthermore, the 'Ideal' includes all that comes in the upper section; it "tends to make some kind of emotive appeal" (Kress & van Leeuwen, 2006, p. 186). This is manifested in Tifos 01 and 09, in which the collective depiction of the fans fosters a sense of belonging and community. While both Tifos 18 and 29 display Savannah scenery on top, which expresses the supporters' inclination for continental competitions.

It is noticed that individual participants are centralised in the Tifos in which they are depicted alone, for instance (03, 04, 07), they are the "the nucleus of the information" (Kress and van Leeuwen, 2006, p. 196). This is not common with tifos which present a group of individuals. It helps them to express their values exhaustively through the depicted characters. Meanwhile, the elements on the periphery provide additional information. We can refer to Tifo 25, on which the three Oran chapels are disposed on the margins that represent the historical importance of the city. Henceforth, the semitones on Tifo 30 denote that the depicted participant is an artist, or more precisely, a composer.

### **3.2. Saliency**

The findings of the analysed Tifos show that different visual clues are used to achieve saliency: "size, its place in the foreground or its overlapping of other elements, its colour, its tonal value, its sharpness or definition, and other features" (ibid, p. 210). Ultras

Virage Sud divided the linguistic mode on Tifo 07 to a red and green side. Thereby, 'Let Them See Your War Faces' stands out in comparison to the painting of Gunnery Sergeant Hartman, who is the cold-hearted villain of *Full Metal Jacket* (1987), which recounts the events of the Vietnam War. This implies that he is a metaphor for the savagery of American imperialist history and a perfect role model to follow in the war of stadiums. The most captivating element of Tifo 22 is its purple background, which creates an illusion of space and shining stars when the fans perform a Pyro show. While the common characteristic between Tifos (03, 06, and 32) is that the displayed participants are centralised, they overlap the written messages. It is inferred from the results that known historical figures also add an important cultural value that sparks the audience's interest. This is the case with the martyr Hamid Fodil on Tifo 13, the map of Oran on Tifo 24, and Vivaldi on Tifo 30. It also indicates that the depiction of celebrities next to linguistic signs renders the intended message more reliable (Beasley & Dansei, 2002). One last salience tool is apparent in the linguistic mode on Tifo 14 'Invictus' is distinguished by its golden colour, from the black and red frame of the Tifo, and it is also written in a bigger font.

### **3.3. Framing**

The results indicate that Ultras groups use connected frames to express group solidarity, unity and affinity, notably tifos 01, and 09 because "the absence of framing stresses group identity" (Kress and van Leeuwen, 2007, p.203). The joined portraits of King Ben Salman and Donald Trump serve the message of Tifo 10, that they are '*Two Faces for the Same Coin*', therefore separating the Saudi Kingdom from the Palestinian flag that is marked off from the king, which means "they are presented as belonging together as a single unit of information" (ibid). The separation of the participants in Tifo 17 and 19 by framing lines and colours serves their dramatic narrations. Tifos are unlike any other types of art, making them pose multiple challenges for the Ultras artists since they stretch over a large area of the stadium stands. Some

elements of the same work may have been created using different fabrics; for this reason, they are presented separately, as in Tifos 04 and 07.

On a final note, the visual analysis of the corpus relied on the representational, interactive, and compositional meta-functions; it has disclosed the polysemic creativity of the Algerian Ultras groups, who exhaust various semiotic resources in the creation of their Tifos. The football scene in North Africa is culturally, politically, and ideologically impactful. Most fans in the country share similar beliefs and stand against mutual enemies. Regionalism, Ultras unity and collective identity, rejection of injustices (unemployment and marginalisation), anti-institution, anti-modern football, masculinity, and loyalty to the Palestinian cause are some of the common ideals that the Algerian Ultras passionately stand for. From this standpoint, the results of this analysis confirm the first hypothesis.

## **2.The Linguistic Representation of the Algerian Football Tifos**

### **2.1. Discussion of the Ideational Meta-function Analysis Results**

Following the data obtained in the result chapter, this section provides a discussion of the ideational meta-function or types of processes utilised in the selected Algerian football tifos. This meta-function is also called the experiential meta-function. “It is one component of what Halliday identifies as the ideational meta-function in language, the meta-function that expresses 'meaning about the world'”. (Eggins, 2004, p. 255). The ideational meta-function is expressed through the system of transitivity or process types. Clauses can include processes such as material, mental, behavioural, relational, and existential.

On the basis of the findings revealed in the result chapter, we have found that the material process is the most used process (45%). This is made noticeable in table (8) that shows twenty-two (22) occurrences of the material process. As already mentioned in the literature,

material process is mainly the process of doings and happenings, “most material processes could reasonably be said to involve ‘doing-words’.” (Bloor & Bloor, 1995, p. 110). The prominence of the material process indicates the salience of actions and the power of the actors. One can infer from this that the creators are eager to show that tifos could build something or do something in life and that they can inform a lot about the world of football, teams, rivals and so on. As an illustration, in tifo 21, “*You’ll all float down here.*” The personal pronoun “you,” is the performer of the action represented by the process ‘float’, thus it is the ‘Actor’. Such a finding embodies the idea that the fan group named ‘Curva Nord Constantine’ threaten their rival by referring to Pennywise character who kills and drags bodies down inside the sewer, then end up waterlogged outside it. This means that ‘rivals will be defeated’, and will step out the stadium losing the game. Additionally, tifo 30 made by Ultras Green Gunners of JSD, “4 seasons following you, cheering symphonies”, the nominal group ‘4 seasons’, a set of four concertos created by Vivaldi as a praise of the Jijel corniche, is explicitly the actor of the action represented by the process ‘following’ and it is the personal pronoun ‘you’ that undergoes the action (the goal).

The second highest process is the relational process (31%), which is occurred 15 times in the selected Algerian football tifos. It is known as the process of being, i.e., “it encodes meanings about the state of being.” (Eggins, 2004, p. 237). According to the results obtained, the attributive relational process is the most commonly used type. In the Algerian football tifos, it is generally employed to indicate what or how creators view the football competitions they play, themselves/their teams and also their opponents/rivals. For instance, tifo 17 “*Our way to the goal (carrier) is (process) difficult (attribute), but we can.*” A deep analysis of the finding suggests that the creators of this tifo describe winning the game and reaching the championship is hard for them, but they are able to do so. They indirectly mentioned their rivals as obstacles that are difficult to overpass. Algerian youths also mention their teams/themselves as

something, for example tifo 22, “*why I (carrier) am (process) so high (attribute)?*”, here they try to ascribe the feature of leadership and superiority for their team (MCA) and express their praise toward it. Moreover, it is generally noticed that fan groups tend to use positive attributes to suit their objective of praising their teams/themselves. For instance, tifo 9 “*We (Carrier) are (process) still (attribute) here*”, they remind the ones who expected the team/fan group of RCKouba would fail that they are wrong, RCK will remain in the competitions.

