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**Title**

# A Semiotic and Multimodal Analysis of Covid-19 Caricatures: the Liberté, The Guardian and The Seattle Times Newspapers

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*To my beloved Parents: Houria and Madjid*

*To my Sister Ouardia and To my Brother Kouceila*

*To you Arab*

*To my beloved Friends: Sarah, Nabila, Aziza, Ouardia and Tassadit.*

*To all my cousins.*

Kahina

*A special feeling of gratitude to my loving parents who used to punish me when I escaped from school to watch my favorite cartoon. Let me tell you that I am graduated thanks to your supports, pieces of advice and even punishments.*

*To my beloved siblings who never failed to give me financial and moral support.*

*To my friends: Baya and Lydia with whom I spend unforgettable moments*

Lydia

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*The current research investigates the Semiotic and Multimodal analysis of Covid-19 virus caricatures. The twelve caricatures are selected from three newspapers including Liberté from Algeria, The Guardia from Great Britain and The Seattle Times from The United States of America. The objectives of our study are: to investigate the way the denotative and connotative meanings are manifested in the caricatures, to examine the way the cartoonists have combined the semiotic resources for the purpose of conveying meaning and to draw a comparison between the selected newspapers regarding the caricatures. We have analysed the selected caricatures by relying on Roland Barthes's Semiology and more precisely the two notions 'Denotation and Connotation' (1977) and Kress and Van Leeuwen's theory The Grammar of Visual Design (2006) based on the qualitative method. The results show that denotation and connotation are presented in the caricatures by a convergence of the linguistic and visual signs. In addition, the cartoonists have used different semiotic resources such as colours, language, gestures and facial expressions. Finally, the results demonstrate that the newspapers in terms of caricatures share some similarities, the objective of the caricatures is to warn people about the dangerous Covid-19 virus, all the caricatures are a type of multimodal communication since they are a combination of different semiotic resources, moreover, Liberté and The Seattle Times share the caricatures of the same cartoonists 'Dilem for Liberté and Horsey for The Seattle Times'. Concerning the differences, Caricature 1 from Liberté shows the absence of Gaze contrary to the other caricatures. Caricature 3 from Liberté is seen from the oblique angle. The Guardian share the caricatures of different cartoonists contrary to Liberté and The Seattle Times newspapers. Caricature 7 can be interpreted differently with and without the linguistic modes.*

***Key Words****: Caricatures – Coronavirus – Multimodality – Roland Barthes's Semiology – The*

*Grammar of Visual Design.*

H: Hypothesis.

Q: Question.

WHO: World Health Organization.

**General Introduction**

**Chapter One: Review of the Literature**

**Chapter Two: Research Design**

**Chapter Three: Presentation of the Findings**

**Chapter Four: Discussion of the Findings**

# General Introduction

## Statement of the Problem

Mass- media plays an important role during the pandemic period that we are living today. The lethal virus or what is known as 'Covid-19' is originated in China 'Wuhan' in a seafood market. This caused the death of many people from all over the world. The symptoms of this virus include fever, coughing and breathing difficulties. It can cause multiple organ failure and death. Covid-19 virus is contagious before the symptoms appear, that is the reason for why many people get infected. The World Health Organization declared that the best way to prevent oneself from the infection is to follow certain measures including: masks wearing, hands-washing and social distancing. According to Chinese researchers, this virus could be spread from an infected animal to humans.

Covid-19 virus disrupts our lives; the social and economic lives have been changed during this critical period. Covid-19 affects all the domains or spheres of life: Education, Politics, Industry, Economy and Health. It also influences people's psychology. However, the use of the different means of communication, verbal and non-verbal during this critical situation, helped to keep stability. In addition, different information related to the virus and preventative measures were shared. Furthermore, different health organizations and governments have used Mass- media to share information and pieces of advice that can be helpful to save people's lives by respecting the preventative measures and sharing news about the vaccine. Additionally, they have provided the population with different sources of information that can be useful because people are obliged to stay in their homes for the purpose of making them aware about what is happening in the world. Besides, different sources of entertainment for children and adults were provided in order to relax them. Concerning students and workers who were not able to join their schools and workplaces, different platforms and websites have been introduced as a solution in order to continue their daily activities. Mass-media kept people connected to each

other during the quarantine and the lockdown, and to all the current news about the pandemic all over the world. Thus, one of the means which is widely used during this period is the newspaper through which cartoonists have used caricatures to warn people of the virus threat.

In fact, these caricatures represent a set of ideas and thoughts of the cartoonists, through which they describe real situations or events and personalities; politicians, doctors, actors and so on in a humorous way. During this pandemic period, many cartoonists all over the world have shared different editorial cartoons related to the coronavirus through which they have transmitted a particular message such as the vaccine and the quick spread of the disease. The caricatures are presented in a funny way in order to attract people's attention to the message that the cartoonist wants to transmit, indeed, editorial cartoons are a means of communication that convey meanings and they are widely used nowadays. They are helpful in communicating difficult issues as well as making complex ideas or topics more understandable. Editorial cartoons make of the scary topics, such as 'Covid-19', less threatening. In other words, a caricature has the power to make big and powerful issues into small and manageable ones.

In addition, Cartoonists prefer to use humour in most of their caricatures for the purpose of avoiding stressing people since "laughter is the best medicine" (Khajuria, 2018). Caricatures are viewed as a type of multimodal communication as they combine different semiotic resources or modes, this draws lines to 'Multimodality'. The latter is a theory concerned with the modern communication. It deals with the combination of different modes or semiotic resources; visual, audio, linguistics and so on that contribute in the process of meaning making. Multimodality is developed by Gunther Kress and Theo Van Leeuwen (2006) on the basis of the work of M.A.K. Halliday on Functional Systemic Grammar (1978) by adopting his three metafunctions: Ideational, Interpersonal and Textual.

Indeed, several studies have been conducted in the field of 'Editorial cartoons' in all parts of the world. For instance, Wardini, U.S. (2020) from the University of Surabaya analysed the

visual and verbal signs of Donald Trump's political cartoon satire on Pinterest. The results of his research demonstrate that the cartoonists show congruence in the visual and verbal sign in order to make meaning. Another research conducted by Tahseem, T and Boukhari, Z (2015) from the University of Sargodha in Pakistan; the department of English, where they analysed political caricatures. The conclusion of that work distinguished that political cartoons in Pakistani newspapers may be used as a medium to discourage a political party or a leader and encourage another.

Concerning the department of English in the University of Tizi-Ouzou' a research that has been conducted in relation to our work by Hamidani (2020) about A Social Semiotic Analysis of World Women Leader's Representation in Handeling Covid-19 Crisis'. Thus, the conclusion demonstrates that the three metafunctions are maintained in the selected images. The textual analysis shows that the newspapers use the category of activation and the two newspapers represent women positively. Since 'Caricatures' are a new topic of investigation, this encourages us to try to deepen our investigation in this field. Thus, our work puts emphasis on the caricatures as a multimodal communication during the 'Covid-19'pandemic period by analysing and comparing some selected editorial cartoons of the three different newspapers which are : the Algerian newspaper Liberté, the British newspaper The Guardian and the American newspaper The Seattle Times.

## Aims and Significance of the Study

The present dissertation is concerned with analysing a set of Coronavirus caricatures that appear in different newspapers, namely: Liberté, The Guardian and The Seattle Times. The overall aim of this study is to analyse the Coronavirus caricatures deeply in order to find their main denotations and connotations. The second objective is to make a multimodal analysis of the twelve caricatures in order to distinguish the way cartoonists have combined the different

semiotic resources to convey meaning. The third purpose of the current study is to find any similarities or differences between the three newspapers regarding the selection of the caricatures. To reach these objectives, the two notions of Roland Barthes's theory 'Denotation and Connotation' is applied in the analysis of the selected caricatures of the different newspapers, taking into consideration Kress and Van Leeuwen's theory (2006*) Reading Images: the Grammar of Visual Design.*

Our research is worth conducting since it sheds light on an important way of communication that is widely used nowadays and easily understood by most people in several territories such as Algeria, Great Britain and U.S.A which is caricatures. It gives a prominent analysis of several caricatures taken from different newspapers on the basis of 'Semiotics' and 'Multimodality' approaches which are elaborated by Roland Barthes and Kress and Van Leeuwen respectively.

## Research Questions and Hypotheses

In order to reach the objectives of the present work, the following questions are raised:

**Q1**- How are the denotations and connotations manifested in the selected caricatures?

**Q2-** What are the semiotic resources used in the selected caricatures that appear in the Algerian, American and British newspapers?

**Q3-** Are there any similarities or differences between the three newspapers regarding the selected caricatures?

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

**H1**- The denotative and connotative meanings are manifested by a convergence of the linguistic and visual signs in the caricatures.

**H2**- The semiotic resources which are used in each of the editorial cartoons are colours, language, gestures and facial expressions.

**H3**- The newspapers have some similarities and differences in terms of caricatures.
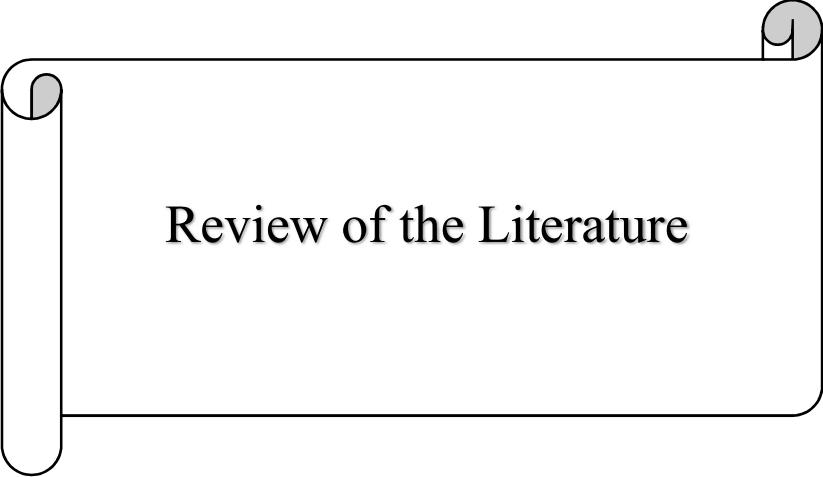
## Research Techniques and Methodology

In order to answer the research questions mentioned previously and to reach the aims of the current work, the qualitative research method is adopted in the process of analysing the selected editorial cartoons. These caricatures are taken from several newspapers from different areas which are: 'Liberté', 'The Guardian' and 'The Seattle Times'. In addition, we are going to use the two concepts of Barthes's semiology 'Denotation and Connotation' in his work *Image, Music and Text* (1977) which we find necessary to be applied to our research, without neglecting the multimodal social semiotic framework 'Visual Grammar' which is introduced by Kress and Van Leeuwen (2006) in their book entitled *Reading Image: the Grammar of Visual Design.*

## Structure of the Dissertation

The structure that is followed in the present dissertation is the traditional simple model which begins with a General Introduction and followed by four chapters. The first chapter is called 'Review of the literature', it provides the theoretical background of our study. The second chapter is 'Research Design', which is the presentation of the research methods, the data analysis procedures and the corpus. The third chapter is entitled 'Research Findings' that introduces the findings gathered from the multimodal social semiotic analysis of the selected caricatures. The fourth chapter is called 'Discussion of the Findings', it is concerned with discussing and interpreting the final results obtained from the analyses of the editorial cartoons.

Finally, the dissertation ends up with a General Conclusion that summarizes the main points of

the study and it includes possible areas for further researches.

# Review of the Literature

## Introduction

This chapter constitutes the Review of the Literature underlying the present study which is the analysis of the editorial cartoons of Covid-19 virus that appear in three different newspapers from different countries. This chapter is divided into three main parts. The first part introduces some definitions related to the Caricatures and the Coronavirus. The second part tackles three important elements of this current work which are: Semiotics, Social Semiotics and Multimodality. The third part presents the two notions of Barthes's theory 'Denotation and Connotation' (1977) and the theory of 'Visual Grammar' proposed by Kress and Van Leeuwen (2006).

