

جامعة مولود معمري تيزي وزو

كلية الآداب و اللغات

قسم اللغة الانجليزية

Title:

Academic Year: 2020-2021

To my
Beloved family and friends

For their
Precious moral support, advice and help.

I would like to take the opportunity to express my great gratitude to both my supervisor Ms. Tacine Houria and my co-supervisor Ms. Chalal Fatima Zohra for their time, helpful guidance, advice, knowledge support, and patience to complete this dissertation.

I would like also to express my sincere gratitude to the board of examiners for accepting to read and assess my work.

This research aims at examining ‘Animal Symbolism’ in the propaganda posters, which are chronologically selected according to their different contexts: the First World War, the Second World War, the Cold War, the U.S. Politics, and the Conspiracy Theory of the Neo-colonial period. The corpus consists of twelve propaganda posters. The focus of this study is in the field of Social Semiotics in order to examine the use of ‘Animal Symbolism’ in propaganda posters as the overall objective, and the other focus is to reach the four sub - goals: to examine visually the pragmatic meanings of ‘Animal Symbolism’ in the propaganda posters through conducting a comparative multimodal analysis in the basis of the ‘Multimodality Theory’ as a new approach of communication; to classify the posters after finding the differences and the similarities; to help the target readership to deeply understand that ‘Animal Symbolism’ is the visual metaphor and the role it plays in the propaganda posters with a cross-cultural perspective. To unveil both the role that the multimodality approach plays to find the hidden ideologies (conspiracy theories) as multimodal discourses in the propaganda posters as multimodal texts, and to unveil the complementary relationship between the old conspiracy theory (ies) and the modern theory of multimodality as the neo-colonial approach. Then, in order to reach these sub – purposes, a Qualitative Research Method has been adopted and the results are analysed with a Qualitative Content Analysis that relies on the two multimodal tools: ‘Eight Carriers of Connotation (Machin, 2007)’ and the ‘Visual Grammar (Kress and Van Leeuwen, 2006)’. The findings of the research have revealed and have clarified that the propaganda posters without typography are quietly similar with the ones that have it in terms of the psychological impact on the target audiences, it has also been proved that the approach of multimodality is important to develop the critical thinking by unveiling the connotative ideologies as multimodal discourses in the propaganda posters as multimodal texts and the role of multimodality to take things seriously by comprehending the pragmatic signification of the semiotic resources.

Key words: *Cross-Cultural Perspective, the Eight Carriers of Connotation, Visual Grammar, the Typography, Multimodal Discourses, Multimodal Texts, Critical Thinking.*

CDA: Critical Discourse Analysis.

CIA: Central Intelligence Agency.

H: Hypothesis.

IMRAD: Introduction, Methods, Results, and Discussion.

MDA: Multimodal Discourse Analysis.

NATO: North Atlantic Treaty Organization.

Q: Question.

UK: United Kingdom.

USA: United States of America.

U.S.S.R: Union of Soviet Socialist Republics.

Contents

Dedication	I
Acknowledgements	II
Abstract	III
List of Abbreviations.....	IV
Contents.....	V

General Introduction

1. Statement of the Problem	1
2. Aims and Significance of the Study.....	3
3. Research Questions and Hypotheses.....	4
4. Methods and Materials.....	4
5. Structure of the Dissertation.....	5

Chapter I: Review of the Literature

Introduction	6
I. Symbolism	6
I.1. Symbolism and the Arts.....	7
I.2. Symbolism and Philosophy	8
I.3. Symbolism and Religion.....	9
I.4. Symbolism and Psychology	10
II. Propaganda	11
III. Discourse and Text.....	16
IV. Conspiracy theory and Multimodality theory	16
IV.1. Conspiracy Theory (ies).....	16
IV.2. Multimodality theory	19
IV.2.1. Definition	19
IV.2.2. Semiotic Resource	20
IV.2.3. Semiotic Inventory and Semiotic Affordances	21
IV.2.4. The Eight Carriers of Connotation.....	21
Conclusion.....	22

Chapter II: Research Design

Introduction	23
1. Description of the Corpus	23
1.1. World War I's Propaganda Posters	23
1.2. World War II's Propaganda Posters.....	24
1.3. Cold War's Propaganda Posters.....	24
1.4. U.S. Politics' Propaganda Poster	24
1.4. The Conspiracy Theory's Propaganda Poster	24
2. The Research Method	24
3. Data Collection Process	25
4. Data Analysis Procedures	26
Conclusion.....	27

Chapter III: Presentation of the Findings

Introduction	28
1. The Analysis of World War I's Propaganda Posters	28
2. The Analysis of World War II's Propaganda Posters	30
3. The Analysis of Cold War's Propaganda Posters	31
4. The Analysis of U.S. Politics' Propaganda Poster.....	32
5. The Analysis of Conspiracy Theory's Propaganda Poster.....	33
Conclusion.....	33

Chapter IV: Discussion

Introduction	34
I. Animal Symbolism as Visual Representation in the Propaganda Posters	34
I.1.The Pattern of Representation or Representational Pattern	34
I.2.The Pattern of Interaction or Interactional Pattern	39
I.3.The Pattern of Composition or Compositional Pattern.....	48
II. The Comparative Analysis of the Propaganda Posters.....	57

Conclusion.....	58
General Conclusion	59
Bibliography	63
Appendix	



General Introduction

1. Statement of the Problem

Symbolism is the art of using symbols in different modes: linguistic mode (words), auditory mode (symphony) and visual mode (drawings and pictures) to represent a concrete sign of both living-beings such as animals, humans and plants and non-living such as objects by an abstract one or vice versa. Animal symbolism is the aesthetic use of animals as symbolic representations of persons and nations in relation to their cultural identity, especially in politics and sports. For example, the eagle symbolises Germany in sports, politics, and in trade the horse symbolises speed in the famous sport car brands such as Ferrari and Porsche. Symbolism is a form of non-verbal communication used as visual metaphors to evoke rather than to describe the emotions, ideas, feelings, and visions of the artists. For instance, authors of literature hide their ideologies through their works such as fables, idioms, fairy tales, and poems.

Semiology or semiotics is the study of signs and symbols as means of communication or language. It is founded in the twentieth century by the Swiss linguist Ferdinand De Saussure and by the American logician and philosopher Charles Sanders Peirce (Bally, Riedlinger and Sechehaye, 1971). The notion of ‘semiology’ comes from De Saussure who claims that language (communication) is multiform, that is, it is a large universe that consists of non-verbal (linguistic) and verbal (linguistic) systems. Thus, semiology deals with non-verbal communication forms such as deaf and dumb’s alphabet, military signs, road signs, body language, code bar (numerals), and animal communication system, whereas linguistics deals only with language. The concept ‘semiotics’ is coined by Peirce in relation to the Greek notion of ‘semesion’ meaning ‘sign’ (ibid). Furthermore, numerology is the study of the mythical symbolic representations of the numbers of the character or action of the

concrete objects, the living and supernatural beings. It has been created by the Greek mathematician Pythagoras to discover the relation between the numbers and the musical notes. That is to say, the numbers or numerals have connotative meanings and they are overused to represent countries. For instance, in trade, the number four on the left side of the code bar of a product symbolises Germany or the ideology that the material is made in Germany.

Symbology is the study and the use of symbols in relation to the cultural identities of the peoples. It has been founded by the British anthropologist Victor Turner in the mid-1970s to investigate the use of symbols in different cultural contexts in Social and Human Sciences and the Arts by using a ‘Processual Symbolic Analysis’ that creates “the Comparative Symbology”(Oxfordbibliographies, 2014). In addition, symbols are carriers of metaphorical ideologies of both artists and propagandists, that is, the names are small linguistic symbols (spoken and written) that represent what is generally broader. For instance, ‘Aghilas or Ghiles’ is a male given name in the Amazigh culture which means a tiger, a panther or a young lion that is cross-culturally equivalent to both the Western male given name ‘Leonard’ which means ‘the lion’s heart’ and to the Japanese name of “Yakara” meaning a tiger and a wolf that is attributed to the villages of ninjas in Iga. It is argued that these names are given to the brave wise persons in war. In fact, the symbols represent the metaphors of the artists. Metaphors are multimodal phenomena, they are not only present in the linguistic mode, but they are also found in the other modes such as the visual (paintings), the auditory (music), the kinaesthetic (gestures) (Mac Arthur, 2012).

Previous works have been conducted on symbolism. For instance, the work that has been conducted by Coulson (2016) ‘Why We Hate: Changes in American Propaganda Posters in World War I and World War II’, which is based on the national sphere and the semantic meaning of those posters by relying mostly on the linguistic mode (slogans), but it has

underestimated their pragmatic meanings (the whole images). This type of depiction of the denotative level of signification is effective only when referring to the primary meaning of a text and a discourse in the past. In the modern time, the meaning of these two notions has changed due to the dynamic rise of science and technology, because in the past the text has been considered as written discourse (linguistic mode), nowadays it becomes a multimodal text that can be in different forms (image, symphony and video). For instance, the advertising video of the brand Nike is a multimodal text that contains the slogan 'Just Do It' (linguistic mode), the music (auditory mode), the black Nike's logo and image of a celebrity (visual mode) combined together they form the multimodal discourse (ideology) which persuades the people to buy and claims that Nike's company is the most sport brand that has the best shoes and clothes in the world. Furthermore, previous researches that have been conducted on metaphors such as the work of Tafroukht and Touat (2011) on 'Metaphors Use in the EFL Classroom and Teachers' Awareness of Their Importance in Learning at Mouloud Mammeri University of Tizi Ouzou' the results focus on the overused spoken metaphors in the English vocabulary, and the work that has been done by Rabhi and Rafai (2018) to investigate 'Metaphor Production in EFL Master's Dissertations at Mouloud Mammeri University Tizi Ouzou', which is based the written metaphors in English , the two studies focus only on the linguistic metaphors, but they have neglected the visual metaphors. Therefore, this study intends to analyse the visual metaphors in the propaganda posters as multimodal discourses with a cross-cultural view.

2. Aims and Significance of the Study

Symbolism is not only an aesthetic art used in literature and other arts, but it is also a device that strengthens propaganda as a weapon in the field of politics. The overall purpose of the research is to analyse the selected posters in order to unveil their connotative meanings

through conducting a multimodal analysis. This study can help the readers to understand animal symbolism in posters as being visual metaphors, and it explains the utility of Multimodality theory in developing their critical thinking as the fifth human skill. This research examines the roles of Multimodality in the field of Social Semiotics. Then, this study demonstrates the role of animal symbolism that has played in the propaganda posters with a cross-cultural perspective, to unveil the connotative multimodal discourses (ideologies) in the posters. Furthermore, this research aims at finding the similarities and differences between the posters in order to classify them and to find the relationship between the conspiracy and multimodality theories.

3. Research Questions and Hypotheses

This investigation that focuses on Animal Symbolism in propaganda posters raises the following questions:

Q1: What is the role of animal symbolism in propaganda posters?

Q2: How are social actors visually portrayed in propaganda posters? And why?

The following hypotheses are formulated and will be checked through the research:

H1: The role of animal symbolism in propaganda posters is to influence and to manipulate the target audience(s).

H2: Social actors are visually portrayed in a pejorative way as being animals by their enemies and they portrayed themselves proudly as being animals because it is related to their culture.

4. Methods and Materials

The current research consists of a multimodal analysis based on two analytical methods which are Kress and Van Leeuwen's (2006) *Visual Grammar* and Machin's (2007)

Eight Carriers of Connotation. The pragmatic symbolism depicted in twelve propaganda posters which have been organised and classified in relation to history: one poster is related to the Conspiracy Theory (ies) (from antiquity onward), one poster is related to the U.S. Politics (1881 onward), four posters are related to the First World War (1914-1918), four posters are related to the Second World War (1939-1945), and two posters are related to the Cold War (1945-1991). The data obtained are examined following a qualitative analysis namely the comparative multimodal analysis for the sake of deciphering the connotative meaning of the posters used in each era, to see whether they are similar or not and to classify them in relation to their goals if it is necessary. This comparative multimodal analysis is effective to finish this corpus-based study of the propaganda posters.

5. Structure of the Dissertation

In order to conduct this study, the traditional simple structure known as the IMRAD format is adopted. It contains the following parts: part one is the “General Introduction” which has introduced the topic, the research questions and the advanced hypotheses. Part two deals with “Review of the Literature” which provides background literature on symbolism, propaganda, text and discourse, conspiracy theories, and Multimodality theory. Part three is “The Research Design” chapter which presents the methods and materials selected for the dissertation. Part four includes the “Presentation of the Results” of the multimodal analysis of the posters; and part five includes the “Discussion of the Findings”. Finally, the research ends with the “General Conclusion”.



Chapter I:

Review of the Literature

Introduction

This chapter is about the theoretical framework; its objective consists of the presentation of the theoretical background of the study with an overview of the key notions applied throughout this research. It comprises four sections: the first provides some background information about “symbolism”. The second section presents some background information about “propaganda”. Then, the third section provides an overview distinction between “text” and “discourse”. The last section provides background information about both “conspiracy” and “multimodality” theories.

I. Symbolism

Symbolism is a story component that artists use to provide the target audience with a deep understanding of the work with full meaning by using a concrete object as a representation of something abstract and to show the connotative meaning(s). For example: ‘fire’ symbolises knowledge in the Statue of Liberty and in Greek philosophy, destruction and Hell in Monotheism, and death and life in Science (Miss Rovito, 2016). Symbolism is a subgenre of Modernism that had been established as an art movement in the late nineteenth century of Belgian, French and Russian origin in the seven arts: architecture, drawing, theatre, music, sculpture, poetry, and cinema (National Galleries, 2018). In the sixth art poetry (literature), symbolism has appeared from the French Charles Baudelaire’s (1857) *Les Fleurs du Mal* (*The Flowers of Evil*). Baudelaire has been influenced by the works of Edgar Allan Poe in images. The aesthetic style has been developed by Stéphane Mallarmé and Paul Verlaine during the 1860s and 1870s, after a decade it has influenced the writers and artists. The term ‘Symbolist’ is a notion coined by Jean Moréas to distinguish the symbolists from the arts; the style of literature (poetry) can be different and similar to the other arts that

rely on the gothic unity of both Impressionism and Romanticism which makes symbolism as a modernist subgenre (National Galleries, 2018).

I.1.Symbolism and the Arts

In architecture, many readings about symbolism explain its diversity, for instance: the French architect Frederick-August Bartholdi's (1884) *the Statue of Liberty* in which the view of 2012 claims that the robed and crowned lady represents a Moroccan or an Egyptian Amazigh woman because the notion of 'Amazigh' means Free Man and Free Woman, the torch or fire symbolises knowledge, the book symbolises the laws of becoming a prosperous and powerful dominant country(OMaroc.com,2019) whereas some historians believe that the lady represents 'Libertas' the robed Roman Goddess which resembles the Amazigh woman by coincidence and the numerals in Latin represent America's Independence Day on July 4th,1776 (the battery.org.2018). Moreover, the German-French architect Gustave Eiffel's(1889) *Eiffel Tower* symbolises the French Revolution, the French Industrial Revolution, love , and French urbanism, although it functions as a big lighthouse to guide the planes, as a huge lightening rod and a large radio transmitter that the French army uses from the two World Wars onward (My modernmet, 2017). In this first art the works of Gustave Caillebotte's (1880) *Vue Prise à Travers Un Balcon* and Edvard Munch's (1891) *Rue de la Fayette* are two balcony views of Paris which show the French modernist architecture on oil canvas and describe Europe as a peaceful powerful rich continent during the pre-First World War era.(Pop, 2019). In addition, Leonard Da Vinci's helicopter and planes designs symbolise the power of hardworking and genius humans. In sculpture (referred as the second art) and symbolism are connected historically from pre-antiquity to modern time for example: the ancient Greek statue called *Laocoon and His Sons*, discovered in Rome in the Italian Renaissance in 1506. In the 1750s, Winckelmann claimed that the statue was a conventional interpretation of pain (ibid).

