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Visual Representation of Ebossé's Death News Event in Le Buteur, El Watan and Algerian Press Service: a Social Semiotic Analysis

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To Menad and Saliha the most supportive parents in the world

To my beloved Brothers Yacine and Billel

To my much-loved sisters Baya, Aldjia, Sarbina and Amel.

To my adorable nieces and nephews

To my dear Friends, Amel, Celia, Souad, Jedjigua, Thinhinane, Kenza,

Zahia and Dihia,

TO My cousins Kahina and Lilia,

To my dear neighbor Karima

In memory of my grand mother!

To My Mother and Father Samia and Yidir

To My Sisters Dehbia, Hasna and Dounia

To My Brothers Hadi and Mehdi

To My Aunts Houria and Dehbia

To my Friends Nabil , Nadine, Sarah and Zahia

To all the students who will read our work

God bless you

In Memory of Lila Sediki!

Acknowledgements

Abstract

Our Research Study is concerned with the comparison between two locale and independent printed newspapers Le Buteur and El Watan with Algerian Press Service which is a Public News Agency and electronic one. The aim of the study is to sort out the differences in their representation of Ebossé's Death news event visually from a Social Semiotic perspective and mainly the reasons behind those differences. The study analyzed four Photojournalism in relation to their Headlines and subheads in the three selected News Media. The Research method used is Qualitative in order to go in depth in the analysis with the Approach's principles of Grammar of Visual Design (Kress and Van Leeuwen, 1996; 2006). The Findings and Discussion of the Findings showed that Le Buteur and EL Watan are more similar compared to the APS representation either visually or verbally (headlines). The differences concern all the principles under which we analyzed our data such as: the Image Size and Placements, Salience and Image Act. The results revealed that they are different due to the medium of news transmission (printed press vs. web page. Also because of the different communicative purpose they wanted to communicate. Finally, the three news media targeted different audiences. Le Buteur and El Watan are written in French (language), and their communicative purpose is to question Ebossé's death, while APS which is online and targeted a larger audience, because it has several versions: Tamazight, Arabic, French, English and even Tifinagh. It also had another communicative purpose which was to inform but mainly since it is a News Agency its role was to serve the need of international press.

List of Abbreviations

- APS: Algerian Press Service

- C.N.D.P.I: Centre National de Documentation de presse et d'information

- H : Hypothesis

- JSK : Jeunesse Sportive de Kabylie

- MSS: Multimodal Social Semiotics

- SFL : Systemic Functional Linguistics

- USMA : Union Sportive de la Médina d'Alger

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General Introduction

Statement of the Problem

Le Buteur, El Watan and Algerian Press Service are among the widely read news media in Algeria. Le Buteur is a newspaper specialized in sport (football), El Watan is a non specialized one and APS is a general service. In August, 24th, 2014, the three News Media provided different coverage of 'Ebossé's death'. His death happened in august, the 23th, 2014 and the event was reported in Algerian News media such as Newspaper's frontpages and the Algerian News Agency.

Each day there was a new coverage, it became a law case rather than a sad event. Because the reasons of his death were not clear; as some considered he had a heart attack others said he was killed with a projectile. As matter of fact, there were different representations of this event between Le Buteur, El Watan and APS. Their different visual representation depended mainly on their different communicative purpose. Because, the salience of an event increases the amount of news coverage about the it (Chyi & McCombs cited in Freyenberger, 2013).

It is important to understand how such an event is represented in Algerian News Media and mainly how it is represented differently through different semiotic resources using the visual mode, because Contemporary communication is dominated by the use of visuals that perform specific functions, purposes in their representation of events.This latter is related to the use of different semiotic systems (pictures, colours, sounds and so on) to portray and depict things, events and stories. But any particular event may have different possible audiences, which demand specific modes of representation. i.e. the same event may be represented differently depending on the communicative purpose of the event and the medium through which it is communicated.

To be more efficient, attractive mainly in newspaper FrontPages, news use more visuals and less linguistic resources. The frontpage reports salient events with the use of more visuals like large picture and at least two photographs everyday with their headlines which are considered as another visual element which will push the reader to read (Jennifer Ehidiamen, 2010). So it is useful to investigate their use and their roles in reporting news events in order to understand their communicative purpose from any perspective.

Le Buteur, El Watan and APS to represent Ebossé's death event combined the linguistic and the visual mode, but focused more on the visual one in order to complete the meaning of the former and to express their communicative purpose mainly in the two frontpages in such a way that the visual mode dominated the linguistic one. Images are not only representative but also interactive, i.e. they do not only represent things but as words they achieve some functions for example as persuade(the case of advertisement) explain(diagrams) warn (images of skull and crossbones in doors) and so on (Van Leeuwen, 2005).

A picture is worth a thousand words, a pictures can tell a story and report events and stand for meaning by themselves that they are considered as a source of truth that confirms the credibility of the news that visuals are considered as being more truthful, because we say I saw it with my own eyes and not I heard it with my own ears (Kress and Van Leeuwen, 2006). Moreover, different photographs in different news sources are used to represent the same event. This means that photographs as being an independent mode are used following the communicative purpose of each source.

Social Semiotics offers tools to collect data and to analyze them in order to understand any mode of communication as suggested by Kress and Van Leeuwen *"Social semiotics is an attempt to describe and to understand how people produce and communicate meaning in specific social settings, be they settings such as family or settings in which sign making is well institutionalized and hemmed in by habits, conventions and rules"* (Kress& Van Leeuwen,

2006:266). The present research approached the issue of Ebossé's death representations in three different news media from a Social Semiotics to understand how this event is represented depending on the different rules, conventions and mainly how each news media wanted to communicate it and why.

Aims and Significance of the Study

There were different statements about the reasons of Ebossé's death from different Newspapers but the present work seeks to understand the use of the visual resources in Le Buteur and El Watan's FrontPages compared to the ones used in APS web page. In order to represent the event differently from a social semiotic perspective we applied some principles of Grammar Visual Design (Gunther Kress and Van Leeuwen1996; 2006). The aim of the study is neither to evaluate nor to judge the way the event is reported. The study aims at applying the Multimodal Social Semiotics theory to Algerian media. Moreover, it aims at finding the main reasons behind the different social semiotics representations of the three selected News Media.

Therefore the study will explore the different roles attributed to the images toward the text. In visual communication, the division of labor differs from one context to another, because it is a semiotic division which depends on the context of the representation (Van Leeuwen, 2008). The selected news media are different resources, so the meaning and the aim of their photojournalism in relation to their headline may differ from each other.

The Research Questions and Hypotheses

This study aims to answer the following questions to understand and explain the differences in representing Ebossé death in Le Buteur, El Watan and the Algerian Press Service.

1) – What are the differences in the visual representation of "Ebossé death" in Le Buteur, El Watan and APS? And what are the reasons behind that?

2) – Is there a relation between the photo-journalism with their headlines Verbally and Visually?

3) – What is the different communicative purpose of the photojournalism in the three different news media?

Before doing the analysis and getting the results, we advanced some hypothetical answers, based on our knowledge and background.

H_1: The differences may be related to the position of the image, its size, their font, because of their different communicative purpose and the different type of publication between the two Newspaper's frontpages and APS.

H_2: photojournalism are related to their headline visually mainly in newspapers FrontPages of Le Buteur and El Watan compared to APS because it is web page; a different type of publication with a different composition layout. If no, it is because their use goes beyond page filling and images communicate their own meaning.

Research Techniques and Methodology

To conduct the Research Study we have adopted a Qualitative Research Method. To understand the reasons behind the differences that may exist between the two newspapers compared to the APS and reasons behind them. The present Research intends to the use of visual resource in representing Ebossé Death News Event in Le Buteur and El Watan

compared to APS from a social semiotics perspective applying principles of Grammar of visual design. Information value, Salience, Framing, Image Act and Size of the Frame (Kress and Van Leeuwen, 1996, 2006).

The data are photojournalism about Ebossé's death, their headlines and subheads taken from Le Buteur, El Watan frontpages and APS web page of the same event. The Social Semiotics approach seems to be useful for data analysis and data collection in order to sort out the frontpages to analysis, because the photojournalism chosen in the present study are the 24th and 25th august of the first reporting of the event and which concerns mainly the death of Ebossé not its juridical case for which there had been more focus in the following publications. Moreover, the photojournalism items chosen among others, are those which might help us answer the research questions because all the selected principles of the two metafunctions (compositional and interpersonal) can be applied on them.

Structure of the Dissertation:

The dissertation follows the traditional complex design and is divided into four chapters in addition to a general introduction and a general conclusion.

The first chapter is called *"social semiotics and visual communication"* and is concerned with the review of the literature of the social semiotics discipline in relation to the visual communication mainly newspapers. The second is named *"Research Design"* and is devoted to the research design which concerns the research method, the approach and Context of Investigation, the description of the corpus. The method adopted is the qualitative method and the context is the center where the practical training was achieved and the description of the corpus which explains how the three different news media were obtained and what are they. Then the third chapter is *"Presentation of the findings"* which presents the results of the Research Study in different tables, the Findings are then expalined in details in paragraphs

following the Research Question order. The last chapter is "*the discussion of the findings*" which discusses the results of the three corpora and the reasons behind those differences in order to achieve the goals set in conducting the research study.

Chapter1: News Media and Social Semiotics Approach

Introduction

This chapter is theoretical. It aims at giving an overview of field of Media in relation to news events and the importance of the Social Semiotics approach to analyze them. It presents and clarifies the main concepts which characterize the visual representation of a news event such as the frontpages, visual mode and photojournalism. Finally, it highlights the importance and contribution of the Social Semiotic Approach to the news media field mainly to read news event through photojournalism.

1.1. News Events

News used to be spread before the invention of newspaper, this latter appeared with the invention of the printing, and mainly with the growing of literacy which made people wanting more news (John Hamilton, 2005). Nevertheless Journalists communicate events that interest their audience. That is to say not everything is worth to be communicated as suggested by Journalist John Bogart in 1918 *"When a dog bites a man that is not News, because it happens so often. But if a man bites a dog, that is news"* (Bogart cited in John Hamilton, 2005:5). But what journalists do is more than communicating; it is representing that news through different modes; to illustrate this Bignell claimed it *"news is not just facts, but representations produced in language and other signs like photographs"* (Bignell cited in Helen Gambles).Therefore the various forms of mass media have been named 'Machinery of representation', because reality is translated into those various media forms that audience is expected to recognize as reality (Stuart cited in Watson and Hill, 2012)

1.2 Newspapers

Newspapers are a useful part of our research process mainly in investigating how news events are represented in their frontpages. Newspapers remain a medium which influence audience thoughts, because they provide more details than television, have more variety than magazines and are more up to date than books (John Hamilton, 2005). In addition to its

influence on the audience thoughts it is a medium which can put the same idea in the mind of thousands of people at the same moment (Tocqueville cited in Aitchison and Lewis 2003). So the way an event is represented will vehicle the same meaning and opinion in the mind of thousands of people at the same moment. Because a medium of communication such as newspaper has a material and a social aspect. Materially speaking, it is a body through which meaning is realized and becomes available to others. Socially speaking, it is the result of semiotic, socio-cultural and technological practices (Kress and Jeff Bezemer, 2008).