## 1. Editorial Cartoons/Caricatures

Editorial cartoons are graphic expressions of the cartoonist's ideas and opinions. Generally, they are published in mass media such as newspapers, news magazines, or websites. Caricatures are based on current events, which means that they are produced under restricted time conditions in order to meet publication deadlines (often five or six times per week). Moreover, editorial cartoons have an educational purpose. They are intended to make readers think about the current issues. In addition, they are related to and tied to the technology that produces them whether it is a printing press or released on internet. For printed cartoons, their size at the time of publication and their placement (on the front page, editorial page, or at the centrefold) affects their impact on readers. The addition of colour may also change how readers respond to them. A good caricature combines a clear drawing and good writing. In best instances, the cartoon cannot be read or understood by only looking at the words or only looking at the picture. Both words and pictures must be read together in order to understand the cartoonist's message (https://hti.osu.edu/opper/editorial-cartoons-introduction).

Caricatures are viewed by some scholars as being different from comics. Lewis (2008:40) argues that *"newspaper cartoons are satire, not humor"*. He claims that satire and humor are different in two points: *"first, cartoonist must respond to a topic, and in many cases they can marshal very little humor into it. Second it is not self- explanatory: one must have read the paper or heard the news to understand what it is about"* (ibid). In other words, the cartoonist reacts to real issues or events that happens in the world by their caricatures, and the latter cannot be understood alone without hearing about the topic included in.

## 1. Coronavirus/Covid-19 Pandemic

Covid-19 is a very dangerous virus that appeared in 2019 in Wuhan and spread quickly all over the world. According to the World Health Organization, Coronavirus is viewed as one of the family of viruses that cause illness for humans and animals. The first two letters 'CO' stand for Corona, 'VI' for virus, and 'D' for disease. This disease was referred to as '2019 new coronavirus'. It is linked to the same family of viruses as SARS (Severe Acute Respiratory Syndrome). Covid-19 is an acronym which is given by the World Health Organization on February 11, 2020 (Vergnaud, 2020). The symptoms of this virus include fever, cough, body aches, headaches, sore throat, loss of taste and smell, vomiting and diarrhea. In more severe cases, the infected person may have breathing difficulties and sometimes it causes them death. Moreover, the World Health Organization states that this virus spread rapidly, and it causes serious damages to the lungs. The WHO claim that the best way to protect ourselves is through respecting the preventative measures such as social distancing, wearing masks and hands sanitizing. In fact, during this pandemic period, people are warned through different means of communication such as newspaper's caricatures. They are used in order to warn the audience about the danger of Covid-19 virus.

## 3. Roland Barthes's Semiology

Roland Barthes is a semiotician from the European school of semiotics. He was influenced by the work of Ferdinand de Saussure who argued that a sign consists of a signifier which refers to the sound and a signified which is the concept, and the relation between the two is arbitrary (Saussure, 1983). The signifier and the signified cannot be separated, they are related to each other. Therefore, Roland Barthes developed this theory of Saussure and he asserts that Semiology

> aims to take in any system of signs, whatever their substances and limits; images; gestures, musical sounds and objects, and the complex associations of all these, which form the content of ritual, convention or public entertainment: these constitute, if not languages, at least systems of signification. (Barthes, 1964:09).

For Barthes, images have a signification, he introduced two levels of meaning "denotation and connotation".

### 3.1. The Denotative Meaning

Barthes (1977:42) states that the denotative meaning *"corresponds to a plentitude of virtualities: it is an absence of all meanings full of all the meanings"*. Denotation is the literal meaning of the visuals. In other words, it is the first interpretation of the image, or of what you see. In addition, the viewers from different cultures can decode the same message. For instance, caricature on nature, all the viewers will denote the same meaning from the first sight: trees, flowers, grass and so on. What exactly are represented in the caricature.

### 3.2. The Connotative Meaning

According to Barthes (1977:158), *"it is certain that the coding of the literal prepares and facilitates connotation since it at once establishes a certain discontinuity in the image: 'execution' of a drawing itself constitutes a connotation"*. The connotative meaning is a social meaning, the interpretation depends on the context, it is different from one culture to another. According to Yassine (2012:23) connotation *"refers to the socio-cultural and 'personal'*

*associations (ideological, emotional, etc) of the sign. Such associations are typically linked to the interpreter's sociocultural background (including class, age, gender, ethnicity, education and so on)"*. In other words, the interpretation of the image is related to the culture of the society or the viewer's beliefs, age, gender, social class and so on. For instance, a child would not interpret the caricature in the same way as an adult. The image of the Berber flag cannot be understood or interpreted by other cultures, however, Amazigh people decode the meaning behind the flag because it is a representation of their identity and origins. So the connotative meaning is the level that can be understood only by the members of the same culture.

## 4. Social Semiotics

It is an influential school of Semiotics originated in the work of M.A.K. Halliday (1978) on Functional Systemic Linguistics. Hodge and Kress (1988: 261) claim that *"social semiotics is primarily concerned with human semiosis as an inherently social phenomenon in its sources, functions, contexts and effects"*. According to this quotation, social semiotics aims at studying the way people communicate by using different means in a particular social setting in order to make meaning. In addition, they state that social semiotics can include the study of how people design and interpret meanings, the study of texts and the study of how semiotic systems are shaped by social interests and ideologies. In other words, the two scholars focus on the issues of semiotic systems in social practice. They explain that the social power of a text in society depends on its interpretation (Hodge and Kress, 1988).

In his work Functional Systemic Grammar, M.A.K. Halliday (1978) introduced three metafunctions in order to analyse the linguistic modes the way they are combined in order to make meaning: The ideational or experiential, the interpersonal and textual metafunction. In fact, the editorial cartoons are considered as being a type of multimodal communication because they are made by the combination of different semiotic resources such as colours, language and facial expressions. Therefore, semiotic resources  are originated in the work of Halliday who

argues that *"the grammar of a language is not a code or a set of rules for producing correct sentences but a resource for making meaning"* (Halliday,1978:192). Van Leeuwen (2005:03) defines the term semiotic resources by stating that,

> Semiotic resources are the actions and artfacts we use to communicate, whether they are produced physiologically with our vocal apparatus, with the muscles we use to create facial expressions and gestures or by means of technologies with pen Ink and paper, with computer handware and software, with fabrics, scissors.

That is to say, semiotic resources are the different means that we use and the behaviours that we do for the purpose of making meaning. We can take this caricature as an example:



Newsday, on April 8, 2020. https://www.newsday.com/opinion/cartoons/cartoons-coronavirus-matt-davies-1.42845375

The cartoonist Gary Varvel has used several semiotic resources such as facial expressions, language, colours and gestures in order to transmit a message for the viewers. He wants to inform people that staying at home is the best way to stay safe because the Covid-19 virus is everywhere.

Caricatures are a type of multimodal communication that convey meanings through their different modes.

## 5. Multimodality

It is a theory of modern communication. It deals with the combination of different modes or semiotic resources with the purpose of making meaning; and it is based on the work of M.A.K Halliday (1978). Kress and Van Leeuwen developed multimodality by adopting the three metafunctions for the purpose of analysing visuals. According to Kress (2009: 236) *"Multimodality is a sub-field of communication studies which looks beyond language to the multiple modes of communicating or making meaning from images to sound and music"*. In other words, 'multimodality' is a theory of communication that does not focus only on the language but on the different semiotic resources of communication for the purpose of making meaning such as images, music and so on. In addition, Jewitt (2009:14) defines 'multimodality' as being an *"Approach that understands communication and representation to be more than about language"*. That means, the discipline of multimodality is concerned with all the modes of communication, verbal and non- verbal not only the language.

It is claimed that,

> Multimodality is an inter-disciplinary approach that understands communication and representation to be more than about language. It has been developed over past decade to systematically address much-debated questions about changes in society, for instance in relation to new media and technologies. Multimodal approaches have provided concepts, methods and a framework for the collection and analysis of visual, aural, embodied, and spatial aspects of interaction and environments, and the relationships between these (Bezemer,2012).

From the cited quotation, it is clear that 'multimodality' is a theory which is interested in the study of all the modes of communication and not only language. According to Bezemer (2012), the semiotic resources in society are not flexible, which means that they are always changing due to the development of technologies and media. For instance, Kress and Van Leeuwen (2006) developed a theory in order to analyse visuals: how different semiotic resources are combined to make meaning.

**5.1 Visual Grammar by Kress and Van Leeuwen (2006)**

Kress and Leeuwen (2006) have adopted the three metafunctions in the work of Halliday on Functional Grammar. Thus, they introduced an approach in their book entitled *Reading Images: the Grammar of Visual Design* (2006).The aim of Kress and Van Leeuwen (2006) is *"...to provide usable descriptions of major compositional structures which have become established as conventions in the course of visual semiotics and to analyse how to produce meaning by temporary image-makers"* (Kress and Van Leeuwen, 2006:01). This book contains several information about the way of analysing images.

Kress and Van Leeuwen (2006:18) have compared visual grammar to the grammar of language. According to them, the grammar of language focuses on syntax and it describes the way words are combined in clauses, sentences, and texts into meaningful wholes. Unlike the theory of 'Visual Grammar' which describes the way in which depicted elements such as people, places and objects are combined in visual statements by taking into consideration aesthetic description of the composition, the psychology of perception, or the pragmatic issues. In addition, Kress and Van Leeuwen renamed the three metafunctions which are introduced by Halliday (Ideational, Interpersonal and Textual) as follows:
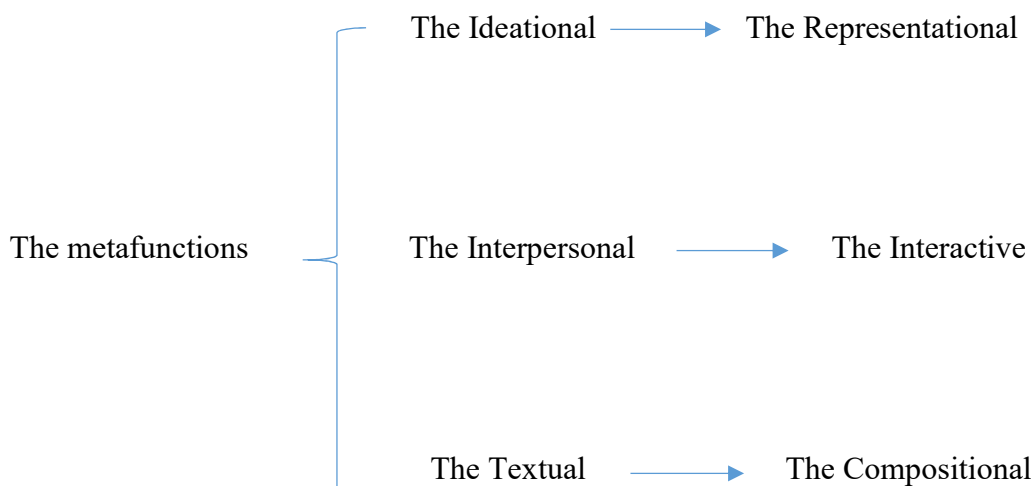
The metafunctions

The Ideational ⟶ The Representational

The Interpersonal ⟶ The Interactive

The Textual ⟶ The Compositional

**Figure 01: The Three Metafunctions (Kress and Van Leeuwen, 2006)**

**1.      The Representational Metafunction**

It is based on the ideational metafunction which is introduced by Halliday in *Functional Systemic Grammar* (1978). The representational metafunction means that *"Any semiotic mode has to be able to represent aspects of the world as it is experienced by humans"* (Kress and Van Leeuwen, 2006:42). In other words, semiotic resources in the visuals represent what exists in real life. For instance, the blue colour represents the sky, the ocean and the red colour represents danger. According to Kress and Van Leeuwen (2006), the representational meaning has two categories the narrative and the conceptual processes.

**1.1. Narrative Process**

Kress and Van Leeuwen (2006:59) define this category as *"when participants are connected by a vector, they are represented as doing something to or for each other"*. This means that the represented participants are doing an action. In addition, the narrative process *"serve to present unfolding actions and events, processes of change, transitory spatial arrangements"* (ibid). Thus, the narrative process is concerned with the actions and events. In this process the represented participants perform different actions, they are not static.

According to kress and Van Leeuwen (2006), there are three types of narrative process. First, **the transactional process**: refers to the action done by the actor for a goal (Kress and Van leeuwen, 2006). Second, **the non- transactional process:** includes only one participant who is the actor, the action does not have a purpose which means there is no goal *"the action is a non-transactional process has no 'goal', is not done to or aimed at anyone or anything"* (Kress & Van Leeuwen, 2006:63). Third, **the reactional process:** refers to the participants that reacts in the image by looking to another participant or objects; *"when the vector is formed by an eye line, by the direction of the glance of one or more of the represented participants. The process is reactional, and we will speak not of actors, but of reactors, and not of goals, but of phenomenon"* (Kress and Van Leeuwen, 2006:67).