As far as the mental process is concerned, the selected Algerian football tifos included ten (10) mental processes with a total of (20 %). When we probe, we see that the process is not about doing actions physically but about beliefs and thoughts. First, this implies that a cognitive clause reveals the Algerian fan group awareness of its identity and the different periods they have been through and tend to recall their achievements. For instance, in tifo 5, “*I (Senser) will always remember (process, a verb of cognition) when the doctor was me (phenomenon).*” Such a finding shows that the Algerian football fan group doesn’t seem to forget its past fan generations and the first founders of their fan group, although the members change from one period to another, i.e. ‘you gotta keep moving, so long as you remember all the people that you used to be.’ For the affection mental process, one may mention tifo 2, You (Senser) ‘*ll be missed (process, a verb of affection).*” Actually, it doesn’t denote a sense of affection towards the rivals of MCA, but it is a mockery to them, i.e. they are threatening them. Another example that illustrates perception is tifo 33, “*I (Senser) can’t see (process. a verb of perception) you (Phenomenon).*” This fan group (MOB team) puts itself as the dominator of the stadium and undervalues its rival.

As for the existential process, it indicates that things are or were existing. The Algerian football tifos have used only two (2) existential processes. For example, in Tifo 6, “*Behind every successful fortune, there is (process) crime (existent).*” Here, “there” doesn’t

have a representational meaning, i.e., it is not used as a circumstance of location but as a structural one. The fan group of RCK denotes the existence of corruption, referring to it by the word 'Crime' (existent), in the Algerian teams. One can infer from this that they tend to clarify how modern football created scandals as long as for example referees and teams' leaders accept bribes. This goes with the sayings of De Balzac (1835) that "the secret of a great success for which you are at a loss to account is a crime that has never been found out, because it was properly executed." (p. 210). Another example is an elliptical clause where "there" is added to fill out the omitted part of the clause. Tifo 16: *There is chemical interaction between loyalty and passion.*" This implies that the fan group designates that when an interaction between fan members and players exists, this creates a successful team.

From this discussion, it can be concluded that Algerian football fans used four types of processes: material, mental, relational, and existential. However, the two remaining processes (the behavioural and verbal processes) are never used. The types of processes used represented Algerian football as a source of creativity, and they expressed how stadium terraces are the main place where they feed their needs through linguistic representation on tifos. Their ideologies and beliefs are instilled carefully and meticulously.

## **2.2. Discussion of the Interpersonal Meta-function Analysis Results**

The interpersonal meta-function expresses the interaction between the writer and his or her audience. "There is a strand of meaning running throughout the text that expresses the writer's role in the in the relationship with the reader and the writer's attitude towards the subject matter." (Eggins, 2004, p. 11). There are three structures of clauses in the interpersonal meaning, called mood systems. The latter are declarative, interrogative, and imperative moods. In some cases, we can find elliptical moods.

In the above results, the majority of the selected Algerian football tifos contain the declarative mood (78%), which means that the majority of the selected tifos aim to give more information and convey some facts. In other words, the Algerian football fans are the source of information, while the audience are the consumers or receivers of information. A deep analysis of the findings suggests that Algerian fan groups generally give information about who they are, what their values are, what their visions and missions are. Similarly, they try to show their efforts and competence in delivering the intended message. For example, in tifo 18, *"I'll try until I die,"* the mood element consists of a subject (I) which is followed by a finite (will try). The application of "I" here successfully describes USMA team and its fan group, thus it means 'exclusive we', which stands for I (fan group) and others (USMA team). It indicates that the addresser and his team have authority over the audience. The latter will experience a feeling that the addresser and his team are strong enough to knockdown anyone who tries to compete them. Fans are trying to transmit the idea that they will never give up on trying to win and reach the Algerian football league. Another example is in tifo 25: *Oran will recover when its club is healed.*" Here, the Subject consists of a proper noun (Oran) and the finite (will recover). This means that they used a complete declarative to give possible information, with which they succeeded in recalling the audience about the reason why their team withdrew. The fans try to inform the audience about the fact that their club is corrupted and it needs new reforms to be recovered, namely new sponsoring, a new manager, etc. Moreover, the data contains elliptical declaratives (6%), where some parts of the clause, usually the subject and finite/predicator, are omitted. For instance, in tifo 16, *there is chemical interaction between loyalty and passion,"*. In addition to tifo 10, *"They are two faces for the same coin,"* In this example, the fan group committed a mistake while writing this metaphor, i.e., instead of using the preposition "of", they have used "for." Thus, we can conclude that even though English is taught as a second foreign language in Algeria, most of the Algerians can't speak it properly. Algeria has faced too

many complex sociolinguistic scenes. The integration of the English language threatened the French language, whose status in the world continues to decline, especially in Algeria. The Algerian people are "sick of the French" and want to move away from the colonial period.

To sum up, declaratives are statements that provide the audience with information and give them the role of acknowledgers. Since the audience is a passive receiver of information, we can conclude that "no specific next speaker is specified." (Eggins, 2004, p. 297).

It is fairly obvious that the majority of the clauses are declaratives, but there have been other types, such as imperatives. The results revealed that the selected Algerian football tifos consists of 13% imperatives. This means that the Algerian fan groups used imperatives to appeal the audience to follow their instructions. Their audience is not merely rivals, but also the team's players and others. However, the fans are not aggressively commanding, because a lot of commands using imperatives may show the 'bossiness' of the writer. Instead, fans are trying to build a mutual and equal relationship with the audience. For instance, in Tifo 34, "*Get it! by hook or by crook,*" in this statement, the mood is recognized by the predicator (Get). The fans are commanding the players of CRB to perform better in order to win the game, but since they are aware of their good relationship with their team, thus they create a friendly command which says more about the fans enthusiasm and expectation to win. Therefore, the choice of imperatives here is explored regarding the social and cultural context. Moreover, the group of fans used imperatives to support their team; therefore, such imperatives are not seen as commands but rather as a kind of solidarity and support. For instance, in Tifo 13, "*Keep Fighting,*" it is an encouragement for their team to continue winning matches and playing better. In addition, tifo 27 "*Resist! Gaza, freedom is your destiny,*" here the command can transmit information or demand goods and services as declaratives do, although it is not its

function. An Algerian fan group encourages the Palestinian people to resist and support the sufferings of the war, implying them having the knowledge of what is possibly the advantage of resisting the enemy. This command is not transferring knowledge, instead, it is considered as an initiative for the Palestinian people to put them into action.

As for the interrogative mood, we have found (3%). Most of them are WH-interrogatives. They are not a widespread choice in the selected Algerian football tifos, because Algerian fan groups are not initiating dialogues between their audience, but rather, they are just attracting their audience's attention. For example, in tifo 15, "*Who wants to be king?*" the mood of this interrogative is recognized by the Wh- element, which is (who). The group of fans illustrated this statement from a movie, meaning that they are ready to compete against their opponents. Another fan group is directly asking his audience and inviting them to see and remember how his beloved team reached its highest levels of success. Aside from this, interrogative mood creates some kind of curiosity for the team's rival to search and initiate a new exchange with other people to see what are the reasons that made them capable of being the best among the others, for instance, tifo 22 "*Why I am so high?*"

One may include the fact that the tifos realised by this group of fans frequently used the declarative mood in order to provide their audience with information that they never knew about. Moreover, they employed imperatives to show their influence on their teams: support and solidarity. The fans occasionally used questions to ask or indirectly invite their opponents to compete with them.