1.2.1 Newspapers' Frontpages

Newspapers frontpages are characterized by a specific layout which combines the linguistic and the visual mode. But to attract the reader, main topics are introduced with salient pictures, headlines which are the major selling points of the newspaper, because they attract potential readers to buy the newspaper for further reading (Jennifer Ehidiamen, 2010). However, frontpages layout is not made in a hazard way, the positioning of different elements do not serve to page filling as suggested by Van Leeuwen:

> Layout is a matter of positioning things in or on a space – … a bit this way … a bit that way … just a little bit up here … just a little bit down there … etc. – until a sense of balance has been achieved so that the arrangement feels 'just right'. And balance is as fundamental as rhythm. Without it we fall down. Everything stops and action becomes impossible (Van Leeuwen, 2005: 181).

Van Leeuwen's quotation shows that layout is an important aspect which gives a sense to the different elements in a page as a whole. Without it the reader will be mislead and will not be able to follow his reading.

a. Typography

Typography has been considered as a verbal mode; it does not add a visual meaning to the text. But with the development of the semiotics field and changes that society has undergone, Typography is considered as a semiotic resource and has been given its role as a

semiotic mode in its own right (Van Leeuwen, 2005). Typography is considered as being one aspect of the verbal mode which is visual (Dondis cited in Ken Smith et al, 2005).

Therefore printed words can be analyzed under two levels; the first the 'word image' which is the idea represented by the word itself constructed a string of letters and the 'typographic image' is the meaning of the word as a whole. (Bellantoni and Woolman cited in Van Leeuwen, 2005). The former is related to the visual meaning, while the latter is concerned with the verbal meaning. For instance, Le Buteur and El Watan (See appendix1: image1 &2) used salient headlines which in addition of their linguistic meaning have a visual meaning such as yellow colour which has a meaning because it is the colour of Ebossé's club 'JSK'. The colour is used to show the relation of the event to the club.

b. Iconography

Iconography is defined as the use of image with symbols to convey ideas and concepts which pay attention to the context in which the image is produced and circulated, and how the cultural meaning of the image and its visual expression became by the time a convention (Van Leeuwen and Carey Jewitt, 2001). Moreover Panofsky (1970) distinguished three pictorial meaning: representational meaning, iconographical symbolism and iconological symbolism. The first is related to the denotative meaning i.e. surface and literal meaning. The second goes beyond denoting meaning; sings used in the picture are used to symbolize particular values and behaviours which are arbitrary and conventional. The third is the ideological meaning, which conveys opinions and related to specifics ideas mainly political ones (Panofsky cited in Van Leeuwen and Carey Jewitt, 2001). As explained by Panofsky *"A male figure with a knife resembles St Bartholomew...a female figure with a peach in her hand is a personification of veracity...two figures fighting each other in a certain way represent the Combat of Vice and Virtue"* (Panofsky cited in Machin 2007: 39)

Like Panofsky (1970) spoke about representational meaning, iconographical symbolism and iconological symbolism, Barth (1977) distinguished between the denotative image, connotative and the myth. Denotative and connotative are both used in visual communication, but most of connotative meanings operate in nonverbal mode (Ken Smith, 2005). For example a British flag could be used in addition of denoting Great Britain, it could be used to connote Britishness and the myth of Loyalty and Glory (Machin, 2007: 26)

But Iconography as Barthian visual semiotic, deals more with the lexis rather than the grammar of the image (Van Leeuwen and Carey Jewitt, 2001). Therefore MSS with the frameworks of Kress and Van Leeuwen (1990, 1996) developed a grammar which takes into consideration the denotative, connotative and ideological meaning of the image but by establishing principles which can be applied to various kinds of images focusing on the process of sign-making related to the social, cultural and psychological history of the sign-maker, their theory is a critical discourse analysis which takes into consideration the visual mode as an independent one (Kress& Van Leeuwen, 2006).

In contrast to Panofsky and Barthes assumptions, visuals go beyond denoting and connoting cultural and social meanings and that previous works such as Barth, Panofsky and Arnheim's works are not complete and MSS have little to add, because visuals were treated as reproducing a given reality whereas it has syntax with rules that help the producer to create a meaningful product following interests of social institution within which they are produced which the reader can read (Kress and Van Leeuwen, 2006).

c. Photojournalism

In news media the use of photography refers to the term photojournalism or photograph to distinguish them from the general term photography (James Watson and Anne Hill, 2012). However the distinction of photojournalism among other types of photographs is not only for their use in journalism field, but their use for the communicative purpose of this

field which is to have power on the audience as suggested by W. Eugene Smith *"Photographic journalism, because of the tremendous audience reached by publications using it, has more influence on public thinking and opinion than any other branch of photography"* (W. Eugene Smith cited in Ken Smith, 2005: 127). From a social semiotic perspective photographs interact and affect the reader and provide them with principles to depict those meaning and to be able also to reproduce them through the representational metafunction things are represented, through the interpersonal they interact with the reader who will be able to reproduce them (Kress and Van Leeuwen, 2006).

Nevertheless this social semiotic perspective contrasts the arbitrariness of the signified and the signifier in Semiology mainly referring to the Paris School of semiotics which argued that the image (signifier) depends on the text (signified). Kress and Van Leeuwen in their conception of the sign-making claimed that the signifier (the form) and the signified the (meaning) are independent from each other till the sign-maker matches them to get a new sign .This conception contradicts also Peirce's semiotics of resemblance (Iconic sign), likeness (symbolic sign) and causal (indexical sign) relationship between the signifier and the signified, three relation which can exist between, the sign and the object it represents (Smith, et al, 2005: 100).

MSS see the relation between the signifier and the signified as rather a kind of analogy but motivated by interest; like in the example of the drawing of a three year old child in page 7 (See image 1 below), who wanted to draw a car but he drew wheels, because he was motivated by interest of drawing a car however he was able to represent only one of its aspects which are wheels (Kress and Van Leeuwen, 2006). As for instance, in Le Buteur, El Watan and APS, the three news media represented in photo only one aspect of the meaning of the headline which is 'Ebossé' (the participant) to communicate the communicative purpose of the image. Which is either to inform, pay attribute to Ebossé or question his death.

Image 1: Kress, Van Leeuwen (2006:7)

1.2 Multimodal Social Semiotic Approach

Social semiotics is not a pure theory, it comes to its own when it is applied to specific cases and problems; but it does not offer ready-made answers about the issue it tells rather how to search to find them (Van Leeuwen, 2005). For instance in the different representations of Ebossé's death the use of photojournalism does not communicate explicitly its communicative purpose, it is with the use of grammar of visual design principles (see chapter2) that it became possible.

While in linguistics the main concern was the sign, in social semiotics it is the semiotic resources, the process of producing them in relation to the sign-maker as suggested by Van Leeuwen:

> In this book I extended the idea to the grammar of semiotic modes, and semiotic resources as the actions and artefacts we use to communicate, whether they are produced physiologically-with our vocal apparatus; with the muscles we use to create facial expressions and gestures, etc. – or by means of technologies with pen, ink and paper; with the computer hardware; with fabrics, scissors and sewing machines, etc (Van Leeuwen, 2005: 3)

In news events' representation, semiotic resources include photo-journalism, their headlines, their colour, their size, their placement and everything that the producer used to report the event and its communicative purpose either explicitly or implicitly.

1.2.1 Visual Mode

Visual mode is a mode among others, which is used most of the time in combination with other modes to construct a multimodal meaning as suggested by John Bateman:

> But things have changed: nowadays that text is just one strand in a complex presentational from that seamlessly incorporates visual aspects 'around', and sometimes even instead of, the text itself. We refer to all these diverse visual aspects as modes of information presentation. Combining these modes within a single artefacts−in the case of print, by binding, stapling, or folding or, for online media, by 'linking' with varieties of hyperlinks−brings our main object of study to life: the multimodal document (John Bateman, 2008: 1)

John Bateman in his quote shows that combining the visual and the linguistic mode is prominent nowadays, but sometimes the visual is used instead of the linguistic one. However, according to Kress, their combination is a way to facilitate the communication not to replace one mode by another (Kress, 2010)

Each mode completes the other by adding its own meaning: images shows what takes too long to read, writing names that would be difficult to show and colour is used to highlight specific aspects of the overall message (Ibid). Nevertheless, since it is a new field which emerged in the 1990 with mainly frameworks of Van Leeuwen and Gunther Kress, the visual mode gets more interest than any other mode (Claire Harrison, 2003).

Therefore images progressively became predominant in cinema, newspapers, magazines, books, posters, computer screens, television screens, clothes, and even restaurant menus as it had never been before. In mass communication written culture has been step by step influenced with audiovisual culture, reading has been weakened by watching and

listening (Alev Fatos Parsa). But, the prominence of the visual mode toward other modes such as the linguistic one will attract social sanctions for people who are not visually literate. Visual literacy will begin to be a matter of survival, especially in the workplace (Van Leeuwen, 2006).

1.2.2 Colours

Colour is an aspect of the visual whose use goes beyond aesthetics and add a meaning to the communicative purpose of the message. Moreover it is considered as a mode in its own right which has its own communicative purpose. For example, colours can denote things such as flags. They identify things such as colour blue in maps indentifies rivers or oceans and so on, or connote and symbolize an abstract thing like red which symbolizes the idea of danger or the passion and love. But the connotation meaning is socially and culturally specific (Kress and Van, 2006).

Therefore colour in addition to the role it plays in denoting and connoting meanings also plays a role in framing and bringing salience through colours rhyme; when a text shares a given colour with the image, they can rhyme together to create a visual connection even though they are separated (Van Leeuwen, 2005). But it can also be used for identification. For example, someone who wears military colour convey a form of identification with the army (Van Leeuwen, 2005). For instance, Le Buteur and El Watan used the yellow colour for their headlines when reporting the event about the death of Ebossé to emphasize that the event is related to the JSK club whose colours are yellow and green.

1.2.3 Representation

Whatever the idea about the reality that the sign-maker expresses verbally or visually it is never the reality itself but only a representation of it. As it is illustrated by René Magritte in "Ceci n'est pas une pipe" (See image2 below), in the illustration of René Magritte made a representation of the real thing but it is not the pipe itself (Claire Harrison, 2003).

Representation always involves the construction of reality which therefore requires interpretation (Daniel Chandler, 1994). Therefore from a semiotic view all representations are conventional, and the idea that pictures might in some sense be like the things they picture is part of a benighted ideology of realism (Currie cited in Alev Fatos Parsa, 2004)

Figure 1. René Magritte's painting makes a striking and explicit statement about the relationship between content (the *signified*) and its visual representation (the *sign*).

Image 2: Claire Harrison (2003: 47)

However, it is never the whole object but only its critical aspects which are represented (Kress and Leeuwen, 2006). In the three news representations of Ebossé death (Le Buteur, El Watan and APS) it is not Ebossé himself, but a representation of his death which did not show him dead except in le Buteur. The three News Media represented it is only its critical aspect which such as alive Ebossé to convey the aimed meaning.

a. Modality

Reality always involves representation (Daniel Chandler, 1994). However, we can also represent things that not exist (Van Leeuwen, 2005).