**1.2. Conceptual Process**

Kress and Van Leeuwen (2006:79) explain the conceptual process by claiming that *"representing participants in terms of their generalized and more or less stable and timeless essence, in terms of class, or structure or meaning"*. That is to say, this process is more concerned with the state of the represented participants rather than their actions. The represented participants do not perform any action they are stable 'static' (Kress and Van Leeuwen, 2006).

**2. The Interactive Metafunction**

It is based on interpersonal metafunction of Halliday's work (1978). The interactive metafunction is concerned with the interaction that happens between the represented participants and the viewers of the caricature. According to Kress and Van Leeuwen (2006), there are special factors that determine the interactive meaning: gaze, social distance and the angle.

**2.1. Gaze**

This factor is realized when there is an eye- contact between the represented participants and the viewers of the editorial cartoon. The gaze has two types:

**2.1.1. Demand**

It is when there is a direct contact between the represented participants who and the viewers of the caricature as if the depicted participants are asking the viewers to do something. In other words, the represented presented participants are looking directly to the viewers. *"the participant's gaze demands something from the viewer, demands that the viewer enters into some kind of imaginary relations with him or her"* (Kress and Van Leeuwen, 2006:118).

**2.1.2. Offer**

There is no direct contact, the represented participants are not looking directly to the viewers as if the depicted participants are giving information to the viewers of the caricature.

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*"All images which do not contain human or quasi-human participants looking directly at the viewer are of this kind"* (Kress& Van Leeuwen, 2006:119).

## 2.2. Social Distance

Social distance is another important aspect of the interactive metafunction. It is related to the distance that the cartoonist choose to be between the depicted participants and the viewers of the caricature. Kress and Van Leeuwen (2006:124) assert that *"the choice of distance suggest different relations between the represented participants and viewers"*. Additionally, Kress and Van Leeuwen (ibid) argue that,

> The close shot (or 'close-up) shows head and shoulders of the subject, and the very close shot ('extreme close-up, 'big close-up') anything less than that. The medium close shot cuts off the subject approximately at the waist, the medium shot approximately at the knees. The medium long shot shows the full figure. In the long shot the human figure occupies about half the height of the frame, and the very long shot is anything 'wider' than that.

That is to say, it depends on how the cartoonist want to portray the represented participants (close or far) from the viewers of the caricatures.

## 2.3. Angle

The interactive meaning is also shown by the angle. It contains two types. The first one is the Horizontal Angle which is associated with involvement and detachment. The involvement is when the represented participants are seen from the frontal angle, whereas the detachment is when the participants are seen from the oblique angle. The horizontal angle *"is a function of the relation between the frontal plane of the image-producer and the frontal plane of the represented participants"* (Kress & Van Leeuwen, 2006:134).

The second type is the vertical angle which is associated with power. That is to say, if the represented participant is depicted from a high angle, this means the viewers are powerful than the represented participants. However, if the represented participants are depicted from a low angle, that means the represented participants are powerful than the viewers. Finally, if they are

at an eye level that means the represented participants and the viewers are equal. (Kress and Van Leeuwen, 2006:140).

**3. The Compositional Metafunction**

It is based on Halliday's textual metafunction (1978). The compositional metafunction means *"the way in which representational and interactive elements are made to relate to each other, the way they are integrated into a meaningful whole"* (Kress & Van Leeuwen, 2006:176). That is to say, the combination of the representational and interactive elements in the caricatures in order to make meaning. According to Kress and Van Leeuwen (2006), the compositional metafunction combine the elements of the representational and the interactional metafunctions through three interrelated systems: information value, salience and framing.

**3.1. Information Value**

There are different zones that indicate the position of the represented participants in the editorial cartoons and which give different information value. Therefore, the elements that are on the left are presented as a 'Given', whereas the elements situated on the right side are presented as 'New'. Secondly, we have the top and the bottom, the elements that are situated on the top are presented as being 'Ideal' whereas the elements placed on the bottom are presented as being 'Real'. Finally, we have the centre and the margin. The elements placed on the centre are presented as being the most important information, whereas the elements placed on the margin are presented as the elements depending on the centre (Kress and Van Leeuwen, 2006:181-196).

**3.2. Salience**

It is another concept of the compositional metafunction which is related to the different elements that are used by the cartoonists in order to attract the attention of the viewers. It related to different elements such as the size, sharpness of focus, tonal contrasts, colour contrasts,

placement in the visual field, perspective and quite specific cultural factors (Kress and Van Leeuwen, 2006:202). Kress and Van Leeuwen (2006:201) claim that *"regardless of where they are placed, salience can create hierarchy of importance among the elements, selecting some as more important, more worthly attention than others"*.

### 3.3. Framing

It is the last aspect of the compositional metafunction. Kress and Van Leeuwen (2006:177) describe framing as the following:

> The presences or the absence of framing devices (realized by elements which create dividing lines, or by actual frame lines) disconnects or connects elements of the image, signifying that they belong or do not belong together in some sense.

This concept is related to the connection and disconnection of the depicted participants by frame lines. The presence of framing makes disconnection or separation between the elements depicted in the editorial cartoon; whereas the absence of frame lines makes connection between the represented participants in the caricature.

## Conclusion

To sum up, this chapter reviews the literature related to our research in the field of 'caricaturing', 'semiotics', 'social semiotics' and 'multimodality'. It introduces the coronavirus pandemic. It puts emphasis on the role of multimodality in visual communication, in particular the editorial cartoons or the caricatures. In addition, this work is based on the two notions of Roland Barthes's Semiology 'Denotation and Connotation' (1977), and the theory of Kress and Van Leeuwen proposed in their book entitled: *Reading Images: the Grammar of Visual Design* (2006).
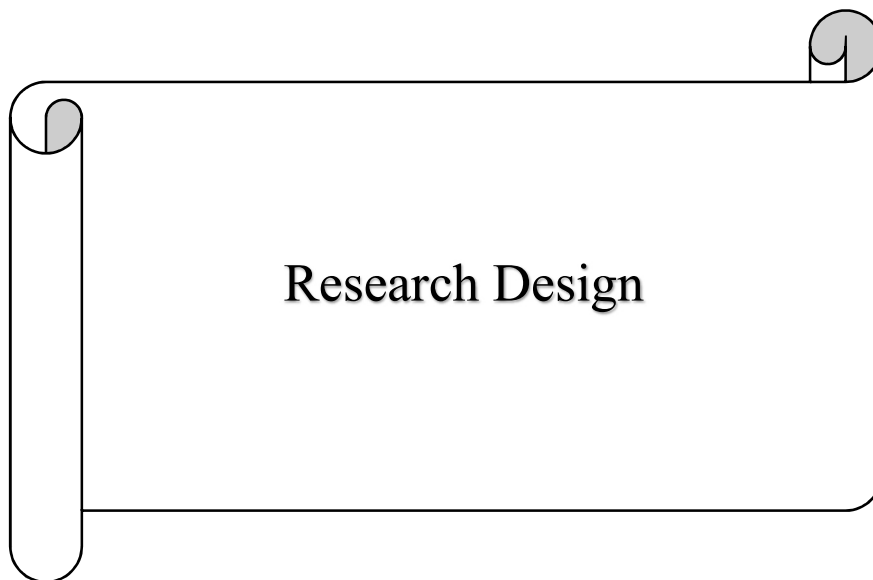
# Research Design

**Introduction**

This chapter is about the methodology that we have followed in the research. First, it describes the research method that is used in order to collect results from the analysis of the selected caricatures. Next, it introduces the corpus which refers to the caricatures taken from Liberté, The Guardian and The Seattle Times newspapers. Then, the chapter introduces the procedures of data collection of the caricatures or editorial cartoons. Finally, this chapter provides a presentation of the procedures of data analysis in order to discover the way the semiotic resources are combined in the caricatures by using the two concepts of Roland Barthes's theory 'Denotation and Connotation'(2006) and the theory Kress and Van Leeuwen *Reading Images: the Grammar of Visual Design* (2006).

## 1. The Research Method

The aim of this research is to make a semiotic and multimodal analysis of the selected caricatures from different newspapers by using the two notions of Roland Barthes's Semiology 'Denotation and Connotation' and Kress and Van Leeuwen's theory *Reading images: the grammar of visual design* (2006). In this research, the qualitative method is adopted. According to Creswell (2003:04), the qualitative research *"aims at exploring and understanding the meaning individual or groups ascribe to social or human problems"*. This research method is used in an attempt to provide readers with a better understanding of the field of caricaturing and the way the cartoonists combine different semiotic resources in order to make meaning.

## 2. Description of the Corpus

The corpus that is used in this study in order to collect data is taken from three newspapers which are: Liberté from Algeria, The Guardian from Britain and The Seattle Times from America. Thus, the corpus consists of twelve caricatures about the coronavirus. Four caricatures

are selected from the Liberté newspaper, The Guardian newspaper and The Seattle Times newspaper which were published in 2020.

**1. Liberté Newspaper**

It is an Algerian daily newspaper published in the French language. It was founded in June 27th, 1992. The newspaper was created by three journalists who are: Ahmed Fattani, Hacene Ouandjelli, Ali Ouafek and the business man Issad Rebrab. The website of this newspaper is www.liberté-algerie.com. The expression of 'Liberté' newspaper is "Le droit de savoir et le droit d'informer". From this point, it is clear that this newspaper encourages the freedom of the press (www.liberté-algerie.com).

**2. The Guardian Newspaper**

It is a British daily newspaper, which is published in London in the English language. The Guardian is a broadsheet newspaper because it deals with serious topics. It was founded in 1855.The newspaper was owned by Scott Trust who is the owner of the Guardian Media Group. The newspaper's website is www.theguardian.com.The Guardian is considered as a leading newspaper among others in the United Kingdom. (www.britannica.com).

**3. The Seattle Times Newspaper**

It is an American daily newspaper. It is a broadsheet published in English language and it serves the northwest. The Seattle Time was founded in 1896 by the Blethen Family. Frank A. Blethen who is the fourth generation member of this family is the publisher since 1985. It is an independent newspaper. The Seattle Times is a news media organization committed to the best expectations of reporting. It provides readers with relevant news and information that are easy to access. Since 1982, the Seattle Times has won 11 Pulitzer prizes, journalism's highest honour

and it has been a finalist on 14 other occasions. ([www.company.seattletimes.com/who-we-are/](www.company.seattletimes.com/who-we-are/)).
The Seattle Times's website is [www.seattletimes.com](www.seattletimes.com).

### 3. Procedures of Data Collection

The aim of this research is to analyse the caricatures of coronavirus in order to know how the cartoonist combines the semiotic resources within the editorial cartoons, in addition, to discover the differences and similarities between the three newspapers regarding the editorial cartoons. Therefore, in order to collect data we have selected twelve caricatures of Coronavirus of 2020 from the three newspaper's websites.

### 4. Procedures of Data Analysis

In order to analyse the selected caricatures of coronavirus, we have adopted the two notion of Roland Barthes about the levels of signification 'denotation and connotation'(1977). Besides, we have used the theory of Kress and Van Leeuwen introduced in their book entitled *Reading Images: The Grammar of Visual Design* (2006). This theory is related to 'multimodality' and it deals with the way different semiotic resources are combined for the purpose of making meaning.

The selected caricatures are analysed by relying on the two levels of signification in order to discover the denotative and connotative meaning of Covid-19 caricatures. In addition, the three metafunctions proposed by Kress and Van Leeuwen namely: the representational, interactive and the compositional metafunction will be used. Therefore, an analysis of the narrative and the conceptual processes for the first metafunction will be applied. For the second one, we are going to analyse the three concepts which are the participant's gaze, the social distance and the angle. Finally, we will focus on the three following aspects: the information value, salience and framing for the compositional metafunction.

# 1. Barthes's Semiology

Semiology is the study of signs for the purpose of making meaning. Roland Barthes (1977) introduced two levels of meaning denotation and connotation. Denotation is the first meaning that the viewer of the caricature will understand; it is the literal meaning that can be interpreted by all the viewers from different cultures; unlike, connotation which is the second meaning; it is the social meaning that can be interpreted by relying on the denoted elements and the linguistic signs.

## 2. Visual Grammar

### 2.1. The Representational Metafuction

According to Kress and Van Leeuwen (2006), the representational metafunction is divided into two types of processes. The first process is the narrative one which refers to the image in which the represented participants are not static, they are doing an action; Unlike, the conceptual process that is related to the image in which the represented participants are static, they are not performing any action.