In painting and drawing (referred as the third art), the work of the French soldier and artist Odion Redon's *The Crying Spider* symbolises the nightmare of the Franco-Prussian War (1870-1871). The work of the Swiss-German Carlos Schwabe's (1895) *The Death of the Gravedigger* stands for the beauty and peaceful death because the gravedigger's face represents the acceptance of fate and Azrael the archangel of death resembles his first wife; the black colour stands for the mourning, the green light is the soul of the gravedigger, the red stands for the blood, time freezing, and white (snowy ground) symbolises peace, the whole work represents the smooth death of the good people and the characteristics of the modernist era in terms of Gothicism: Azrael the raven-winged archangel of Death, the tricolours black, red, and white as the main colours and green, grey and yellow as the secondary colours, and romanticism and realism the face of the gravedigger's first wife in Azrael. Schwabe was a fan of Baudelaire's poems (Kaylieapenglish.Blogspot, 2009). According to a Dutch research (2005), Dr. Sebe claims that the algorithms reveal that Leonard Da Vinci's *Mona Lisa* conveys eighty-three percent happy, nine percent disgusted, six percent fearful and two percent each angry and happy. However, the interpretation of the emotions varies in relation to the angle of view, the mood and the cognitive analysis of the perceiver, that is, he or she can find the feelings of sadness and neutrality. Dr. Siegel has described the brain as not being a reactive organ but as a predictive one (dailymail.co.UK, 2018). For Pattison (1876, cited in Pop, 2019:137) 'All painting is a language, a set of symbols in which the artist expresses a certain number of facts'. In music (the fifth art) Beethoven's (1824) *Ninth Symphony* was the auditory representation of the French Revolution (1789-1799)'s principles such as equality, freedom and brotherhood (The Atlantic.com, 2010).

1.2.Symbolism and Philosophy

The Greek philosopher Aristotle classified the symbols into two types: the natural symbols and the conventional ones. Due to the cultural diversity and setting (time and space)

people had and have different interpretations of the same symbol. For example the sword, for the Spartans it is the key to protect their freedom and peoples, even though it symbolises death, hegemony (tyranny) and power for other peoples (Hamburg, 1956). The German philosopher Emmanuel Kant (cited in Hamburg, 1956) shares a similar view with Aristotle in terms of empiricist value, but Kant has relied on both rationalism and empiricism by using a transcendental method.

I.3.Symbolism and Religion

Symbolism had and still has an impact on the cultural diversity in the religious field, in its evolution according to the setting, and sometimes it unifies the peoples regardless to the different visions of the universe, ethnicity and language. For instance, in polytheism in the antiquity era, the Greek god ‘Zeus’ was the Roman god ‘Jupiter’ and the Egyptian god ‘Amun’ Ram-headed god (Hart, 2005). Fabulous creatures can be interpreted differently or similarly in the different types of religion, for example the ‘Phoenix’ in polytheism symbolises fidelity, empress (Japanese), a lover or an enemy of the snaked-like dragon which is key to Heaven (Chinese) whereas in monotheism it stands for the death and the resurrection of Jesus Christ (Christianity). Pegasus represents Heaven in monotheism whereas the Phoenix can represent Hell in both polytheism (Egyptian myth) and monotheism for some Christians and Muslims (Eason, 2008). In addition, the numerals symbolise a religious belief, for example, the Virgin Mary (in Greek ‘Maria’) has a numeral symbol of 152, number 1,5 and 2 can be interchanged horizontally and vertically to form ‘888’ the numeral symbol of Jesus Christ who is the ‘theos’ in Greek means hero whereas ‘Shamash’ (in Hebrew means sun) has 640 added to 26 the numeral symbol of Jehovah (Jewish name of God) it forms the ‘666’ the symbolic number of the Antichrist in Latin ‘Anti-theos’ means anti-hero and anti-God (Busenbark, 1997)

I.4.Symbolism and Psychology

Symbolism has an important role in the psychological domain because the symbols or the archetypes are used by the psychoanalysts such as Freud and Jung in the interpretation of the dreams in relation to the human mind (conscious and unconscious parts). According to the Austrian neurologist and psychotherapist Sigmund Freud the symbols in the dreams come to accomplish the physiological desires as instincts that cannot be fulfilled in the daily life, whereas the Swiss psychologist Carl Jung believes that these symbols encourage the patients to go beyond themselves. Freud believed 'neuroses' was caused by the clash of the instincts, for instance, the sexual instinct represents the failure to be sociable and the dream symbols symbolise the key of the door to escape reality, but his student Jung believed that it comes from the traits that do not represent and haunt the patient.(The Diamond Net, 2006)

Additionally, Freud believed that the symbolic repressions in the dreams come from childhood trauma whereas Jung claims that they do not come only from childhood trauma, but also they come throughout life even against the ego's will and the others. For Freud, the dream symbols come only to keep persons asleep longer and torture them in the circle of repression; they do not to give information, whereas Jung claims that they have special reasons to appear such as questioning the trust. Another difference is that Freud focused on only the individual unconsciousness, whereas Jung focused on both individual and collective unconsciousness in relation to culture mixing the essential memories and the inexperienced events in the real life. Jung belongs to the parapsychologist view that the universe is a multiverse combining between the real world and other worlds, whereas Freud had a scientific view based on the physiological one. (The Diamond Net, 2006)

Freud (1976, cited in Machin, 2007: 93) believed that symbolism has two types: the left and right symbolisms. The left symbolism represents the sinful, whereas the right one represents the righteousness. Furthermore, according to the Canadian psychologist and lecturer Professor Jordan Peterson (2017) ‘the Taoist sign is a symbol of being (real as a living thing) not as a scientific objective, for instance, the Yang (white) represents order whereas the Yin (black) represents chaos’. That is to say, that the conventional symbol yin and yang of the Chinese philosophy becomes the universal emblem of the real life for example the Yin (black) symbolises: chaos, evil, femininity, warmness, and war whereas the Yang (white) is the paradox of the Yin and it symbolises: order, good, masculinity, coldness, and peace.

II. Propaganda

Propaganda is the most powerful weapon that rulers use in both pre-war and post-war periods. In psychology, propaganda has a crucial impact on the target audiences in terms of Le Bon’s collective psychology and Adler’s individual psychology (Chakotin, 1940). For Le Bon (1900, cited in Chakotin, 1940:34-40), the collective psychology concerns the psychology of crowds and the crowds are different from the people, and he says that the environment and heredity forces all individuals of peoples to share the same static characteristics due to the genetic ancestor. The individuals lose their conscious activity when they are gathered in crowds to create the unconscious action of a very powerful type; the ideas of Le Bon are common in modern sociology by claiming that the crowd of all evils from which humans suffer as the major fact for the chaotic socio-political failures of our modern era. In addition, Le Bon compared the Western nations and finds confusion of the concept of collectiveness and he made a prediction ‘universal symptoms show in all nations the rapid growth of the power of the crowd, and its advent will, perhaps, make one last stages of the Western civilisations, a return the periods of confusion and anarchy which precede the emergence of

new societies' for instance, after the Great War, European societies such as Germany, Italy, Russia and Spain have adopted the totalitarian regimes (dictatorship), have created and used their own propaganda to control their peoples by inspiring fear (Communism) and hope (Nazism). (Chakotin, 1940)

Furthermore, the symbols have an important role since men created the means of communication to share mutually the thoughts and feelings intimately and collectively. Writing is a mean of communication filled by the use of symbols from antiquity (the Hieroglyphs) to our modern period (printed books and taped texts), and the symbol were used in the political propaganda of the Ancient civilisations and the new ones, for example, the war cry and scream used by Alexander the Great to honour Greece and to motivate his soldiers to defeat the Persians and other enemies, and Hitler's use of the Gleischaltung (means enforcement of conformity similar to Pavlov's conditioned reflex based on mimicry and memorisation), he has used swastika (Nazi pointed cross) as a new type of struggle to defeat his opponents who rely only on the logical argument. In the table p100 the symbol is on the top whereas the doctrine is on the bottom of the pyramid because swastika in the Nazi propaganda represents the cult of Hitler's Aryan race and the Nordic myth of Thor rather than the Hindus myth of knowledge, development and peace. So due to Hitler's and the Neo-Nazis' influence swastika becomes the inspiration of fascism and the resurrection of the old myths across the world (Chakotin, 1940). Additionally, Ellul (1965) has coined two types of propaganda: the agitation and integration propaganda. The former is the well-established conspiracy theory because it is created by the outer enemies to destabilise economically and politically the other nations, whereas the latter as the most dominant propaganda in modern era established by the inner friends or enemies such as the Nazi propaganda and Stalin's propaganda.

According to Pratkanis and Aronson (2001) the notion of propaganda has emerged, spread and has been overused in the Antiquity by the ancient civilisations (Egyptian, Greek, Roman, and so on). For instance, the Caesars have used propaganda to invade the Germanic kingdoms, West Asia and North Africa. It has reappeared in the seventeenth century (1622) and has been used by Pope Gregory XV to fight the Protestants and to impose the Catholic doctrine to men and women. Then, propaganda has spread and has been overused during the World Wars I and II especially by the totalitarian governments (Nazism) to influence and to manipulate their target audience(s). For Campbell, people have bad interpretation of propaganda which is everywhere; Welch claims that propaganda is neutral neither good nor bad it depends on the purpose because it persuades the target audience(s) to think and to act, propaganda has not changed but the means of communication have changed its impact such as print, radio, television, and internet to reach a large target audience. During the 1940s, Aldous Huxley wrote that 'A propagandist is the man who can laze an already existing stream in a land where there is no water, he digs in vain' that is to say, the propagandist (s) must have a good purpose to convince their target audiences to think and to act or they will not get the audiences' feedback and they will lost the credibility of the peoples. (British Library, no date).

Moreover, Adolf Hitler admired the Anglo-American propaganda during the two World Wars and said "for what we failed to do, the enemy did, with amazing skill...I, myself, learned enormously from this enemy war propaganda." (Academy of Ideas, 2013). According to Westview; Ries and Trout (1981); Warner; Aaker and Myers(1987); Bogart, Jacobson and Mazur (1995), Pratkanis (1997) (cited in Pratkanis and Aronson 2001:8-10):

The primary vehicle for many persuasive appeals is the mass media. The statistics on the pervasiveness of the mass media are startling. Communications is a budget of \$400 billion plus industry with \$206 billion spent in mass communications, that is, the communications produced and distributed in identical form to people in different locations. In the United States, there are 1449 television stations, four main networks, 10379 radio stations, 1509 daily newspapers, 7047 weekly newspapers, more than 17000 magazines and newsletters, and nine major film studios... more than 257 million internet

users worldwide check more than 11.1 million available sites featuring a range of information, propaganda, to sell products daily. Manufacturers spend yearly more than \$160 billion on advertising and more than \$115 billion on product promotion (coupons, free samples, rebates, premiums, and so on), it explains the spending of 2.2% of the U.S. gross national product on advertising (compared to 0.95% in Japan and 0.9% in Germany), more than \$1000 per year per American, a larger sum in the yearly income of a citizen of Third World country. The U.S government spends yearly more than \$400 million to hire more than 800 workers to create a propaganda favourable to the United States, the result: ninety films per year, twelve magazines in twenty-two languages, and 800hours of Voice of America programming in thirty-seven languages with a target audience of 75 million listeners all of them describing the American value.

Anti-Semitism is the phenomenon of Hatred of Jews in Antiquity. It reappeared in Europe during the Middle Ages as a propaganda which has accused the Jews as the origin of the Black Plague which killed half of inhabitants in Asia and in Europe. Indeed, the Spanish Inquisition or pogrom of Jews comes from this propaganda. In addition this propaganda has been shown in General Ludendorff's accusation against the Jews of being not patriotic for not accepting to join the German army in the First World War and in the Second World War, it has increased rapidly with the Nazi propaganda which has influenced the American car manufacturer Henry Ford and the British Minister Mosley to become pro-Nazis. Today, It has changed to hatred against monotheist religions: Judaism, Christianity and Islam. (Cull, 2003)

Furthermore, propaganda has five types: atrocity, black, cultural, gray, and white propaganda. Atrocity propaganda refers to atrocity stories of current events used by propagandists to describe pejoratively a nation and peoples for example, the Jewish genocide committed by the Nazis in the Second World War, and the cultural propaganda refers to the long-term process intended to promote a deep comprehension of the sponsoring nation. The United States calls it ' public diplomacy', whereas both Britain and France refer to it as 'cultural diplomacy', this activity involves disseminating cultural products such as art exhibitions, movies, magazines, radio and TV programs, and so on . Over time, these activities create a good cultural image of the sponsoring country in the other countries and it influences their governments by the public pressure, for instance, the British Council

established in 1934 has followed the French Alliance in the promotion of Britain's long term cultural relationships (Welch, 2003). Additionally, black propaganda sometimes referred as 'covert propaganda' is characterised by hiding its original source and by pretending that it comes from another source for instance in the World War II the Nazis used it on the French soldiers on Marginal Line by claiming that the nearly-fake information of the French Paul Fardonnet came from France but in reality he is in Stuttgart and he pretended that the British soldiers were paid higher than the French ones and they were seducing the Frenchwomen and the French officers were living in luxury without caring about the misery of their soldiers, and this propaganda aims to destabilise the relationship between Britain and France and make the French soldiers deserters. White propaganda, on the other hand is a propaganda made by an identifiable source with an accurate information because its goal is to convince the audience by using clear evidences unlike the black propaganda, whereas the gray propaganda is between the black and the white propaganda, the source can or cannot be found and the information can be proved or rejected for example, the Soviet Union has used it in Radio Moscow to justify the Russian invasion of Afghanistan. (Welch, *ibid*)

The Nazi propaganda is the most influential propaganda because it has reached a large audience by unveiling the conspiracies from the First World War to the contemporary era. For example, Hitler claims that the Jewish is responsible of out breaking a new war such as the Second World War by striping up Poland against Germany, has forced France and other nations to adopt Britain's declaration of war against Nazi Germany. He claims also that both Bolshevism or communism and Capitalism are two Jewish economic systems that corrupted and destroyed the world and Nazi Germany was the last shield to save the world against the coalition of these chaotic systems. (Herf, 2006)

III. Discourse and Text

Discourse ‘refers to stretches of language perceived to be meaningful, unified and purposive’ (Cook, 1989: 156).it means that discourse is a group of unified meaningful linguistic units that aims to convey a meaning. For Crystal (1992:25), ‘discourse is a continuous stretch of (spoken) language larger than a sentence, often constituting a coherent unit such as a sermon, joke or narrative.’ that is, that a discourse is a set of utterances that is generally larger than a sentence to create a coherent information and texts such as dissertations and surveys are written discourses based on narrative information. ‘Text is a stretch of language interpreted formally without context (Cook, 1989:158). Indeed, a text is a set of linguistic units that are interpreted without focusing on the context. Furthermore, Nunan (1993:20), ‘text refers to a written or taped record of a piece of communication, whereas discourse stands for the piece of communication in context.’ that is to say, a text whether written or taped represents a piece of communication that focuses only on the content (conventional grammar, spelling and vocabulary) whereas the discourse asa piece of communication focuses mainly of the meaning in its context.

IV. Conspiracy theory and Multimodality theory

IV.1. Conspiracy Theory (ies)

Pipes (1997) claimed that some conspiracy theories turned out to be true, for example,the Watergate and Iran scandals whereas others turn out to be speculative such as theterrorist attacks of September 11th, 2001(9/11). In addition, people develop the feelings of fear and uncertainty due to their everyday life experience full of crisis such as natural phenomena (scientific view) or disasters (typhoon), plane crashing, boat sinking, terrorist attack, and war. They blame speculatively others as agents with their own goals to justify the occurring events that traumatise them (Roitman, 2011).Modernist people such as academics,

journalists and ordinary citizens have the notion (ideology) that they live in a 'conspiracy based-world' due to the technological advancements such as radio, TV and internet as media of spreading both propaganda and conspiracy theories. Statistics have revealed that many citizens believe in and use the conspiracy theories in their daily conversations. (Sunstein and Vermeule, 2009; Oliver and Wood, 2014 cited in Van Prooijen and Douglas, 2017).

These authors have relied on the journalists who believe that conspiracy theories as a new phenomenon, but historians claim that they started firstly from antiquity to the neo-colonial era. One of the most conspiracy theories in antiquity was the great fire of Rome in 64AD, which lasted a week and was caused by the Roman Emperor 'Nero' and his accomplices mainly the Vandals with the goal of purifying from evil citizens even if it costs to turn the city into Hell, and Nero was drinking red wine and singing while the city was burning (Brotherton, 2005). Nero has counterattacked with his conspiracy theory by blaming the fire on the Christians which led to their crucifixion and calcinations. Then, conspiracy theories have reappeared in the Second World War and the Cold War, Stalin contra-attacked Hitler's conspiracy theory of 'Judeo-Bolshevism' by his own conspiracy theory by claiming that the Zionists (capitalist Jews mainly the Rothschild clan) were the creators of the Nazism in Germany in the pre-Second World War (Pipes, 1997). Finally, conspiracy theories have reappeared in the neo-colonial era for instance the 9/11 terrorist attack done by the CIA and the Senate to invade both Iraq and Afghanistan. (Dunbar and Reagan, 2011)

Le Boeuf and Norton (2012) have found that political assassinations were linked to a conspiracy whether it led to a war or end it. For example, Julius Caesar's assassination is made by the Roman senators to wage a war against Egypt under Cleopatra's rule and to stop the campaigns against the European kingdoms, the Fifteen attempts to kill Hitler are planned and executed by the Nazis to end the Second World War and JFK's assassination to continue the Cold War. Indeed, the notion of 'cause-consequence effect' of a conspiracy make people

both curious and sceptical about the event (Van Prooijen and Van Dijk, 2014). Additionally, conspiracy theories have a crucial impact on the brain by providing answers to the questions being asked of the current event (who, what, why, when, where, and how), and distinguishing between the honest social actors from the liar ones. Conspiracy theories do not only help people to understand the world in terms of cause-effect theory, but also they help them to anticipate a sinister future sometimes (Van Prooijen and Douglas, 2017)

These findings do not reveal that uncertainty was caused by the conspiracy belief or vice versa. However, in experimental psychological studies, researches have established causality. Does the experience of lacking control or the feeling of uncertainty increase belief in conspiracy theories? In order to analyse this question, several research have tried to induce the feelings of the participants for example Galinsky and Whitson(2008) study has revealed that the informants who wrote down about their previous threatening experience are the most credulous to conspiracy theories that is unrelated to the lack of control.(Sullivan et.al,2010; Van Prooijen and Acker, 2015).