### **2.3. Discussion of the Textual Meta-function Analysis Results**

This meta-function gives the speaker/ or writer the ability to construct meaning and make messages fit together, so the hearer/ or reader can easily understand. This research is

concerned with how textual meaning is constructed through thematization. In the results obtained above, we explored the presence of three types of themes, such as topical, textual, and interpersonal theme.

The first highest-used theme is the topical theme, with almost 82%, which means that there are 47 topical themes in the 35 selected Algerian football tifos. It is important to mention that “when an element of the clause to which a transitivity function can be assigned occurs in the first position in a clause, we describe it as a topical theme.” (Eggins, 2004, p. 301). Algerian football fans used topical themes because tifos should start with the main topic so that their audience understand the purpose and the meaning of the message conveyed at first glance. The first few words are crucial so that their rivals decide whether they should continue reading or not. This type of theme is highly presented in the selected tifos by personal pronouns. As an illustration, tifo 9, “*We are still here.*” It includes the personal pronoun “we” in the first place of the clause. The topical theme is also recognised as a nominal group. A further illustration is in Tifo 19, “*The virus infected CABBA.*” “*The Virus*” is a nominal group, and it is the subject of the clause, placed at the point of departure; therefore, it is a topical theme. The topical themes shown in these examples enable us to discern a sub-type called unmarked topical theme. Algerian fans generally use this kind, which made them to be seen as novice writers that have in some way a difficulty to construct complex sentences, so they tend to choose simplest way to create English statements by putting personal pronouns and nominal groups as subjects, in most of the times. Thus, this indicates that the Algerian fan groups are less argumentative and try to keep their writings clean in order to avoid grammatical mistakes. The dominance of unmarked topical themes indicates the objectiveness of their messages. Moreover, topical themes are also presented by prepositional phrases, such as in tifo 12, “*To protect something, you must sacrifice something else.*” And it can also be adverbial clauses, such as in tifo 6, “*Behind every successful fortune, there is crime.*” This implies that these tifos are created by

fans who have high English language proficiency and competence in writing. Note that in imperatives, “the predicator is labelled for the transitivity function of process and should be treated as a topical theme.” (Eggins, 2004, p. 311). For instance, in tifo 4, “*Leave all hopes upon entry,*” the predicate “*Leave*” is a topical theme.

The second most used theme is the textual theme (12%). This type can be realised by continuatives, conjunctions, and conjunctive adjuncts. In the case of the analysed tifos, all the textual themes found are conjunctions. The reason why Algerian football fans used this kind of theme is because they want the audience, whoever it is, to be persuaded. They try to grab their attention and make them agree with what they are thinking. We have found that three tifos (17, 20, 28) employed paratactic conjunctions, which link the clauses. This asserts our previous argument that Algerian fans are still novice writers. The conjunctions found are frequently used to just chain ideas and expect a common ground between the Algerian fans and their audience when presenting a certain idea. For instance, “*Our way to the goal is difficult, **but** we can.*” Another example is in tifo 28, “*You lose **or** you die.*” On the other hand, tifos (5, 18, 25, 26) have used hypotactic conjunctions, which bind the clauses. For instance, “*I’ll try **until** I die*” and “*Football is just like a poker game; **in order** to get access, you must go all in.*”.

The third type of theme is the interpersonal theme; it is the least used type in the selected tifos, with a total of 5%. “It is an element that occurs before the topical theme. It includes modal adjuncts, vocatives, and finite verbal operators.” (Meiarista, 2020, p. 21). Such a finding embodies the idea that the Algerian football tifos are not initiating conversations. Tifos mostly contain written discourse. In addition, we can argue that this might reflect the non-balanced relationship between the fans and their audiences, since their first purpose is to convey facts and information. Tifo 5 included one modal adjunct: “*I will **always** remember when the doctor was me.*” In addition, tifos 8 and 27 contain vocatives, such as “***Viking**, player №12*”.

*encourages 90 minutes to win.*" Here, the nominal group "Viking" is considered a nickname. In the second example, "Gaza, freedom is your destiny." Here "Gaza" is a proper noun city name, therefore it is an interpersonal theme.

### **3. Discussion of the Interviews**

Football fans established a unique culture of support for their beloved teams. They rely on simple materials such as banners, flags, smoke, etc., which are followed by chants and animations. These fascinating activities are called tifos. The latter originated in Italy and spread throughout the world, especially across the Mediterranean. Algerian fan groups adopted the Italian model of supporting and created tifos. From the results obtained, two participants claim that Algerian fan groups are characterised by an authentic way of supporting their teams; each group has its own way of creating tifos. One of the interviewees stated that tifos displayed were acceptable and improved their experience at the Algerian football matches, even though they could do better than that. This implies the idea that fan groups are educated people, who "are increasingly well-connected and socially active, thereby forming a global social movement." (Doidge et al., 2020, p. 161). Fans affirmed that they have always resisted the identity of deviants and changed the way the media sees them.

Engaging in football fan groups is considered, for many people, a part of their daily lives and identity as individuals. Being a fan is a broad notion; it defines love and glorification of one's favourite team. All fan groups refer to one idea, "Ultras Mentality." It unifies them on the basis of loyalty, a sense of pride, and love towards their teams. Fan groups, all of them "refer to a common ethic, which is the true and solely love for one club, strong critical engagement with club-related topics, and the awareness to be the only true supporters of the club." (Brandt & Hertel, 2015, p. 66). A deep analysis of the finding suggests that the majority of the respondents believe that tifos help in promoting players' performance and supporting them to work hard. On the other hand, tifos aim to discourage opponents and express

dominance over rivals. One participant asserts that showing dominance is demonstrated by fans invasion of the opponent's city during a matchday, the city, then, becomes a battlefield. This implies that if the ultra-members organise a group march inside the rival's city holding the group's banner, this is considered as an insult to the rival inside his own region. Doidge et al., (2020) state that "... at highly charged matches such as local derbies, for there to be organised group marches from the railway station to the stadium. Here, the space that opposing fans claim as their own territory is deliberately violated." (p. 124). Two interviewees add that tifos should not be used to mock other fan groups. One can infer from this that some fan groups receive some kind of hostility from others if they mistreat them, so it can evolve into physical attacks. In this case "the ultras want to glorify physical and symbolic violence by evoking battles for honour and dignity rather than mindless and savage scuffles." (Kossakowski, 2021, p. 187). On the other hand, all the respondents agree on the fact that tifos show fans' socio-political concerns. For instance, fans' protest against the League after the end of the pandemic (Cov-19) for continuing to prevent them from entering the stadiums even at the end of the quarantine.

As for the second part of the question, it is shown that tifos are considered to be an element of entertainment for the audience and, at the same time, a smart idea that helps them to voice their concerns. This implies that we can examine such football spectacles as cultural performances, which can attain different goals. They are not only amusing the audience but also reflecting their identity and beliefs. One can refer to what MacAloon (1984) have said about cultural performances, which "are more than entertainment. They are occasions in which, as a culture or society, we reflect upon and define ourselves, dramatize our collective myths and histories." (p. 1). The sources of inspiration for these fan groups are numerous. All the interviewees agree on the fact that fan groups are influenced by their heritage and the symbols related to it. The integration of their history and regional identities creates a sense of togetherness and unity. Such a finding embodies the idea that "the history of ultras in different

countries must therefore take into account the socio-economic and cultural heritage of particular regions...” (Doidge et al., 2020, p. 70). Furthermore, cinematic and musical works influenced such groups; in other words, we can find tifos demonstrating well-known artists, musicians, scientists, and movie actors.