### 2.2. The Interactive Metafunction

#### 2.2.1 Gaze

According to Kress and Van Leeuwen (2006), the gaze has two types which are: demand and offer.

| Demand | Offer |
|---|---|
| The represented participants are looking directly to the viewers. | There is no direct eye- contact between the represented participants and the viewers. |

**Table 01: The Types of the Gaze.**

### i.  Social Distance

The distance between the represented participants and the viewers of the editorial cartoon can create different relations between them. This social distance is related to different dimension,

> At intimate distance, we see the face or head only. At close personal distance we take in the head and the shoulders. At far personal distance we see the other person from the waist up. At close social distance we see the whole figure. At far social distance we see the whole figure 'with space around it'. And at public distance we can see the torso of at least four or five people (Hall cited in Kress and Van Leeuwen, 2006: 125).

In other words, there are different dimensions that indicate the distance maintained between the represented participants and the viewers.

## 2.2.3. Angle

According to Kress and Van Leeuwen (2006: 134-140), the angle has two types:

| Angles | Descriptions |
|---|---|
| Horizontal angle | When the represented participants are seen from the frontal or the oblique angle. |
| Vertical angle | When the represented participants are seen from a high or a low or an eye level angle. |

**Table 02: The Types of Angle.**

## 2.3. The Compositional Metafunction

## 2.3.1. Information Value

There are different zones in the caricature that indicate the position of the represented participants. (Kress and Van Leeuwen, 2006).

| Zones | Description |
|---|---|
| Left | The elements presented as 'Given' familiar to the viewers. |

| | |
|---|---|
| Right | The elements presented as 'New' unfamiliar to the viewers |
| Top | The elements are presented as 'Ideal' |
| Bottom | The elements are presented as 'Real' |
| Centre | The elements are presented as the most important information |
| Margin | The elements are related to the centre (dependent) |

**Table 03: Different Zones of the Compositional Meaning.**

## 2.3.2. Salience

It is a concept related to the compositional meaning which is concerned with the different elements that are used by the cartoonist in order to attract the viewer's attention.

## 2.3.3. Framing
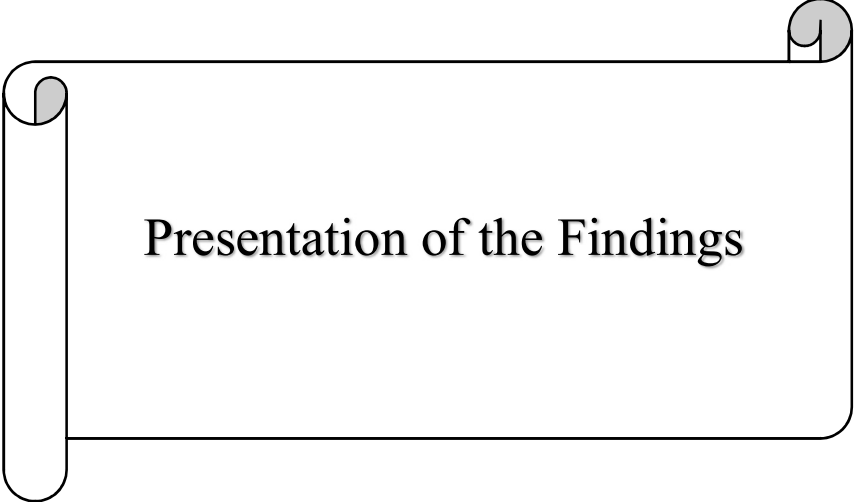
The represented elements in the editorial cartoons are connected or disconnected through the presence and the absence of frame line.

| Compositional elements | Descriptions |
|---|---|
| Salience | The degree to which an element draws attention to itself, due to its size, its place in the foreground or its overlapping of other elements, its colour, its tonal values, its sharpness of definition, and other features. |
| Disconnection | The degree to which an element is visually separated from other elements through frame lines, pictorial framing devices, empty space between elements, discontinuities of colour and shape, and other features. |
| Connection | The degree to which an element is visually joined to another element, through the absence of framing devices, through vectors and through continuities or similarities of colour, visual shape, etc. |

**Table 04: Framing of the Composition (Kress and Van Leeuwen, 2006:210).**

## Conclusion

This chapter has presented the research methodology that is to be adopted in this study. First, it describes the corpus which consists of twelve caricatures selected from three different newspapers: 'Liberté', 'The Guardian' and 'The Seattle Times'. Next, it introduces the procedure of data collection. Then, this chapter presents the procedure of data analysis which consists of the two theories, the two notions of Roland Barthes's theory 'Denotation and Connotation' (1977) and Kress and Van Leeuwen (2006) *Reading Images: The Grammar of Visual Design* that were adopted in order to analyse the selected editorial cartoons.

# Presentation of the Findings

## Introduction

This chapter is concerned with the presentation of the results collected from the multimodal analysis of the different caricatures of coronavirus selected from 'Liberté', 'The Seattle Times' and 'The Guardian' newspapers. The analysed data consists of twelve editorial cartoons of the three different newspapers taken from the internet. The analysis of the twelve editorial cartoons are done by using the two notions of Roland Barthes's Semiology 'Denotation and Connotation' (1977) in order to examine the levels of meaning of the selected caricatures. In addition, the three metafunctions of Kress and Van Leeuwen proposed in their book *Reading Images: the Grammar of Visual Design* (2006) are adopted to analyse the caricatures. This chapter comprises two sections. The first section presents the results gained from the semiotic analysis of the twelve editorial cartoons. The second section reports the results obtained from the multimodal analysis of the selected caricatures.

## I.    The Denotation and Connotation Analysis of the Caricatures

| Newspapers | Caricatures | Denotation | Connotation |
|---|---|---|---|
| Liberté | Caricature 1 | This caricature denotes the Earth with a lot of comic strip with the word 'ici' written inside.   A statement written above in a large size. | This caricature connotes the quick spread of the coronavirus all over the world.   The cartoonist wants to warn people about the real threat around them. |
| | Caricature 2 | This caricature denotes a man looking at the line chart. The latter demonstrates the number of contaminations. | This caricature connotes the fact that the number of infected people is raising, and that people must pay attention in order to stop this virus from spreading. |

| | | | |
|---|---|---|---|
| | Caricature 3 | This caricature denotes the Father Christmas who is raising a child by his leg. A statement written on the top of the caricature 'UN NOEL PAS COMME LES AUTRES', which means 'A Christmas Not Like Others' | The connotative meaning in this caricature is that the cartoonist wants to make people aware of the importance of social distancing. In addition, it shows that all the domains of life have changed, even the way of celebrating Christmas. |
| | Caricature 4 | This caricature denotes a man and a board in which a syringe is portrayed. In the top of the caricature 'CORONAVIRUS' is written in big size. | The connotative meaning is that the vaccine that all people are waiting for is finally discovered. |
| The Guardian | Caricature 5 | This caricature denotes a man raising the Covid-19 virus on his shoulders. The virus is saying 'go home', 'I'm not racist but..', 'stop playing the racing card!', 'all lives matter!', 'you've got chip on your shoulder'. | The connotative meaning is that the coronavirus does not make difference between a child and an adult, a black or a white man. It is considered to be a dangerous virus for everyone, so people have to protect themselves and to be aware about the consequences. |
| | Caricature 6 | The caricature denotes a teacher and many pupils who are wearing huge masks because of the virus and respecting the distance between each other. The expression 'welcome back' is written above them. | This caricature connotes the reopening of schools and the importance of respecting the preventative measures by all the members of education. |
| | Caricature 7 | This caricature denotes an old man raising the Covid-19 virus by a baton, standing in the centre of the street which is empty of people. There a linguistic mode in the left 'Holy Innocents Primary School'. | This caricature connotes the re-opening of primary schools is dangerous for children since the Covid-19 virus is still spreading over the world. |

| | | | |
|---|---|---|---|
| | Caricature 8 | It denotes an old man holding the shopping trolley, a man who is running and a woman holding his leg trying to stop him. | It connotes the way people fight against each other to get more supplies, So the cartoonist wants to tell people to keep calm because it is the best solution. |
| The Seattle Times | Caricature 9 | This caricature denotes a woman drawing on the wall 'Masks Are Great, America!' with its abbreviation behind in the red colour, and a man who is angry. | This caricature connotes the importance of wearing masks during this pandemic period and the importance of respecting science and scientists. There are people who are still not aware about the unsafe situation caused by the virus. |
| | Caricature 10 | This caricature denotes a woman who is saying 'Now will you wear one?' And a man who is saying 'Git away from me, woman!...six feet, at least!'. The television shows Trump and a journalist and an information that says 'Trump has Covid' | The caricature connotes the importance of respecting the preventative measures. Even the president Trump who did not believe the existence of this virus, got infected. |
| | Caricature 11 | The caricature denotes a white man who ignites a firecracker and a black woman wearing a face mask looking at him. | The connotative meaning is that Coronavirus and Racism are dangerous issues in America and in order to "make America great again", people have to respect social distancing, and to fight racism because even "black lives matter", they have their rights as all the Americans. |
| | Caricature 12 | This caricature denotes a man saying 'hah! So, you're scared of the big, bad virus?!. And a woman responding by 'yup…and! Guess you're scared | The caricature connotes that the people that still refuse to wear a mask and mock people who are wearing them. It connotes |

28

|  |  | of wearing a soft little face masks'. | that the irresponsible people who still do not believe in the threat that is around them because of the coronavirus. |
|---|---|---|---|

**Table 05: The Denotative and Connotative Meanings of the Caricatures.**

Table 05 presents the different denotations and connotations in the twelve selected caricatures from the Algerian newspaper 'Liberté', the British one 'The Guardian' and the American newspaper 'The Seattle Times'.

## II.   The Visual Grammar Analysis

### II.1. The Representational Analysis of the Twelve Caricatures

|  |  | Types of process |
|---|---|---|
| Liberté | Caricature 1 | The caricature is a conceptual process because the represented participant is the Earth which is static; There is no action. |
|  | Caricature 2 | In this caricature, there is a man who is looking at the line chart on the board, surprised from what he sees. Therefore, he is performing an action. The process is narrative. |
|  | Caricature 3 | This caricature represents the narrative process because it shows Father Christmas letting distance between him and the child by moving his leg. |
|  | Caricature 4 | This caricature is a narrative process because it shows a man who is pointing to the bar chart on the board with his finger. The represented participant is performing an action. |
| The Guardian | Caricature 5 | This caricature represents the narrative process because the represented participant is not static. The caricature shows a man raising the virus upon his shoulders. |
|  | Caricature 6 | It is the conceptual process because the represented participants are not performing an action; they are static. |
|  | Caricature 7 | The caricature shows an old man who is standing outside the school. It is a conceptual process because the man is static. |
|  | Caricature 8 | It is a narrative process because the represented participants are doing an action. It shows a man who is running and a woman holding on his leg trying to stop him and an old man who is holding the shopping cart. |

| | | |
|---|---|---|
| The Seattle Times | Caricature 9 | The caricature represents a narrative process because the represented participants are not static. There is a woman painting on the wall and a man who is screaming and raising his hand. |
| | Caricature 10 | It is a narrative process. The represented participants are doing an action; the woman is looking to the man and the latter is looking to the television. |
| | Caricature 11 | It is a narrative process because the represented participants are not static; the man is igniting a firecracker and the woman is looking at him. |
| | Caricature 12 | It is a narrative process. The represented participants are doing an action, they are looking to each other. |

**Table 06: The Representational Meaning in the twelve Caricatures.**

Table 06 shows a representational meaning in 'Liberté', 'The Guardian' and 'The Seattle Times' newspapers. The caricatures 1 from 'Liberté', 6 and 7 from The Guardian represent a conceptual process because the represented participants are not performing an action (static). Unlike Caricatures 3 and 4 from 'Liberté', 5 and 8 from 'The Guardian' and all the caricatures from 'The Seattle Times' are presenting a narrative process because they are not static, they perform different actions.

