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**Linguistic and Visual Strategies in Placards from the  
Algerian Hirak Movement against the 5<sup>th</sup> Presidential  
Term: A Social Semiotic Analysis**

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# **DEDICATION**

**To our families**

**To our friends**

**To all our beloved ones**

# **ACKNOWLEDGEMENTS**

Firstly, we would like to express our deep gratitude to our supervisor Pr. YASSINE Souryana for her guidance, insightful comments and criticism throughout the completion of our work. Words are insufficient to express our sincere thankfulness for giving us her precious time and making so much effort to refine our work.

Secondly, we would like to thank the members of the board of examination for having accepted to read and evaluate our work.

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## **Abstract**

*The present study investigates the interplay of visual and linguistic strategies in the placards of the Algerian Hirak movement targeting the rejection of the 5<sup>th</sup> presidential term. It seeks to explore the way linguistic and visual modal resources are arranged in the selected placards to display protesters' demands and the way they use metaphorical associations and intertextuality to create meaning. In order to meet the objectives of the study, the Social Semiotic Multimodal Theory called 'Visual Grammar' set by Kress and Van Leeuwen (2006) and the 'Critical Theory of Intertextuality' by Fairclough (2003) are adopted. Thirteen Algerian Hirak placards are selected from nine websites and one YouTube channel and analysed using the two analytical frameworks. The results of this study reveal that visual modal resources make associations from different social and cultural domains such as religion, medicine and cars. In addition, the intertextuality of the linguistic mode shows that protesters convey meaning through transporting different social and cultural external texts such as the registers from advertising, technology and movies. The combination of the visual and the linguistic modes fulfill the representational, interactive and compositional metafunctions through their complementary relationship.*

**Key terms:** Algerian Hirak Movement, Critical Theory of Intertextuality, Metaphorical Associations, Social Semiotic Multimodal Theory

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## List of Abbreviations

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**CDA:** Critical Discourse Analysis

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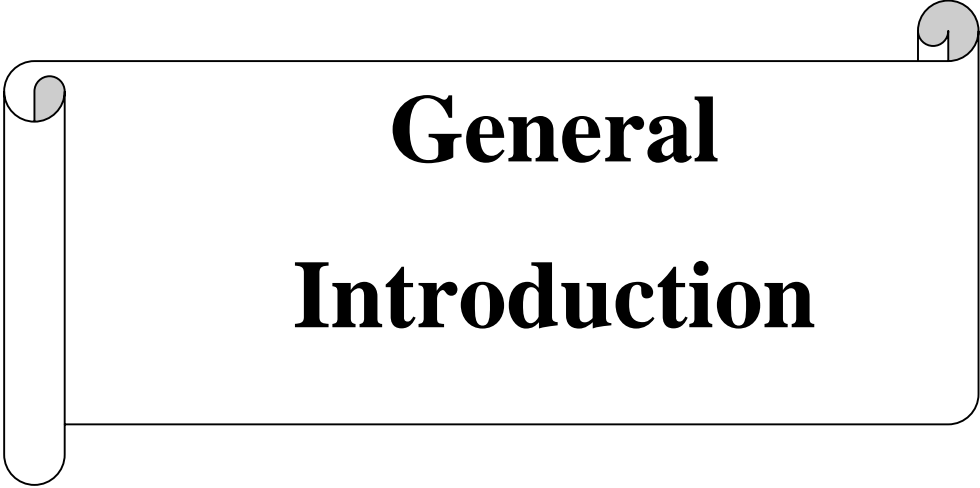
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**General  
Introduction**

### Statement of the Problem

The Algerian Hirak movement is a peaceful movement that contributed in reshaping the Algerian political scene. The first demonstration took place in the large cities of various parts of the country on February 22<sup>nd</sup>, 2019. Millions of Algerians of all spheres joined the protest march on a national scale to reject the 5<sup>th</sup> presidential term candidacy. Subsequently, manifestations continued in the following several months denouncing the rejection of the dominant political regime and demanding reform using the slogan ‘*Yetnahaw Gaa*’ (All of them should go).

During the different marches, Algerian protesters use placards as a tool to display their demands and rejection of the different political decisions. The use of such visual protest materials is one of the most significant characteristics of the Algerian Hirak for the reason that it contributes to the understanding of the opinions and the viewpoints of the Algerian people at both national and international levels. The placard designers are aware of the extensive media coverage they were obtaining. Consequently, they tend to encompass as much information as they need. The designing process of such forms of visuals motivates the researchers to investigate the way placards of the Algerian Hirak movement against the 5<sup>th</sup> presidential term are created to serve their intended purpose.