Furthermore, other research based on uncertainty have proved that uncertainty is the crucial factor in the increase of conspiracy belief about many social problems done by an unethical agents of a secret sect (Van Prooijen and Jostmann, 2013; Van Prooijen, 2016). These results prove that the feelings of lacking control and uncertainty sometimes make people credulous about conspiracy theories. Although conspiracy theories are the consequence of being both anxious and uncertain, they are unhelpful in the process of reducing these feelings. Indeed, a recent study reveals people become powerless after being exposed to the conspiracy belief for that led to the civil disobedience such as strikes, crimes, putsch (coup d'état), rebellion, a reduced willing to decrease one's carbon footprint (asa reaction against global warming or climate change theory), and a reduced willingness to be vaccinated. (Jolley and Douglas, 2014a, 2014b; Douglas and Sutton, 2015). Consequently,

conspiracy theories can be positive by being a psychological reward for the perceiver by explaining that the crisis is a planned meticulously and by being as training, for instance, a powerful person can control his or her anxiety, anger and hatred to avoid committing crimes under the hunting will of vengeance (Van Prooijen and Douglas, 2017).

IV.2. Multimodality Theory

IV.2.1. Definition

Multimodality theory is a contemporary social semiotic approach of communication which has been developed by the scholars of the New London Group namely Cope, Kalantzis, Kress and Van Leeuwen at the beginning of the 2000s; the prior focus of this theory is that communication is achieved because of the combination of different modes to create semiosis (process of meaning-making). These scholars have established this approach as a reaction to the Monomodality that limited the concepts “communication” and “text” to one mode of the discourse, which is linguistic mode. For example: the written text (linguistic mode) in mail and book as media. They have argued that this old view is obsolete due to the development and the hegemony of science and technology in the modern time. Cope and Kalantzis (2009) state that authors use creatively different modes to create a meaning. Kress (2010) claims that a text becomes a multimodal one through combining different modes such as text, images, colour, and sound in one single communication. For example: an advertising in a video format combines the linguistic mode (text and subtitles) with the auditory mode (sound) and the visual mode (image and colour).

Kress and Van Leeuwen’s (2006) have relied on Halliday’s (1978) social semiotic theory to language , *Systemic Functional Linguistic*, to develop a new approach of communication called as Multimodality theory and they have adapted the three metafunctions

of *Functional Grammar* (1994): the ideational, the interpersonal and the textual metafunctions to create a new grammar known as *Visual Grammar* for analysing the meaning in images (fixed or moving), that is to say, the metafunctions become pattern systems of visual grammar: the pattern of representation (Halliday's Ideational metafunction), the pattern of interpretation (Halliday's Interpersonal metafunction) and the principle of composition (Halliday's Textual metafunction). According to Kress (2003), the art of writing becomes more fluid due to the shift from the static medium of the page to the dynamic medium of the screen. In addition, the meaning becomes divergent and sub-classified into two levels: semantic (denotative) as the first level; and pragmatic (connotative) is the second level from which the third level 'myth' emerges by the overuse of the connotative meanings of the object, for example, swastika in antiquity was an emblem of peace for the Hindus, emblem of good luck for some Japanese, but nowadays it stands for the Hitler's Aryan race, racism and fascism for Carl Jung (Barthes, 1973).

For Kellner (1998) the term literacy which is associated with the ability to read and write texts has changed into the ability to understand, use media and create in the different modes. He called this ability 'multiliteracies' due to the emergence of multimodality theory and the improvement of technological advancement.

IV.2.2. Semiotic Resource

Semiotic resource is a concept in the field of Social Semiotics. It originates from the work of Halliday who claims that the grammar of a language is a code not a system of rules for producing correct sentences, but 'a resource for meaning making' (Halliday, 1978). The semiotic resource is different from the sign (Saussure); the sign (Saussure) is put in isolation that is, it has only one static meaning, whereas the semiotic resource is put in context and cross-cultural context, which allows it to have dynamic meanings in terms of semiotic

potential and semiotic affordances. Furthermore, Van Leeuwen (2005a) states that semiotic resources are not only limited to speaking, writing and image making, but also everything we do or make can be done or made in several ways and therefore allows the articulation of different socio-cultural meanings. So, semiosis (meaning making process) can be done in different forms such as visual (icons, index and symbol (Peirce,1903), images, and video), auditory (alarms and symphony), olfactory(perfume), and Gustatory (salty and sweaty).

IV.2.3.Semiotic Inventory and Semiotic Affordances

semiotic inventory derives from Halliday's concept of 'meaning potential 'in the linguistic signifiers such as words, sentences, grammar but in the field of social semiotics it is the list of all possible meanings (meaning potentials) that a semiotic resource has in context to illustrate: red colour as semiotic resource has several meanings (meaning potentials) such as (Gods in Polytheism, Devil in Monotheism and Satanism, fancy in fashion for some women, love for the fans of Valentines' Day). Semiotic affordances are related to the setting (time and space) that represents the limitations of the semiotic resource for example: fire (semiotic resource) symbolises power for cavemen, knowledge in antiquity, Hell for monotheists, death and life for science. Gibson (1979) has claimed that affordances are potentials uses of a given object, and the meanings we find in the world are both objective and subjective. The difference between meaning potential and semiotic affordances is that the notion of meaning potential focuses on the old meanings that have been introduced, whereas semiotic affordances emphasis on the new meanings of the semiotic resource in context.

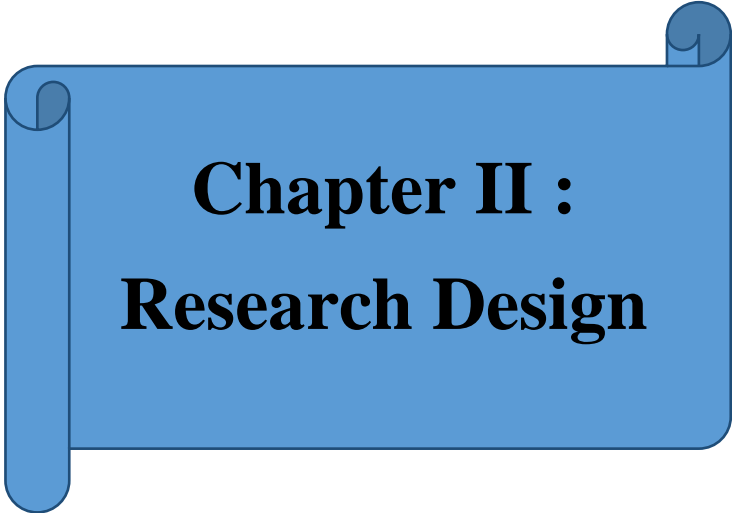
IV.2.4. The Eight Carriers of Connotation

During the half of the twentieth century to modern era, many researchers have studied and have founded devices to unveil the pragmatic meanings of objects and symbols. These researchers are Panovsky, Barthes, Wagner, Kress and Van Leeuwen. Panovsky has relied on

the iconographic symbolism of the object in relation to the cultural identities of the peoples whereas the French iconist Barthes has used five carriers of the pragmatic meaning in the images which are called: object(s), participants, pose, photogenia, and setting (time and place). Barthes five carriers have been overused to unveil the connotative meaning(s) of posters in newspapers. In 2003, Wagner has used 'colour' as a carrier of connotation of the images and the objects like the flags while Kress and Van Leeuwen have relied on 'typography' to unveil the pragmatic meaning(s) in the advertising posters in Japan. According to Machin (2007) connotation has eight carriers namely: object, participant, pose, photogenia, setting, iconographic symbolism, colour, and typography.

Conclusion

To conclude, this chapter has reviewed information about symbolism and propaganda and established the difference between the text and the discourse. In addition, it has explained the notion of conspiracy theories in the psychological analysis and multimodality theory and its concepts. Finally, it has informed the target readership about the analytical framework that is the use of multimodality theory. The next chapter entitled 'Chapter II: Research Design' is about the methodological structure of the dissertation that is concerned with the research design which the research adopts.



Chapter II : Research Design

Introduction

This chapter is methodological and presents the methods and materials adopted for this current corpus-based research, and it is divided into four sections. The first section describes the corpus. The second section provides information about the methods adopted to gather the data from the analysis of animal symbolism in the propaganda posters, which constitutes the main focus of the investigation. The third section provides information about the data collection process, and the last section gives an explanation about the data analysis procedures.

1. Description of the Corpus

As it has been previously mentioned in the General Introduction, this study is a research that analyses animal symbolism in propaganda posters. The corpus of this research consists of twelve propaganda posters which have been selected, organised, and classified chronologically. The main focus of the study is to examine the pragmatic meanings of propaganda posters that are used in the politics mainly in the broadsheet newspapers, because animal symbolism is also used in trade in the advertising posters.

1.1. World War I's Propaganda Posters

Posters 1, 2, 3 and 4 are propaganda posters that are related to the First World War or the Great War, and they are downloaded from the Internet (Google images.com) and added to the corpus on November 19th, 2019. Poster 1 is a propaganda poster that has been used before the outbreak of the First World War, while Posters 2 and 3 are propaganda posters which have been used by the belligerents during the Great War. Poster 4 is a propaganda poster that has been used after the First World War.

1.2. World War II's Propaganda Posters

Posters 5, 6, 7 and 8 are propaganda posters that are related to the Second World War, and they are downloaded and are added on November 19th, 2019. Poster 5 is added to the corpus on October 15th, 2020 even it is downloaded the same date with the first posters. Poster 5 is a propaganda poster that has been used before the outbreak of the Second World War. Posters 6, 7 and 8 are propaganda posters which have been used by the belligerents (the Allies and the Axis) during the Second World War.

1.3. Cold War's Propaganda Posters

Posters 9 and 10 are two propaganda posters which are linked to the Cold War, and they are they are downloaded and are added to the corpus on November 19th, 2019. Poster 9 is a propaganda poster that has been used from the beginning to the end of the Cold War that people have called Third World War, whereas Poster 10 is a propaganda poster that has been used from the last decades of the Cold War until nowadays.

1.4. U.S. Politics' Propaganda Poster and Conspiracy Theory's Propaganda Poster

Poster 11 is a propaganda poster that is related to the U.S. Politics. It describes the American political system visually, and it stills in use from the eighteenth century to nowadays. Poster 12 is a propaganda poster that describes visually the conspiracy theory of the neo-colonial period that propagandists overused in their every day conversations.

2. The Research Method

The present work aims at examining the methods through which animal symbolism is used as a visual metaphor in the selected posters. To reach this purpose, a comparative multimodal analysis as a qualitative research method is used. According to several qualitative scholars (Denzin and Lincoln 1994; Pope and Mays 1995; Creswell 2002)

qualitative research (QR) is designed for in-depth exploration, examination, comprehension, and interpretation of phenomenon in its natural setting. The investigator can gather a rich detailed information of the event by using the qualitative research method (QRM) because the objectives of the researchers is to answer the ‘how’ and ‘why’ of the phenomenon under investigation not only the ‘who’, ‘what’, ‘where’ and ‘when’ like other scientific studies (Arora and Stoner, 2009). Besides, the Qualitative Research Method (QRM) is overused as an effective research technique to collect qualitative data in many academic fields such as anthropology, psychology, marketing research, scientific and medical research, pedagogy, journalism, political research, grounded theory, case studies, and corpus-based studies.

According to Croker (2009) qualitative research method requires gathering and analysing texts by using an interpretive analysis. In 2013, a problematic in the Journal of Pragmatics has been dedicated to “Conversation Analytic Studies of Multimodal Interaction” (Deppermann, 2013), raising a debate between Goodwin’s tradition in conversation analysis and multimodality. At the same time, an interdisciplinary work, qualitative research (QR) (Dicks et.al. 2011) has debated the potential of using and combining both ethnography and Multimodality. In addition, the multimodality theory as a new approach of communication is used as the first theoretical framework of the research because it is linked to the old second theoretical framework which is named the conspiracy theories that are implicitly hidden in the posters of the corpus. So, multimodality theory is used to unveil the conspiracy theories (ideologies) inferred in each propaganda poster by using different methods that are mentioned in the fourth section of this chapter.

3. Data Collection Process

The focus of this study is to examine the ways through which animals are used as symbols in posters in relation to history and politics. The propaganda posters have been

selected and organised chronologically and deliberately. That is, the selection of the posters is related to their contextual appearance and use, because each poster has its own goal, its impact and its own timing (the pre-war, during the war and the post-war). The posters are selected and organised meticulously in order to make their multimodal analysis easy, and to make the target readership follow and understand. The next part of this chapter explains the important procedures of the analysis of the data.

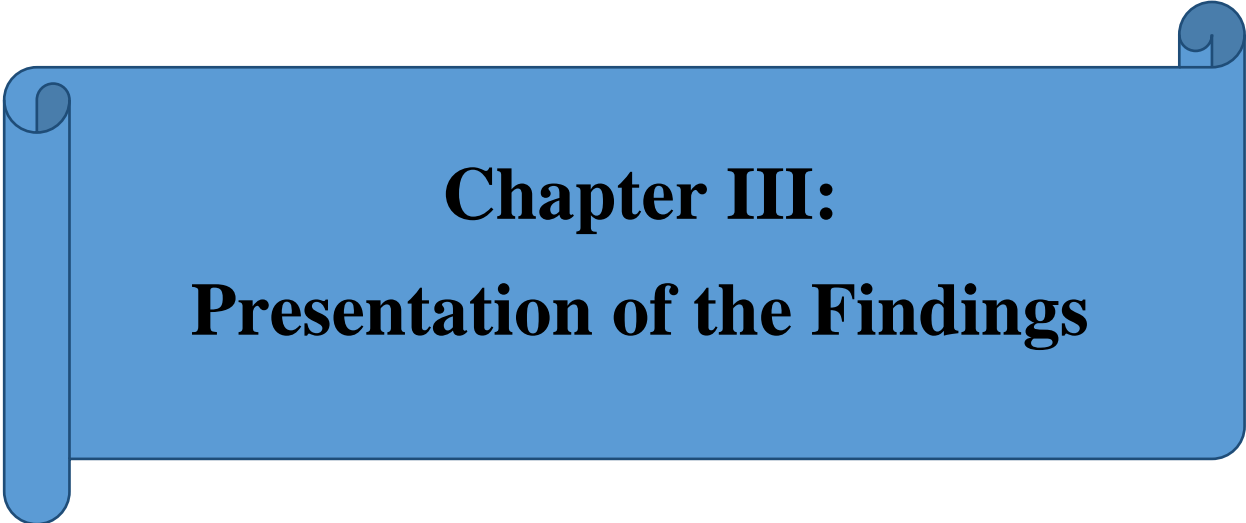
4. Data Analysis Procedures

This part is devoted to the followed procedures to analyse the gathered data. In this aspect two analytical instruments (or methods) which are based on a comparative multimodal analysis have been used for the analysis of the data collected from the selected posters. Machin's (2007) Eight Carriers of Connotation namely the iconographic symbolism (Panovsky, 1970), objects, participants, photogenia, pose, setting (Barthes, 1977), colour, and typography (Wagner, Kress and Van Leeuwen, 2003) which is the first analytical tool to analyse the images and to present the findings. The approach of Kress and Van Leeuwen's (2006) Visual Grammar is the second multimodal method used to depict the pragmatic multimodal discourses and to discuss the findings of the posters under study. Furthermore, theories become interrelated, even though they are different. So, Multimodal Discourse Analysis (MDA) (Machin, 2007; Machin and Mayr, 2012; Machin, 2014) complements Critical Discourse Analysis (CDA) (Kress, 1985; Fairclough, 1989 and Van Dijk, 1991). Critical Discourse Analysis is useful in unveiling all types of discourses and multimodal discourse is a new genre of discourses that is inferred in the multimodal texts such as posters, e-posters, movies, and animation. In addition, social semiotics studies of naturalised ideologies are generally communicated in the combined modes (especially in the printed texts), whereas multimodal interaction analysis (Scollon and Wong Scollon, 2003; Norris

2004) focuses on the manner the interactants make meaning by using different modes in authentic discussions and meetings. For example, in economy and in politics, an advertising poster that has the image of a tank which is mainly combined with the image of a rhinoceros and a cockroach connotes visually the ideology of good quality of the weapon (tank) in terms of power and resistance (rhinoceros), speed and agility (cockroach). This advertising poster is used to sell the product with the increase of the demand, whereas in pedagogy a Foreign Language Teacher can use different semiotic resources such as gestures, colours, images to teach his or her students any language without code-switching.