## II.2. The Interactional Meaning of the Twelve Caricatures

| | | Gaze | Social distance | Angle | |
|---|---|---|---|---|---|
| | | | | horizontal | Vertical |
| Liberté | Caricature 1 | No gaze | far social | Frontal | Eye level |
| | Caricature 2 | Offer | far social | Frontal | Eye level |
| | Caricature 3 | Offer | far social | Oblique | Eye level |
| | Caricature 4 | Demand | far social | Frontal | Eye level |
| The Guardian | Caricature 5 | Offer | far social | Frontal | Eye level |
| | Caricature 6 | Offer | Far social | Frontal | Eye level |
| | Caricature 7 | Demand | far social | Frontal | Eye level |

| | Caricature 8 | Offer | Far social | Frontal | Eye level |
|---|---|---|---|---|---|
| The Seattle Times | Caricature 9 | Offer | Far  social | Frontal | Eye level |
| | Caricature 10 | Offer | Close personal | Frontal | Eye level |
| | Caricature 11 | Offer | far social | Frontal | Eye level |
| | Caricature 12 | Offer | Close personal | Frontal | Eye level |

**Table 07: The Interactive Meaning of the Three Newspaper's Caricatures**.

Table 07 presents the results of the interactive meaning in the selected caricatures. In Caricature 1 there is no eye-contact which means the absence of gaze. However, in Caricatures 2 and 3 from 'Liberé', 5, 6 and 8 from 'The Guardian' and 9,10,11 and 12 from 'The Seattle Times' are offering information to the viewers because they are not looking directly to the viewers, there is no direct contact. Unlike Caricatures 4 from 'Liberté' and 7 from 'The Guardian' that are demanding because the represented participants are looking directly to the audience, there is a direct contact. In terms of the social distance as it is shown in the table, all the caricatures from the different newspapers represent far social distance between the represented participants and the viewers. However, Caricatures 10 and 12 from 'The Seattle Times' demonstrate a close personal distance between the represented participants and the viewers. Concerning the horizontal angle, in all the caricatures of the three different newspapers, the represented participants are portrayed from the frontal angle except Caricature 3 from 'Liberté' through which the depicted participants are seen from the oblique angle. Regarding the vertical angle, in all the caricatures, the represented participants and the viewers are at an eye level.

## II.3. The Compositional Meaning of the Twelve Caricatures

|  |  | Information value | Salience | Framing |
|---|---|---|---|---|
| Liberté | Caricature 1 | The caricature represents one participant which is the Earth that is placed on the centre as the most important information. | In the caricature, the Earth is the salient element because it is placed on the foreground with big size against a violet background. | In this caricature, the Earth is represented as a separate unit of information. |
|  | Caricature 2 | The caricature represents two participants, the man who is placed on the right side and the board placed on the centre. | The represented participants are not equal in size, they are placed on the foreground and they are presented against a black, grey and white background. | The represented participants are disconnected from each other. |
|  | Caricature 3 | The caricature depicts two participants, the Father Christmas is depicted in the right zone and the child is placed on the left zone. | The depicted participants are presented on the foreground, they are not equal in size and portrayed against a grey background. | In this caricature, the represented participants (the Father Christmas and the child) are connected to each other. |
|  | Caricature 4 | The caricature shows two participants, the man is presented on the left side and the board in the right zone. | The caricature shows salience by placing the depicted participants on the foreground, they are not equal in size and they are | The depicted participants (the man and the graph columns) are disconnected from each other. |

| | | | | |
|---|---|---|---|---|
| | | | portrayed against a black, grey and white background. | |
| The Guardian | Caricature 5 | The caricature represents two participants the covid-19 virus is placed on the top and the man is placed in the bottom. | Salience is present in this caricature because the represented participants are not equal in size. Covid-19 virus is portrayed on the foreground. | The represented participants are connected to each other. |
| | Caricature 6 | The caricature shows seven represented participants, a teacher on the right zone and six children placed on the centre. | The depicted participants are not equal In size, they are portrayed on the foreground. | In this caricature, the represented participants are disconnected from each other. |
| | Caricature 7 | The caricature represents one participant who is an old man placed on left side, the Covid-19 and the baton are placed on the centre. | The represented participants are not equal in size, they are portrayed on the foreground. The cartoonist uses different colours in order to attract the readers. | The depicted participants in this caricature are connected to each other. |

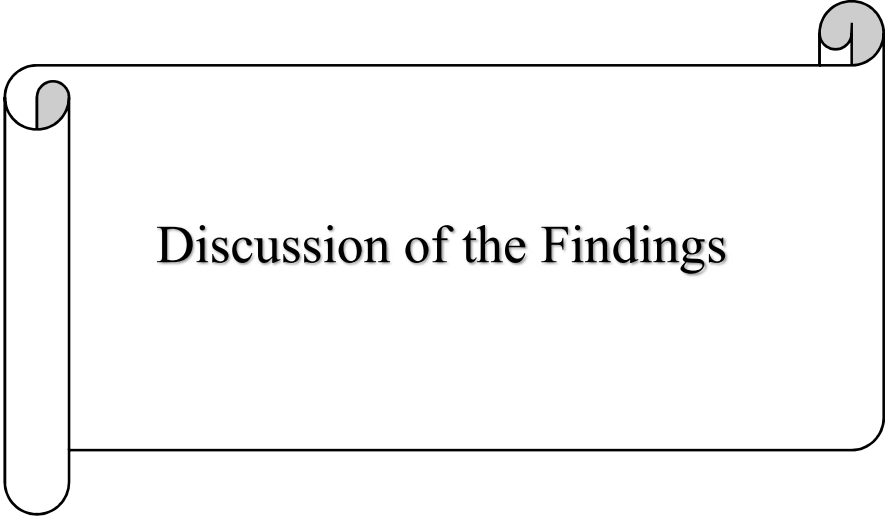| | Caricatures 8 | The caricature shows three represented participants, an old man placed on the right zone, a man presented on the centre and a woman on the left side | In this caricature, salience is present. The represented participants are portrayed on the foreground. They are not equal in size, and they are presented against a red background. | In this caricature, the represented participants are connected to each other. |
|---|---|---|---|---|
| The Seattle Times | Caricature 9 | The caricature represents two participants, a woman on the right zone and a man on the left side. | The man and woman are equal in size. They are placed on the foreground. | This caricature depicts two represented participants who are disconnected from each other. |
| | Caricature 10 | The caricature shows three depicted participants, a man in the centre, television placed on the right side and a woman on the left side. | In this caricature, the man and the woman are placed on the foreground, they are not equal in size. The cartoonist uses different colours in order to attract the readers. | The represented participants in this caricature are disconnected from each other. |
| | Caricature 11 | There are three depicted participants: a firecracker placed on the centre, an old man on the right zone, and a woman on the left zone. | This caricature shows salience because the man and the woman are equal in size and portrayed on the foreground. There is a | The caricature shows two represented participants who are disconnected from each other. |

| | | | | |
|---|---|---|---|---|
| | | | presence of different colours. | |
| | Caricature 12 | The caricature represents two participants, a woman on the right side and a man on the left side. | The represented participants are not equal in size, they are portrayed on the foreground. There is a use of different colours. | The caricature represents two depicted participants a man and a woman who are disconnected from each other. |

**Table 08: The Compositional Meaning of the Caricatures.**

As it is shown in Table 08, the caricatures are analysed according to the compositional meaning. Concerning information value, Caricature 1 from 'Liberté' is placed on the centre. However, in all the other caricatures the represented participants are placed in different zones. In terms of salience, the represented participants are given salience in all the caricatures. Concerning framing, the represented participant is presented as a separate unit of information in caricature 1 from 'Liberté'. In Caricatures 2 and 4 from 'Liberté', Caricature 6 from 'The Guardian' and all the caricatures from 'The Seattle Times', the represented participants are disconnected from each other. However, the represented participants are connected to each other in caricatures 3, 5, 7 and 8.

## Conclusion

To sum up, this chapter presented the results obtained from the analysis of the twelve caricatures selected from the Algerian newspaper Liberté, the British newspaper The Guardian and the American one The Seattle Times. In addition, the two concepts of Roland Barthes's theory 'denotation and connotation' (1977) and the theory of Kress and Van Leeuwen (2006) 'Visual Grammar' are used for the analysis. The different results are going to be discussed in the following chapter.

Discussion of the Findings

## Introduction

The aim of this chapter is to discuss the different results obtained from the analysis of the selected caricatures. This chapter consists of three sections. The first one presents the discussion of the findings from the semiotics analysis of the selected caricatures. The second section discusses the findings of the visual analysis of the caricatures. In the third section, a comparison is made between the three different newspapers from the Algerian, the American and the British contexts in order to reveal the similarities and differences between them. Moreover, the answers of the questions and the confirmation of the suggested hypotheses are provided in this chapter.

### I.    A Denotative and Connotative Analysis of the Selected Caricatures

Barthes have introduced two levels of signification which are: the denotative and connotative meanings. Chandler (2002: 140) states that *"an analytic distinction is made between two types of signifieds: a denotative signified and a connotative signified"*. That is to say, there are two orders of signification; denotation is the literal meaning and connotation is the cultural meaning of the visuals. The findings illustrate that all the twelve caricatures that belong to three newspapers consist of two levels of signification.

### 1.    Caricatures of the Liberté Newspaper

Barthes (1964) argues that *"the role of the denoted images…is one of naturalizing the symbolic message – supporting and contextualizing the connoted elements, making them innocent"*. Therefore, the literal meaning (the denotative meaning) of Caricature1 represents the earth which is the first signified that we should consider. This planet Earth is surrounded by small eye-catching comic strips written in the French language 'ici', and this is the second signified. Moreover, the caricature includes a statement written above the Earth 'le coronavirus continue de se propager'. According to Barthes (1977: 18), *"the code of the connoted system is very likely constituted either by a universal symbolic order or by a stock of stereotypes ([e. g.,]*

*schemes, colors, graphisms, gestures, expressions, arrangements of elements)".* Thus, the connotative meaning in Caricature 1 is interpreted through the combination of the linguistic and the denoted elements. The sentence written above the Earth is helpful in understanding the message succefully from the speakers of the French language. In this situation, the planet connotes the world as well as the linguistic modes especially the expression 'ici', that appears in all countries of the Earth means that the coronavirus is spreading all over the world. Caricature 2 represents a line chart with the red colour, which attracts the viewer's attention, the line chart is fluctuating and then it reached its highest level. The linguistic mode written in the French language 'Covid-19 Record des Contaminations' gives the viewers a clue to understand the cultural meaning. In the right corner, there is a man who is looking at the increased line chart and saying 'Scheisse' in German language which means 'Merde' in the French language and 'Shit' in the English language. The cartoonist uses this expression in the German language in order to express his feelings toward the sensitive situation and it is considered as a sign of respect toward his audience. The cartoonist was able to say the expression in the French language, but he avoids it for the purpose of not sounding rude. The man is holding in his hand the Algerian flag in order to make people understand which country the caricature illustrates. The second level of signification is that the line chart represents the number of infected people in Algeria which is increasing. The line in the red colour demonstrates the dangerous situation of 'Covid-19'. The man was shocked by the huge number of contaminations and he expressed his feelings through the German word.

Caricature 3 shows Father Christmas, a Christmas tree behind him and a child sitting far from each other, both of the participants are wearing face masks. The child in the left side is setting on the father's leg. There is a use of the linguistic mode 'Un Noel pas Comme les Autres'. The cultural message of this caricature is interpreted through the combination of the linguistic mode and the denotative elements. The title aims at helping the viewers to decode the

hidden message which is celebrating Christmas in a different way by respecting the public health restrictions such as wearing masks and social distancing. Caricature 4 represents a fluctuating bar chart with a huge syringe at the end. There is a man in the right side pointing to the syringe with his finger and saying 'Enfin, le pic que tout le monde attendait!' which means 'finally, the syringe that everyone is waiting for'. The symbolic message that the caricature communicates is the discovery of the coronavirus vaccine that all people have been waiting for since the appearance of this virus.

**2. The Guardian Newspaper Caricatures**

Caricature 5 represents a man holding the Covid-19 on his shoulders, the latter consists of several mouths and expressing different ideas. Its connotative meaning is to demonstrate the critical situation caused by covid-19. The cartoonist wants to convince the viewers through the linguistic modes that the virus is lethal and it infects all people without exception. Caricature 6 represents six children making a line and they are far from each other separated by yellow ground marks between each pupil. The teacher is standing next to the school entrance. Both of the participants are wearing huge masks that cover all their faces not only mouths. There is a statement above the represented participants written in English with different colours 'Welcome Back'. The second level of signification of the caricature is about the situation of reopening schools during the pandemic period. All the children and the teacher are wearing masks to protect themselves from the infection. The linguistic mode placed above is written with different colours in order to attract the viewer's attention and it communicates the message of reopening schools after months of closure.