In order to voice their concerns and beliefs. Supporters tend to use a common language, or what we call the ‘Grammar of the Stands’. The Italian style of supporting has spread across the Mediterranean; therefore, it influenced predominantly the Algerian supporting groups. However, currently, they have maximised the use of English in their tifos. Based on the results obtained, almost all the interviewees agree on the fact that English is an international language, which makes their tifos appear on international sites and gives them a universal character. Another respondent stated that even though the roots of this movement are Italian, they are allowed to mix other universal cultures and languages. He adds that the use of English may be because of the influence of English hooliganism on the Algerian fan groups. It is important to note that hooliganism is defined as “the competitive violence of organised football fans” (Spaaij, 2006, p. 6). Furthermore, one of the participants asserts that adopting the English language is to avoid the colonial language, which is French.

Finally, the last question investigates the extent to which these fans care for the aesthetics of their artworks. The detailed investigation suggests that, banners are more likely created by professional artists who know how to deliver messages attractively, “Ultras members are recruited from all social strata and many different occupations” (Kossakowski, 2021, p. 212). It has been mentioned above the various ways these groups use colours in their tifos for identity expression. To achieve this, they need to take into account the stadiums’ infrastructure to calculate their tifos accurately. They consider this kind of visual display as a competition, in which different fan groups try to prove their creative spirit, mark their dominance in the curvas,

and get praised by the audience. This implies that these fan groups need to be self-funded and economically comfortable to be able to afford the equipment required for the making of such art pieces, in addition to maintaining their autonomy and creative independence. Most respondents agree that they care for the details of their Ultras' work because "Social media channels, like YouTube and Instagram, seem tailor-made for the Ultras style of fandom as they provide a ready platform for posting photos and videos for the presentation of the "group to themselves and others." (Doidge et al., 2020.p. 97).

#### **4.The Relationship between the Visual and Linguistic Representations**

As was mentioned in the literature review, multimodality is a networked system of modes. These modes appear to be synergistically combined, and they form a mode of mixing. This study investigates the interplay between the linguistic and visual modes of communication, in the selected Algerian football tifos. One can infer from this that they have become a single, unified 'gestalt', i.e., according to Gestalt Theory, "a whole that is more than the sum of its parts" (Hamlyn, 2017, p. 44). Besides, the linguistic representations, typographically, realise meanings by sharing almost the same sub-modes (colours and framing); for instance, tifo 34 illustrates how linguistic representation (Get It!) is connected to the visual. There is a slight overlap between the written text and the visual, in addition to the colours that are shared with the written text in the banner (white and red). Another example would be tifo 30, in which colour rhythm creates a degree of connection with the visual (blue, black, and white). The reliance on written text and visual combination is almost obligatory in these tifos, since texts make visuals clearer and more understandable. Kress and Van Leeuwen (1996) claim that "images have the function of illustrating an argument carried by a written word" (p. 38).

In other words, without written texts, one can interpret the visual as he sees it and produce new meanings. The written texts impose meaning on the visuals. Therefore, words can

evoke mental imagery when combined with visuals, and vice versa. For instance, in tifo 15 of the WH-interrogative clause “Who wants to be king?” the word “king” is directly associated with the image of the man sitting and holding a sword; therefore, this word revealed his identity. In this sense, Kress and Van Leeuwen (2006) refused Barthes (1977) notion, saying that images are too ‘polysemous’, i.e., when standing alone, they can convey meanings themselves, while words have ‘fixed meanings.

## **Conclusion**

This chapter has discussed the findings of the study to provide answers to the research questions. In the first section of this chapter, we have discussed the main results obtained from the analysis of the selected Algerian football tifos using the multimodal social semiotic theory proposed by Kress and Van Leeuwen (2006), as well as Halliday’s (1978) three meta-functions. The discussion of the results has revealed that Algerian fan groups smartly used both visual and linguistic modes in their tifos in order to transmit their concerns. Therefore, we highlighted how these two modes of communication (visual and linguistic) complement each other. Moreover, the chapter has discussed the results obtained from the interviews conducted online with six fan groups’ members. Thus, the results confirm the questions and hypotheses suggested in the general introduction.

## **General Conclusion**

This research examined the use of English tifos in the context of Algerian stadiums from various angles. It sought mainly to unveil the underlying agendas expressed by Algerian Ultras through the visual and linguistic techniques in 35 selected works. For this purpose, we use two adequate theoretical frameworks. The first is Kress and van Leeuwen's Visual Grammar Theory (2006) for the analysis of pictorial resources in terms of representational, interactive, and compositional patterns, along with the Systemic Functional Linguistics (SFL) of M.A.K. Halliday (1978) for the textual ones in respect of ideational, interpersonal, and textual meta-functions. Furthermore, semi-structured online interviews were conducted with supporters from six distinct Algerian football clubs.

In this study, two main objectives were defined. First, to examine the process of ideology setting in the selected corpus through the combination of linguistic and non-linguistic means. Second, to investigate the manifestation of Halliday's meta-functions in the 35 tifos that exclusively use the English language. To conduct this work, we relied on a mixed-methods research approach. The qualitative method introduces the results of the visual analysis. The findings of the linguistic analysis were synthesised numerically by Microsoft Excel sheets. While the interviews are approached through qualitative content analysis (QCA) to interpret the answers of the fans.

It has already been established that Tifos communicates the demands and expresses the identities of football enthusiasts through a plethora of semiotic aids, such as colours, paintings, frames, and font. The representational meaning revealed that tifos can include social actors emanating vectors to one another (narrative pattern) or just simply posing for a symbolic value (conceptual pattern), and in other cases, the designers would only rely on linguistic modes and colours to deliver their intended messages.

Concerning the interactive meta-function, the majority of the tifos demand images since the represented participants interact directly with their audience through their gaze, which serves different communication functions, while thirteen others simply offer information regarding the club or the ideological leanings of the fans. In regards to social distance, the results showed that tifos that address the opponents are taken from a long, far distance, while those celebrating the groups or teams display a close, intimate relationship between the participants and the viewers. The last element of the interactive meaning is the point of view. The selected works suggested the involvement of the audience in the displayed events, as most of the works are taken from a frontal, horizontal angle. Meanwhile, the analysis of the vertical angle concluded that the represented participants have power over the represented ones.

In terms of the compositional meta-function, the results indicated that the textual elements are always portrayed as real at the bottom of the tifos. This gives them a subservient role. Another system of the compositional pattern is salience. It has been achieved through colour or tonal contrast, centralization of cultural and historical figures, placement in the foreground, size, and many other techniques. Apropos of the framing, the connection of the participants entails their sense of unity and togetherness.