Therefore, representations need to be analyzed in order to know whether they are to be taken as fact or fiction as suggested by Van Leeuwen *"The concept of 'modality' is the key to studying how people use semiotic resources to create the truth or reality values of their*

representations, to communicate, for instance, whether they are to be taken as fact or fiction, proven truth or conjecture" (Van Leeuwen, 2005: 91)

It was Kress and Hodge (1979) who first suggested that modality could be expressed also non-verbally. Then Kress and Van Leeuwen (1996) suggested techniques to which they refer to as modality markers, where modality can be reduced and reality can be avoided or changed. But modality does not investigate how something is really in reality, it rather provide techniques to know if something is to be taken as true or changed mainly images (David Machin, 2007)

b. Sensory Modality

Sensory modality or sensory coding orientation is a kind of visual modality which is the way visuals influence the viewers' emotions (Terry Royce, 1999). Therefore to achieve this influence the producer uses colours, sharpness, depth or all what can affect the readers and can also creates hallucination mainly in context where it is a matter of pleasure such as photographs of perfumes advertisements (Van Leeuwen, 2005). In the case of the frontpages of the three news media used in the present study, sensory modality is used to affect readers emotion about Ebossé's death news event with the use of gestures as for instance in Le Buteur and El Watan. Le Buteur used the hand of Ebossé on his head saluting the viewers as a soldier to show his pride and El Watan chose a photo where Ebossé put his hand on his heart to show his sympathy toward his fans.

1.3 Visual vs. Linguistic Mode

The MMS approach developed by Kress and Van Leeuwen takes into consideration other modes of communication, mainly the visual mode is drawn up from the Hallidayian's Systemic Functional Linguistics. However, there are differences between linguistics and the multimodal metafunctions as used by the News media. There are things which can be said

verbally and visually, others only verbally or only visually as claimed by Kress and Van Leeuwen (2006):

> And the way meanings are mapped across different semiotic modes, the way some things can, for instance, be 'said' either visually or verbally, others only visually, again others only verbally, is also culturally and historically specific. In the course of this book we will constantly elaborate and exemplify this point. But even when we can express what seem to be the same meanings in either image-form or writing or speech, they will be realized differently. For instance, what is expressed in language through the choice between different word classes and clause structures, may, in visual communication, be expressed through the choice between different uses of colour or differ-ent compositional structures. And this will affect meaning. Expressing something verbally or visually makes a difference (Kress and Van Leeuwen, 2006: 2)

For instance all the three news media verbally speaking did not relate the headline to its photojournalism. In the headline, there are more details which are given like the participant, and the circumstances while in the image only the participant who is represented.

Therefore, images are considered by Barthes (1967a) as being too 'polysemous' and too indefinite. To define the image linguistic mode must come to its rescue (Kress and Van Leeuwen, 2006). The death of Ebossé was represented by the three newspapers with an 'Alive Ebossé', because of their communicative purpose, however, thanks to the language (meaning) it was possible to report that he is dead.

1.4 Different Perspectives to the News Events

In previous dissertations in the field of communication, the News Event issues were approached from a social, cultural and ideological perspectives using a Content analysis research tool associated with a Quantitative research method, applying either the Framing theory or the agenda setting or both. But the aim of the present study is neither to approach the issue from an ideological perspective nor to conduct a quantitative study and not to evaluate or to judge the way the event is reported.

a. Barthian Visual Semiotics:

Barthes framework on images (1967) inspired Van Leeuwen and Gunther Kress; however they approach the visual mode differently. The former took the cultural and ideological context into consideration but did not relate them to the reader.

Because this cultural perspective seeks to depict the connotative meaning of the image; images were studied as representation rather than interaction which in social semiotics it refers to as Barthian visual semiotic and this latter is associated with Iconography which concentrate on visual lexis and did not consider the visual syntax (Van Leeuwen and Jewitt, 2001).

b. *Social Semiotics Visual Analysis*

The aim of Kress and Van Leeuwen in Reading images (2006) was to present a socially-based theory of visual representation (Terry Royce, 1999). Even much work has been done on images. Their aim was to work on the different elements which gave to the image its meaning as a whole i.e. they was interested in images structures (Kress& Van Leeuwen, 2006). In both books, Reading Images (1996) and Grammar of Visual Design (1996, 2006), Kress and Van Leeuwen attempt to describe the structures that visuals use to realise a variety of different kinds of meanings *"The visual, like all semiotic modes, has to serve several communicational (and representational) requirements, in order to function as a full system of communication"*(Kress and Van Leeuwen 2006: 41). However, as verbal items visuals also are socially and culturally dependent, their meaning is expressed in relation to their socio-cultural context, but that you can never express exactly the same meaning verbally and visually, there will be always a difference, as some meaning can be expressed only verbally or only visually (Kress& Van Leeuwen, 2006)

But Grammar of visual design is specific to Western cultures because it is the dominant culture. Kress and Van Leeuwen argued that their grammar is not universal; despite that there

have been some people that applied their grammar to other cultures. According to them their theory can play a role in the semiotics of any culture but the values will differ because for example of visual space (right to left, bottom to top). As for instance, in advertisement "MTR in Hong Kong" where the directions conform to western or eastern directionality or to both at the same time, because they are affected by Western Culture. Nevertheless even in visual there is a dominant visual language controlled by the global cultural/technological empires of the mass media. By this there is a spread of image banks and computer-imaging technology, which exerted a normative influence of visual communication all over the world (Kress& Van Leeuwen, 2006).

Conclusion

This chapter emphasized the role and the contribution of the social semiotics to investigating news events in terms of their use of the visual mode mainly photojournalism and typography. It also shows that social semiotics is an appropriate tool of data analysis to answer the questions formulated in the general introduction in terms of the different representations of Le Buteur, El Watan and APS, in the relation and connection of the photojournalism with its headline and finally in terms of the communicative purpose of each photojournalism in the different news media used in this research study.

Chapter 2: Research Design

Introduction

This chapter is methodological and deals with the research design of the study. It describes the research technique used to investigate the representation of Ebossé's death news events' in three different news media: two Newspapers frontpages (Le Buteur and El Watan) and a News Agency web page (Algerian Press Service) to answer the questions formulated in the general introduction which seek to reveal differences in which (representing) Ebossé's death in the three newspapers. The relation between the headlines and their photojournalism visually and verbally. Finally the different photojournalism's communicative purposes of each news media. the chapter deals with the research method of the study, then the context of investigation, the description of the corpus and finally the procedure of data analysis.

2. The Research Method

The research design that is followed in the present research study is a qualitative research design, because the aim of the dissertation is to interpret the findings of the enquiry from a social semiotic perspective of Grammar of Visual Design (Kress& Van Leeuwen, 1996: 2006) and to compare between the findings of le Buteur, el Watan and APS. It is of particular interest to investigate the reasons of the differences in the representations of Ebossé Death as suggested by Kothari *"Qualitative research, on the other hand, is concerned with qualitative phenomenon, i.e., phenomena relating to or involving quality or kind. For instance, when we are interested in investigating the reasons for human behavior (i.e., why people think or do certain things), we quite often talk of 'Motivation Research"* (Kothari, 2004: 3). Because in analyzing the data the main concerns of the study is to know why the three selected corpora differ in their representation of Ebossé's death news event through the they used visual mode.

2.1 Context of Investigation

The Research study took place in the Centre National de Documentation de Press et d'Information "C.N.D.P.I" in "El Kouba". We benefited from the help of the employees, and mainly of the designer and the graphic designer in analyzing the data from a designing and political perspective. Although the one used in the present research is a social semiotic one. The center provided us with the newspapers' archives and with the access to the library of the center. The practical training started in April, the 2nd and ended June the 30th. It took three months.

2.2 Procedure of Data collection

Before describing the corpus, it is explained how we obtained it. Concerning the FrontPages of 'LE Buteur and EL Watan', we consulted the archives in C.N.D.P.I, they are books in which there is the collection of editions of the whole month of a given newspaper. For example the event happened in August, 23rd, 2014 so we took Le Buteur and El Watan Books of August 2014 (from August the 1st to 31th publications). The two frontpages then were scanned Concerning APS, we consulted their site www.aps.dz then when we took a photograph of its web page which does not show the whole page, but only the article of Ebossé's death news event (see appendix I image 3).

2.3 Description of the Corpus

a. Le Buteur

Le Buteur is an Algerian Newspaper. It is the French Version of the Newspaper El Heddaf created in the 70s which is in the Arabic language. It is a specialized newspaper which reports mainly events about Football in Algeria and few sections are left to report on international events about this sport. The choice of this newspaper in the present research study is motivated by the event of Ebossé's Death as "a sport event". The event was reported on 24th of August, a day after its happening (See appendix I: image1). In its frontpage, Le

Buteur used two photojournalism; the first is very big in a portrait format and the second very small, , but is accompanied by a headline and a subhead.

b. El Watan

El Watan is an Algerian independent Newspaper published in the French language. It is non specialized in any field and appeared in the 90s just after the permission of the government for the creation of private newspapers as a sign of political democracy. El Watan is considered as one of the most independent and widely read newspaper in Algeria. This newspaper is chosen to reinforce the importance of the differences between a newspaper frontpage with a news agency web page. El Watan frontpage used one photojournalism in a portrait format, a headline with its subhead and the event was reported on the 25th (See appendix I: images2)

c. Algerian Press Service

The Algerian Press Service is the Public news agency of Algeria which was created in 1961, it was not still 1998 that it created its Web page. It is a general service which is issued in Washington, Moscow, Paris, London, Brussels, Rome, Madrid, Cairo, Rabat, Tunis, Amman and Dakar (Cristina Romero). The corpus is in English, that is why it is chosen in the present research study. The event was reported from the 24th to the 28th but for the study it is the article of the 24th which is chosen because the focus of the study is on the death of Ebossé's representation not on the law case of his death. The web page used a title, a photojournalism with a text below it about Ebossé's death (See Appendix I: image3). APS authorized us to use its articles for academic purposes (see Appendix II: image 1).