Caricature 7 shows an old man wearing a jacket with flashy colours such as yellow and orange for the purpose of being more attractive. The man is holding in his hand the Covid-19 on a baton, he is standing at the centre of an empty street, making a sign of 'Stop' with his hand.

The connotative message of this caricature is decoded by the combination of the linguistic and visual modes. In other words, the expression 'Holy Innocents Primary School' on the right zone of the caricature and the title are considered as a clue that helps the viewers to depict the hidden meaning easily. The cartoonist expresses his worries concerning the reopening of England's primary schools during the pandemic period. Caricature 8 describes three people fighting against each other to get more supplies. The linguistic mode is written in English with capital letters 'KEEP CALM and CARRY ON', Barthes (1977,41) asserts that the linguistic mode *"at the level of mass media it is present in every image: as title, caption, accompanying press article, film dialogue, and comic strip balloon"*. The caricature connotes the economic crisis that appeared during the pandemic. All people were obliged to stay in their homes for a long period of time, thus; it is obligatory to buy all the necessary needs for the quarantine that resulted in the lack of products because of the great number of consumption that makes people lose control and be anxious. Through the caricature, the cartoonists is asking the British citizens to keep calm and to handle the situation.

**3. The Seattle Times Newspaper Caricatures**

Caricature 9 represents a scientist woman writing on the wall an eye-catching abbreviation in the red colour 'MAGA', and she rewrote the whole abbreviation into a statement 'Make America Great Again' (MAGA) with the black colour. The man with an arm on his shoulder is screaming aggressively at her. Its cultural meaning is that some people are not believing in the existence of covid-19. They are against all the preventative measures provided by the scientists. Caricature 10 demonstrates a man and a woman talking to each other. There is a TV behind them where the breaking news declared the infection of the president Trump, and showing that the journalist was shocked. Barthes (1977, 27) argues that the connotative, *"...signs are gestures, attitudes, expressions, colors or effects, endowed with certain meanings by virtue of the practice of a certain society"*. Thus, the connotative message of this caricature is that

coronavirus is real and not a joke as it was considered by the American president 'Trump' who got infected. The cartoonist wants to inform people that this pandemic is serious and that they should take it into consideration or assume the consequences.

Caricature 11 shows a white man wearing a red T-shirt with the following expression 'Make America Great Again', he is igniting a firecracker. In the left side, there is a Black woman wearing a black T-shirt on which the following expression is written 'Black Lives Matter'. This caricature represents two cultural meanings. The first one demonstrates the importance of respecting the social distance to protect ourselves from the infection. The second meaning is related to the tragedy of a black man 'George Floyd' assassinated by the white police officer 'Derek Chauvin' on May 25, 2020. Thus, the two elements that disrupt America's peace are: Racism and Covid-19, that is why the cartoonist is calling Americans to stop racism toward Blacks and to respect the preventative measures in order to protect their lives. Caricature 12 represents a woman wearing a face mask and a man without. Both are talking to each other about covid-19 virus. The man is talking with the woman in a satirical way; with a mocking smile on his face. Comic strips are presented in this caricature which are considered as a signifier to understand the idea that the cartoonist would like to communicate. This caricature describes two categories of people during the pandemic crisis. The first category takes the preventative measures that are declared by the world health organization into consideration. The second category of people are careless, irresponsible and they still doubt the seriousness of the threat of the virus. Both categories are mocking each other about their ways of behaving during the covid-19 period.

## II. A Visual Analysis of the Selected Caricatures of Liberté, The Guardian and The Seattle Times Newspapers

### II.1. The Representational Metafunction

It is the first metafunction mentioned in Kress and Van Leeuwen framework *Reading Images: the Grammar of Visual Design* (2006). This metafunction is divided into two types which are the conceptual and narrative processes. Starting with 'Liberté' newspaper, Caricature 1 represents a participant which is the earth that is static. The caricature represents the conceptual process. Harrison (2003: 51) affirms that the conceptual process *"tends to be grouped together to present viewers with the concept of who or what they represent, that is, they show stable and timeless concepts"*. Caricature 2 represents a man looking at the line chart shocked from the record of the contaminations. The caricature shows the narrative process since the man (reactor) is looking at an object; this is called a reactional action. Caricature 3 represents Father Christmas who is holding a child on his leg, that is to say, the action is transactional, Father Christmas is the 'actor' and the child is the 'goal'. In addition, Caricature 4 depicts a man who is pointing to the bar chart on the board with his finger, the action here is non-transactional, there is no goal but only the 'actor' who is the man.

For 'The Guardian' newspaper, the results show that Caricatures 5 and 8 represent the narrative process since the represented participants are not stable; they are doing an action. In Caricature 5, the man is the 'actor' who is the performer of the action and the Covid-19 is the 'goal', which means the receiver of the action. That means that the action is transactional since there is an actor and a goal. Caricatures 6 and 7 are based on the conceptual process since the represented participants are static, they do not perform any action. These caricatures represent the symbolic attributive process because the represented participants are not doing any action; they are just posing. Kress and Van Leeuwen (2006: 105-106) state that in the symbolic attributive process, the human participants,

> Usually pose for the viewer, rather than being shown as involved in some action. This does not mean that they are necessarily portrayed front-on and at eye level, or that they necessarily look at the viewer, even though all of these will often be the case. It means that they take up a posture which cannot be interpreted as

narrative: they just sit or stand there, for no reason other than to display themselves to the viewer.

Concerning 'The Seattle Times' newspaper, Caricature 9 is based on the narrative process since the represented participants are doing different actions; the man who is screaming is the 'actor' and the woman that receives the action is 'the goal'. Here the action is transactional and there is another action performed by the woman who is painting 'non-transactional'. In addition, Caricatures 10, 11 and 12 represent the narrative process because the represented participants are looking at each other or to other objects so they are 'reactors', the action here is reactional.

## II.2. The Interactional Metafunction

This metafunction is related to the interaction that happens between the represented participants and the viewers of the caricature. According to Kress and Van Leeuwen (2006), there are different factors that determine the interactive meaning: gaze, social distance and angle.

## II.2.1. Gaze

Concerning 'Liberté' newspaper, in all the caricatures the represented participants are not looking directly to the viewers. Thus, they are offer caricatures. In caricature 2, for instance, the man is not looking at the viewers but at the line chart, the cartoonist probably wants from the viewers to look also in order to see the record of contamination. In caricature 3, the Father Christmas and the child are not looking directly to the viewers, the cartoonist probably wants to inform people that social distancing is very important during this pandemic period because the represented participants are portrayed in an indirect-contact. Kress and Van Leeuwen (2006:119) state that *"other pictures address us indirectly. Here the viewer is not object, but subject of the look, and the represented participant is the object of the viewer's dispassionate scrutiny"*.

Concerning 'The Guardian' newspaper, there is no direct eye-contact between the represented participants and the viewers in Caricatures 5, 6 and 8. They are offer caricatures since the represented participants are not looking directly to the viewers. In fact, the cartoonist wants to transmit a message, to inform the viewers about the dangerous virus and the importance of protecting themselves and do not panic during this period. Kress and Van Leeuwen (2006:119) state that an offer image *"offers the represented participants to the viewer as items of information, objects of contemplation, impersonally, as though they were specimens in a display case"*. However, Caricature 7 is based on demand, the represented participant who is an old man is looking directly to the viewers.

In 'The Seattle Times' newspaper, all the caricatures represent an offer caricatures since the represented participants are not looking directly to the viewers. In caricature 10, for instance, the represented participants who are a man and a woman are not looking to the viewers, as if they want to inform the viewers that wearing a face mask and respecting social distance in order to protect their lives and others is important. The same thing for Caricature 12, there is no direct eye-contact between the represented participants and the viewers, the cartoonist wants perhaps to inform people about the importance of wearing face masks.

**II.2.2. Social Distance**

It is another concept that determine the interactive meaning, it is related to the social distance between the represented participants and the viewers. Kress and Van Leeuwen (2006:124) state that *"as image-producers, in depicting human or quasi-human participants, must choose to make them look at the viewers as close to or far away from the viewer, and this applies to the depiction of objects also"*.

In terms of social distance, the results indicate that Caricatures 1, 2, 3, 4, 5, 6, 7,8, 9 and 11 selected from 'Liberté', 'The Guardian' and 'The Seattle Times' newspapers reflect a far

social distance in which the whole figure of the represented participants are presented with a space around them. According to Kress and Van Leeuwen (2006:124-125), far social distance refers to *"the distance to which people move when somebody says 'stand away so I can look at you"*. The cartoonist has maintained this distance in order to attract the attention of the viewers to the importance of respecting the preventative measures. However, Caricatures 10 and 12 from 'The Seattle Times' newspaper reflect a close personal distance between the depicted participants and the viewers (the represented participants are depicted from the shoulders to the head). The close personal distance is *"to see people close up is to see them in the way we would normally only see people with whom we are more or less intimately acquainted. Every detail of their face and their expression is visible"* (Jewitt and Oyama cited in Van Leeuwen and Jewitt, 2001: 146). For instance, the close personal distance is maintained in the Caricature 10 from 'The Seattle Times' newspaper in order to show the importance of wearing masks during this pandemic period and to stop being unconscious. This distance is also defined as *"the distance at which 'one can hold or grasp the other person' and therefore also the distance between people who have an intimate relation with each other"*. Thus, an intimate relationship is created between the represented participants and the viewers.

**II.2.3. Angle**

The last concept of the interactional metafunction which is the horizontal and vertical angles. It is affirmed that *"the difference between the oblique and the frontal angle is the difference between detachment and involvement"* (Kress and van Leeuwen, cited in Jaworski and Coupland, 1999:394). Almost in all the caricatures selected from 'Liberté', 'The Guardian' and 'The Seattle Times' newspapers; the represented participants are seen from the frontal angle which shows that they are involved with the viewers. However, in Caricature 3 selected from 'Liberté' newspaper, the represented participants who are the Father Christmas and the child are seen from the oblique angle which indicates that they are detached from the viewers.

Concerning the vertical angle, all the caricatures are at an eye level angle which indicates equality between the represented participants and the viewers. Jewitt and Oyama (2001: 135) claim that when the represented participants and the viewers are at eye-level they create *"a relationship of symbolic equality"*. That is to say, there is equality between the depicted participants and the viewers.

## II.3. The Compositional Metafunction

Kress and Van Leeuwen (2006) claim that there are three interrelated systems through which the elements of the representational and the interactional metafunctions are combined: Information Value, Salience and Framing.

### II.3.1. Information Value, Salience and Framing

The information value is related to the different zones in which the represented participants are placed. In Caricature 1 from 'Liberté' newspaper, the Earth is placed in the centre. This indicates that it is the most important element, and the linguistic mode "ici" which is placed on the margin and the centre of the Earth are helpful in decoding and communicating the hidden message of the caricature succefully. The cartoonist's purpose is to inform the viewers about the quick spread of Covid-19 over the world. In Caricature 2, the man is placed in the bottom as the real element, the line chart placed on the centre as the most important element and the expression 'Covid-19, Record des Contaminations' is placed on the top as an ideal information. In Caricature 3, the Father Christmas is placed on the right as the 'new' that is presented as something unfamiliar to the viewers and the child in the left presented as 'given' that is familiar to the viewers; the expression 'Un Noel Pas Comme Les Autres' is also placed on the top as an ideal information. In Caricature 4, the man is placed on the right as 'new', the bar chart is placed on the left is presented as 'given' and the linguistic resource 'CORONAVIRUS' is placed on the top as an ideal information. In all the caricatures of 'Liberté' newspaper, the name of the

cartoonist is placed in the bottom of the caricatures as a real information. In Caricature 5 from 'The Guardian' newspaper, 'Covid-19' is placed on the top as 'ideal' and the man in the bottom as 'real', and the linguistic resources placed on the margin as subordinating information. In Caricature 6, the teacher is placed on the right as the 'new' element and the children in the centre as the main elements. In Caricature 7, the old man is presented as 'Given' since it is placed on the left, the Covid-19 and the baton are placed on the centre as the most important elements and the name of the cartoonist in the bottom as the real information. In Caricature 8, the old man is placed on the right as 'new', the man placed in the centre and the woman is placed on the left side as 'given'. In Caricature 9 from 'The Seattle Times' newspaper, the woman is placed on the right as 'new', the man is placed on the left as 'given' and the linguistic resource 'MAGA' placed in the top as an ideal information. In Caricature 10, the man is placed in the centre, the woman is placed on the left as 'given' and the television is placed on the right as new information that the viewers do not know. In Caricature 11, the man is placed on the right side, the woman is placed on the left and the linguistic resources on the top. In Caricature 12, the man is placed on the left as the 'given', the woman is placed on the right as the 'new' and the linguistic modes on the top as 'Ideal' information.