Conclusion

This chapter has presented the methodology adopted in the current research. Firstly, it has offered a descriptive account of the corpus. After that, it has offered background information about the method adopted which is multimodality as the qualitative research method used in this study. Then, it has described the data collection procedures. Finally, it has explained the data analysis procedures. The next chapter entitled ‘Chapter III: Presentation of the Findings’, is concerned with presenting the results.

A blue horizontal scroll graphic with rounded ends and a vertical strip on the left side, resembling a rolled-up document.

Chapter III:

Presentation of the Findings

Introduction

This chapter is the practical part of the research; it presents the results obtained from the multimodal analysis of animal symbolism in the propaganda posters with a corpus of twelve (12) propaganda posters that are downloaded from the Internet (Google images.com) on November 19th, 2019 and on October 15th, 2020, which are selected and are organised in a chronological way. Machin's (2007) *Eight Carriers of Connotation* namely: the iconographic symbolism (Panovsky, 1970), the object(s), the participant(s), the photogenia, the pose, the settings (Barthes, 1977), the colour(s), and the typography (Wagner, Kress and Van Leeuwen, 2003) are used as the first analytical method of the visual interpretation of the propaganda posters of each era in this chapter. On the other hand, Kress and Van Leeuwen's (2006) *Visual Grammar* is used as the second analytical method of the visual depiction of the hidden ideologies (multimodal discourses) in the propaganda posters of each period in the discussion chapter.

1. The Analysis of World War I's Propaganda Posters

The First World War (1914-1918) is one of the bloodiest wars in human history with a casualty of 21 million and millions of wounded. Historians and Westerners call also this war 'The Great War', which means 'the War that ends all the Wars' in Europe and in its colonies. Poster 1 shows the participants, the dark browned bear on the left (colour, photogenia, iconographic symbolism and pose) typography 'Russia' at the top of the green cape (typography, pose, colour, and object) and the crown of the Tsar (Russian Emperor) (object) are the semiotic resources that represent visually Russia; the tricolours (red, blue and white), the low-dancing commander (participant and pose) and the files that the bear holds (objects) represent France. Thus, the whole propaganda poster represents visually the Franco-Russian alliance in 1893 (setting).

Poster 2 depicts that the participants (UK and Germany) are symbolised by animals. That is to say, the giant spider with John Bull's head (participant) and the clearness of colours (photogenia), the tricolours (red, blue and white) of Union Jack Flag(British flag) (colours and object) on the bottom (pose) symbolise visually the United Kingdom, whereas the eagle with a helmet or the crown of the Kaiser (German emperor) (object) and the clearness (photogenia) of its tricolours (red, black and white) on the right top(pose) represent visually Germany, and the other colours represent the Europeans powers (France, Norway and the Netherlands). Moreover, the typography in French 'L'Entente Cordiale' represents the Peace Treaty between the British and the French signed on April 8th, 1904 to solve the issue of their bloody rivalry by dividing the colonies in Africa, Asia and America and making a coalition against Germany as a new European power; the settings (Europe, North Africa (Egypt) and West Asia (Turkey) as places and the year 1915 as time).

Poster 3 represents the visual representation of the planet Earth as both participant and setting (space) the setting (during WWI as time), and the typography with the question mark reflects its personification, whereas the golden gorilla with the helmet and the red colour (semiotic resources) symbolises Germany. Finally, Poster 4 shows that social actors (participants) are represented differently in this poster. Firstly, in human forms, such as 'Albion or Britannia' which refers to the Roman female personification of Britain and the Uncle Sam as the male personification of the United States of America. Secondly, in animal forms (iconic symbolism), the eagle represents the Americans, while the lion represents the British, and thirdly in other semiotic resources such as the objects and colours such as the shield containing Union Jack Flag and the clothes which Uncle Sam wears reflect the American flag. In addition, the semiotic resources such as 'Side By side Britannia'(typography) and the date December 7th, 1918 (setting), the clearness (photogenia and colours) represent visually the glory of the Anglo-American coalition. These semiotic

resources symbolises the power and the Anglo-Saxon alliance between an old nation (the United Kingdom of Great Britain and Northern Ireland) and a new nation (the United States of America).

2. The Analysis of World War II's Propaganda Posters

The Second World War (1939-1945) is the bloodiest war that mankind has witnessed throughout history with nearly 71 million of dead and millions of wounded. Poster 5 depicts Adolf Hitler and his fans (participants), the eagle symbolises the Reich (empire or monarchy), the mountains, black forests and the Rhine River of Bavaria in South Germany (settings), the clearness (photogenia) of the tricolours (black, red and white) (colours) represent the Nazi flags (objects), the typography in German 'Es Lebe Deutschland!' in the bottom (pose) which means to be a slogan that means 'Long Life Germany!' in English. Thus, all these semiotic resources combined with the swastika (the black Nazi pointed cross) are the emblems (symbolism) of the Third Reich. Poster 6 depicts the elephant, the tricolours of the elephant's flag (red, white and green) and the typography in Sanskrit as the visual metaphors (representations) of India and the Hindus (participants), both John Bull (participant) and the Union Jack Flag (object) symbolise the United Kingdom and the red sun (object) on the right top (pose) symbolises the motivation.

Poster 7 demonstrates that both the tiger and the crowned Union Jack Flag (object) in the middle (pose) as the iconographic symbolism of India (setting) and the Hindus (social actors and participants). The flags (objects) behind the tiger on the top (pose) represent visually the Allies (UK, China, the USA, and the USSR), whereas the flags (objects) on the bottom (pose) represent the Axis (Nazi Germany and Japan). Poster 8 shows the American golden bald eagle on the right top (pose) with the five pointed star and helmet (objects) is the iconic symbolism of the United States of America whereas the snake with the 'Rising Sun

Flag'(Japanese Flag) in the cap (object) and the archipelago (setting) symbolise Japan (participants). Therefore, this propaganda poster represents visually the end of the Second World War by bombarding the last axis power with the two Atomic bombs in red (objects and colour) that have been dropped on Nagasaki and Hiroshima and a series of bombardments to oblige the Japanese to capitulate.

3. The Analysis of Cold War's Propaganda Posters

The Cold War (1945-1991) was an era in which disagreements have emerged between the Allies, especially between the superpowers including the United States and the Soviet Union such as in the Potsdam Conference from July, 17th to August 2nd, 1945 to decide about the fate of Germany after the Second World War by ceding the Russian part of East Germany to France and it ended by the Russian refusal. This war has been avoided to be a hot one by estimating the effects consequence (apocalypse) by the use of the nuclear arms of the two global superpowers (the USA and the USSR). Additionally, this war has turned and limited to be an ideological struggle to discover the best economic system from the worst one (capitalism vs. communism). Then, the world has been divided into three blocs like the French economist Alfred Sauvy who has coined the notion of the "Third World" in August 14th, 1954 in his article entitled 'Three Worlds and One Planet' in the Journal *L'Observateur* (*The Observer*) which refers to the less developed countries mainly the colonies. The First World represents the capitalist western bloc led by the United States (the USA, the UK, Canada, West Germany, France, Japan, Australia, New Zealand, and South Korea) whereas the Second World refers to the communist eastern bloc led by the Soviet Union (USSR, China, Vietnam, East Germany, Cuba, and North Korea).

Poster 9 depicts the ideological rivalry between the USA that is visually symbolised by Uncle Sam and the USSR is represented by the bear (participants, iconic symbolism) to

monopolise the world (setting) by using their power and intelligence. Furthermore, Poster 10 represents visually the participants in the iconic symbolism (the eagles refer to Austria, Germany and the USA, the bear refers to the USSR, the lion refers to the UK, the Persian cat refers to Japan, the rooster refers to France, the wolf refers to Italy, and the marine monster refers to China). Thus, this propaganda poster symbolises the end of the Cold War with the reconciliation of the two global superpowers to negotiate about the cease of nuclear warfare arms race, to help mutually concerning the space research, to maintain order, to support Israel in the Middle East and to conspire against the development of China as a common threat of their economic and political interests in Asia, and to keep their dominance over Europe by killing the will of waging another war, for instance, de-Nazification of Germany, making both the German and the Japanese armies under the jurisdiction of the NATO.

4. The Analysis of the U.S. Politics' Propaganda Poster

The American political system is one of the successful systems in the world. This is due to the separation of power (legislative, executives and judicial branches), the check and balance system (monitoring the power of each branch), and the limitedness of the number of political parties, which has allowed to have only two parties: the Republicans (conservatives) and the Democrats (liberals). Poster 11 represents visually the two American political parties in animal forms, the blue donkey on the top (colour, iconographic symbolism and pose) represents visually the Democrats (participants), whereas the red elephant on the bottom (colour and pose) represents visually the Republicans (participants). Unlike the bald eagle which has been chosen as the official symbol of the USA on June 20th, 1782, the donkey and the elephant are the unofficial symbols because they appear only in cartoons, especially when the republican cartoonist Thomas Nast has used the donkey to represent the Democrats and the elephant to symbolise to the Republicans. Some Republicans wanted to be represented by the elephant, because it connotes power and intelligence whereas the Democrats did not

accept the donkey as their emblem. The typography 'Corruption Has No Ideology' reflects the different ideologies between the two American political parties.

5. The Analysis of Conspiracy Theory's Propaganda Poster

Conspiracism (conspiracy theory) is a hypothesis claiming that meticulous and coordinated persons or sects were and are operating to accomplish their goal(s) by committing illegal actions and hiding their existence and their responsibility of the occurred and occurring events. In Poster 12, the brown golden-eyed owl in the darkness right top (colour, photogenia and pose) symbolises death, war and the 'Illuminati' (participant) which is the most powerful sect in human history that runs this postmodernist era. The white dove in lighting left bottom (colour, photogenia and pose) represents freedom, peace, innocence, and other humans (participants), the tree in the right top of the poster (pose) symbolises life (iconographic symbolism) while the sun or sunlight, planet Earth, the space and the moon represent the settings (time and space).

Conclusion

To conclude, this chapter has presented the results got from the visual analysis of the animal symbolisation in propaganda posters in the corpus under investigation. The visual analysis has been conducted by relying on the eight carriers of connotations namely the participant(s), the object(s), the pose(s) or position(s), the settings (Barthes, 1977), the iconographic symbolism (Panovsky, 1970), the colours (Wagner, 2003), and the typography (Kress and Van Leeuwen, 2003). The findings gained from the Visual Grammar (Kress and Van Leeuwen, 2006) are going to be interpreted in the next chapter entitled the 'Discussion Chapter'.

A blue scroll graphic with a dark blue outline and rounded corners. It has a vertical strip on the left side and a small circular detail at the top right corner.

Chapter IV : Discussion

Introduction

This chapter discusses the findings got from the comparative multimodal analysis of the propaganda posters under investigation . This section of the dissertation is mainly divided into two parts. The first part discusses the results of the multimodal analysis of the propaganda posters that have been mentioned in the corpus by relying on *Visual Grammar* (Kress and Van Leeuwen, 2006) in order to unveil the ideologies as multimodal discourses or as visual metaphors in the selected posters as multimodal texts. Then, the second part establishes a comparative multimodal analysis to find the differences and similarities of each period in the use of animal symbolism in the propaganda posters and to classify them. This, chapter provides answers to the research questions and tests the accuracy of the hypotheses that have been mentioned in the “General Introduction”.

I. Animal Symbolism as Visual Representation in the Propaganda Posters

I.1.The Pattern of Representation or Representational Pattern

The Representational pattern is the first level of meaning in which the Visual Grammar (2006) is based on, and it describes visually the semiotic resources by answering the question ‘what’ such as what is going on ?, what is happening?, what the semiotic resource stands for? In other words, it is related to the context. Poster 1 (see Appendix) is a German ideology in a propaganda poster that has been created as a reaction against the Franco-Russian Pact signed in the pre-First World War era (in January, 1893). It is a reaction to the dual Germanic alliance (the German-Austrian Pact) signed on October 17th, 1879 to counterattack any direct individual or combined attacks from France and Russia.

Poster 2 (see Appendix) reflects also a German propaganda, which has been created as a reaction to the British-French alliance signed on April 8th, 1904 to solve problems after a

bloody hateful rivalry from the Norman Conquest (1066-1154), the Hundred Years War (1337-1453), the Seven Years War (1756-1763), and the Napoleonic Wars (1803-1815). It is the conspiracy to stop and to prevent Germany to run the world by stealing their colonies in Asia, in Africa, and Oceania (British colonies such as Australia and New Zealand). Thus, both Posters 1 and 2 have targeted semantically the German audience by confirming the accuracy of the fear of a two-front war that the ex-German chancellor Otto Von Bismarck has anticipated by establishing the League of the Three Emperors in 1873 (Austria, Russia and Germany) to maintain peace, to isolate France. The German Kaiser Wilhelm II (Emperor William II) has called this Bismarck's prediction as an 'Extermination War', especially when his cousins the British King George V and the Russian Tsar (emperor) Nicolas II made a British-Russian Pact signed on August 30th, 1907, which had created the Triple Entente (Britain, France and Russia) and had boosted the German anxiety before and during the First World War. In addition, the German Emperor Wilhelm II has addressed his own peoples by claiming 'This war is our survival one and we will fight until our last blow, even if the whole planet is against us! A unified Germany will not be defeated!'(World War I History, 2014)

Poster 3 (see Appendix) represents a British ideology that reveals the true face of the Germans during the First World War in terms of committing war crimes such as killing civilians, mass rape, stealing, sinking neutral boats such as the American Lusitania in 1917 by using the submarines U-20, and using prohibited weapons such as the chemical arms that were banned in 1899 by the Red Cross. However, the Germans have justified their crimes by claiming that they are the honest devils and as jerks, they have retaliated cruelly and fiercely to the Triple Entente's plans to prevent their own extinction compared to their sworn enemies as the hypocrite angels who are pretending to be the heroes through attacking cowardly their soldiers (Belgians), committing the three first atrocities in East Prussia (Russians), claiming faithfulness (Italians), claiming neutrality (Americans and Japanese), and respecting the law

of prohibition of using chemical warfare (British and French), for example, Adolf Hitler as a German corporal was a victim of the chemical weapon in the West front during the First World War. In August 1914, General Von Moltke has justified the atrocities committed by his army in Belgium as a natural self-defence and he said ‘Taking Brussels is our survival and we will crush anyone who dares to get in our way’(World War I History, 2014). In addition, this propaganda poster is an ideological counterattack against the German ideology in Poster 2.

Concerning Poster 4 (see Appendix) as a propaganda poster unveils the English ideology that an old nation which is based on monarchy (the United Kingdom), and a new nation (the United States of America) which is based on the representative democracy such as France as good powers against the tyranny of the malefic powers (Austria-Hungary, Germany and the Ottoman Empire). Even though some Americans have hated the British, especially before, during and after the American Revolutionary War, this poster represents semantically a reconciliation message for the two nations. Posters 3 and 4 represent also an engagement between the two powerful English nations.

Poster 5 depicts a Nazi propaganda. The semiotic resources such as the Nazi flags (objects) that Hitler and his fans hold (participants or social actors), the two eagles (symbols) in the top (pose), and the typography in German ‘Es Lebe Deutschland!’ prove that this multimodal discourse is a Nazi German ideology, although the famous Nazi expressions such as ‘Hail Hitler!’ and ‘Deutschland Sieg Hail!’ are not mentioned in this propaganda poster as a multimodal text which has been used during the Second World War. Furthermore, Poster 6 (see Appendix) represents a Japanese ideology that has been used during the Second World War and the red sun symbolises pragmatically Japan, even though there are no Japanese writing styles in the whole poster. Thus, Posters 5 and 6 are visual ideological views of the two powers of the Axis (Nazi Germany and Japan).