2.4 The Procedure of Data Analysis

The photojournalism and their headlines and subheads are analyzed applying the following principles of two metafunctions 'compositional and interpersonal metafunction. The compositional comprises: information value, salience, framing and image act, size of size

of the frame and social distance. Interpersonal metafunction deals with the relation between the producer of the image, the receiver who is the viewer/reader and the object being represented (Kress and Van Leeuwen, 2006). The analysis with **Image Act** and **Size** of the **Frame** principles (see table1 below) concerns the communicative purpose of each news media with the use of Ebossé gaze direction. For example, the two principles will help us to answer mainly question3 which seek to know the role of the photojournalism and its aim. While the compositional metafunction is the equivalent of the textual metafunction of Halliday. It tells us how the representational and interactional metafunction relate to each other and integrate into a meaningful whole. In other words, the composition of an image or layout of a print or Web page represents visual syntax (Clair Harrison, 2003). It developed three main principles that we used to analyze our data: **Information Value, Salience** and **Framing** which helped to answer question 1 and 2. This metafunction applies to single picture, to composite visuals as well as to layouts such as which combine different modes. It is applicable even to television or computer screen (Kress and Van Leeuwen 2006)

a. *Image Act and the Gaze*

The gaze direction is an important concept, because through it we determine the action of the image, whether in the image the participant demands to the viewer to react or just offers him/she information (Kress& Van Leeuwen, 2006). This principle was useful in answering the R.Q$_3$. For instance, it is important to mention in the selected photojournalism whether the participant 'Ebossé' who is represented is looking to the readers or not. If yes, the picture demands something from them, if not, it only offers information (see the table 1 below)

b. *The Size of the Frame and the Social Distance*

The size of the frame concerns the shot of the picture, whether in the picture it is the full figure which is shown or only the face of the participants. Size of the frame creates a social

distance between the represented participant and the readers which can be social or intimate relation (Kress& Van Leeuwen, 2006). For instance, the second photo used in Le Buteur, shows only the head of Ebossé and this creates a kind of intimate relation between the readers and Ebossé, because the more zoomed on the face of Ebossé the more it brings him closer to the readers (see table1 below).

Image Act And the Gaze	indirect	Offer (information)
	direct	Demand (goods/services)
Social Distance Size of the Frame	Very close up	Less than head and shoulders (intimate)
	Close shot	Head and shoulders of the subject (friendly or personal)
	Medium close	From his head to his waist (social or one of us)
	Medium shot	From his head to his knees approximately (familiar social)
	Medium long	Show full figure (general social)
	Long shot	human figure fills half image height (public, largely impersonal)
	Very long shot	and anything beyond (wider) than half height (little or no social connection)

Table 01: interactive meaning adapted from The Grammar of Visual Design (2006).

c. *Information Value*

Information value gives us information about the values of the sign that we analyze. For example, placing the image on the left or on the right of the page has a different value

about the news, which is either a new information or old. More generally pictures which are considered as given information and are placed on the left are those of old information. There is also other placements which convey other values such as the top and the bottom or the center and the margin, which play a role in the salience of the news (Kress& Van Leeuwen, 2006). The left and right directions follow the writing direction of different cultures (Kress& Van Leeuwen, 2006) (See Table2 below).

d. Salience

Salience concerns all the elements that stress the importance of visual elements. This salience can be realized by colours contrast, sharpness to give to the thing represented its importance as a separate (Kress& Van Leeuwen, 2006). This principle helps to answer the question1 which seeks to know which news media among the three gave more importance to the news event through the visual mode (See Table2 below).

e. Framing

Framing analyses the connection and the disconnection of elements in the visual mode. The disconnection is realized with the presence of framing devices while the belonging of the visual elements together is revealed through their absence. Framing means separation between elements, and its use can be applied between visual elements or between the verbal and the visual mode. The more something is strongly framed the more it is represented as a separate unit of information (Kress& Van Leeuwen, 2006). Framing helps to answer question2 about the visual relation between the headline and the photo-journalism (See Table2 below).

(1) Information value.	The placement of elements (participants and syntagms that relate them to each other and to the viewer) endows them with the specific informational values attached to the various 'zones' of the image: left and right, top and bottom, centre and margin.

(2) Salience.	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.
(3) Framing.	The presence or 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.

TABLE02: MEANING OF COMPOSITION PRINCIPLES adapted from The Grammar of Visual Design (2006).

Conclusion

This chapter emphasized the research design of the present study by presenting the research method used, the context of investigation, the description of the three news media (Le Buteur, El Watan and APS) and it presented the procedure of data analysis which consist in five principles of the compositional and interpersonal metafunction of grammar of visual design (Kress and Van Leeuwen, 1996, 2006) and their usefulness in answering all the questions stated in the general introduction.

Chapter 3: Presentation of the Findings

Introduction

In this Chapter we present the results of our analysis of the ways the event 'Ebossé Death' representation in the FrontPage of two Newspapers 'Le Buteur' and 'El Watan', and in the APS web page, applying interactional metafunction under its two principles: 'image act& the size of the frame and social distance' and compositional metafunction under its three principles: Information value, Framing and Salience of the Social Semiotic Multimodal Approach of Kress& Van Leeuwen 'Grammar of Visual Design' (1996). The data analysed are four photo-journalisms of 'Ebossé Death' and their Headlines and subheads, because the two newspapers used headlines and subheads while APS used only a title. Our results will be discussed and compared in the next chapter.

3.1 Presentation of the Results

The results of Le Buteur, El Watan and APS are presented in tables first separately then together to make their differences prominent according to the five elements (information value, salience, framing, image act and size of the frame). Finally, the main results are explained in details. There is a presentation of the results of Le Buteur first then of El Watan and finally of the APS.

3.1.1 Le Buteur Photojournalism

	Photo 1	*Photo 2*
Information value	-right space (New information) -Ebossé stands up -Ebossé's hand on his head	-top/left (Ideal and important/ Given) -dead in his coffin
Salience	-Big size photo in portrait format -de-contextualized	-small size photo
Framing	-weakly framed with its Headline and subhead -integration of the headline and Subhead to the	-strongly framed with the headline -empty space with other visual elements -weakly framed with the subhead

	pictorial space	
Image act	-indirect gaze -offering image	The eyes of Ebossé are closed, so this principle could not be applied
Size of the Frame and Social Distance	-medium long(shows full figure) -general social relation with the readers	-very close up -intimate

3.1.2 El Watan

Information value	-placed in the right (news information) -Ebossé's hand on his heart
Salience	-big photo
Framing	-weakly framed with its headline and subhead -integration of the headline and subhead to the same pictorial space
Image act	-direct gaze -demanding image
Size of the frame	-medium close shot (head to the waist)
Social distance	-close to the public

3.1.3 Algerian Press Service

Information value	-the event occupied left side of the web page -the picture in the center -landscape format
Salience	-big size of the photo
Framing	-photo weakly framed with the title -no integration to pictorial space nor the textual one
Image act	-indirect gaze -offering image
Size of the frame	-close shot (head to shoulders)
Social Distance	-friendly and personal

3.1.4 Differences of the Three Representations

	Le Buteur	El Watan	APS
Information value	-placed in the right space -portrait format	-the right space -portrait format	-Placed in the left/ Center -landscape format

Salience	-biggest photo	-Smaller than le Buteur, but bigger Than the APS one	-The smallest photo
Framing	-connected its visual elements	-connected them	-disconnected them
Image act	-Offer image	-Demand image	-offering image
Size of the Frame	- medium long (shows full figure)	-medium close shot (head to the waist)	-close shot (head to shoulders)
Social distance	general social relation with the readers	close to the public	friendly and personal

3.2 Five Levels Of Analysis

The results above are compared with each other in details in the following paragraphs under five levels of analysis.

3.2.1 Information Value

Le Buteur used two Photo-journalisms to represent the event. The first took all the FrontPage showing the full figure of Ebossé; which indicates that the event has been given all its attention. Le Buteur chose to use a photo where Ebossé stands up saluting as the army do the viewers/the readers, which is a Symbol of pride and of saying goodbye as a hero since he scored the only goal of JSK. He is placed on this picture on the right while the headline is on the left, following Grammar of visual design (2006). This means that it is new information; since Ebossé died in August the 23rd and the event was reported in this newspaper the day after.

The second photo of Ebossé shows him covered with a white cover in a coffin; which shows that he dead. The picture is placed on the top/left, which is considered as being the Ideal and important is compared to the bottom space and the left as the given(old information) since through the first image and its headline the news event was already reported. Since the reader is going to notice the big picture which is placed on the right as new information, the second is there to add details by showing the dead Ebossé. Its headline *'On a tué Ebossé!'* that is to say, 'They Killed Ebossé' which is integrated to the photo and is placed on the left of the first photo to give it more importance because it means to attract the reader to read the text. There is also a subhead on the top of the first picture *'Il a reçu une pierre sur la tête'* that is to say 'He received a projectile on his head' the subhead is smaller than the headline, to add details about circumstances of the event. The second photo is placed above the headline, to communicate the message and the text below to elaborate that message.

El Watan chose a medium close photo of Ebossé to represent the event .i.e. from his head to his waist. The photo is big and is placed on the right, to show that is a new information. On the left there, is a column of three articles framed from each other through blanks and thick lines of different colours. Ebossé on that photo wore the JSK shirt with his left hand on his heart looking to the viewers, showing sympathy, as if he is thankful for playing for that team. Unfortunately, his was killed.

Besides being represented as new information, its headline is integrated to the top of the pictorial space in yellow *'MORT D'ALBERT EBOSSE AU STADE DE TIZI OUZOU'* *that* is to say 'DEATH OF ALBERT EBOSSÉ IN TIZI-OUZOU'S STADIUM' in capital letters and in Bold with it a subhead below which reads *'Infâme!'* that is to say 'Shameless', in white, bold and in size bigger than the headline to give more importance to the comment showing the journalist's disappointment. So we deduce that putting the headline on the top of the photo means that the text plays the lead role to introduce the image.

In contrast to the two newspapers visual composition in their FrontPages, in the APS web page, the event was represented on the left side of the page, and Ebossé's picture in the center in the right side. in the right space, there is a column titled 'most read' which represents the most current News of the moment with headlines and small pictures. The picture is a close shot showing Ebossé from his head to his shoulders. Placing this picture on the center with a landscape format, indicates that the event is important compared to the other events on the same page, and serves to attract the reader attention for being the most important event compared to the others which are considered as the periphery.

The headline above the picture is in orange, bold and in a big size 'JSK Kabylie: Cameroonian Albert Ebossé passes away, struck by a projectile' which plays the lead role to report the death of Ebossé and the image below was used as a specification. There is only the headline no subhead and is not integrated to the image. Below the image there is the article itself.

3.2.2 Salience

To represent Ebossé Death, Le Buteur chose to put in its FrontPage only this event. It chose also to use two photographs. The first took all the page with Ebossé on the left to attract the reader, then giving him details with the headline which tells that Ebossé has been killed. The second picture is smaller, but is placed on the top so that the reader will notice it in order to confirm his death since it shows him dead in his coffin.

So the event is very salient at the extent that there is only that event which is represented on the FrontPage, with two pictures. However, even the typography such as the headline is very salient with its size in bold which is very big and in yellow color which is attractive on a dark font, and this creates a contrast of colours between the saturated colour 'yellow' and the fade one 'the dark font'. But the subhead is less salient because it is in white written on a fair font which does not make it attractive for the readers.

While El Watan's FrontPage reported several only events, the size of the photo on Ebossé took all the right side of the Newspaper and a small part in the left side was devoted to three articles. This means that among those events, Ebossé's death was the most salient event of the day. With a big headline and a subhead in bold integrated to the pictorial space in yellow while the foreground is in dark creates a contrast of colour between the headline with a saturated colour and the font with a dark and fade colour. The background is de-contextualized to focus on Ebossé and what happened to him. So the event is very salient also with the use of an exclamation point by the journalist to show his disappointment and chock about the event.