Salience is another concept of the compositional metafunction. It is related to the different elements that are used by the cartoonist in order to attract viewer's attention. Kress and Van Leeuwen (2006: 177)) defines salience as,

> the elements (participants as well as representational and interactive syntagms) are made to attract the viewer's attention to different degrees, as realized by such factors as placement in the foreground or background, relative size, contrasts in tonal value(or colour) differences in sharpness, etc.

Therefore, the results indicate that the cartoonists of the selected caricatures used the different elements such as the size, foreground and the colours. All the caricatures selected from the three newspapers are showing salience. For instance, Caricature 3 from 'Liberté' newspaper, the

represented participants are foregrounded with difference in size, the cartoonist uses different colours especially the red colour for the purpose of showing the importance of social distancing. Caricature 8 from 'The Guardian' shows salience by placing the represented participants on the foreground against a red background in order to attract the viewer's attention to the danger surrounding them, the depicted participants are not equal in size, and in terms of the use of different colours. In Caricature 12, the cartoonist has used different colours, the represented participants are placed on the foreground. The linguistic mode 'MAGA' are presented in big size with red colour.

As regards framing which is the last principle of the compositional metafunction. It is related to the connection or disconnection of the represented participants in the selected caricatures. Framing is present in all the caricatures. Kress and Van Leeuwen (2006: 203) state that *"the stronger the framing of an element, the more it is presented as a separate unit of information"*. For istance, in caricature 1 selected from the 'Liberté' newspaper, the represented participant which is the earth is depicted as a separate unit of information. In Caricatures 4 and 2 from 'Liberté' newspaper, Caricature 6 from 'The Guardian' newspaper and in all the caricatures from 'The Seattle Times' newspaper, the represented participants are disconnected from each other. However, in Caricature 3 from the 'Liberté' and in Caricatures 5, 7 and 8 from 'The Guardian', the represented participants are connected to each other; probably the cartoonist wants to inform the viewers that letting distance between them will protect people from getting infected.

To sum up, the results indicate that the cartoonists from the Algerian, American, and British contexts by using different semiotic resources in order to create meaning since the principles of the Kress and Van Leeuwen's metafunctions (2006) are maintained. The final results which are gathered from the previous discussion are considered to be a confirmation of the second hypothesis.

**III.     A Comparison Between the Three Newspapers Regarding Caricatures**

**III.1. Similarities**

The three newspapers are daily and broadsheet newspapers because they deal with serious topics and real stories. They all share caricatures on coronavirus in order to inform people about this dangerous virus. The caricatures selected from these newspapers are a multimodal communication since the cartoonists combined different semiotic resources. To start with the elements of representational meaning, the cartoonists in the newspapers portray different participants, either doing an action or being static (they are based either on narrative or on conceptual processes) which aims at showing the serious threat of the Covid-19 virus that ended the lives of millions of people. Concerning the interactional meaning, the cartoonists of the different newspapers used the different concepts of this metafunction; the gaze through which the represented participants are either demanding or offering information to the viewers about the dangerous virus called Covid-19. Social distancing is also another aspect of the interactional metafunction, the cartoonists use social distance in order to attract the viewer's attention to the importance of respecting the preventative measures. Besides, the angle is presented in the selected caricatures. Some are depicted from the frontal angle which means the represented participants are involved with the viewers and others from the oblique angle, which means that there is detachment between the depicted participants and the viewers. For the vertical angle, all the caricatures selected from the three newspapers are at a medium level with the viewers.

Concerning the compositional metafunction, the information value is reflected in all the caricatures. The represented participants are placed in different zones (Left/Right, Top/Bottom and Centre/Margin). Concerning salience and framing, the cartoonists use different elements in order to attract the viewer's attention such as the foregrounded, the size and the use of several eye-catching colours. The represented participants are either connected or disconnected from

each other. Finally, 'Liberté' and 'The Seattle Times' newspapers share a common aspect, both have only one cartoonist who design caricatures (Dilem for 'Liberté' and Horsey for 'The Seattle Times').

**III.2. Differences**

There is a difference at the level of the Interactional metafunction, Caricature 1 from Liberté newspaper demonstrates the absence of gaze, there is no eye- contact contrary to the other caricatures in which gaze is present either offer or demand. In addition, Caricature 3 from Liberté newspaper is seen from the oblique angle contrary to the other caricatures. The three newspapers are different in another point since 'The Guardian' newspaper shares caricatures belonging to different cartoonists in contrast to 'Liberté' and 'The Seattle Times' newspapers that share caricatures of the same cartoonists: Ali Dilem and David Horsey. There is another difference which is at the level of the connotative meaning, caricature 7 from 'The Guardian' newspaper have different meanings with and without the linguistic mode it ca be interpreted differently. In other words, omitting the linguistic mode can lead to different interpretation of the caricature.

## Conclusion

To sum up, this chapter discusses the results gained from the semiotic and multimodal analysis of the twelve caricatures on Covid-19 selected from 'Liberté', 'The Guardian' and 'The Seattle Times'. The answers of the questions asked in the general introduction are provided in this chapter, and the accuracy of the hypotheses were examined. Firstly, the results indicate that the selected caricatures have different denotations and connotations. Secondly, the results demonstrate that the caricatures of the three newspapers are a combination of the different semiotic resources such as colours, language, gestures and facial expressions. Finally, the three newspapers regarding caricatures have some similarities and differences.
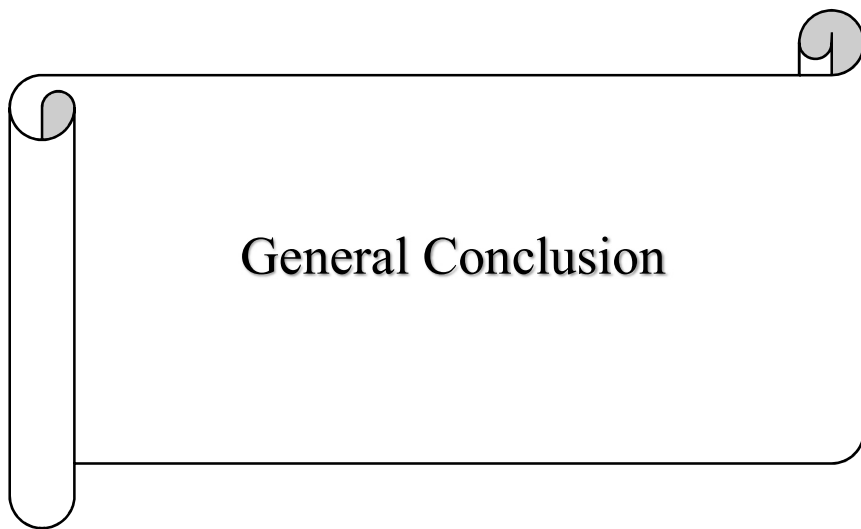
# General Conclusion

## Conclusion

The present research has focused on the semiotic and multimodal analysis of the twelve caricatures on Covid-19. These editorial cartoons belong to different territories(Algeria, Great Britain and the United States of America). The selected newspapers are Liberté from Algeria, The Guardian from Great Britain, and the The Seattle Times from the United States of America.

The research has introduced three main objectives. First, to analyse the caricatures in order to figure out the way the denotative and the connotative meanings are manifested in the selected caricatures. Second, to investigate the way cartoonists make combinations of different semiotic resources with the purpose of meaning making. Third, to draw a comparison between the three newspapers in terms of caricatures. In order to reach these objectives, the framework of Kress and Van Leeuwen (2006) *Reading images: The Grammar of Visual Design* and the two concepts of Roland Barthes's Semiology 'Denotation and Connotation' were adopted by relying on the qualitative method for the data collection and analysis.

The results of the semiotic analysis have indicated that all the caricatures consist of two orders of signification which are 'Denotation and Connotation'. The analysis has revealed that the cartoonists use visual and linguistic signs in order to help the viewers distinguish the second order of signification which is 'Connotation'. We have noticed that the literal meaning can be depicted easily by everyone. Concerning the second order of signification, it depends on the culture of the viewers. The discussed results of the twelve caricatures selected from 'Liberté', 'The Guardian' and 'The Seattle Times' newspapers confirm the first hypothesis which is the denotative and the connotative meanings are manifested by a convergence of the visual and linguistic signs. The interpretation of all the selected caricatures are relied on the linguistic modes.

The multimodal analysis 'visual Grammar' has demonstrated that the caricatures selected from 'Liberté', 'The Guardian' and 'The Seattle Times' newspapers regarding the representational metafunction are based on the narrative and conceptual processes since the represented participants are either doing an action or static 'there is no action'. Concerning the interactional metafunction. The first concept 'gaze' is present in all the caricatures. The represented participants are either demanding something form the viewers or offering information to them except Caricature 1 from 'Liberté' newspaper, which shows the absence of the gaze, there is no eye- contact. The second concept 'social distance' is also illustrated in the caricatures. The cartoonists choose either far social or close personal distances between the represented participants and the viewers, which then creates different relationships between them in order to attract the viewer's attention. The third concept 'Angle' is also reflected in all the caricatures with its two types: the first one is the horizontal angle; the represented participants in the caricatures are either seen from the frontal or the oblique angle. Furthermore, the second type is vertical angle, the represented participants in all the twelve caricatures are presented at an eye level  for the viewers.

In terms of the compositional metafunction, the first aspect 'Information value' is depicted in the twelve caricatures since the cartoonists portrayed the represented participants in the different zones of the caricatures (left/right, top/bottom and centre/margin). The second aspect 'Salience' is demonstrated in all the caricatures since the cartoonists use different elements to attract the viewer's attention. The cartoonists portrayed the represented participants with a different size. They also use the foregrounded and different colours. "Framing" which is the last aspect of the compositional metafunction is presented in the caricatures. There are caricatures that show the connection of the represented participants and others show the disconnection between the two. Therefore, the discussion of the results has proved the second hypothesis. That is to say, the selected caricatures of 'Liberté', The Guardian' and 'The Seattle

Times' are a combination of different semiotic resources such as colours, language, gestures and facial expressions.

Additionally, the comparison of the three newspapers 'Liberté', 'The Guardian' and 'The Seattle Times' indicates that these newspapers are similar in term of their types, they are broadsheet newspapers. Furthermore, their caricatures are multimodal communication since the cartoonists of the different newspapers combine several semiotic resources in order to convey meaning. According to the final results, the selected newspapers differ in some aspects. In terms of contexts, the 'Liberté' newspaper is from Algeria, 'The Guardian' is from Great Britain and 'The Seattle Times' that is from the United States of America. There is another point of divergence, at the level of the interactional metafunction. Caricature 1 from Liberté newspaper shows the absence of gaze. In addition, in caricature 3 from Liberté, the represented participants are seen from the oblique angle contrary to the other caricatures. There is another difference, 'Liberté' and 'The Seattle Times' newspapers share the caricatures of the same cartoonists unlike 'The Guardian' that shares the caricatures of different cartoonists. At the level of connotation, caricature 7 differs from the others caricatures since it can be interpreted differently. Thus, the results have proved that the newspapers have some similarities and differences which confirms the third hypothesis.

This work is a contribution to the fields of Semiotics and Multimodality. We hope that this work will be helpful for the coming researchers of those fields. Our work focused on the analysis of caricatures on Coronavirus selected from three newspapers. Our study is limited only on the two notions of Barthes's Semiology 'Denotation and Connotation' without using the third notion which is 'Myth'. As a suggestion, further studies can be conducted on the analysis of political caricatures selected from other newspapers such as 'El Watan' and 'Le Soir' newspapers from the Algerian context. In addition, we suggest for students to deal with the analysis of caricatures on football from the French newspaper 'Le Monde'.