Poster 7 (see also Appendix) is a visual representation of a British ideology in a multimodal discourse, and it is an ideological retaliation against the Japanese ideals that is represented visually in Poster 6. In addition, Poster 8 (see Appendix) reflects visually an American ideology and it represents the end of the Second World War. Therefore, Posters 7 and 8 symbolise the eternal English pact signed during the Great War, the English power and determination of the Allied to defeat the two strongest Axis nations and to end the war.

Poster 9 (see Appendix) is a visual representation (visual metaphor) of the ideological rivalry between capitalism (led by the United States of America in the Western bloc) and communism (led by the Soviet Union in the Eastern bloc). This rivalry is a comparison to find which economic system is better in order to run the world either by monopolising Europe or by freeing the European colonies after the Second World War such as Vietnam, India, Congo, and the Maghreb (Algeria, Morocco, Tunisia, and so on). Moreover, Poster 10 reflects the ideologies that have appeared firstly in the pre-First World War era which represents visually the growth of China and the foreign policy of equilibration of powers that includes the foreign interventions to prevent any country to overtake the old superpowers that run the world politically, economically and culturally such as UK, Russia, France, Germany, Japan and the USA. Despite the fact that, this foreign policy has emerged and has been overused in antiquity such as the Roman procedures to prevent Carthage, Ancient Egypt, the Amazigh Empires and Ancient Greece to control both the Middle Sea and the Red Sea, the actual superpowers such as France, Britain and the USA are still using it to exploit the raw materials such as minerals (gold, silver, platinum, and steel), oil, gas, and food and in order to prevent the development of Africa, Latin America, West Asia and East Europe (mainly the Balkans) in this neo-colonial and postmodern era. Therefore, this propaganda poster reflects logically and visually the world from the end of the Cold War until nowadays.

Poster 11(see Appendix) unveils the ideology of corruption in both political parties, which are symbolised by animals according to the republican cartoonist Tomas Nast. That is, the Democrats (liberals) and the Republicans (conservatives) seem to be similar and form one party that struggles for the protection of their peoples' rights, even though they are different in their policy. For example, the Democrats have the tendency to involve the central government in the society by intervening in companies' business like the Communists by imposing high taxes on the rich to improve the lifestyle of the citizens and to make the nation prosper faster, by being characterised by the emancipation (giving the rights to both women and the homosexuals), giving the health protection (Obamacare) to all civilians, monitoring the guns, and interfering in foreign affairs without using the U.S army. On the other hand, the Republicans adopt a 'laissez-faire' policy in economy (non-government intervention), characterised by being as the Nazis in terms of the distribution of the duties and the rights, not sparing the weak (anti-Obama care), being racists, not regularising the guns, and interfering in foreign affairs by the use of all weapons like the embargo that the Democrats use and the U.S. Army if it is necessary to protect their interests (empire) and their allies (Israel). Additionally, this poster reflects the infinite ideological rivalry between the two political parties in the way of ruling of the executive branch in the United States of America.

Poster 12 (see Appendix) is the visual representation of Illuminati's ideology to dominate the world. Indeed, the owl is a symbol of wisdom (strategy in war such as Athena (Minerva in Roman mythology) a Greek goddess of meticulousness in war, a death predictor like the cats, dogs, horses, and the ravens or crows according to both monotheist religions and science. Furthermore, the owl symbolises also the sect of the Illuminati such as Horus the Falcon-headed god, that represents bravery, pride and power in the Ancient Egyptian mythology, tyranny, and it is the perfect predator among carnivores with its abilities to have good hearing, a good vision capacity eight times than humans in the day and the night and

having silenced feathers. Although most of the owls are nocturnal, the minority is diurnal such as the species that live in France while the male hunts at night, the female hunts at daylight. In addition, the dove symbolises peace, freedom, innocence, and an old communication mean. The tree symbolises life and the planet Earth represents the setting in terms of time and place (space). Therefore, this propaganda poster as a multimodal discourse unveils the fate of the contemporary world. That is, the apocalypse's prophecy.

I.2.The Pattern of Interaction or Interactional Pattern

The interactional pattern is the second level of meaning that Kress and Van Leeuwen's (2006) Visual Grammar is based on which concerns the answers to the questions of who and to whom the semiotic resource targets. That is, it is the relationship between the author(s) and the target audience(s) or the perceivers. Poster 1 is a German propaganda, which interacts not only with the German audience (semantically), but communicates also with the French one (pragmatically) by claiming that Napoleon is weeping in shame while seeing this so called 'Franco-Russian alliance'. That is to say, the uniform of the French Commander has the symbolic tricolour of the French Revolution (1789-1799): freedom (blue), equality (white) and brotherhood (red). However, in terms of semiotic affordances these colours reflect in the old French government (the church and monarch): nobility (blue), clergy (white) and aristocracy and bourgeois (red), and as semiotic resources symbolise: democracy (blue), secularism (white) and Modernism (red) and all these meaning potentials represent their semiotic inventory (list of meanings).

Indeed, The French commander is dirtying the honour and the pride of the French Revolution by being a sub-slave to the Slavic tyranny. The bear has been adopted by the Russians as a symbol of power and resistance during the Napoleonic Wars (1803-1815). This German propaganda poster represents the German admiration about the Italian-French

Emperor Napoleon Bonaparte as the last shield and hope after Frederick the Great (the Prussian king), who has prevented and stopped the Russians to reach the Middle and the West of Europe, to annihilate the Germanic family such as the Anglo-Saxons (the English), the Germans, the Scandinavians such as the Danish, the Franks (French), the Benelux (Belgians and the Dutch), and the Austrians. Additionally, this semiotic resource (poster) has another multimodal discourse that unveils the German deception and disgrace about both the French betrayal to the Germanic clan and the French misapplication of the three principles of the French Revolution symbolised in the French flag and in Beethoven's Ninth Symphony.

Poster 2 is also a German propaganda as a multimodal discourse that interacts with and warns the French target audience about their coalition with the British. Unlike the British, the Germans did not use propaganda posters for recruitment as a goal, but they have used them as the ideological weapons to demonise and to describe their enemy pejoratively. As it is shown in this propaganda poster, the German ideology connotes mainly the notion of the 'Perfidious Albion', which means the 'Unfaithful Britain' or the 'British hypocrisy' that, reflects the bad reputation of the British diplomacy in terms of making treaties. For instance, the Anglo-Japanese secret treaty signed in January 1902 between Britain and Japan that includes the Japanese military intervention against Germany during the First World War by taking the German colonies in East Asia and in exchange Britain would let the Japanese to keep them and colonise the rest of East Asia (whole China, Indonesia and so on), but the British did not respect their promises after the war, which is equivalent to the false French promise to Italy to have colonies in Africa and parts of Austria if they betray the Germans during the Great War. Furthermore, an infamous French historian said 'The suspicions of peoples became so great that every peoples has rejected and has excluded every belief in the sincerity of his neighbour, and he considers his statements of peace just a manoeuvre to numb his nerves before his surprise attacks on him.' (Algerian book History for the Second Year of

the Secondary School,2012) this reflects the French scepticism about the sudden armistice after bloody wars, some French have approved this German ideology by being unhappy about making peace with the British and they have thought and sought for avenging both Jeanne d'Arc and Napoleon I.

Poster 3 represents the British ideology as retaliation to the German ideology (see Poster 2) by copying the German-style propaganda and it leads to the creation of atrocity propaganda to describe pejoratively the Germans as being warlike and bloody as demons. In addition, this multimodal discourse interacts with the international community as the target audience to react against the dark fate of all the peoples under the German hegemony of the world after winning in the First World War, and it has reached a large audience such as the motivation of the French Canadians to join the British Army instead of joining the French one to fight the Germans in Belgium. Furthermore, Hitler also said “‘unfortunately, all our study had to be done on the enemy side, for the activity on our side was modest...for what we failed to do the enemy did, with amazing skill... I, myself, learned enormously from this enemy war propaganda.’” (Academy of Ideas, 2013), and it reflects Hitler's admiration of the English propaganda that is used during the World Wars in terms of combining the atrocity propaganda with the recruitment one that has demonstrated the effectiveness and the power of the English ideology in the propaganda posters.

Poster 4 unveils the English ideology that interacts with the Anglo-Saxon as the target audience that persuades the Americans to control their hard feelings against the British as their ancestors as it is shown in the poster (Britannia), to be the pride of their nation (Uncle Sam), and it encourages both the Americans and the British to make an eternal union that guarantees the English dominance over the world. Additionally, this propaganda poster is the visual representation of the postmodernist era, although the two nations are different and are competing in terms of culture, economy and politics. Thus, this English poster is the

application of forgiveness encouraged by the French philosopher and writer Voltaire and he said ‘We are children of the same father, creatures of the same God, and we are just the dough of lacks and mistakes. Therefore, we must forgive our foolishness because it is the first law of nature’ (Voltaire, 1763: 59). Furthermore, forgiveness as a principle has been adopted in the Antiquity based on the Old World Order such as the Trojan adoption of the Greek mythology as a religion, which has reunited the Ancient civilisations even in war, and the Asians have also applied the principle of indulgence, for example, the Japanese have adopted Christianity as the thirteenth religion to stop the holy war in their country.

Poster 5 reveals a Nazi propaganda that the semiotic resources show such as the Hakenkreuzs (Nazi flags) in which the red colour symbolises the social ideals of the Nazi party, the black colour or swastika is Hitler’s myth of the Aryan race: big Germans with blond hair and blue eyes, white colour symbolises nationality, Hitler and his fans as social actors, typography in German, and the eagles that symbolise the Third Reich (empire). This Nazi ideology has been mainly established by Joseph Goebbels as a large ministry that targets the German audience both males and females, and it has been used during the German electoral campaign of 1933 to persuade the Germans to vote for Adolf Hitler. Furthermore, the Nazis have other semiotic resources that symbolise them such as the verbal salute ‘Heil Hitler! (Hail Hitler!)’ which is also represented in the number eighty-eight, the non-verbal signs: the Nazi salute by tending the right hand on the top like the Ancient Greeks and Romans did, the letter ‘W’, the most famous expression ‘Deutschland Sieg Heil! meaning (Germany Victory Hail!)’, and the famous German car company known as ‘Volkswagen’ (“volks” means folk or peoples, “wagen” means car and the whole stands for the car of the German peoples). Thus, this Nazi propaganda poster has influenced primary all the Germans to elect and to trust the Austrian painter as their Fuhrer (leader), and it has played a crucial role in both the belief and

the accuracy of some conspiracy theories that traumatise the psychology of all the peoples, nowadays.

Poster 6 unveils a Japanese propaganda that interacts with the Hindus as the target audience and is used during the Second World War. Indeed, this Japanese ideology is an ideological vengeance of the unfair treatment and the British hypocrisy after the First World War by the British stealth of the Asian colonies that Japan has taken from Germany and the British refusal of the Japanese colonisation of the rest of East Asia. Furthermore, this Japanese propaganda poster persuades the Hindus to make their rebellion for independence against their current British coloniser, and the Japanese would help them if it were necessary. In fact, this Japanese propaganda symbolises the Eastern Asian solidarity against the Western European imperialist as their common enemy and it is their duty to protect both their continent and cultures against the tyranny and the cultural destruction from the Anglo-centric threat. However, this poster means ‘an eye for an eye and a tooth for a tooth’ (vengeance) for the British and for the Allied, and it means justice for the Japanese and for some nations. In addition, Poster 7 represents visually the British propaganda against the Japanese one that is shown in Poster 6, and it targets the Hindus. Indeed, this British ideology encourages and promises the Indians to get their independence only if they help the Allied to beat the Axis for good. However, the British did not apply their promise after the Second World War because the peaceful decolonisation of India led by Ghandi in 1947 has failed because of the Indian belonging to the British crown and the Indian membership of the Commonwealth. In other words, the establishment of the Commonwealth and the Francophony symbolises the implicit resurrection of the British-Franco rivalry in the neo-colonial period in the fields of culture, economy and politics as French sociologist Pierre Bourdieu (1984:251) defines the notion of ‘the symbolic power’ as ‘Renown, prestige, honour, glory and authority’ which is equivalent

to both the idea of ‘Linguistic Imperialism’ of Robert Phillipson in 1992 and the concept of the “Discourse Imperialism” of Alastair Pennycook in 1998 about the power of language.

Poster 8 depicts visually the American propaganda by the U.S government that targets the American soldiers. Indeed, this American ideology persuades and encourages the American soldiers to be unmerciful with all the Japanese by both throwing the two Atomic bombs in the two big cities (Hiroshima August 6th, and Nagasaki August 9th, 1945) and by bombarding daily the rest of the Japanese areas until the enemies capitulate, and the Japanese have capitulated on September 1st, 1945 which is nearly the end date of the outbreak of the Second World War. Furthermore, the reason that the Americans had preferred the air attacks rather than landing on the Japanese territory and fighting face to face the Japanese it is the fear to receive the same treatment such as the Khan dynasty who wanted to invade Japan, but unfortunately, the Mongols have received a typhoon that is one of the natural phenomena that Japan (fatherland) is characterised, and a minority of survivors of the Mongolian army have been killed by the most skilled Japanese warriors who are the Ninjas and the Samurais. Therefore, this American propaganda poster reflects both the bravery and cowardliness of the American soldiers according to the point of view of some historians and the international community.

Poster 9 unveils the ideological rivalry between the East led by the Soviet Union and the West led by the United States after the Second World War. This ideological rivalry has addressed the international community as the large audience by unknown ideologists to choose between the communism (East) created by Karl Marx and the capitalism (West) made by Adam Smith and to discover which economic system is the best. The ideological rivalry is called ‘the Cold War’ which is based on the abstinence of using the nuclear weapons such as the intercontinental ballistic nuclear missiles between the two global powers the Soviet Union and the United States of America because it can lead to the end of the world. In fact,

the two superpowers have used the intelligence such as spying each other, and they have used economic plans to influence and to encourage their economic system in other nations. For example, Marshall's plan on June 5th, 1947 for 5 years that is related to the American General George Marshall who has offered financial aids that values nearly \$ 13 million to both Western Europe (West Germany, France, Britain and so on) and to Eastern Europe (Soviet Union, East Germany, and so on) as an economic compensation to rebuild from the disasters of the Second World War. However, the Russians under the rule of Stalin have refused by knowing the hidden reason and dangers of this capitalist gift. That is, the shift from communism to capitalism and the economic dependency to the American imperialist, and the Soviets have retaliated by establishing the Comecon on January 5th, 1949 to help their allies such as helping the Cubans against the American embargo by buying the Cuban sugar even they did not need it, while the Western countries have founded the North Atlantic Treaty Organisation (NATO) as the military economic coalition on April 4th, 1949. As a reaction to this alliance the Eastern countries have founded the Warsaw Pact on May 14th, 1955 and the arm race has been restored by the spread of the nuclear weapons in the two blocs mainly after the Egyptian's crisis (the triple attacks of Israel, Britain and France against Egypt) and the Cuban's crisis. Furthermore, Adolf Hitler with his Nazi propaganda has been approved when he has claimed 'Both Bolshevism and Capitalism are the Jewish economic systems that have corrupted and have destroyed the world.' (Herf, 2006:147).

Poster 10 represents visually the ideologies of the balance of power policy and the development of China as new superpower during the Cold War until this postmodernist era that has been predicted by the French writer Alain Peyrefitte (1973) in his book entitled *When China awakens, the World will tremble* that describes the economic growth of China in trade, especially by combining the communist and capitalist systems as the ants do. In addition, both ideologies target the first audience that is the peoples of the Third World

countries by revealing the reality of the foreign interventions as the politico-economic procedures that are anti-development in order to prevent the loss of their hegemony over them, for example, the French interventions to refuse the recent German projects in Algeria in terms of energy, ecology, and economy, and the British procedures to make the French culture disappear in Canada. Thus, it reflects the colonial rivalry that has destroyed Europe in the two World Wars. Furthermore, this poster represents the coalition of the developed nations (First World) against the growth of the developing ones (Third World) by taking the peoples of the former as the second target audience and to persuade them to protect their colonial empires.

Poster 11 unveils the ideological struggle between the Democrats and Republicans to govern the United States of America and the World. Additionally, this American ideology is addressed to the Americans as the main target audience, and it describes both the political parties as being both chaotic fronts that have destroyed the American nation with their good intentions throughout history, for instance, the Republican president Lincoln's intention to abolish slavery in the nation which has led to the American Civil War and has separated the country into two parts: the Union (the Northern States) and the Confederacy (the Southern States), and the Democrats (during Obama's presidency) are responsible for the mass killing of seven thousands of Iraqis, Pakistanis, civilians Afghans and Americans in Afghanistan by the overuse of the drones. In addition, this poster accuses the Democrat president Obama of neglecting his functions as the protector of the American interests in the Middle East by cancelling the American embargo against Iran and by letting the Iranians to continue their construction of the nuclear bomb, and he has been suspected to be the Antichrist when he has won the U.S. election with a percentage higher than any Democrats throughout the American history.