Like the two National and printed Newspapers, the APS made the event salient since it took more than the half of the page on the left side. The image is in a landscape format placed on the center with a margin on all sides except for the left side because it is placed on the left, to catch more focus on it. The image is in a big size showing Ebossé's head and his shoulders while the font is fuzzy and fair which de-contextualized the event so that the focus is on Ebossé and what happened to him. The headline also is salient with the use of an orange colour on a white font.

3.2.3 Framing

Le Buteur Visual composition shows that some elements are connected and others not. The first photo is weakly framed with the headline and its subhead because they are both integrated to the same pictorial space, and the subhead is less salient compared to its headline; it is in white written on a fair font because the less an element is salient, the more it is represented as belonging to a group not as a separate unit of information.

Besides, the subhead says that Ebossé received a projectile on his head by showing Ebossé putting his hand on his head. Concerning the second photo it is strongly framed because it is placed above besides the name of the newspaper framed with a blank space, to

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create empty space between it and the rest of the visuals. It is weakly framed with the subhead, because the second image and the subhead share the same colour 'white'. However verbally it's not related to the event but to Ebossé because Le Buteur put a photo of Ebossé alive, not dead.

Like Le Buteur, El Watan visual elements are connected (headline and its photo). Since the text 'headline& subhead' are integrated to the same pictorial space of the image so they are weakly framed i.e. they are connected to each other and are not presented as a separate unit of information. Besides, the headline colour 'yellow' rhymes with the image 'yellow shirt of Ebossé'.

There is a contrast between colors; the yellow of the headline & the white of the subhead contrast and are salient enough to convey a different meaning depending of their different communicative purpose. The headline is to inform about the event, while the subhead to show the reaction of that newspaper toward the event. The white color symbolizes the neutral position or just to contrast it with the yellow since the font is dark. The use of fair colors was more appropriate to show the salience of the two texts. Even verbally, in Le Buteur the headline is not related to the first image, because Ebossé is shown alive not dead.

In contrast to the two newspapers, APS visuals (headline and its photo) are not connected to each other. Since the text is not integrated to the image it indicates that they are strongly framed from each other with the space between them. Besides, the colour of the headline is very salient which presents the headline as a separate unit of information in relation to the image. All these are framing devices disconnect visually speaking the text and the image. In addition, there is an empty space between the headline and the image to focus on their framing. Like the two newspapers, in the APS, the headline is not related to its photojournalism verbally.

3.2.4 Image Act

In 'Le Buteur' this aspect is applicable only for the first image because in the second Ebossé is shown dead and his eyes are closed. So the image could not be analysed under this principle. In the first photo, Ebossé's gaze is indirect. He looks elsewhere, not at the readers; this means that the image offers information not asking for something. So from this we conclude that the communicative purpose of El Heddaf representation is to inform the readers.

In El Watan, Ebossé's gaze is direct. He looks at the photograph when he took that picture. Direct gaze means a demand which suits the communicative purpose of EL Watan Newspaper. Here, denouncing such a situation of violence and showing their disappointment toward that event. In the picture, the demand is an interrogation from the newspaper about his death which is shown with another hint which is his hand on his heart as if Ebossé was saying: I am grateful to play in JSK and I love my fans why Am I dead? In contrast to El Watan, the gaze of Ebossé in 'le Buteur' is indirect. The picture was taken when he was looking elsewhere but he seems like thinking about something and wondering. The indirectness of his gaze indicates that the communicative purpose of the image is to offer to the readers information which is that Ebossé died it is sad.

3.2.5 Size of the Frame and the Social Distance

Le Buteur used two different shots for the photos-journalism. The shot of the first photo it is a medium long (shows full figure), which means general social relation and since the gaze of Ebossé is indirect so it suits the communicative purpose of the newspaper which is to inform the readers which is a large public, not only football fans even for people who did not know him till that event. But in the second photo the size is very close up which means intimate to communicate another meaning which is that we lost a very close person. Whereas El Watan used a Medium close shot to show that Ebossé was one of us and close to the public and to show once again the sadness after his death. Even the APS used a different size of the

frame which is a close shot which means friendly or personal; to show that Ebossé was very close to his fans and that he was like a friend for them but unfortunately he died.

Conclusion

The results show that there are differences in representing Ebossé's death between the two independent newspaper frontpages with the APS, concerning mainly the information value, salience, framing, size of the frame and social distance. The reasons behind those differences will be discussed in the next chapter. The two Newspapers have almost the same representation because they belong to the same type of publication and have the same audience and communicative purpose. Whereas the APS is another type of publication and has a different audience with a different communicative purpose.

Chapter 4: Discussion of the Findings

Introduction:

This chapter discusses the results the Social Semiotics Analysis of Le Buteur, El Watan and APS. The discussion focuses on the differences of the results obtained in the previous chapter, then explains reasons behind those results in the light of Kress& Van Leeuwen Grammar of Visual Design (1996; 2006) and to what has been already mentioned in chapter1. The chapter aims at answering the research questions asked in the general introduction. It also aims at checking the validity of the hypothesis formulated in the General Introduction.

4.1 Different Representation of the News Event 'Ebossé Death'

The differences in representing Ebossé's death are revealed in our results through the meaning of composition (see chapter 2) which stresses on the different visual elements which compose the representation and the relation between the headline and its photojournalism. The differences concern the Information Value, the Salience and Framing i.e. the Image Placements, Its Size, Importance of Visuals and their Connection and **Disconnection** toward each other and the attention that the event received from the two Newspapers with the one it received in the APS.

The present study compared the Public News Agency 'the APS' with two independent newspapers' El Watan and Le Buteur coverage of a news event in order understand the representation of Ebossé's death event and their extent, and also explain why the reasons of their differences. The results revealed that Le Buteur and El Watan's representations are almost the same compared to the one of APS which is different from them. The differences and the reasons behind them are depicted and discussed in the following paragraphs.

4.1.1 Lay-out: Image Placement and Image Size

Le Buteur and El Watan used the same placement contrary to APS's image placement (See appendix 1: images 1, 2& 3). Le Buteur's first photo took all the FrontPage showing the full figure (Ebossé from his head to his feet), which indicates that the event had been given

full attention to the extent that the frontpage contains only this event. El Watan chose an image smaller than Le Buteur, but bigger than the one found in APS. Even the image format that Le Buteur and El Watan chose had the same format which is a portrait one on the right space in contrast to the APS which chose the smallest image, in the center and in a horizontal format.

Therefore Le Buteur and El Watan chose a bigger image because it suits the portrait format of image and the layout of FrontPages, while the APS chose a smaller but a larger image because it also suits the landscape format and the layout of a web page. This latter devoted the right space of the web page to a column entitled 'most read' articles which represents the most current News of the moment comprising headlines and small pictures. The APS's web page devoted the right side for the current news and the left for the death of Ebossé; the title and report of the event occupied only the left space which had less space than the two frontpages but use a bigger image in the landscape format.

4.1.2 Attention Given to the Event: Salience

There is a difference in how the two Printed Press focused on Ebossé's Death compared to APS's attention. Le Buteur and El Watan gave importance to Ebossé's death through the whole layout of the newspaper such as the size of the image and the headline. The newspapers frontpages layout gave importance to the event through the salience of the visuals such as the headline and the photographs which are important factors that determine the level of attention given not only to the event but also to the Newspaper as the results of Jennifer's enquiry:

> The front-page is a well thought out extension of the values and themes that a Newspaper wants to communication to its target audience. It is often seen as the major selling point of the Newspaper because it attracts the potential readers to buy the paper and read further. Readers enter the newspaper pages through large pictures and a headline, thus adding a visual element makes the stories more likely to be read. From the findings, almost half of the newspapers run two photographs everyday on the front-page while others run three or more. However, 98 percent of those newspapers use a dominant photograph. Editors choose front-page picture carefully to attract readers. The layout of the newspaper front-page, headline and photographs used are important factors that determine the level of attention given to the newspaper (Jennifer, 2010)

The size and image placement show that both public and private News Media in Algeria gave importance to the event mainly with the use of the visual mode. Le Buteur and El Watan FrontPages gave more importance to the event than the APS Web page, because they used more visuals to attract the readers to buy and read about the event, and of course they used the visuals more than the text because it is an implicit way to express their communicative purpose.

a. Information Value: Given, New and Center

Moreover the notion of Given and New is another difference which shows that what can be taken for granted in a given social group is not in another as suggested by Kress and Van Leeuwen:

... the Given, and the picture the New. The example points to the social effects and uses of this structure. What is taken for granted by one social group is not taken for granted by another. We might expect to find, therefore, systematic differences in the dispositions of material in layout across different magazines – for instance, according to theirreadership (Kress and Van Leeuwen, 2006: 184)

Le Buteur and El Watan belong to the same social group and APS is a different social group; the two newspapers are independent while APS is a public News Agency. Both newspapers share common purposes about the use of images to report the news event to different audiences. Moreover, placing the photojournalism in both FrontPages in the right space serves to present the news event to the reader as something new but also as something that the reader may pay special attention (Kress and Van Leeuwen, 2006).

Contrary, the APS placed the image in the centre, because something placed in the center does not take into consideration the notion of given and new or the real and ideal, but the sign-maker wants to present that thing as being the nucleus of the information while other elements are considered as being a periphery and in some sense passive (Kress& Van Leeuwen, 1996). The margins are considered as being dependents elements. In the case of

APS for example, its margins are in the right space of the web page, facing 'the most read articles', the top left is reserved to the title of the event and the bottom to the text which gives details about Ebossé death news event (See appendix 1: image3).

b. *Typography*

Another visual resource 'Typography' (see chapter1) shows the level of attention given to Ebossé's death. The two frontpages and the web page use of bold and big size headlines played an important role in the salience of the event since it is considered as a semiotic mode in its own right as stated by Van Leeuwen:

> For a long time typography saw its role as one of trans-mitting the words of authors as clearly and legibly as possible, without adding anything of its own to the text. Today it is changing into a semiotic mode in its own right, and beginning to add its own, typographically realized meanings, alongside and simultaneously with those realized by the author's words (Van Leeuwen, 2005: 26)

In their subheads both frontpages used them either to add details such as Le Buteur 'il a reçu une pierre sur la tête' or El Watan to show the reaction of their newspaper 'Infâme', but also to add more salience to the event through the use of more visual resources. For example, Le Buteur and El Watan their headlines are in a big size, bold and yellow. El Watan wrote the whole headline in capital letters. Their subheads are bold and in a big size because typography plays two roles as stated by Van Leeuwen, that in addition to the information that the text can have as a whole, it also adds a visual meaning in itself..

c. *Colours*

Colours also played a role in the salience of the event as suggested by Kress and Van Leeuwen: "…*we learn that adding colour to documents can increase the reader's attention...*" (Kress and Van Leeuwen, 2006: 229). Their use is another difference between the two newspapers compared to the APS. Both newspapers used yellow for their headlines and white for their subheads, while the APS used orange. To use yellow for salience, both newspapers contrast it with their dark and de-contextualized background so that the reader

concentrates only on the represented participant Ebossé and the information about him through the meaning of the headlines and subheads.