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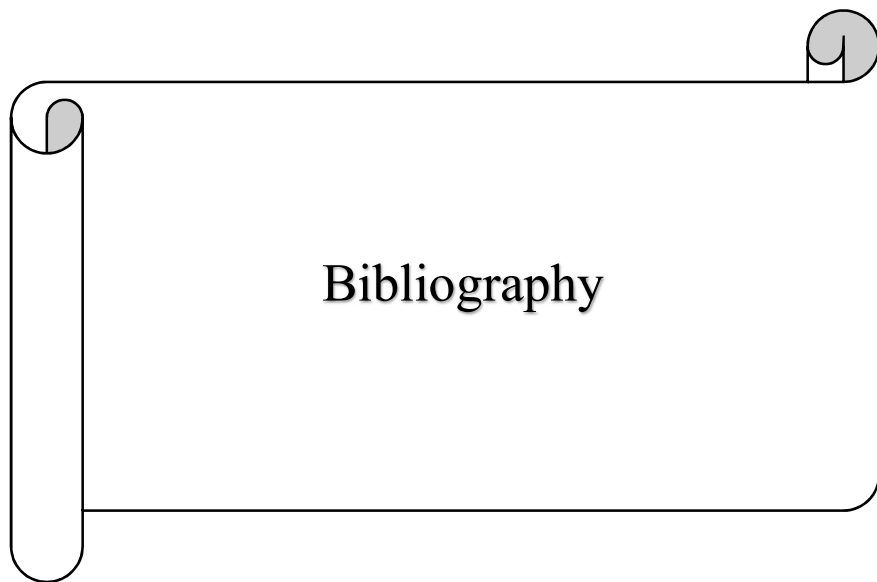
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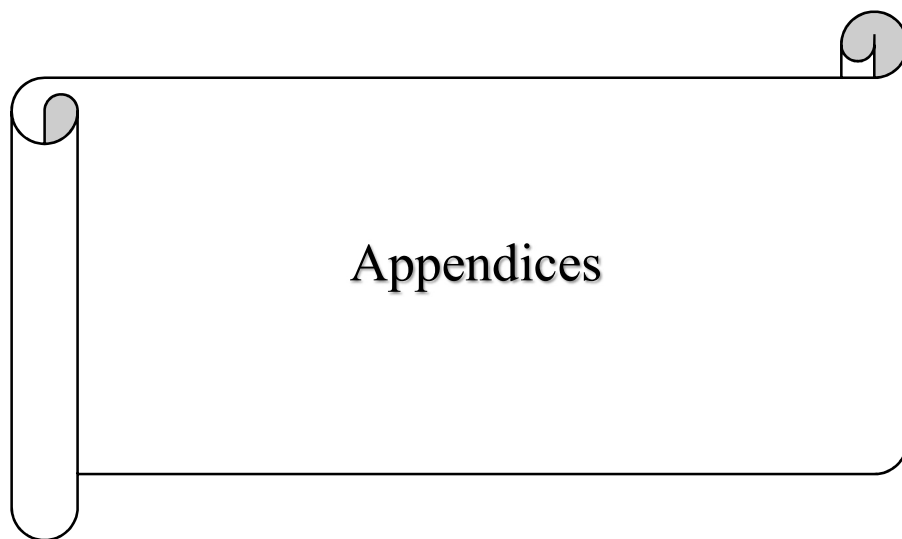
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# Appendices
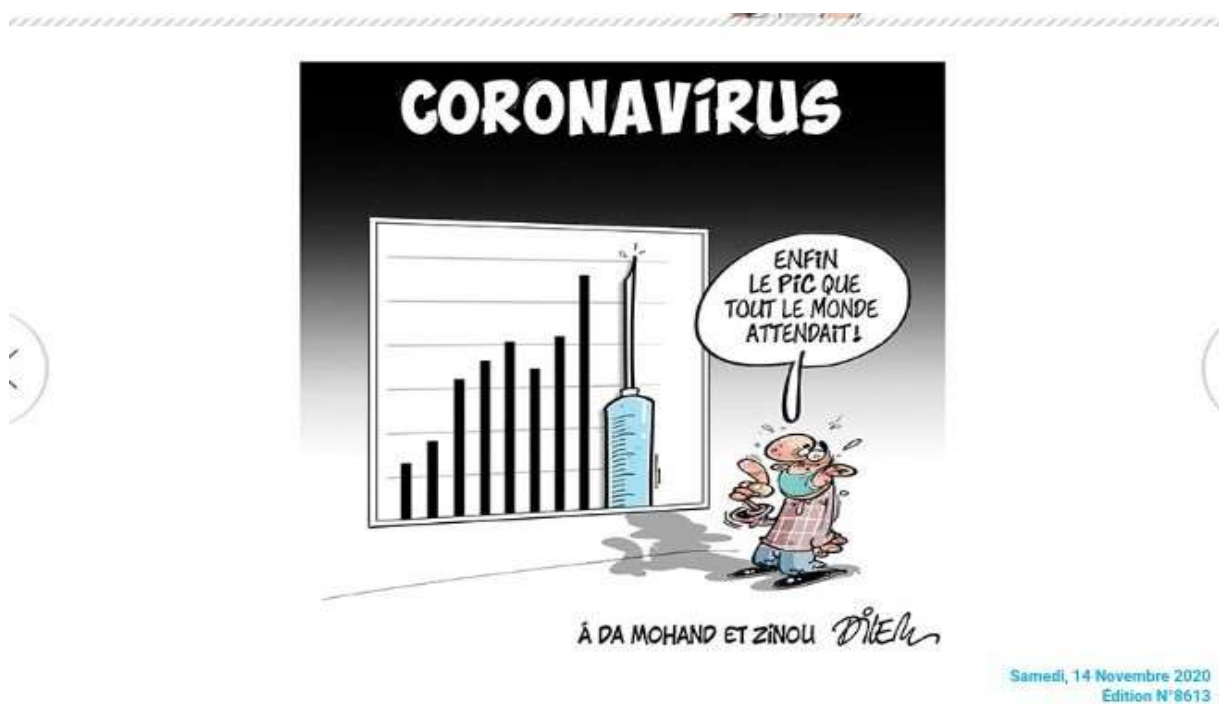
Caricature 1



Liberté, on March 16, 2020. https://www.liberte-algerie.com/dilem/dilem-du-16-mars-2020/page/87

Caricature 2



Liberté, on November 11, 2020. https://www.liberte-algerie.com/dilem/dilem-du-11-novembre-2020/page/53

Caricature 3



Liberté, on December 26, 2020. https://www.liberte-algerie.com/dilem/dilem-du-26-d%C3%A9cembre-2020/page/46

Caricature 4



Liberté, on November 14, 2020. https://www.liberte-algerie.com/dilem/dilem-du-14-novembre-2020/page/52

Caricature 5



The Guardian, on June 7, 2020.
https://www.theguardian.com/commentisfree/picture/2020/jun/07/ben-jennings-on-coronavirus-and-the-bame-community-cartoon
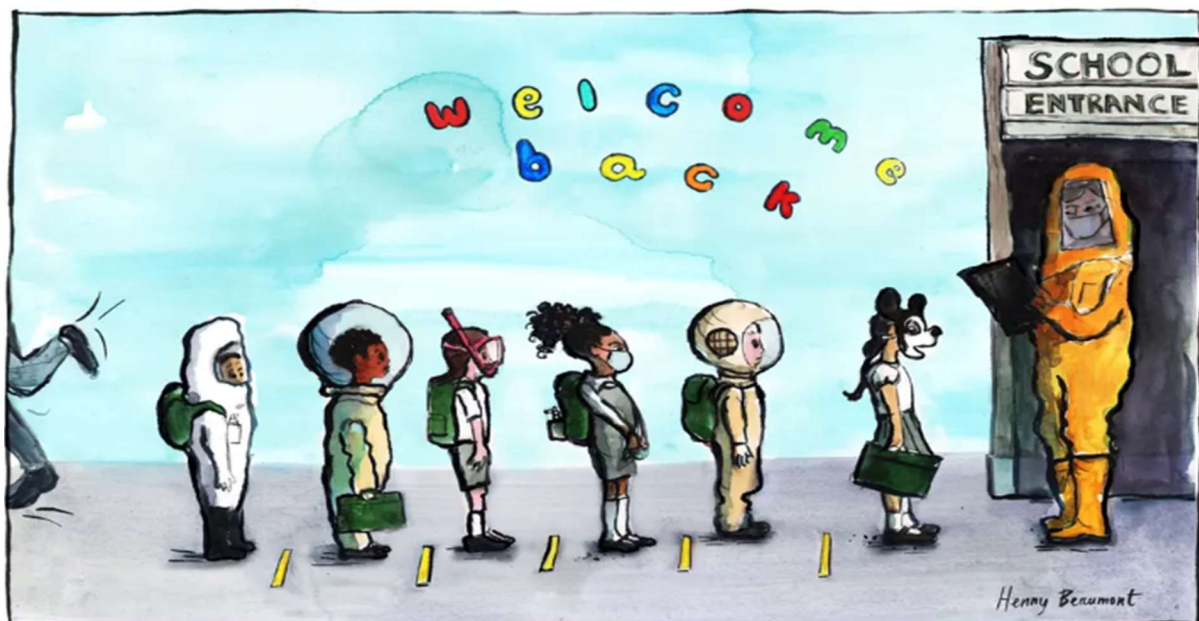
Caricature 6



The Guardian, on August 31, 2020.
https://www.theguardian.com/commentisfree/picture/2020/aug/31/henny-beaumont-on-schools-reopening-in-a-pandemic-cartoon

Caricature 7



Martin Rowson on the reopening of England's primary schools – cartoon

Caricature 8

Caricature 9



The Seattle Times, on November 2, 2020 https://www.seattletimes.com/opinion/united-over-masks-we-stand-divided-we-fall/

Caricaure 10
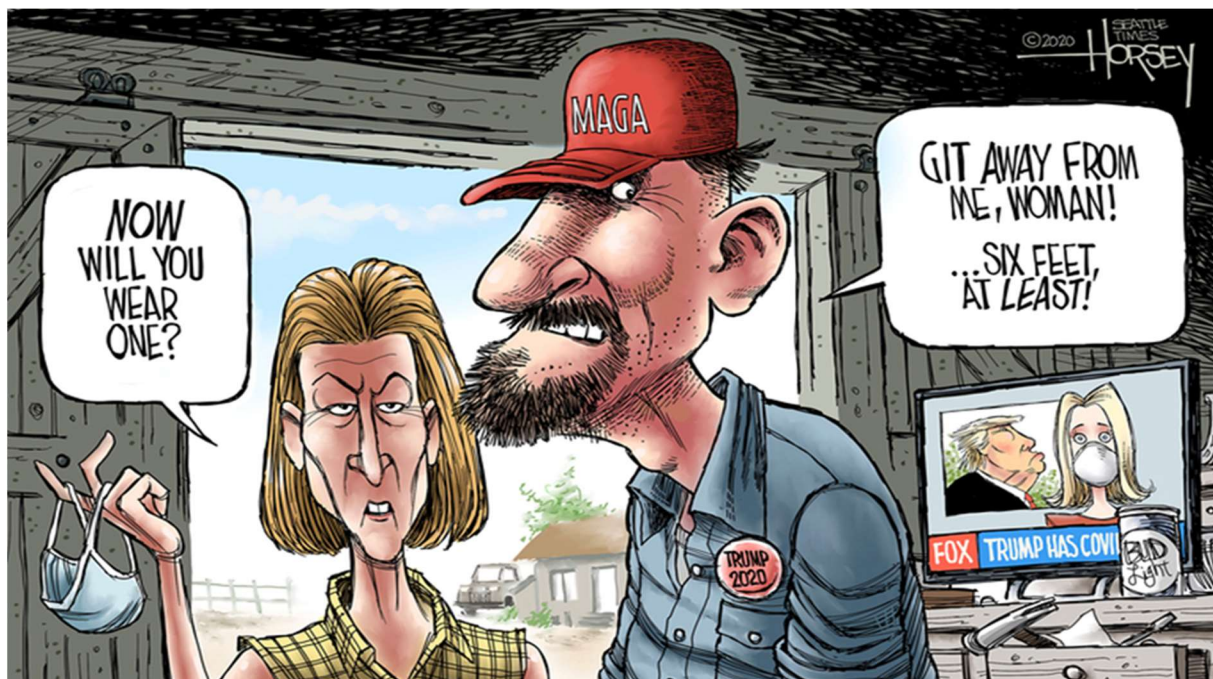


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Caricature 11



The Seattle Times, on July 2, 2020. https://www.seattletimes.com/opinion/a-fourth-of-july-of-fear-and-frustration-2/

Caricature 12



The Seattle Times, on May 28, 2020. https://www.seattletimes.com/opinion/real-men-wear-face-masks/