Poster 12 represents visually the ancient and modern conspiracy theory of a sect which is known as the 'Illuminati', and it interacts with the international community as the main

target audience. In addition, this secret sect has been founded by Adam Weishaupt in 1776 in Germany as a good organisation that protect human values such as Tolerance (Voltaire) rationalism and democracy (Descartes and Spinoza), and it helped the Jesuits against the Catholic Church which was and is under the control of the Antichrists (popes) according to the German priest Martin Luther. Additionally, this secret sect was composed of a group of Jews that has been responsible for many historical events such as the American Independence on July 4th, 1776. It is the same year of the foundation and quite disappearance of the sects. Most conspiracy theories have accused the Rothschilds, the most powerful Jewish Clan in the world of financing the Napoleonic Wars (1803-1815) to spread the principles of the French Revolution (1789-1799) and to destabilise Europe and to found the United States to secure their pre-destinated project of immigration in the Promised Land. Indeed, the Rothschild clan owns the markets of gold, platinum (the Bank of England), silver, and oil (Brent) that reality has created the conspiracy theory that the Rothschilds are responsible for the economic global crisis of 1929 and the Great Depression in the United States.

However, Illuminati has turned to be an evil sect that operates secretly to achieve the goals of the Zionist movement founded by Theodor Hertzl in 1897 in Switzerland. For instance, the plan of the reunification of all the Jews of the world in a the Promised Land (Palestine) and name it Israel (a nickname of the prophet Jacob) by establishing laws and refusing the co-existence with other peoples (mainly the Christians and the Muslims). The primary project was to colonise the Middle East from the Euphrates River (Iraq) to the Nile River (Egypt) as the blue colour (stripes) shows in the Jewish flag to restore the Kingdoms of King David and King Solomon and the Exodus's road led by Moses before the coming of the messiah (Jehovah for the Jews, who is Jesus for both the Christians and the Muslims). This action is seen as a sin in Judaism because as the chosen peoples of God and as a damned

nation, the Jews do not have the right to return to the Promised Land until their messiah comes.

Consequently, the Zionism wins because of the intervention of Lord Lionel Walter Rothschild who has persuaded the British to cede Palestine to the Jewish nation in relation to Balfour's Declaration in 1917 in exchange for convincing the Jewish aristocracy mainly the Rothschilds in England, France, Germany, and the Rockefellers in the USA. Firstly, to support financially the British. Secondly the exclusion of Russia (Bolshevik revolution) and the inclusion of the United States by using the Zimmerman telegram in 1917 to defeat the central powers (mainly Germany) during the First World War. Additionally, it has been explained and has proved by the claim of Hitler 'the Jewish conspiracy is responsible of waging a new war' (Herf,2006: 147), and it explains the nature of the two World Wars such as Adolf Hitler's conspiracy theory concerning the Zionist creation of Bolshevism in Russia during the pre-end First World War and Joseph Stalin's conspiracy theory that the capitalist Jews mainly the Rothschilds take responsibility for creating and supporting the Nazism in Germany in both pre-Second World War and during the Second World War. Additionally, the evil plan of the sect of Illuminati is to run the world by destroying all the cultures in terms of languages and religions to reunify all the nations into one nation on the basis of the New World Order, and it is realised by the creation of the genius renegades who have revealed the weaknesses of each religion implicitly and explicitly in Hollywood movies, anime (Japanese animations) or cartoon(s) such as The Simpsons.

I.3.The Pattern of Composition or Compositional Pattern

The compositional pattern is the third level of meaning in which Kress and Van Leeuwen's Visual Grammar (2006) is based on, and it concerns to answer to the question 'how' such as how did the author(s) dissimulate his or their ideology (ies)? These are the

results of the compositional analysis related to this level that combines the representational and interactional patterns to both convey and interpret the meaning, and the reason of using different semiotic resources to create the ideologies in a multimodal discourse form.

Firstly, the conveyed meaning is both explicit and implicit which based on the poses or positions of the social actors (participants) in the propaganda posters. In Poster 1, the French commander is lowering his head while he is dancing under the presence of the Russian bear, he has sold the French secrets to the Russians and it also demonstrates that the French commander resembles Frederick Esterhazy who has sold the French military secrets to Germany in 1898. So France is the land of traitors and as a symbol of freedom, it is under the slavery of the tyranny of their sworn Slavic ex-enemy. Additionally, Poster 2 the pose of the eagle symbolises Germany as the last hope and pride of the Germanic clan against the internal enemy (Britain) of the Germanic dynasty.

Therefore, both Posters 1 and 2 reflect the German ideology of making an important decision to be the shield of the survival of the Germanic races according to the Kaiser William II's notion of fighting both the inside enemy (the United Kingdom) and the outside enemy (Russia) which are the great deals than fighting the powerless France. Furthermore, in Poster 3 the gorillas on the top right of the earth represents the German hegemony of the world, and it reflects the British ideology which has predicted during the Great War the sinister destiny of all the peoples if Germany wins the war. In Poster 4, the poses of Albion or Britannia and Uncle Sam represent the pride of the Anglo-Saxons who have defeated their evil ancestors and cousins (the Germans) as the enemies of freedom and humanity. In addition, the crossed arms between Britannia and Uncle Sam symbolise the holy eternal pact to protect the English hegemony across the world.

In Poster 5, the pose of Adolf Hitler who holds the Hakenkreuzs (Nazi flags) symbolises Thor (the Nordic thunder god who is the name of the fifth day Thursday in English) who holds Myunnir (hammer of thunder). Thus, this Nazi ideology represents Hitler as a hero. In Poster 6 the pose of the red sun symbolises both the coming of the new day from the East which is full of good omen (happiness, motivation to live and hope for independence) and it symbolises Japan referred as ‘the Land of the Rising Sun’ in relation to the Japanese flag that is equivalent to the nickname of the British Empire which is ‘the Empire where the Sun never Sets’, and in Poster 7, the pose of the flags of the Allied (on the top) represents victory whereas the pose of the flags of the Axis (on the bottom) reflects the crushing defeat.

In Poster 8, the position of the American eagle (on the top) represents the surprise attacks that came from the East (pose) in terms of slapping the land of the rising sun whereas the position of the snake which surrounded the archipelago of Japan represents the difficulty to invade the land of the Ninjas and Samurais. Thus, this American ideology reflects that air attacks are the only effective way to defeat the enemies. Additionally, in Poster 9, the poses of both Uncle Sam and the Russian bear represents visually the abuse of power of the two global superpowers by stirring up the other countries against the enemy in order to defeat them. Indeed, it reflects the hidden reason of the foundation of the NATO and Warsaw Pacts and the other alliances that is based on the economic and military aids on the surface as it is also shown in Poster 10 which is the sudden union of the superpowers to prevent the other power (as the common enemy) to overtake them.

In Poster 11 the pose of the donkey symbolises the left political position of the Democratic Party with its liberalism whereas the pose of the elephant symbolises the right political position of the Republican Party with its principle of conservation, and the middle position of the two parties reflects that they are in reality one party that seeks for the good of the Americans and their difference in policy makes them as two factions that have destroyed

and have nearly failed to accomplish this common goal referred as the American Dream that is based on the eternal happiness, prosperity after hardworking. In addition, in Poster 12 the position of the owl (on the top) reflects the coming of the end of freedom (dove) that the Illuminati has offered to humankind and the pose of the dove (bottom) represents the ignorance of the rest of humanity of the coming of the surprise attack, which threatens this permanent democracy.

Finally, the use of animal symbolism, objects, typography, and salience in terms of colours, size and pose which are the semiotic resources and criteria that make the ideologies a multimodal discourses in the propaganda posters as multimodal texts. In Poster 1, the big bear (salience: size) as the animal symbolism of the Russian power and resistance against their enemies such as Napoleon I who is implicitly referred in the colours of the French commander's uniform (salience: colours) symbolises the French Revolution; the collar, the handcuffs and the rope (objects) unveil slavery. Thus, this German ideology conveys the information that France as being the symbol of freedom becomes a traitor by becoming a sub slave of the Slavic tyranny as the common enemy of the Germanic family. In addition, in Poster 2 the Germans have used the spider to depict the other threat of the Germanic clan, so they have used the spider as the animal symbolism of the British imperialism, although the spider is known to be the positive symbol of creativity and patience. The Germans have used the giant spider (salience: size) as the symbol of the imperialism (animal symbolism) because it connotes also negative meanings such as cruelty and selfishness (animal symbolism) which are the description of the capitalists and the imperialists because the majority of spiders are solitary while the minority are socially like ants, bees and wolves. Thus, both Posters 1 and 2 unveil the German ideology which persuades both the Germans and the French that the time has finally came to Germany after the death of Frederick the Great (II) and Napoleon I to

protect the Germanic family against the corrupted internal enemies (the French and the British as traitors) and the external Slavic enemy (the Russians).

In Poster 3 the British have used the giant (salience: size) gorilla as retaliation to the giant spider used by the Germans in Poster 2. Indeed, the British have used the gorilla as the animal symbol of evil, violence, and the red colour (salience: colour) in both the hands of the gorilla and the geographical position of Germany (salience: colour and pose) to demonise, to describe pejoratively the Germans as being bloody and warlike in order to persuade all the nations according to the typography (Earth's question mark) to declare war on Germany, and to blame the Germans for wagging the First World War. Furthermore, in Poster 4 the Americans have used the white eagle (colour and animal emblem) to symbolise peace, power and freedom while the British have used the lion to symbolise monarchy and to remind the others who is the strongest as a warning to the new powers which dare to be the enemies of Britannia which is similar to the Roman warning when the Romans retaliated against the Amazigh Empires, Carthage and Ancient Egypt during the reign of Cleopatra. Indeed, the semiotic resources such as the animals, participants, objects (Roman trident of Poseidon), the colours and the typography 'Side by side Britannia!' In this poster unveils the English ideology of the holy eternal English coalition between the old nation (UK) based on monarchy (lion) and the new nation (USA) based on representative federal government (eagle).

In Poster 5, Joseph Goebbels has combined different semiotic resources that reflect the Nazi ideology during the German electoral campaign of 1933. Each semiotic resource connotes its specific meaning. In other words, the eagle in the of border of the poster on the top (salience: pose) symbolises the Third Reich (empire), the eagle with the light on the sky (salience: colour and pose) refers to the divine prophecy as a gift for the German salvation, the grey and the dark clouds (colours and objects) represent the agents of chaos in Germany

and in the world (the Jews, the Capitalists, the Communists, the Slavs, the Gypsies, the Federalists, the Blacks, the Christians, the Muslims, and the deviant humans such as the homosexuals and the paedophiles), the biblical format in German (typography) is visually related to the Japanese notion of 'Fatherland' from which it reflects Hitler's view against monotheism and he said 'It is our misfortune to have the wrong religion (Christianity). Why didn't we have the religion of the Japanese who regards the sacrifice for the Fatherland as the highest good?' (Herf, 2016: 261). Then, Hitler is the Nordic saviour of the Germans and his fans are the army that protects and purifies, and the Nazi flags represent Germania (Germany, the Benelux, France, Scandinavian countries, and the Anglo-Saxons nations).

Therefore, this Nazi ideology connotes that Nazism is beyond a mere political party, and it is a doctrine like the monotheist religions in terms of the holy books and the divine mission that seeks for both the purification and the salvation of both Europe and the world from the useless peoples. Furthermore, in Poster 6 the Japanese have used the elephant as the animal symbol of the gods of the Hindus such as Ganesha (the God of wisdom, power and protection), Indra (the God of war, weather and destruction) and Lakshmi (the Goddess of wealth), the broken chains (objects) as a symbol of freedom from the imperialist British dominance. Additionally, the red shining sun symbolises both Japan and the Japanese propaganda that is based on the mutual help to expulse the British from East Asia from India as the beginning by crushing the British (poses of both John Bull and Union Jack) with the fury and the power of the elephant as a Japanese motivation and promise of freedom for the Hindus. Thus, this propaganda poster represents the first ideology of the Japanese which is helping the Hindus to get their independence and the second ideology that is revenge from the British hypocrisy in the Anglo-Japanese treaty after the First World War and justice by taking the British colonies.

In Poster 7, the British have used the tiger as the national emblem of India and as the Animal symbol of Durga (the Goddess of agility, beauty, bravery, fierceness, fertility, justice power, and regeneration) to make the Hindus proud and to persuade them to join the good Allied to defeat the evil Axis in exchange of the independence. Consequently, this British ideology is a visual representation of the anti-Japanese ideology that the British have made, and they have copied the Japanese style to prevent rebellions that will cost the loss of their second colonial empire in the form of ideological retaliation. In addition, in Poster 8 the Americans have used the animals in terms of religion and science. Indeed, the Americans have used the eagles and snake in relation to the Egyptian mythology (polytheism) and the Semitic religions (monotheism), so in the Egyptian myth the eagle represents Ra the Sun god (the creator as neither good nor evil) and the snake represents Apophis (the god of chaos and misery as evil and in science as an Asteroid) while in Judaism, Christianity, Islam, and Satanism the snake symbolises the Devil in relation to the story of the Apple in Heaven whereas the eagle symbolises the good omen of God, and the poster reflects scientifically the complementary relation between the predator (eagle) and the prey (the snake) which are both important to the equilibration of nature. The red colour (A-Bombs) and the typography with the slogan in red 'Salvage the Scrap to blast the Jap' represent the American feelings such as anger and hatred towards the Japanese. Therefore, this American ideology that combines the bad reputation of the snake, the red colour and the pejorative slogan in the typography refer visually to the American demonization and the American exclusion of the Japanese as the members of the humanity which is equivalent to the point of view of Hitler about the Jews.

In Poster 9, the unknown ideologists have used the bear as the visual representation of the tyrannical Soviets and Uncle Sam as the American imperialists. Indeed, the two powers have the tendency to threaten the other nations by showing their economic, military and technological powers as an abuse of power and as a warning to protect their interests and to

maintain their hegemony in the targeted areas full of raw materials mainly in Africa. In addition, in Poster 10 the unknown propagandists have used animals as the visual cultural representations (visual metaphors) of the social actors and the nations such as the crowned bear symbolises the Russian Tsar (emperor), the bald eagle with the U.S. Flag represents the American Federalist, the crowned one-headed eagle symbolises the German Kaiser (emperor), the double-headed eagle symbolises the Austrian Emperor, the crowned lion represents the British King, the Persian cat represents the Japanese, the rooster represents the French Republicans or Farmers, and the wolf represents the Italian Republicans. Furthermore, the propagandists have used the typography and the objects such as the weapons and the longhair style of the marine monster show the conspiracy of making a coalition of developed nations against the develop of China as a new power that threatens the balance of power. In fact, this poster is reviewing the scenario made in the pre-First World War mainly the foreign interventions of the UK, France, Germany, Japan, and Russia against the Chinese growth by a rebellion to dethrone the Qing dynasty which has become Yuan Shikai to govern the Republic of China, and this foreign policy has reappeared both during the end of the Cold War and in this postmodernist neo-colonial era in terms of blaming the current situations of the Covid-19 and the fake goods only on the Chinese as both modern conspiracy theories and modern hypotheses.

In Poster 11, the unknown propagandist have used the animals as iconic symbols in relation to science, religion and history the donkey that the majority of modern people connote as stupid is a bad stereotype because the donkey in reality is intelligent, it disobeys deliberately to humans and the owners who waste their time by hitting it, and it sometimes chooses its good owners like its cousin the horse. In addition, the donkey symbolises peace that explains why Jesus Christ came to Jerusalem by ridding a donkey to convince implicitly the Romans that he is peaceful, instead of ridding the horse which means warlike in the Old

World Order (antiquity) and in Christianity, and it nearly symbolises the American Democrats nowadays. However, the donkey is the animal humanoid incarnation of Seth the evil God of power, chaos, arrogance and greed in the Egyptian myth, and it is the animal of usefulness that has built the ancient civilisations, the elephant reflects the visual metaphor of Ganesha the God of knowledge, power and protection and Indra the God of war and destruction in Hinduism and in Islam (see Surratt El Phil or Elephant), and it represents officially the American republicans today.

Furthermore, the propagandists have used the typography of an inverted crossed letter 'A' in the slogan 'Corruption has no ideology' which is the conventional and the universal symbol of anarchy in rock music. Thus, this poster, which combines the bad reputation of the animals and the typography of the letter A in the slogan unveils implicitly and explicitly the chaotic policy based on the corruption of the American society by the two political parties that did not apply their principles such as the puritans values that the conservatives (Republicans) encourages tolerance, hardworking and patience whereas the liberals (Democrats) their bad interpretation of freedom which leads to the lack of responsibility and threatens the national security of the country that philosophers such as Socrates and Spinoza have predicted.