Moreover, the findings of the linguistic analysis of the selected Algerian football tifos revealed that the linguistic features help not only in understanding the structure of the texts displayed but also the deep meanings and implications they may carry with them. Such analysis first demonstrates that the texts have been interpreted and unified according to the three-level semiotic system: ideational, interpersonal, and textual meta-functions. Second, they also explore the second research question, which is to find out how linguistic representations are structured to transmit deep meanings. The findings under the ideational meta-functions show that material processes are dominant in all the linguistic representations in the selected tifos. This indicates that tifos are concerned with actions and the participants who carry them.

Furthermore, the selected tifos were analysed for mood. From the analysis of the results, we conclude that the dominant mood type is full-declarative. It can be noted that the use of declaratives in the written mode shows the lack of feedback between the writer and the reader. The dominance of declaratives also indicates that most of the tifos share a common focus, which is the giving of information. Regarding frequency analysis of the textual meta-function, the topical theme was used more than the other types, where simple nominal groups and personal pronouns are used. The use of topical themes implies the simplicity of the language used, and it may indicate that the Algerian fan groups are able to lead the rivals to focus more on the participant or the characters displayed in the visual representations of the tifos.

As for the interviews, the anonymous interviewees were asked to answer four open-ended questions. The first question revealed that the fans appreciate the art of tifo making; however, they do not believe that it is a measure to judge the popularity of the creativity of any team's ultras. Secondly, the six responses to this question highlight the positive impact of tifos on the players' spirits and their efficacy in targeting rivals and expressing the fans' sociopolitical views concerning ongoing events. They also agree that cinema, the history of clubs and cities, and social injustices, among others, are their main sources of inspiration. The third question focuses on the motifs of using the English language in tifos. This gave the research a sociolinguistic dimension, through which it can be concluded that English is perceived as an internationally prestigious language by most of the respondents. For the last question, the interviewees recognised that they pay attention to the colours, angles, frames, and overall aesthetics of their tifos.

This study reinforces the notion that Ultras groups and football fans in Algeria exert a significant influence on the political and social spheres. Despite apparent differences among these groups, they share the common ideologies and values including anti-corruption, anti-institutionalism, anti-modern football, nationalism, regionalism, group unity, masculinity,

solidarity with Palestine, and Pan-Africanism. These are the themes are consistently reflected in the language and visuals in their tifos. Although this massive community of young citizens is demonized by the society, their direct involvement in the hirak movement prove their substantial role in political mobilization. Their artistic endeavors are an alternative way to announce dominance and pride, Benktwiz and Molnar (2012, p. 483) explain that “the underlying themes of these verbal expressions are dominance, courage, and invincibility”. Therefore , this genre of communication should be appreciated and encouraged by society as a potential solution for violence and riots in stadiums.

Hopefully, this research will be considered a useful contribution to the literature on multimodality and social semiotics. In addition, we hope that it has shed more light on the unexplored linguistic landscape of Algerian Ultras. Despite the scarcity of English tifos in Algerian stadiums and the difficulty of convincing the Ultras for interviews due to their strict policies. Some would refuse to give away answers to our questions to maintain “the secrets of the groups”. Further studies can be conducted in this area, for instance, a comparative investigation of two rivals’ stickers or graffiti. Also, it will be interesting to investigate the use of the English language by other fandom groups in Algeria, such as Swifties, Kpoppers, and Gamers, which belong to the new linguistic phenomenon known as the fanilect.

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APPENDIX 01: The Images of the Selected Tifos



[Tifo 1: Ultras Virage Sud MCA \(06-11-2023\)](#)



[Tifo 02: Ultras Virage Sud MCA \(17-01-2019\)](#)



[Tifo 03: Ultras Combattiva USMH \(18-11-2023\)](#)



[Tifo 04: Ultras Libertadores MOC \(18-02-2023\)](#)



[Tifo 05: In Virage Nord USMA \(30-12-2023\)](#)



[Tifo 06: Ultras Taurus Bleu RCA \(28-02-2024\)](#)



[Tifo 07: Virage Sud MCA \(30-11-2019\)](#)



[Tifo 08: Ultras Viking Arbaa RCA \(10-02-2018\)](#)



[Tifo 09: Ultras Green Fans RCK \(29-09-2018\)](#)



[Tifo 10: Ultras RossoNeri ASAM \(18-12-2017\)](#)



[Tifo 11: Ultras Loca Ragazzi CSC \(15-12-2023\)](#)



[Tifo 12: Ultras Massinissa Boys 16 ASK \(07-10-2023\)](#)



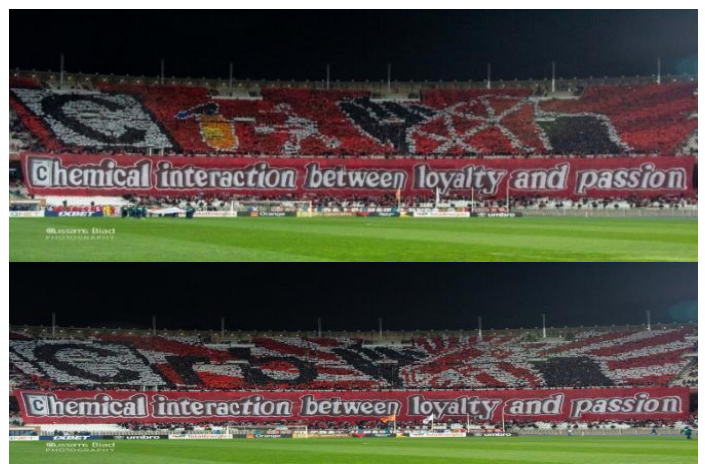
[Tifo 13: Virage Sud MCA \(07-12-2023\)](#)



[Tifo 14: Les Unionistes Algerois USMA \(10-12-2023\)](#)



[Tifo 15: Ultras Fanatic Reds CRB \(14-01-2024\)](#)



[Tifo 16: Ultras Fanatic Reds CRB \(17-03-2023\)](#)

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**Tifo 17: Ultras Taurus Bleu RCA (21-10-2017)**



**Tifo 18: Group Ouled El Bahdja USMA (23-09-2023)**



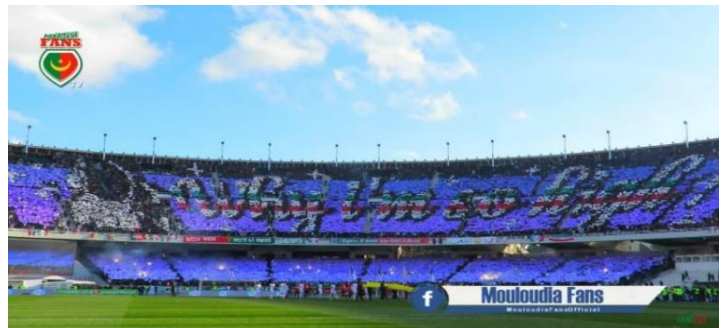
**Tifo 19: Ultras Monstros during CABBA (21-03-2023)**



**Tifo 20: Ultras Yellow Castle USMH (22-03-2014)**



**Tifo 21: Ultras Loca Ragazzi CSC (09-01-2018)**



**Tifo 22: Virage Sud MCA (24-02-2018)**



**Tifo 23: Ultras RossoNeri ASAM (16-12-2019)**



**Tifo 24: Ultras Red Castle MCO (16-12-2019)**

## Appendices



[Tifo 25: Ultras Red Castle MCO \(22-05-2022\)](#)