The two newspapers used these colours only to report events concerning JSK, so this colour reinforces the idea that the event is related to this club since Ebossé was one of its player and yellow is one of JSK's colour. Kress and Van Leeuwen maintain that: "*Colour does what people do with it, in making a sign and in remaking the sign in its reception*"(Kress and Van Leeuwen, 2006: 230). Colours also have a communicative purpose which denotes and connotes meaning. The denotative meaning of yellow corresponds to JSK, but its connotative meaning is ideological but here, it is not taken into consideration. For their subheads which convey the reaction of the journalists about the event are in white in order not to take side and remain neutral, because white colour symbolizes peace culturally and socially in Algerian society since it is one of Algerian flag colours to symbolize this quality against war and violence after their independence.

However the APS use of orange for the event does not convey a specific cultural or social meaning in relation to the event, because all events titles about sport are in orange. It is not the event about the death of Ebossé which is reported in this colour but all events about sports are in orange headline. APS used the same colour for each event which belongs to the same category of news: Algeria in bleu, society in red, sport in orange, and economy in green, culture in purple and so one. Orange bears a more aesthetic than a social or cultural meaning (See appendix 1: image 5).

4.2 The Relation between the Headlines and their Photo Journalisms

The results through the interpersonal and compositional metafunctions' principles: image act, size of the frame, social distance/framing and framing that the relation between the headline and its photojournalism was determined. Once again, Le Buteur and El Watan frontpages concerning the relation and the connection between the headline and its

photojournalism is different from the APS. Le Buteur and El Watan images are connected to their headlines through some connection devices. While APS web page's photo is not connected to its headline through some disconnection devices.

4.2.1 Verbally

Le Buteur frontpage titled 'On a tué Ebossé!' in yellow and the one of El Watan titled 'MORT D'ALBERT EBOSSE AU STADE DE TIZI-OUZOU' in yellow too but the whole sentence was in capital letter. The APS titled 'JSK Kabylie: Cameroonian Albert Ebossé passes away, struck by a projectile' in orange. The three news media reported that Ebossé's death whatever the amount of details given. However in the three different news media the photojournalism used all show Ebossé alive, except le Buteur which added a second small photo to show him dead in his coffin, although that the headline was used for the first big picture of Ebossé not to the second. In this case reporting that Ebossé is dead, but showing him alive creates a kind of contradiction between the headlines and their photojournalism.

a. Motivation of interest

A sign can have a relation with the object which it representes but not as it was approached before; not a relation of resemblance but a kind of motivation of interest from the producer of that represented object as claimed by Kress and Van Leeuwen: *"That 'interest' is the source of the selection of what is seen as the criterial aspect of the object, and this criterial aspect is then regarded as adequately representative of the object in a given context. In other words, it is never the 'whole object' but only ever its criterial aspects which are represented"* (Kress and Van Leeuwen, 2006). As illustrated by the two years old child who wanted to draw a car but it drew only wheels to represent the car (See chapter1: image1), because the most important thing was his interest at the moment of making that drawing and the reason of representing only one aspect of the object and not the whole object. In the case of Le Buteur, El Watan and the APS they all represented Ebossé alive, however they related

the event to the headline in representing only one aspect which is Ebossé because their interest is to attract the reader to read about him, the three news media were not motivated in the interest of reporting the event but in conveying their communicative purposes.

So, showing Ebossé alive with big photo attracts the reader to buy and read the newspaper. As for the APS which has an international audience, it chose a photo of Ebossé alive because he was not well known everywhere, then it put different pictures which show his coffins in the following articles mainly the article of the 28th which shows his coffin carried by policeman. It does not once again show him dead but this image is related to that article and its headline and it is more explicit about the event since the coffin is covered with Algerian and Cameroonian's flags (See appendix I: image 4)

b. Image as Mode in its Own Right

Finally, choosing Ebossé alive instead of dead to deal with the image as an independent mode from the text as mentioned in chapter1, Kress and Van Leeuwen MSS contrast with the Paris School Semiology about the visuals also in the arbitrariness between the signified and the signifier, Multimodal Social Semiotics conception of sign-making is that the signifier (the form) and the signified (the meaning) are independent from each other till the sign-maker matches them to get a new sign. In the case of the present research, the event is reported using both resources: the linguistic and the visual signs, there is a kind of connection between them.

However, they are used as an independent mode from each other to communicate a different meaning about the same event. The linguistic mode in Le Buteur, El Watan and APS was used to report the death by giving different details: in le Buteur it was reported that Ebossé was killed 'On a tué Ebossé!' and its subhead added he was killed by a projectile '*Il a reçu une pierre sur la tête*' which informs us more about the circumstances. El Watan wrote that he died and mentioned where that happened, but not how '*MORT D'ALBERT EBOSSE AU STADE DE TIZI OUZOU*' with the subhead 'Infâme' which shows the reaction of that

newspaper, while the APS wrote : 'JSK Kabylie: Cameroonian Albert Ebossé passes away, struck by a projectile' in one title gave more information about the circumstances compared to them such as his nationality, his club, his death and how. Concerning the photojournalism, they were considered as independent, because they represented only one detail of the circumstances which is the "the Who?" (The participant) in Le Buteur, El Watan and APS to convey their own meaning.

The two newspapers frontpages used an implicit way to communicate their communicative purpose, because it is not everybody who is visually literate and newspapers plays with the visual as suggested by Tocqueville "*'Nothing but a newspaper', can drop the same thought into a thousand minds at the same moment'"* (Tocqueville cited Aitchison and Lewis, 2003: 95). Le Buteur and El Watan could put the same idea about Ebossé's Death at the mind of thousands of people at the same time, which is the idea that Ebossé did not deserve to die but why is he died? To question his death.

For example, le Buteur chose a photo of medium long size of the frame full figure (from his head to his feet) so that it becomes possible to show his position of a soldier who salutes his fans proudly after scoring the only goal of his team. Perhaps the photo was taken another day, but it suits the event and the communicative purpose of Le Buteur which specialized in football and wanted to pay him attribute. in order to put this last idea about him to the readers as being a hero who always scores and thanks to whom JSK won many matches. Or for instance, El Watan shows a portrait image (from his head to his shoulders) with his hand on his heart to show again that loved to play for that club, but unfortunately he died. All these are visual hints with which visual communication uses to represent an event that the reader are expected to recognize as reality as suggested by Stuart Hill "*In modern societies, the various forms of mass media have been named the 'machinery of representation'… forms that the audience is expected to recog-nize as reality"*(Stuart cited in Watson and Hill, 2012: 160)

However, these unrelated modes; this separation verbally speaking between the headline and its photojournalism can be also explained by the fact that images can have different meanings and can be interpreted differently as reviewed in chapter 1, images are polysemous, so Le Buteur, El Watan and APS chose an image which suits their communicative purpose but were guided by the headline so that the readers will understand what happened to Ebossé, and be affected at the same time by the image in the way the three selected news media expected it as explained by Kress and Van Leeuwen about Barthes work on images (1977) "*He distinguished between an image–text relation in which the verbal text extends the meaning of the image, or vice versa, as is the case, for example, with the speech balloons in comic strips, and an image–text relation in which the verbal text elaborates the image, or vice versa*"(Kress and Van Leeuwen, 2006: 18), headlines and their photojournalism even though they are not related verbally speaking play a role which consists in completing the meaning of each other.

4.2.2   *Visually*

In the three selected media the photojournalism and their headlines are either framed through some connection devices which compose the image or the layout and represented as being separated from each other and salient. Or they can be represented as belonging together as a whole through some connection devices. When they are framed it is with degrees, from weakly to strongly framed; that. Le Buteur, El Watan frontpages and APS's web page were analyzed with principles of meaning of composition to answer the question whether the headlines and subheads are connected to their photojournalism visually or not not.

The results in the previous chapter revealed that Le Buteur and El Watan connected the photojournalism with their headlines or subheads while the APS disconnected them. Le Buteur and El Watan used the same connection devices to connect the photojournalism to

their headlines, such as **colour rhymes:** the same colour is represented in the picture as in its text, **integration to same space**: the text can be integrated to the pictorial space or vice versa, and relation between the **different spatial position:** the Ideal and the Real**.**

a. *The Same Pictorial Space*

Le Buteur like El Watan's photojournalism with their headlines and subheads are weakly framed compared to the APS's ones. However, there is one slight difference between them. Le Buteur dealt with two photojournalism while El Watan used only one. Le Buteur's first photo is connected to its headline and subhead through their integration to the same pictorial space. In El Watan, the headline and its subhead occupy the top space of the picture, while in Le Buteur they occupy its left space. Even though both headlines are salient with a saturated colour on a dark font, occupying the same pictorial space make them appear as being closer because they share something in common which is the space as suggested by Van Leeuwen:

> It is also possible for picture and text to occupy the same space, to be 'integrated'. It can then either be that the text is integrated into the pictorial space – 'pictorial integration' – or that the picture is integrated into the textual space – 'textual inte- gration'. In the case of advertising, pictorial integration absorbs text into the dream, the fantasy – 'reality text' is usually kept to a minimum and in very small print. Textual integration absorbs the picture into the real world – it is likely to show the actual advertised product or products only, rather than a whole scene (Van Leeuwen, 2005: 12)

However the second picture of Le Buteur and that of the APS are strongly framed with their headlines; both photojournalism are framed as a separate unit of information through living empty space between those photo and the headline, leaving empty space between the picture and the text as a way to disconnect them and it is referred to as 'no-man's land' as if this space does not belong to the space of the text nor to the one of the image but it is there to separate them (Van Leeuwen, 2005).

b. *Colour Rhyme*

Colour Rhyme is the second device which connects the headlines with their photo-journalisms. Van Leeuwen explains that *"Finally it is possible for picture and text to 'rhyme', for instance through colour similarity. This signals that, although separate, they nevertheless have some quality in common"*(Van Leeuwen, 2005: 12) . Colour repetition and shapes in different elements which composite the visuals is another kind of connection device which provides even a strong sense of unity and cohesion (Kress and Van Leeuwen, 2006). This kind of connection device is depicted in Le Buteur and El Watan but not in the APS. For instance, El Watan headline is in yellow and the same colour is repeated in Ebossé's shirt in the picture. Another example is Le Buteur's headline which is in yellow and nine comments from some people about this event are in yellow too. The second photojournalism which represent Ebossé in a white cover, even if it is strongly framed toward the other visual elements shares the same white colour with the subhead and nine comments of people interviews about the event are in white.

c. *Ideal and Real*

The only aspect of visual connection found in APS is the relation of the Ideal and Real which has its communicative function. The opposition between the ideal and real structures text and image relation as stated by Kress and Van Leeuwen:

> ...the opposition between Ideal and Real can also structure text–image relations. If the upper part of a page is occupied by the text and the lower part by one or more pictures (or maps or charts or diagrams), the text plays, ideologically, the lead role, and the pictures a subservient role (which, however, is important in its own way, as specification, evidence, practical consequence, and so on). If the roles are reversed, so that one or more pictures occupy the top section, then the Ideal, the ideologically foregrounded part of the message, is communicated visually, and the text serves to elaborate on it (Kress and Van Leeuwen, 2006: 187).