In the last Poster (Poster 12), the unknown propagandists have used the animal to both praise and dispraise the social actors, that is, the owl is the metaphorical association with the Athena the Goddess of strategy (wisdom) in war in the Greek myth, and it is the symbol of the evil sect of the Illuminati (the Jewish aristocrat conspirators such as the Zionists and tyrants) whereas the dove represents visually the innocents, patriot's fighters of freedom such as the Spartans, and its symbolises the ignorant peoples who pretend to know everything, have everything and who wait for a divine intervention. In addition, the propagandists have also used the objects (tree, earth, sun and moon) and colours (black, gold and white) to

convey two ideologies as a multimodal discourses in a multimodal text (poster as semiotic resource).

The first ideology claims that life (tree) is filled with conspiracies have occurred and are occurring whenever (moon and the sun) and wherever (the Earth) by the meticulous plans of secret sects (the owl) that mainly has led and leads to the pain and the death of the valued people (the dove). The second multimodal discourse (ideology) claims that the Illuminati conspirators (the owl) plan to retake at any time (moon and sun) the democracy (dove), they have given to the ignorant peoples (dove) after the accomplishment of their first plan by destroying all the cultures (languages and religions) in order to reunify and to lead all the nations during the disappearance of technology before the coming of Belial (Satan) or the messiah Jehovah (the Antichrist) in Israel and the beginning of the apocalypse according to the old Jewish scripts. In fact, this poster represents the war game between evil (the owl) and good (the dove) throughout life, and it has proved the accuracy of the psychoanalysts views of Sigmund Freud and Carl Jung about the expressional archetypes (symbols) that traumatise psychologically the good peoples and transform them into monsters or vice versa according to the Taoist symbol.

II. The Comparative Analysis of the Propaganda Posters

Posters 1, 2 of the First World War, Posters 5, 6 and 8 of the Second World War, Poster 10 of the Cold War, Poster 11 of the U.S. Politics, and Poster 12 of the Conspiracy Theory are propaganda posters that have the intention to influence, to manipulate and to persuade their targeted audiences to make them act. Thus, these posters are persuasive and manipulative posters because they have the goal of persuasion. In addition, Posters 3, 4 of the First World War, Poster 7 of the Second World War, and Poster 9 of The Cold War are propaganda posters that encourage the target audiences to enlist to fight the powerful enemy

of humanity. Therefore, these posters are recruitment propaganda posters because their objective is for recruitment, for example, Posters 3 and 4 are not only used in the First World War but also they are used in Second World War, the Cold War, and future wars such as the Third World War as Albert Einstein said ‘I do not know with what weapons World War III will be fought, but World War IV will be fought with sticks and stones’ (Skeptics stackexchange, 2010). In addition, the Nazis, the Neo-Nazis and the Stalinists can use Poster 4 to prove the accuracy of ‘the International Jewry’ conspiracy theory in which by explaining clearly that the lion represents visually the Rothschild clan whereas the white eagle symbolises the Rockefeller clan (American Jewish dynasty which owns oil markets and gold markets and U.S.A founders) the two clans that have founded the modern materialistic world.

Conclusion

To conclude, according to the results obtained from the visual grammar and their discussions, the findings have revealed the use of animal symbolism as visual metaphor in the propaganda posters. This section of the dissertation has answered the research questions and has checked the validity of the hypotheses that are mentioned in the General Introduction. Firstly, the role of animal symbolism in the propaganda posters is to influence and to manipulate the target audiences. Secondly, the social actors are visually portrayed as being animals in a pejorative way by their enemies and they also portrayed proudly themselves as being animals in relation to their cultural identity. In addition, this chapter has unveiled the similarities and the differences of the propaganda posters that have helped to apply the sub objective, which is to classify the posters in terms of the goal that is mentioned in both the General Introduction and in the Research Design chapters.



General Conclusion

General Conclusion

The research has examined the use of ‘animal symbolism’ in the selected propaganda posters. It has investigated and has analysed ‘animal symbolism’ as visual metaphors (representations) in the posters with a cross-cultural multimodal analysis in the different contexts which are the First World War, the Second World War, the Cold War, the U.S. Politics, and the Conspiracy Theory of the Neo-Colonialist Period. In addition, the five targeted research objectives that are mentioned in the General Introduction: to analyse ‘animal symbolism’ in the propaganda posters in order to unveil their connotative meanings through conducting a comparative multimodal analysis; to classify the posters after finding the similarities and the differences between the periods.

Moreover, this study aims at helping the target readership to better understand the role that ‘animal symbolism’ plays in the selected propaganda posters as visual metaphors in a cross-cultural view. It aims also at discovering the role of the multimodality theory in revealing the hidden ideologies and at unveiling the main relationship between the ancient conspiracy theories and the modern neo-colonial approach namely the multimodality theory. In order to reach these purposes, two tools of the multimodal theory are used: the Eight Carriers of Connotation namely: colour(s), objects, participants, pose(s) or position(s), settings, iconographic symbolism, and typography (Machin, 2007) which is the first analytical tool and used to present the data obtained from the propaganda posters in the ‘Results Chapter’ while the second multimodal instrument namely Visual Grammar (Kress and Van Leeuwen, 2006) is used to reveal the ideologies by using its three levels of meaning: the representational, the interactional and the compositional meanings in the ‘Discussion Chapter’. Additionally, the comparative multimodal analysis referred to as the new qualitative research method has been adapted to examine deeply the pragmatic meanings of

the posters under investigation, to answer clearly to the research questions and to demonstrate the validity of the hypotheses which are previously mentioned in the 'General Introduction'.

The comparative multimodal analysis of the Posters has demonstrated that the propaganda posters of each period are similar in terms of goals, and the majority of them are influential, manipulative and persuasive by unveiling the real form of the enemies and persuading the target audience(s) to think and to act such as the German and the Japanese ideologies whereas most posters are not only for persuasion, but they are also for recruitment such as the American, the British, and the Soviet (Russian) ideologies. In addition, some posters are still influential and manipulative, because they are semiotic resources with both dynamic, static meanings and impact. For example, Posters 2, 3,4,5,10,11 and 12 have a psychological impact that encourages the target audiences to use their critical thinking and to act. Concerning the first analytical framework, the Eight Carriers of Connotation: colour(s), object(s), participants, pose(s), photogenia, iconographic symbolism, settings, and typography (Machin, 2007), it has mainly revealed the ideologies that are not only denotative for the historians as the specialists, but they are also connotative for the simple people. In the second analytical multimodal tool, the three meanings of Visual Grammar (Kress and Van Leeuwen, 2006) have unveiled and explained the pragmatic meanings of the hidden ideologies as the multimodal discourses in the propaganda posters as multimodal texts and as semiotic resources by referring to the authors (whether known, unknown, or anonymous propagandists), the target audience(s) and the meaning (information or message). Thus, the representational pattern has introduced the hidden ideologies nearly in the same way as the Eight Carriers of Connotation by adding some details such as Posters 1, 2, 3 and 10; the interactional pattern has referred to both the propagandists and the target audiences that are shown in posters such as Posters 1, 2, 3, 5 and 6, and the compositional meaning has unveiled the whole hidden ideologies by combining the representational and interactional patterns and

has explained the role of using animal symbolism in the propaganda posters and by the use of the typography and salience (colours, positions and size), objects in the propaganda posters such as Posters 1,2,3,4,5,6,7,8, 10 and 12.

Furthermore, the present study has revealed that the propaganda posters with no typography have nearly the same impact compared to the posters which contain it on the psychology of the target audience(s) with in relation to both dissimulating and unveiling the ideologies. Moreover, the research has visually demonstrated the role of the multimodality theory in the development and the good use of the critical thinking by using Peirce' semiosis (the process of making and interpreting the meaning) for analysing and depicting the conspiracy theories (multimodal discourses and ideologies) in the propaganda posters (multimodal texts). Thus, the relationship between the old conspiracy theory (ies) and the new multimodal approach is related, interconnected and complementary by considering that the multimodality theory as a new approach of communication of the neo-colonialism according to the view of the postcolonial theorists. Indeed, this research does not only explain the target readership the signification and the role of 'animal symbolism' in this type of posters, but it also encourages readers to better use their critical thinking, to avoid taking things for granted, to know the implications of the pragmatic meaning, and to analyse the connotative ideologies in the form of multimodal discourses in the multimodal texts such as the propaganda posters. Moreover, this study answers the research questions and proves the accuracy of the hypotheses and reaches the objectives that are mentioned in the 'General Introduction'.

Hoping that the present research has made its contribution to the field of Social Semiotics, and that it has examined visually and it has clarified the pragmatic meaning of the hidden ideologies as multimodal discourse inside the selected propaganda posters as a new cross-cultural view for the sake of making further research. Additionally, this study has investigated the visual representation of 'animal symbolism' in a type of posters which are

called as the ‘propaganda posters’ that are mainly overused in broadsheet newspapers. Further researches can be conducted to examine the pragmatic meaning of ‘animal symbolism’ such as the heroes in animation or cartoons such as the famous “Tom and Jerry” and further studies can investigate the use of ‘animal symbolism’ in other posters such as the advertising posters (economy related to trade), pedagogical posters (the use of both ‘animal symbolism’ and the multimodality theory in school). As a last suggestion, further studies can be conducted to analyse symbolism in the legends and myths.

A blue scroll graphic with the word "Bibliography" written on it. The scroll is horizontal and has a dark blue outline. The left end is rolled up, and the right end is also rolled up. The word "Bibliography" is written in a bold, black, serif font in the center of the scroll.

Bibliography

Bibliography

- Academy of Ideas (2013). Introduction to Propaganda [online video]. Available from: <https://you.tube./-WpFzTlp28> [Accessed 18 March 2019].
- Aldrete, G. S. (2011). *History of the Ancient World: a Global Perspective*. Chantilly: The Great Courses.
- Arora, R. and Stoner, Ch. (2009). A Mixed Method Approach to Understanding Brand Personality. *Journal of Product and Brand Management* 18(4). pp.272-283
- Bale, J.M. (2007). Political Paranoia vs. Political Realism: On Distinguishing between Bogus conspiracy Theories and Genuine Conspiratorial. *Patterns of Prejudice* 41. pp.45-60
- Bally, C., Riedlinger, A. and Sechehaye, A. (1971). *Cours de Linguistique Générale*. Paris : Payot.
- Barthes, R. (1964). *Elements of Semiology*. New York: Hill and WANG.
- Barthes, R. (1972). *Mythologies*. Translated from French by Annette Lavers. London: Routledge.
- Barthes, R. (1977). *Image, Music and Text*. London: Fontana Press.
- Bartlett, J and Miller, C. (2010). *The Power of Unreason*. London: Demos.
- Beirne, P. (2015). *Hogart's Art of Animal Cruelty: Satire, Suffering and Pictorial Propaganda*. New York: Palgrave Macmillan.
- Berneys, E. (2005). *Propaganda*. New York: Ig Publishing.
- Böck, M. and Pachler, N. (Eds.) (2013). *Multimodality and Social Semiosis*. London: Routledge.
- Bourdieu, P. (1979). *Critiques of Anthropology*. London: Sage Publications.
- Bourdieu, P. (1984). *Distinction: A Social Critique of the Judgement of Taste*. Translated From French by N, Richard Cambridge (US): Harvard University Press.

- Bourdieu, P. (1991). *Language and Symbolic Power*. Translated from French by Gino Raymond and Matthew Adamson. Cambridge (UK): Polity Press.
- Brotherton, R. (2015). *Suspicious Minds: Why We Believe Conspiracy Theories*. New York: Bloomsbury Sigma.
- Busenbark, E. (1997). *Symbols, Sex and the Stars*. San Diego: The Book Tree.
- Chandler, D. (2002). *Semiotics: The Basics*. London: Routledge.
- Chandler, D. (2007). *Semiotics: The Basics*. 2nd ed. London: Routledge.
- Chakotin, S. (1940). *The Rape of the Masses: the Psychology of Totalitarian Political Propaganda*. London: George Routledge and Sons Ltd.
- Chomsky, N. (1991). *Media Control: the Spectacular Achievements of Propaganda*. New York: Seven Stories Press.
- Clark, R.T.R. (1959). *Myth and Symbol in Ancient Egypt*. London: Thames and Hudson Ltd.
- Clery, J.E. (1995). *The Rise of Supernatural Fiction, 1762-1800*. Cambridge (UK): Cambridge University Press.
- Cohen, S. (2008). *Animals as Disguised Symbols in Renaissance Art*. Leiden: Koninklyke Brill NV.
- Cook, G. (1989). *Discourse*. Oxford: Oxford University Press.
- Coulson, A.J. (2016). *Why We Hate: Changes in American Propaganda Posters in World War I and World War II*. Phd thesis, History .Oklahoma State University.
- Cull, J.N., Culbert, D. and Welch, D. (2003). *Propaganda and Mass Persuasion: a historical Encyclopaedia, 1500 to the present*. Santa Barbara: ABC-CLIO, Inc.
- Cochrane, A. (2010). *An Introduction to Animals and Political Theory*. London: Palgrave Macmillan.
- Cope, B. and Kalantzis, M. (2009). A Grammar of Multimodality. *The International Journal of Learning*, 16(2).pp. 361- 425.

- Creswell, J.W. (2002). Educational Research: Planning, Conducting, and Evaluating Quantitative and Qualitative Research. 4th Ed. London: Pearson Education, Inc.
- Creswell, J.W. (2009). Research Design: Qualitative, Quantitative and Mixed Methods approaches. 3rd Ed. Thousand Oaks: Sage Publications, Inc.
- Croker, R.A. (2009). An Introduction to Qualitative Research. In: Heigham, J. And Croker, R.A (Eds.).Qualitative Research in Applied Linguistics. London: Palgrave Macmillan
- Crystal, D. (1992). Introducing Linguistics. London: Penguin English.
- Daily Mail (2018). Is Mona Lisa Smiling? It Depends on your Mood: Study Reveals Emotions Influence it. [Online]. Available form: <https://www.dailymail.co.uk/health/article-5608541/Is-Mona-Lisa-smiling-Depends-mood-Study-reveals-emotions-influence-it.html>[Accessed 17 November 2019]
- Al Sebti,M.,Belkacem,H, Daoudi,S., and Harath,S (2012). Book of History for Second Year of the Secondary School. Algiers: Office National des Publications Scolaires (ONPS).
- Dennis-Bryan, K., Hodgson, N. and Lockley, N.(Eds.) (2008). Signs and Symbols. London: Dorling Kindersley Limited.
- Denzin, N.K. and Lincoln,Y.S (Eds).(1994). Handbook of Qualitative Research. Thousand Oaks: Sage Publications, Inc
- Deppermann, A. (2013). Conversation Analytic Studies of Multimodal Interaction. *Journal of Pragmatics* 46 (1)
- Dicks, B., Flewitt, R., Lancaster, L. and Pahl, K. (eds) (2011). Multimodality and Ethnography: Working at the Intersection. *Qualitative Research Method* 11(3)
- Douglas, K.M. and Sutton, R.M. (2008). The Hidden Impact of Conspiracy Theories: Perceived and Actual Influence of Theories Surrounding the Death of Princess Diana. *Journal of Social Psychology* 148.pp.210-222.
- Douglas, K.M. and Sutton, R.M. (2015). Climate Change: Why the Conspiracy Theories Are Dangerous. *Bulletin of Atomic Scientists* 71.pp. 98-100.

- Dunbar, D. Reagan, B. (2011). *Debunking 9/11 Myths: Why Conspiracy Theories Can't Stand Up to the Facts*. New York: Hearst Books.
- Eason, C. (2008). *Fabulous Creatures, Mythical Monsters, and Animal Power Symbols*. London: Greenwood Press.
- Ellul, J. (1965). *Propaganda*. Translated from French by Konrad Kellen and Jean Lerner. New York: Vintage Books.
- Fairclough, N. (1989). *Language and Power*. London: Longman
- Fairclough, N. (1995). *Critical Discourse Analysis: The Critical Study of Language*. London: Longman.
- Fairclough, N. (2003). *Analysing Discourse*. London: Routledge
- Fitzpatrick, E. (ed.) (2007). *Corpus Linguistics Beyond the Word: Corpus Research From Phrase to Discourse*. New York: Editions Rodopi BV.
- Flowers, E.S. and Moynihan, M. (2007). *The Secret King: the Myth and Reality of Nazi Occultism*. Port Townsend: Feral House.
- Frutiger, A. (1989). *Signs and Symbols: their design and meaning*. New York: Van Nostrand Reinhold.
- Gardiner, P. (2007). *Secret Societies: Gardiner's Forbidden Knowledge: Revelations about the Freemasons, Templars, Illuminati, Nazis, and the Serpent Cults*. Newburyport: New Page Books.
- Gibson, J. (1979). *The Ecological Approach to Visual Perception*. Mahwah: Erlbaum.
- Goertzel, T. (1994). Beliefs in Conspiracy Theories. *Political Psychology* 15, pp. 733-744.
- Gottdiener, M., Boklund-Lagopoulou, K. and Lagopoulos, A.P. (2003). *Semiotics*. London: Sage Publications.