[Tifo 26: Ultras Green Fans RCK \(12-05-2017\)](#)



[Tifo 27: Ultras Green Army CSC \(25-07-2014\)](#)



[Tifo 28: Ultras Green Army CSC \(19-03-2016\)](#)



[Tifo 29: Ultras Granchio MOB \(23-05-2015\)](#)



[Tifo 30: Ultras Green Gunners JSD \(26-04-2024\)](#)



[Tifo 31: Ultras Fanatic Reds CRB \(18-02-2023\)](#)



[Tifo 32: Ultras Free Men MOB \(13-01-2023\)](#)



**Tifo 33: Ultras Free Men MOB (10-02-2024)**

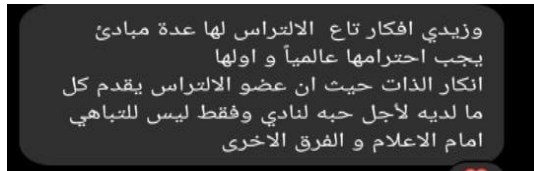
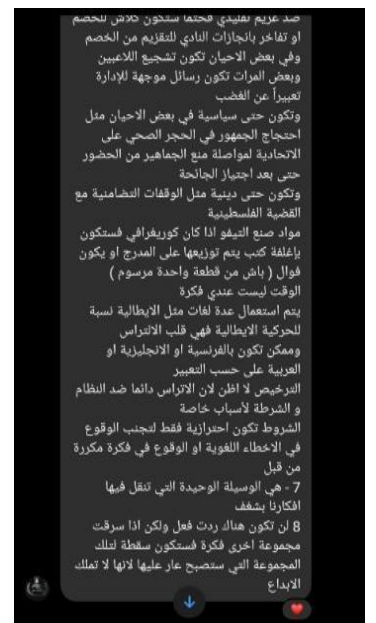
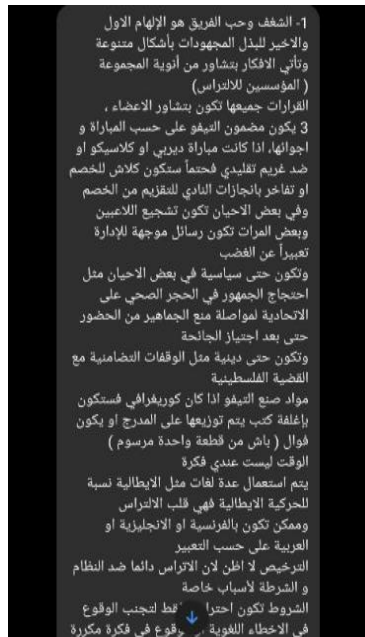


**Tifo 34: Ultras Fanatic Reds CRB (24-05-2024)**



**Tifo 35: Ultras Inferno ESS (12-10-2022)**

## APPENDIX 02: Screenshots of One Interviewee on Facebook



## **APPENDIX 03: Interviews' questions and Fans' answers**

**1<sup>st</sup> question: What is your opinion concerning the displayed tifos in the Algerian football matches? How do they represent the team?**

**السؤال الأول:** ما رأيك في التيفوات المنجزة من طرف مجموعات الإلتراس الجزائرية؟ وهل تقدم هذه الاعمال صورة جيدة لفرقها؟

### **Fans' Answers**

**الجواب الأول:** طريقة صنع التيفوات و طريقة الاغاني تختلف من مجموعة إلى أخرى، ماتديهاش من الجانب تع هذا تيفو شباب و هذا لالا لأنها ماشي مسألة أذواق , بل هي رسائل مبنية على تفاصيل دقيقة , الإلترا تقاس بالعقلية وليس بالتيفو مثلا كاین مجموعات تاريخية و نعتبروها كمرجع و لكن ماعندهمش تيفوات بزاف , الأهم أنهم حافظوا على العقلية.

**الجواب الثاني:** لاجواب.

**الجواب الثالث:** الأمر مختلف من مجموعة إلى أخرى ومن فريق إلى آخر لكن على العموم التيفوهات جد مقبولة رغم انه يمكن تقديم أفضل من ذلك لكن الأفكار التي تم تجسيدها إلى تيفوهات تعبر عن مدى الوعي و الطبقة المثقفة التي تختفي وراء غطاء الإلتراس رغم ما يشاع عنهم انهم مجرد منحرفين الذي حيث يمكن أخذ ،تيفو شباب بلوزداد في رابطة ابطال افريقيا كمثال على ذلك " التفاعل الكيميائي بين الولاء والشغف " تيفو بوجهين للفاناتيك يجسد مراحل انتاج الالماس عبر تفاعل كيميائي في الوجه الاول، الالماسة تتحول لشعار شباب بلوزداد في الوجه الثاني.

**الجواب الرابع:** لا جواب

**الجواب الخامس:** حاجة باينة التيفوات وسيلة فعالة للتعبير على أفكارنا

**2<sup>nd</sup> question: What is the main purpose behind your tifos, is it to cheer up the club, to send a message for your opponents, or to express your political and social beliefs...?**

**From where do you get this inspiration?**

**السؤال الثاني:** ما الهدف الأساسي لهذه التيفوهات، هل لتشجيع الفريق، أو إيصال رسالة معينة للفريق الخصم، أو للتعبير عن معتقداتكم السياسية، الاجتماعية والدينية؟ وما هو مصدر إلهامكم لصنع هذه الأعمال؟

### Fans' Answers:

**الجواب الأول:** صاح الهدف من تيفوات تشجيع لاعبين والفريق وأيضا الهدف منها ايصال رسالة ايصال هوية المجموعة منداك ظرف يحتم تيفو كيما يقدر يكون كلاش يقدر يكون احتفالي.. أما عن الإلهام مبادئ المجموعة توجهات المجموعة و فالترا أعمالها وتيفو ديالها تعبر على مبادئ وهادي ثقافة ماشي معلومات يعني أفكار تقدر تكون فكرة تتحدث على تاريخ نادي تقدر تكون فكرة مقتبسه من فيلم من رواية هي موهبة علاش التراس كتعريف ليها هيا بالعربية فوق العادة يعني ممكن الأعضاء يكونوا من جميع الطبقات لكن القادة في الأغلب فكريا فالمجموعة يكونوا وزن ثقيل فكريا وتأثير في الأعضاء. "فكر الألتراس يستخدم العقل والذكاء للجودة والقلب لإنتاج جودة الذكاء في أبهى صورة مميزة". الهاما من نظرية الذكاء المتعددة لعالم النفس هاورد غاردنر.