The APS put the title in the top section with the most important details as a leading role and the image below as a specification because it specified about whom the article talks about and again another long text below as an elaboration of the whole message.

4.3 *The Communicative Purpose of the Photojournalism*

Before starting the discussion about this point, it is important to remind that as it is mentioned previously in chapter1 that the use of the images and the text refers to the use of different modes 'Multimodality' which is a way to facilitate communication, but not to replace one mode by another; and the use of images is to show what takes too long to read (Kress, 2010). Which is the case of news media they can neither use only images nor texts, however they use them both to complete the meaning of one of them by the other. Even though the event of Ebossé's death received a big attention by the private and public Media in Algeria, but their communicative purposes differ mainly through the visual mode which interacts more with the audience.

4.3.1 Image Act: Offer vs. Demand

The results of the analysis showed that the use of photojournalism goes beyond page filling and aesthetics. They are treated as being a mode in their own right independent from the verbal one to convey a different meaning. It is through them that the communicative purpose of News is manifested. Their use in order to achieve a given communicative purpose is realized through image act and the size of the Frame and social distance. The communicative purpose of Le Buteur and El Watan is the same and differs from the one of the APS. The two Newspapers were questioning the death while APS wanted only to inform, because the audience of the two newspaper is mainly the Algerian one, while APS has a larger international audience since it is a news agency and is employed in English language version.

As reviewed in chapter1, MSS with the work of Kress and Van Leeuwen (1996, 2006) contrasts the previous works on the image by of Panofsky and Barthes . Visuals go beyond denoting and connoting cultural and social meanings to show that previous works are not complete, because visuals were treated as reproducing a given reality whereas it has syntax with rules that help the producer to represent the reality through images which are bound up

with the interest of social institutions within which the product is produced, circulate and read. So le Buteur, El Watan and the APS are social institutions which have a communicative purpose, which is manifested through the use of images. Their aim indeed is not to convey cultural meanings, but have other communicative purpose which is the use image to interact with the reader. Moreover in contrast to Barthes' and Panofsky's work images are not only representations but also interactions with the reader which affect him and make him able to reproduce and interpret them (Kress and Van Leeuwen, 2006). So the three selected Media used the images not only to represent the 'Ebossé's News Event', but also to interact with the reader.

a. Offer

Le Buteur and the APS image act is an offer. Both media chose an indirect gaze; when Ebossé does not look to the readers he does not interact with them explicitly. The APS and Le Buteur through this indirect gaze sought to inform the audience. However le Buteur wanted more than informing and made its true communicative purpose which is "questioning" implicit through the use of a less attractive subhead; the subhead says that Ebossé was killed by a projectile. But the headline has an exclamation mark which would be replaced by an interrogation one; when images demand they ask something through other resources other than the direct gaze, they can use gesture of puzzlement, which is silent question and is completed with the addition of a verbal reinforcement or by visual reinforcement such as for instance a question mark as claimed by Kress and Van Leeuwen: "*an image could show a gesture of puzzle-ment, a 'silent' question, but the example is somewhat contrived and would need verbal reinforcement, or reinforcement by a conventional visual sign, for instance, a question mark. There is no image act for every speech act*" (Kress and Van Leeuwen, 2006: 123). Those two resources are present in Le Buteur and they help understanding its communicative purpose, the use of the exclamation mark is a kind of an implicit question

which shows that Le Buteur does not believe that Ebossé was dead and wonders how is it possible that such thing could happen. The implicit question is reinforced with the gesture of Ebossé saluting proudly the viewer as someone respected and beloved which incites the reader to ask himself how this beloved person was killed.

b. Demand

Le Buteur used explicit and implicit ways to express its communicative purpose and which is to inform. El Watan directly used a demand image which is communicated with the direct gaze of Ebossé looking at the readers and demanding them again why is he dead? However this demand of the questioning about his death is reinforced in Le Buteur with an exclamation mark and a gesture. Once again Ebossé used his hand and this time on his heart to mean that he is thankful and loves his club and fan but why is dead then? This questioning about his death resulted from the different reasons given about his death. At the beginning the doctors said that the reason of Ebossé's death is due to a projectile then he had a heart attack; reasons were not clear. Sensory modality tries to affect as claimed by Van Leeuwen:

> ...nor for its resemblance to reality (as in naturalistic modality), but for its soothing, or stirring, or unsettling effect – a whole psychology of colour has evolved to elaborate this. Needless to say, sensory modality is used in contexts where pleasure matters: in food photography and perfume ads, for instance, and also in contexts which try to create an intensity of experience akin to that of the dream or thehallucination, for example, in certain kinds of surrealist art, or in horror films (Van Leeuwen, 2005: 170)

The reader's emotion is affected as if Ebossé who is dead really asks them about that.

4.3.2 Size of the Frame and Social Distance

A second dimension which emphases the interactive meaning of the image with the reader is the size of the frame, which is used to create a relation with him (Kress and Van Leeuwen, 2006). However this created relation is an imaginary one as stated by Kress and Van Leeuwen:

> The relation between the human participants represented in images and the viewer is once again an imaginary relation. People are portrayed as though

they are friends, or as though they are strangers. Images allow us to imaginarily come as close to public figures as if they were our friends and neighbours – or to look at people like ourselves as strangers, 'others' (Kress and Van Leeuwen, 2006: 126).

In other words the different media's representations create an imaginary relation between the participants and the readers in order to achieve their communicative purpose. Ebossé was made closer to the readers in order to affect them.

Le Buteur used two different shots for the photos-journalism. The shot of the first photo is medium long (shows full figure) which means general social since the gaze of Ebossé is indirect. But in the second photo the size is very close up which means intimate to communicate another meaning which is that we lost a very close person. El Watan used a Medium close shot to show that Ebossé is one of us and close to the public and to show once again the sadness after his death. Even the APS used a different size of the frame which is a close shot which means friendly or personal; to show that Ebossé was very close to his fans and that he was like a friend for them but unfortunately he died.

Since the size of the frame is another dimension of image interactivity with the reader it helps in conveying its communicative purpose. El Watan's communicative purpose was mainly to question Ebossé's death either explicitly or implicitly, so it chose to make Ebossé closer to the readers who are mainly Algerians since he was close to his fans even in reality. While APS chose to make him closer to the public because its audience is international since he was not well known internationally and it suits the format and the size of the image and the web page structure. Since le Buteur has two different communicative purposes, which are to inform and question Ebossé's death through its two photojournalism, it chose different size of the frame. The first communicative purpose of the newspaper was to inform the readers which is a large public not only fans of football even for people who did not know him till that event. So, it chose through the first photo to create a general social relation. In the second

photo it chose another size which is very close up (showing only his head) which means intimate to communicate another meaning which is that we lost a very close person.

Conclusion

This chapter discussed the main differences between Le Buteur, El Watan and APS in terms of their visual representation of Ebossé's death, the relation and connection between the headline and its photojournalism and the communicative purpose of the image. The differences concern mainly the image placements, the attention given to the event, the connection of the headlines with their photojournalism and finally the communicative purpose of the images used. The differences suit the different, the type of publication and the audience of each one of the three news media. The communicative purpose of the media differs because they have a different audience; the two Newspapers are in French language, and newspapers are read by the population of their country, while a News Agency like APS has a larger audience because first it is represented in Washington, Moscow, Paris, London, Brussels, Rome, Madrid, Cairo, Rabat, Tunis, Amman and Dakar and seeks to provide information about events happening in Algeria to an international audience. In addition to that the version of the APS used for the present research study is in English language; which is an international language. The two Newspapers are in French language which is a widely spoken language in Algeria but not an international basis. Le Buteur and El Watan target an Algerian Audience and are sold only in their country of production (Algeria), while APS is online and can be accessed easily by everyone in the world at real time.

Finally, the last reason behind those differences is related to the type of publication, Le Buteur and El Watan are printed presses and the APS a news Agency which is displayed through an online website layout, which is another kind of visual works which does not follow only compositional principles perspective, but has also its own structure which is not perspectival i.e. a structure which is not structured according to a given perspective but just to

have its own structural characteristics even though it can follow some compositional

principles (Kress& Van Leeuwen, 2006).

General Conclusion

General Conclusion

The present dissertation has investigated Ebossé's death representation in three different news media, Le Buteur, El Watan and the APS in relation to the photojournalism and their headlines. It focused on the use of visual mainly the photojournalism from a Social Semiotics Perspective to convey the communicative purpose of each one of the three news media, because it is through them that their communicative purpose is implicitly conveyed.

Ebossé's death news event is an issue which helped us investigating different communicative purposes of the three different news media which is more than informing, but involes also questioning, asking and demanding from the readers to do something as to have mercy about his death. The comparison between the three news media and the differences depicted helped us in finding reasons behind the different representations. Applying some principles of the interpersonal metafunction and compositional one of the Grammar of Visual Design (Kress and Van Leeuwen, 1996, 2006), the study could investigate the different semiotic resources such as the headlines, the colours, the images and their size and understand them from social and cultural perspectives.

The research study has stated two main objectives. The first has been to investigate the representations of each News Media of Ebossé's death news event by using specific social semiotic resources. The second has been to explore the role of the Photo journalisms in reinforcing or conveying another communicative purpose in relation to their Headlines.

To conduct the investigation, we adopted the Qualitative Research Method, for the data collection and data analysis. The data has consisted in three headlines, four photos-journalism and two subheads of Le Buteur, El Watan and APS. Social semiotics was also useful in collecting the data, because not all the photojournalism about the event has been analysed, only those related directly to 'Ebossé's Death' news event in reporting for the first time the

event, and mainly those where there was a gaze in order to determine the image act and its communicative purpose.

The Social Semiotics analysis has showed that the three different news media used different representation of the Ebossé's death. Le Buteur used the biggest photojournalism in a portrait format with a general social size of the frame, an indirect gaze which indicates that the image act is to offer information and connected the headline to its photojournalism. It also added a second picture to add details and confirm his death by showing Ebossé in a coffin with a white cover. El Watan presented the event by using a smaller picture than Le Buteur but bigger than the one of APS, in a portrait format of a medium close shot, Ebossé gaze is direct which indicates that the image is demanding something from the readers, the headline and the image are weakly framed and are connected with some semiotic devices.

Finally APS reported the news event with another representation from the two newspapers. The Algerian public agency chose a landscape format, with the smallest size but in the center compared to the formers which put both the photojournalism in the right space to represent it as new and important information. APS which is a web page put it in the center as the nucleus among the other news which were in the right with a small image and in a narrow column. Ebossé gaze as le Buteur is indirect which indicates that the image is offering information. However, APS disconnected the title with the image with a blank space.

The news media from which the event received more attention was le Buteur, because it used more photojournalism to represent visually the event, and it reported only that event in its frontpage. However, El Watan and APS also gave it its importance with other semiotics resources as the size of the image, its placement, for example APS placing the image in the center make it as the most important among other news which are considered as the periphery.