- Halliday, M.A.K. (1978). *Language as Social Semiotic: The Social Interpretation of Language and Meaning*. London: Edward Arnold.
- Halliday, M.A.K. and Matthiessen, M.M.C. (2014). *Halliday's Introduction to Functional Grammar*. 4th ed. London: Routledge.
- Hamburg, H.C. (1956). *Symbol and Reality: Studies in the Philosophy of Ernst Cassirer*. Dordrecht: Springer Netherlands.
- Hart, G. (2005). *The Routledge Dictionary of Egyptian Gods and Goddesses*. 2nd Ed. London: Routledge.
- Herf, J. (2006). *The Jewish Enemy: Nazi Propaganda during World War II and the Holocaust*. Cambridge (US): Harvard University Press.
- Herf, J. (2016). Review: Nazi Germany and Islam in Europe, North Africa and the Middle East. Islam and Nazi Germany's War, David Montadel. *Central European History*, June, 49(2).pp.261-269.
- Henderson, H. (ed.) (2009). *Holiday Symbols and Customs*. 4th Ed. Detroit: Omnigraphics, Inc.
- Hitler, A. (2009). *Mein Kampf: The New Ford Translation*. Translated from German by Michael Ford. Camarillo: Elite Minds, Inc.
- Hofstadter, R. (1966). *The Paranoid Style in American Politics*. In R. Hofstadter (ed.). *The Paranoid Style in American Politics and Other Essays*. New York: Knopf.
- Issitt, M.L. and Main, C. (2014). *Hidden Religion: The Greatest Mysteries and Symbols of the World's Religious Beliefs*. Santa Barbara: ABC-CLIO, Inc.
- Jolley, D. and Douglas, K.M. (2014a). The effects of Anti-Vaccine Conspiracy Theories on Vaccination Intentions. *PLOS ONE*, 9(2), Article e89177. DOI : 10. 1371/journal.pone. 0089177.

- Jolley, D. and Douglas, K.M. (2014b). The Social Consequences of Conspiracism: Exposure to Conspiracy Theories Decreases Intentions to Engage in Politics and to Reduce one's Carbon Footprints. *British Journal of Psychology*, 105, pp. 35-56.
- Jones, D. (2008). *Mind Control 101: How to Influence the Thoughts and Actions of Others Without them Knowing or Caring*. Morrisville: Lulu, Inc.
- Jones, D.M. and Flaxman, L. (2015). *Mind Wars: A History of Mind Control, Surveillance, Social Engineering by the Government, Media and Secret Societies*. Franklin lakes: The Career Press, Inc.
- Jordan.B.PetersonClips. (2017). I love this, Jordan Peterson, This is the Taoist Symbol [online video]. Available from <https://youtu.be/wuHVRcZdVRo> [Accessed 19 November 2019]
- Kellner, D. (1995). *Media Culture: Cultural Studies, Identity and Politics between Modern and the Postmodern*. London: Routledge.
- Kellner, D. (1998). Multiple literacies and Critical Pedagogy in a Multimodal Society. *Educational Theory*, 48 (1), pp.103-122.
- Kress, G. and Van Leeuwen, T. (1998). Front Pages: the Pictural Analysis of Newspaper layout. In A. Bell and P. Garrett (eds.), *Approaches to Media Discourse*, pp.186-219. Oxford: Blackwell.
- Kress, G. and Van Leeuwen, T. (2001). *Multimodal Discourse: the Modes and Media of Contemporary Communication*. London: Arnold.
- Kress, G. (2003). *Literacy in the New Media Age*. London: Routledge.
- Kress, G. and Van Leeuwen, T. (2006). *Reading Images: the Grammar of Visual Design*. 2nd ed. London: Routledge.
- Kress, G. (2010). *Multimodality: a Social Semiotic Approach to Contemporary Communication*. London: Routledge.

- Labov, W. and Waletzky, J. (1967). Narrative Analysis: Oral Versions of Personal Experience. In D. Helen (ed.). *Essays on the Verbal and Visual Arts*. Philadelphia: American Ethnological Society.
- Leids-Hurwitz, W. (1993). *Semiotics and Communication: Signs, Codes and Culture*. Mahwah: Lawrence Associates, Inc.
- Le Boeuf, R.A. and Norton, M.I. (2012). Consequence-Cause Matching: Looking to the Consequences of Events to Infer their Causes. *Journal of Consumer Research* 39: 128-141.
- Levinson, S. C. (1983). *Pragmatics*. Cambridge: Cambridge University Press.
- Lewandowsky, S. and Cook, J. (2020). *The Conspiracy Theory Handbook*. Available at <http://sks.to/conspiracy>.
- Liu, Y. and K.L. O' Halloran. (2009), 'Intersemiotic Texture: Analysing Cohesive Devices between Language and Images', *Social Semiotics* 19(4): 367-388.
- Mac Arthur, F. (2012). *Metaphor in Use: Context, Culture and Communication*. Amsterdam: University of Extremadura.
- Mc. Tiernan, K. (2009). *Symbolist Poetry Movement: The Death of the Gravedigger*. [Online]. Available from: <http://www.Kaylieapenglish.Blogspot.com>. [Accessed 3 June 2009]
- Machin, D. (2007). *Introduction to Multimodal Analysis*. London: Arnold.
- Machin, D. and Mayr, A. (2012). *How to do Critical discourse Analysis*. London: Sage Publications, Inc.
- Machin, D. (2014). What is Multimodal Critical Discourse Studies? *Critical Discourse Studies* 10(4): 347-355.
- Miller, M. and Taube, K. (1993). *An Illustrated Dictionary of the Gods and Symbols of Ancient Mexico and the Maya*. London: Thames and Hudson, Ltd.
- Mirzoeff, N. (1999). *An Introduction to Visual Culture*. London: Routledge.
- Ms. Rovito. (2016). *Symbolism* [video online]. Available from:

<https://youtu.be/Jkl6cn8wwgM> [Accessed 19 March 2019]

My Modernmet.(2017). The Eiffel Tower History.[online].Available from:

<https://www.mymodernmet.com/Eiffel-Tower-History> [Accessed 19 November 2019]

National alleries. (2018).What is Symbolism? Art Movements& Styles [video online]. Available from:<https://youtu.be/DSTiM4ibntE> [Accessed 19 March 2019]

Newton, M. (2006).The Encyclopedia of Conspiracies and Conspiracy Theories. New York: Facts on File, Inc.

Norris, S. (2004). Analyzing Multimodal Interaction: A Methodological Framework. New York: Routledge.

Nunan, D. (1993).Introducing Discourse Analysis. London: Penguin English

Ogden, C.K. and Richards, I.A. (1923).The meaning of Meaning: A Study of the Influence of Language upon Thought and of the Science of Symbolism. New York: Harcourt, Brace and World.

O' Halloran, K.L. (2008). 'Systemic Functional Multimodal Discourse Analysis

(SFMDA): constructing Ideational Meaning using Language and Visual Imagery', *Visual Communication*, 7 (4).pp. 443-475.

O. Maroc.(2019).Statue of Liberty.[online].Available from: <http://www.O.Maroc.com/>

Bartholdi-Amazigh-Statue-Liberté [Accessed 19 October 2019]

OxfordBibliographies. (2014). Symbology. [online]. Available from: [http:// www. Oxford Bibliographies.com](http://www.OxfordBibliographies.com). [Accessed 29 April 2015]

Park, C.L. (2010).Making sense of the Meaning Literature: An Integrative Review of

Meaning Making and its Effects on Adjustments to Stressful Life Events. *Psychological Bulletin* 136.pp. 257-301.

Pennycook, A. (1998). English and the Discourses of Colonialism. London : Routledge

- Pennycook, A. (2001). *Critical Applied Linguistics: A Critical Introduction*. Mahwah: Lawrence Associates, Inc.
- Petocz, A. (1999). *Freud, Psychoanalysis, and Symbolism*. Cambridge: Cambridge University Press.
- Peyrefitte, A. (1973). *Quand la Chine S'éveillera, le Monde Tremblera*. Paris: Fayard
- Phillipson, R. (1992). *Linguistic Imperialism*. Oxford: Oxford University Press.
- Pipes, D. (1997). *Conspiracy: How the Paranoid Style Flourishes and where it comes From*. New York: Simon and Schuster.
- Pop, A. (2019). *A Forest of Symbols: Art, Science and Truth in the long Nineteenth Century*. New York: Zone Books.
- Pope, C. and Mays, N. (1995). Reaching the Parts Others methods cannot reach: An Introduction to Qualitative Methods in Health and Health Services Research. *British Medical Journal* 311: 42-45.
- Popper, K.R. (1945). *The Open Society and its Enemies*, Vol 2: the High Tide Prophecy, Hegel, Marx and the Aftermath. 5th ed. London: Routledge.
- Pratkanis, R.A. and Aronson, E. (2001). *Age of Propaganda: the Everyday Use and Abuse of Persuasion*. Santa Cruz: Holt Paperbacks.
- Rabhi, S. and Rafai, F. (2018). *Metaphor Production in EFL Master's Dissertations at Mouloud Mammeri University: A Corpus-Based Study*, Dissertation, Mouloud Mammeri University of Tizi-Ouzou.
- Robinson, A.M.J. (1798). *Proofs of A Conspiracy against All the Religions and Governments of Europe, Carried on in the Secret Meetings of Freemasons, Illuminati, and Reading Societies, collected from Good Authorities*. New York: George Forman.
- Rees, R. (2014). *The Illuminati Conspiracy*. London: Hodder and Stoughton.
- Roitmann, J. (2011). *Crisis. In: Political concepts: a critical lexicon*. Available at:

<http://www.politicalconcepts.org/issue1/crisis/>

Sebeok, A.T. (2001). *Signs: An Introduction to Semiotics*. 2nd ed. Toronto: University of Toronto Press.

Scollon, R. And Wong Scollon, S. (2003). *Discourse in Place: Language in Material World*. London: Routledge.

Shiffer, S.R. (1972). *Meaning*. Oxford: Oxford University Press.

Skeptics. (2013). Albert Einstein said ‘I know not with what weapons WWII will be fought, but WW IV will be fought with sticks and stones.[online]. Available from: <http://www.skeptics.stackexchange.com> [Accessed 16 June 2010]

Sullivan, D., Landau, M.J. and Rothschild, Z.K. (2010). An Existential Function of Enemyship: Evidence that People attribute Influence to Personal and Political Enemies to compensate for Threats to control. *Journal of Personality and Social Psychology* 98: 434-449.

Sunstein, C.R. and Vermeule, A. (2009). Conspiracy Theories: Causes and Cures. *Journal of Political Philosophy* 17.pp. 202-227.

Swift, A. (2013). Majority in U.S. still believe JFK killed in a Conspiracy. Available at:

<http://www.gallup.com/poll/16589/majority-believe-jfk-killed-conspiracy>.

Tafroukht, Z. and Touat, L.(2011). Investigation of Metaphors’ Use in the EFL Classroom and Teachers’ Awareness of their Importance in Learning at the English Department of Tizi-Ouzou.

The Atlantic. (2010). What does Beethoven’s Ninth Symphony mean?.[Online]. Available

From: <http://www.The Atlantic.com/entertainment/archieve/2010/09/What-does-Beethoven-Ninth/Symphony-mean/62556/> [Accessed 19 October 2019]

The Battery. (2018). Lady Liberty.[online]. Available from: <http://www.The battery.org/lady liberty-10-fascinating-facts/> [Accessed 19 October 2019]

- The Diamond Net. (2006).Freud vs. Jung- Dream Interpretation and Symbols [video online]. Available from: <https://youtu.be/bZQ5nx7-i8A> [Accessed 19 March 2019]
- Van den Bos, K. (2009).Making Sense of Life: the Existential Self trying to deal with Personal Uncertainty. *Psychological Inquiry* 20.pp. 197-217.
- Van Leeuwen, T. (2005a). Introducing Social Semiotics. London: Routledge.
- Van Leeuwen, T. (2005b). Multimodality, Genre and Design. In S. Norris and R.H. Jones (eds.), Discourse in Action: Introducing Mediated Discourse Analysis. London: Routledge, pp. 73-93.
- Van Prooijen, J.W. and Acker, M. (2015).The Influence of Control on Belief in Conspiracy Theories: Conceptual and Applied Extensions. *Applied Cognitive Psychology* 29 .pp.753-761.
- Van Prooijen, J.W. and Jostmann, N.B.(2013). Belief in Conspiracy Theories: the Influence of Uncertainty and Perceived Morality. *European Journal of Social Psychology* 43.pp.109-115.
- Van Prooijen, J.W. and Van Dijk, E. (2014).When Consequence Size Predicts Beliefs in Conspiracy Theories: the Moderating Role of Perspective Taking. *Journal of Experimental Social Psychology* 55.pp. 63-73.
- Van Prooijen, J.W. and Douglas, K.M. (2017). Conspiracy Theories as Part of History: the Role of Societal Crisis Situations. *Memory Studies* 10 (3).
- Voltaire. (1763). Treaty upon Forgiveness. In: Flammarion (ed.) (1989)..59th ed. pp.69
- West, H.G. and Sanders, T. (2003).Transparency and Conspiracy: Ethnographies of Suspicion in the New World Order. Durham: Duke University Press.
- World War I History. (2014).Apocalypse World War I Fury (Part 1/5) TV Mini Series[Online video]. Available from: http://you.tube/WYFI7D_GhQM[Accessed 18 January 2016]
- Whitson, J.A. and Galinsky, A.D. (2008). Lacking Control Increases Illusory *Pattern*

Perception.Science 322.pp.115-117.

Wood, M.J., Douglas, K.M. and Sutton, R.M. (2012). Dead and Alive: Beliefs in Contradictory Conspiracy Theories. *Social Psychological and Personality Science* 3.pp. 767-773.

Zonis, M. and Joseph, C.M. (1994).Conspiracy Thinking in the Middle East. *Political Psychology* 15.pp. 443-459.

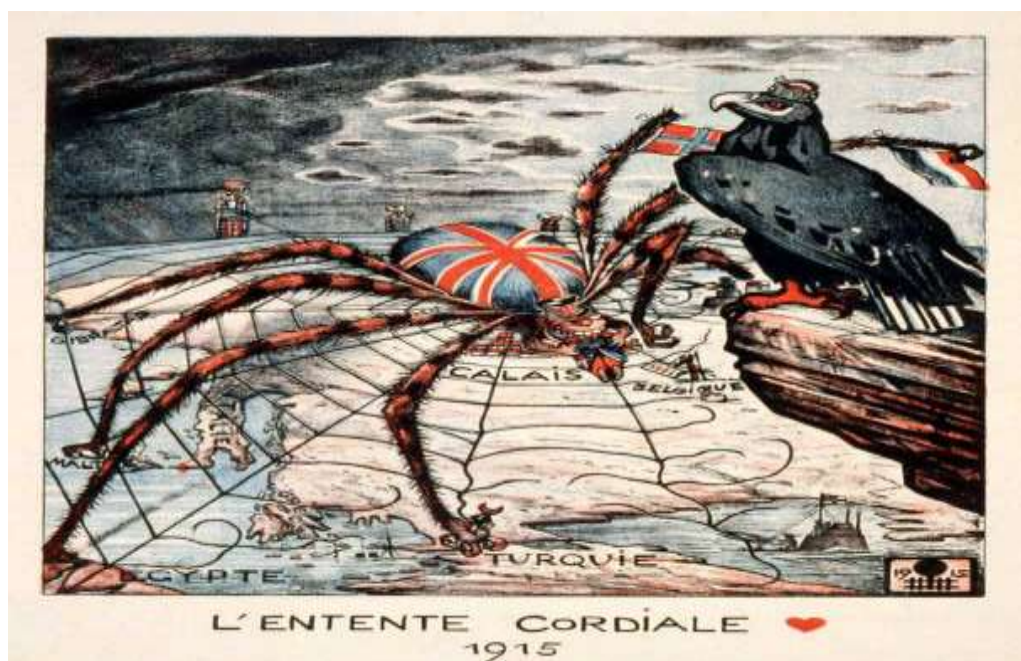


Appendices

Poster 1



Poster 2



Poster 3



Poster 4



Poster 5



Poster 6



Poster 7



Poster 8



Poster 9



Poster 10



Poster 11



Poster 12