**الجواب الثاني:** التيفو هو رسالة هادفة دائما موجهة إما للاعبين من أجل تحفيزهم أو تذكيرهم بحجم مسؤولية حمل قميص الفريق بذكر تاريخه وعرافته أو موجه لإدارة الفريق أو تكون أحيانا لاستفزاز جماهير الخصم. نستمد الإلهام من حبنا للفريق وروح المجموعة التي تدفعنا لتقديم الأحسن تأتي الأفكار من خلية الفكر وهي خلية من خلايا الألتراس المتعددة منها خلية الإيقاع المسؤولة عن تنظيم الأغاني والماطوس وخلية مختصة التنظيم وبعض الخلايا الأخرى تتكون خلية الفكر من مجموعة الأفراد ذوي مستوى عالي من الفكر معظمهم خريجي الجامعات بمختلف فروعها وهي العقل المدبر للمجموعة والأفكار التي تأتي بها وهي إبداع ذاتي للأفراد وليس سرقة أو نقل أفكار الألتراس أخرى المحتوى البارز في التيفويات تمجيد الفريق بذكر واستعراض تاريخ انجازاته وبطولاته أو لاعبيه السابقين الذين كتبوا أسماءهم بأحرف من ذهب

**الجواب الثالث:** كل مجموعة وطريقة تفكيرها وانتمائها هنالك من يستلهم أفكاره من الكتاب العالميين والبعض الآخر من فن الشعبي والبعض من تاريخ منطقته او المدينة التي ينتمي إليها ويترجم ذلك إلى أغاني تيفوهات او حتى رسائل في بعض الأحيان ويمكن أخذ تيفو مولودية الجزائر هذا الموسم كمثال على ذلك

**الجواب الرابع:** تقديم صورة مشرفة عن المنعرج والفريق وايصال رسائل هادفة الافكار هي اجتهاد نخبة المجموعة في مجالات مختلفة وربطها بالحدث او بالرسالة التي تود المجموعة تجسيدها في تيفو وعادة ما يكون مقتبسا او اجتهادا او ابداعا مئة في المئة من طرف المجموعة. ونستعملها لإرسال رسالة للاعبين والانصار سواء في الفريق او الخصم

**الجواب الخامس:** انجازات وتاريخ الفريق والشوارع المهمة والافلام والهدف الاساسي هو تشجيع اللاعبين وترك بصمة وحثهم على الاجتهاد أكثر باه يرفدوا العلام ويقدر يكون تان على الاوضاع السياسية والاجتماعية او اوضاع الفريق ورسالة للخصوم تان... الافلام هي مصدر الالهام الرئيسي لمعظم الألتراس بجانب اهم شوارع مدينتهم او

## Appendices

شخصياتهم ورو لانو اغلب الناس يفهموها نستعملوها باه نديرو استفزاز للخصم و نفكر هوهم بالسيطرة تاينا عليهم

لسنوات

**3<sup>rd</sup> question: What is the reason that prompted them to use the English language in most of the tifos displayed?**

**السؤال الثالث:** ما السبب من وراء استعمال اللغة الإنجليزية في بعض هذه التيفوهات؟

### **Fans' Answers**

**الجواب الأول:** لغة الترا عندها تأثر بالثقافة الانجليزية مثل طريقة لباس عضو الترا.. طريقة الانجليزية لهوليجانز اول

حاجة لازم تعرفها الاثرا ثقافة ايطاليا و علاش دزاير نتقادو لغة الفرنسية لفرنسي تستعمل كي يكون ميساج ليجوار باسكو مستوى ديالهم مايفهموش انجليزية ولا ايطالية او نتقادو فرنسي بلاد مستعمر كي مانقدروش نصيغوه بالعربية نروحو لفرنسية تيفوات هاكدا باللغات الاجنبية في أغلب الوقت تكون فكرة ديالهم عميقة ماشي اي شخص يفهم المضمون من اول نضرة اغلب العقول السطحية تفهم المقصود بصح هنا صانع التيفو ولا الفكرة مد لنفسو حرية الصياغة

**الجواب الثاني:** تعتبر اللغة الإنجليزية لغة عالمية وهي أكثر اللغات انتشارا لكننا نحبذ لغة القرآن ونستعملها غالبا أما اللغات

الأجنبية نستعملها لتغيير روتين التيفوات وتنويعها وتعتبر اللغة الإنجليزية لغة عالمية وهي أكثر اللغات انتشارا لكننا نحبذ لغة القرآن ونستعملها غالبا لتغيير روتين التيفوات والتنويع

**الجواب الثالث:** ربما لإعطاء طابع عالمي لأعمالهم رغم ان هذا يعتبر منافي لمبادئ الإلتراس التي تأسست للدفاع عن

الفريق وتشجيعه وليس الظهور على حسابه. ما فائدة القيام برسالة لن يفهما لا الاعب لا المسير ولا الأنصار بحكم ان اللغة الإنجليزية استعمالها جد محدود في الجزائر.

**الجواب الرابع:** نستعمل اللغة الانجليزية في معظم التيفوات لأنها لغة عالمية ويساعد ذلك في ائصال التيفو الى اوسع نطاق

حيث نرى بعض الاعمال وصلت للعالمية.

**الجواب الخامس:** الانجليزية فيها هبة كبيرة والميساج بيها يكون قاسح ونوصلوا بيها الميساج كيما نحبو صح

نستعملوا لغات اخرى تان كيما الفرنسية والاسبانية والاطالية والعربية بصح الانجليزية تعطي للتيفو معنى أعمق.

**4<sup>th</sup> question: Have you taken into consideration the meaning of the colors and angles of photography when realizing a tifo?**

**السؤال الرابع:** هل أخذت بعين الاعتبار معنى الألوان وزوايا التصوير عند انجاز تيفو معين؟

## Appendices

### Fans' Answers

**الجواب الأول:** الألوان وكذا ماشي اختيارية على حساب المدرج والفكرة شحال تستهل هادا رسائل كانوا بهاد لخط او هاد لون باسكو عنوان لفيلم كان بهاد الخط و هاد لون هيا تفصيل بيان صغير بصح لي فالمجال وقادة في مجموعات وحدوخرة يفهموا هاد تفاصيل صغار طريقة تقليدية بسيطة باسكو لفيلم كان في سبعينات يعني ماتقدرش تروح لزخرفة لي تفقد رمزية الشيء لي هوا تقليدي قديم.

**الجواب الثاني:** لا جواب.

**الجواب الثالث:** لا توجد اي شروط فقط يجب ان تتوفر على مخطط الكراسي وضع الأغلفة على الكراسي حسب نموذج التيفو.

**الجواب الرابع:** لا جواب

**الجواب الخامس:** لا جواب

## Appendices

### APPENDIX 04: The Obtained Results from Halliday's Meta-functions

Tifo 1

I	will	give	my soul	I	will	give	my all
Subject	finite	Predicator	complement	Subject	finite	Predicator	complement
Actor	Pr: Material	Goal		Actor	Pr: material	Goal	
Topical				Topical			
MOOD		RESIDEU		MOOD		RESIDEU	

Tifo 2

You	'll	be	missed	(ellipsis: by us)
subject	finite		Predicator	complement
Phenomenon			Pr: Mental	Senser
Topical				
MOOD		RESIDEU		

Tifo 3

I	'm	gonna make	him	an offer	he	can't	refuse
Subject	Finite	Predicator	Complement		Subject	Finite/negative: modal	Predicator
Actor		Pr: Material	Goal		Senser		Pr: mental
Topical					Topical		
MOOD		RESIDEU			MOOD		RESIDEU