Another point in which the two newspapers differed from the APS was their connection between the headline and the photojournalism about the event. Le Buteur and El Watan connect visually the headline and the photojournalism by using semiotic devices such as

colours repetition, the two headlines are in yellow and this colour is found in the JSK's wear. The second point was the use of space integration, Le Buteur and El Watan integrated the headline into the space of the photojournalism which makes them like as they are one unit of information.

But verbally, the headline was not related to the event neither in Le Buteur and El Watan nor in the APS. The three news media related only to the participant who was Ebossé to the image. It was not the news event itself which was represented, but the person who was concerned and about whom the article was about who was represented.

The discussion of the results has shown that the differences between the three news media are related to their different type of layout design, their targeted audiences and their communicative purpose. The two printing presses' frontpages (Le Buteur and El Watan) are different from a web page (APS) in some compositional principles, they can have some compositional values in common, but they do not apply the same rules. For instance, the image size used suits the image format, which suits the type of the page. In the web page, the format which is used is landscape while in newspapers both used a portrait format; because in a web page the article is in the same page while in a frontpage it is inside the newspaper so the portrait format is not appropriate for the APS web page's news. The Printed media use big images and different format as illustrations to attract the readers to buy the newspaper for further readings.

The second reason behind the differences between the three news media is the targeted audience. The two newspapers targeted their newspaper to citizens, to a national context. Le Buteur targets more precisely football fans. In French language which is one of the most spoken language in Algeria, but is restricted to the number of readers because it is not an international language. The APS targeted an international audience, on top of that it is in English language which increases the numbers of readers.

The difference in the targeted audiences is motivated by the different communicative purpose of the three news media. Le Buteur and El Watan share the same communicative purpose but conveyed it differently. El Watan used a demanding image because its communicative purpose is to question Ebossé death, while le Buteur used an offering image, however its communicative purpose is more than offering information but also questioning the event by using an exclamation mark which makes it more implicit than El Watan which used a more prominent subhead, a demanding image and an exclamation mark. The APS since it is a news agency whose role is to spread information about the country around the world, has communicative purpose consisting in offering information by using an offering image with no implicit semiotic resource.

In sum, the study revealed that the two independent newspapers differ with the APS public news agency in their representation for many reasons but mainly because they do not have the same communicative purpose. And the three news media used the photojournalism as an independent semiotic mode to convey another meaning and also to reinforce their communicative purpose.

The Research Study has faced few limitations which can be taken into consideration in further studies. In the present Study Newspapers and the APS News Agency were the only sources used to conduct it. In further Research other forms of Media such as Television and YouTube videos can be useful for the topic. It will be also interesting to use Quantitative Research method with another perspective in order to generalise the results. The study applied only two metafunction; the interpersonal and compositional one, for deepened research it will be interesting to investigate the topic by applying the representation metafunction. Finally, the study focused on the Algerian context, Futur Studies can compare the Algerian representation of the event with a foreign representation; for example Cameroon and British with another perspective.

Our hope is that our research study contributed to the field of Social Semiotics and will open new ideas for further researches in news media study from a social semiotics perspective or in other perspectives, particularly investigating news events representations between Algerian and foreign media.

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Appendices

Appendix 1 : Le Buteur, El Watan Frontpages and APS web page Corpus

Image1 : Le Buteur's FrontPage of the 24ᵗʰ, 08, 2014

El Watan

météo ALGER 21 31° · ORAN 23 32° · CONSTANTINE 16 31° · OUARGLA 26 44°

DÉCÈS D'UN RESSORTISSANT ALGÉRIEN EN FRANCE

Le MAE demande un complément d'information

COMMENTAIRE

Mort sur macadam

Par Réda Bekkat

Le siège du ministère des Affaires étrangères

SAHARA OCCIDENTAL

Une délégation sahraouie «maltraitée» à l'aéroport de Casa

VIRUS ÉBOLA

ONU ET OMS PROMETTENT DES MOYENS DE LUTTE SANS PRÉCÉDENT

POINT ZÉRO

Logique de l'intérêt national

Par Chawki Amari

El Watan

■ CONSEIL NATIONAL GÉNÉRAL LIBYEN

Les islamistes veulent le ressusciter

LIRE L'ARTICLE DE MOURAD SELLAMI EN PAGE 9

USINE DE CHARS ALLEMANDS EN ALGÉRIE

BERLIN DONNE SON FEU VERT

● Les autorités allemandes ont approuvé un contrat entre le groupe de défense Rheinmetall et l'Algérie portant sur la construction par l'entreprise allemande d'une usine de véhicules blindés à l'est d'Alger.

LIRE L'ARTICLE EN PAGE 6

ÉVOLUTION DE LA 3G

POLÉMIQUE AUTOUR DES STATISTIQUES

■ Le dernier rapport de l'Association mondiale des opérateurs Télécom mobile (GSMA), publié récemment, donne des chiffres qui concernent le marché de la 3G en Algérie et qui provoquent une polémique.

LIRE L'ARTICLE DE KAMEL BENELKADI EN PAGE 6

CONSTRUCTION PARASISMIQUE

DES PROMOTEURS ÉPINGLÉS PAR LES EXPERTS

● Selon certains experts se basant sur un constat fait au lendemain du dernier séisme d'Alger, les promoteurs privés sont ceux qui respectent le moins les règles de construction parasismique.

LIRE L'ARTICLE EN PAGE 6

c'est l'été

LE VILLAGE DES LOISIRS DES PINS MARITIMES À ALGER

Pur bonheur pour les enfants

Un nouvel espace de jeux et de divertissements pour les enfants et les adolescents a ouvert ses portes le mois dernier à la Safex des Pins Maritimes à Alger.

Retrouvez votre supplément été en pages 11, 12, 13, 14, 15 et 16

MORT D'ALBERT EBOSSÉ AU STADE DE TIZI OUZOU

Infâme !

L'acte ignoble qui a coûté la vie au jeune sociétaire camerounais de la JSK, samedi soir au stade de Tizi Ouzou, est une tache infamante qui hantera à jamais le football algérien. Au-delà de la grande émotion soulevée à travers le pays, se repose dramatiquement la question des responsabilités à situer sur le fléau de la violence et la dégradation vertigineuse des mœurs dans le monde du sport roi.

Lire notre dossier en pages 2, 3, 4 et 5

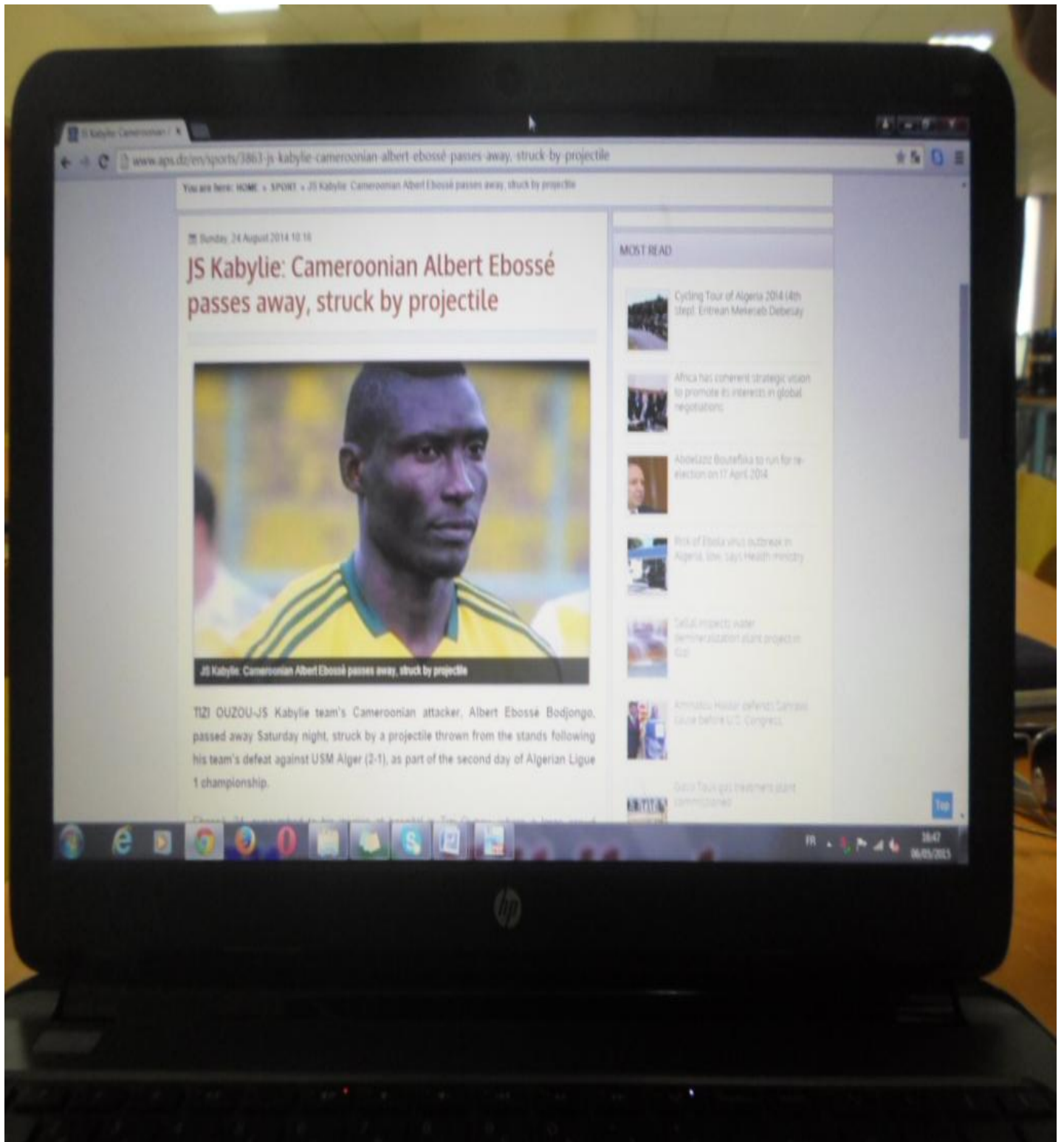**Image2: El Watan's FrontPage of the 25th, 08, 2014**

Image3: APS web page of the 24th , 08 2014

Images 4: web page of APS of the 28ᵗʰ august

Appendix II : Authorizations

ALGERIE PRESSE SERVICE   وكالة الأنباء الجزائرية

Direction de l'Information   مديرية الإعـــلام

Autorisation d'utilisation de dépêches
et photos APS relatives au joueur Ebossé

Objet : Master 2

Nous avons l'honneur de vous informer que l'APS autorise les étudiantes OUSSEDIK Lydia et AIT TAIB Vanessa, de l'université Mouloud-Mammeri de Tizi-Ouzou dans le cadre d'un master II en linguistique appliquée et sémiotique sociale.

Les étudiantes pourront, à cet effet, utiliser les dépêches de l'APS et les photos publiées sur le site (www.aps.dz) relatives à la mort du joueur de la JSK Ebossé.

Leur utilisation est strictement liée au mémoire de fin d'études sur le thème «Représentations of Ebossé death in APS».

Mustapha ABDELLI

Directeur de l'Information

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Algerian Presse Services' autorization