Tifo 4

Leave	all hopes	upon entry
Predicator	complement	Prepositional phrase
Pr: material	Goal	Circum: place
Topical		
MOOD	RESIDEU	

Tifo 5

Guess	who	I	will	always	remember	when	the doctor	was	me
Predicator	complement	Subject	finite	Adv	predicator	Conjun.	Compl.	finite	Compl.
Pr: mental	phenomenon	senser	Pr: mental			Phenomenon			
Topical		Topical		Interpersonal		Textual	Topical		
MOOD	RESIDEU		MOOD			RESIDEU			

Tifo 6

Behind every successful fortune	there	is	crime
Prepositional phrase	subject	finite	complement
		Pr: existential	existent
Topical			
	MOOD		RESIDEU

Tifo 7

Let	them	See	your war faces
subject	complement	predicator	Complement
Pr: material	Beneficiary		Goal
topical			
MOOD	RESIDEU		

Tifo 8

Viking	Player N° 12	encourages	90min	to win
Adjunct: vocative	Subject	Predicator	complement	
	senser	Pr: mental	Circ: exten	
Interpersonal	Topical			
	MOOD			RESIDEU

Tifo 9

We	Are	still	here
Subject	Finite	Adv	complement
Carrier	Pr: relational	Attribute	
Topical			
MOOD		RESIDEU	

Tifo 10: Elliptical Declarative (filled out)

(They	are)	two faces for the same coin
subject	Finite	complement
Carrier	Pr: relational	Attribute
Topical (not mentioning it)		
MOOD		RESIDEU

# Appendices

Tifo 11

Not all treasure	is	silver and gold
Subject	Finite	complement
Carrier	Pr: relational	Attribute
Topical		
MOOD		RESIDEU

Tifo 12

To protect something	you	must	sacrifice	something else
	Subject	Finite: modal	predicator	complement
	Actor		Pr: material	Goal
Topical				
MOOD			RESIDEU	

Tifo 13

Keep	fighting
Predicator	Complement
Pr: relational	Attribute
Topical	
MOOD	RESIDEU

Tifo 14: Elliptical Declarative (fill out)

(We)	(are)	ready	for another coronation
Subject	Finite	Adj	complement
Carrier	Pr: relational	Attribute	Circu: cause
Topical			
MOOD		RESIDEU	

Tifo 15

I	am	Back	Who	wants	to be king?
subject	finite	Adv	Wh- /Subject	finite	predicator
Carrier	Pr: relational	Attribute	Senser	Pr mental	phenomenon
Topical			Topical		
MOOD		RESIDEU	MOOD		RESIDEU

Tifo 16: Elliptical Declarative (fill out)

(There)	(is)	Chemical interaction between loyalty and passion
Subject	Finite	Complement
Topical	Pr: existential	Existent
MOOD	RESIDEU	

Tifo 17

Our way to the goal	is	difficult	but	we	can	(ellipsis: do it)
Subject	finite	Adj	Conjun.	Subject	Finite. modal	
Carrier	Pr relational	Attribute		Actor	Pr: material	
Topical			Textual	Topical		
MOOD		RESIDEU		MOOD		RESIDEU

Tifo 18

I	'll	try	until	I	die
Subject	Finite	predicator	Conjun.	Subject	Predicator
Actor		Pr: material		Actor	Pr: material
Topical			Textual	Topical	
MOOD		RESIDEU	MOOD		RESIDEU

Tifo 19

The virus	infected	CABBA
Subject	Predicator	Complement
Actor	Pr: material	Goal
Topical		
MOOD		RESIDEU

Tifo 20

It	's	difficult	to get	to the top	but	even harder to stay there
Subject	finite	Adj	Non-finite	complement	Conjunct.	complement
Carrier	Pr: relational	Attribute				
Topical					Textual	
MOOD		RESIDEU				

Tifo 21

You	'll	all	float	down here
Subject	Finite	complement	predicator	complement
Actor			Pr: material	Circum. location
Topical				
MOOD				RESIDEU

Tifo 22

Why	I	am	so high?
WH/Adjunct: circ	Subject	Finite	complement
	Carrier	Pr: relational	Attribute
Topical			
RESDEU		MOOD	RESIDEU

Tifo 23

We	know	one thing	Victory
Subject	predicator	Complement	complement
Senser	Pr: mental	Phenomenon	
Topical			
MOOD		RESIDEU	

Tifo 24

This	is	Wahran	the old school in all fields
Subject	finite	Complement	complement
Carrier	Pr: relational	Attribute	
Topical			
MOOD		RESIDEU	

Tifo 25

Oran	Will	recover	when	its club	is	healed	(Ellipsis: by someone/something)
Subject	Finite	Predicator	Conjun.	Subject	finite	predicator	
Actor		Pr: material		Goal		Pr: material	Actor
Topical			Textual	Topical			
MOOD		RESIDEU	MOOD			RESIDEU	

Tifo 26

Football	is	just like poker game	in order	to get access	you	must	go	all in
Subject	Finite	complement	Conjun.	Non-finite clause	subject	Finite-modal	predicator	complement
Carrier	Pr: relational	Attribute			Actor		Pr: Material	Goal
Topical			Textual					
MOOD		RESIDEU	RESIDEU		MOOD			RESIDEU

Tifo 27

Resist!	Gaza,	freedom	is	your destiny
Predicator	Adjunct-vocative	Subject	finite	complement
Pr: Material		Carrier	Pr: relational	Attribute
Topical	Interpersonal	Topical		
MOOD		MOOD		RESIDEU

Tifo 28

We	want	to play a game	(Ellipsis: Whether)	You	lose	or	you	die
Subject	Predi.	Non-finite clause		Subj	Pred.	Conj	subj	Pred.
Senser	Pr: mental	Pr: material	Goal	Actor	Pr: Material		Actor	Pr material
Topical				Topical	RES	Textual	Topical	RES
MOOD		RESIDEU						

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Tifo 29

My Africa	is	beautiful
Subject	finite	complement
Carrier	Pr: relational	Attribute
Topical		
MOOD		RESIDEU

Tifo 31

No matter what the challenges are	Fight	for the fulgent star
Embedded clause	Predicator	Complement
	Pr: Material	Goal
Topical		
RESIDEU	MOOD	RESIDEU

Tifo 33

I	can't	see	you.	I	seem	to be	alone in the arena
subject	Modal-negative	predicator	complement	Subject	pred	Non-finite	complement
Senser		Pr: mental	phenomenon	Senser	Pr mental	Pr: relational	attribute
Topical				Topical			
MOOD			RESIDEU	MOOD		RESIDEU	

Tifo 35

I	was	born	to be by your side
Subject	Finite	Predicator	Complement
Actor		Pr: material	Goal
Topical			
MOOD			RESIDEU

Tifo 30

4 seasons	following	you,	cheering	symphonies
subject	Predicator	complement	Complement	
Actor	Pr: material	Goal		
Topical				
MOOD		RESIDEU		

Tifo 32

Our hell	Is	your destiny
Subject	finite	Complement
Carrier	Pr: relational	Attribute
Topical		
MOOD		RESIDEU

Tifo 34

Get	it!	by hook or by crook
Predicator	complement	Complement
Pr: material	Goal	
Topical		
MOOD		RESIDEU