This paper is concerned with the study of a number of selected placards held during the marches against the 5<sup>th</sup> presidential term selected from the internet. More precisely, this research sets to investigate the interplay of the visual and the linguistic strategies used in the selected placards, which targets the rejection of the 5<sup>th</sup> presidential term. Kress (2010) argues that the understanding of signs as a whole depends on the examination of all the different semiotic resources included. Accordingly, meaning is made through the different potentialities and limitations that semiotic resources offer. It is commonly accepted that contemporary

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communication tools, including protests placards, require the combination of linguistic and nonlinguistic characteristics such as visuals to achieve their communicative purpose.

Therefore, our investigation relies on the semiotic approach termed '*Visual Grammar*' (2006). That is, it explores the way different visual compositions of the Algerian Hirak movement placards against the 5<sup>th</sup> presidential term convey meaning depending on Kress and Van Leeuwen's metafunctions. In addition to the visual analysis, the linguistic modal resources are examined through the '*Critical Theory of Intertextuality*' set by Fairclough (2003).

The Algerian Hirak movement has attracted the interest of many researchers from different Algerian institutions. A brief overview of the literature has revealed that there are few studies at Mouloud Mammeri University of Tizi – Ouzou that tackled this area of research from different perspectives. For instance, Houssou (2020) worked on the representation of the Algerian Hirak movement in both national and international broadsheet newspapers relying on both the '*Visual Grammar*' Approach and the '*Socio-Semantic Inventory*' approach. The main conclusion drawn from his analysis is that both newspapers represent the Algerian protesters in a positive way both visually and linguistically. Furthermore, Sedjane (2020) conducted a research study on the representation of the Algerian Hirak movement in English media following Fairclough's Social Theory of Discourse and Halliday's Systemic Functional Linguistics. The investigation has also concluded that the English selected newspapers depicted the Algerian Hirak movement positively. Another study has been conducted by Sarhani at the University of Oum Bouaghi (Guelma) and Kerras at Pompeu Fabra University Global Studies (Spain) in (2020) who shed light on the significance of the slogans of Algeria's 2019 uprising based on a Critical Discourse Analysis approach. The results obtained state that the selected slogans reflect the sociocultural structure of the community and the identity of its members.

The above-mentioned works studied the Algerian Hirak movement from different perspectives. That is, in addition to the study of the representation of the Algerian Hirak in

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national and international newspapers, they focused on the meaning of the slogans used by the Algerian protesters. However, none of these studies have investigated the Algerian Hirak movement placards using a Multimodal approach. Therefore, there is a need to enlarge research knowledge about the way these placards are created to display the Algerian protesters' demands.

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

As previously mentioned, the overall aim of this research is to investigate the interplay of the linguistic and visual strategies in the Algerian Hirak movement placards against the 5<sup>th</sup> presidential term. Therefore, the objectives of the present study are twofold. The first objective seeks to examine the arrangements of visual and linguistic modal resources used in the selected placards relying on both the '*Grammar of Visual Design*' of Kress and Van Leeuwen (2006) and the '*Critical Theory of Intertextuality*' of Fairclough (2003). The second aims at analyzing the way metaphorical associations (visual metaphors) and intertextuality (outside texts) are employed in the selected placards.

The present work is worth investigating because of its contemporariness and its level of significance to the Algerian people. Thus, research knowledge needs to be added to this area focusing on the multimodal interpretation of the placards. Moreover, it will both support existing literature and will guide further research related to the Algerian Hirak movement. Optimistically, the present dissertation will offer an understanding of the demands and the messages of the Algerian protesters to the people who are unfamiliar with the Algerian cause.

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### **Research Questions and Hypotheses**

For the purpose of conducting a multimodal research on the selected placards, we shall address the following questions :

1. How are linguistic and visual modal resources arranged to display protesters' demands in the selected placards?
2. How do the metaphorical associations and intertextuality create meaning in the selected placards?

In an attempt to answer the above-mentioned questions, the following hypotheses are advanced:

1. The linguistic and visual modal resources display the protesters' demands through a complementary relationship.
2. Metaphorical associations and intertextuality make meaning based on the ideas protesters want to convey.

### **Research Techniques and Methodology**

To conduct the present research, two theoretical frameworks namely the Critical Discourse Analysis and the Social Semiotic Multimodal Theories are applied. Kress and Van Leeuwen's '*Visual Grammar*' is used as an analytical tool to investigate the representational, interactive and compositional meanings of the selected placards. In addition, Fairclough's model of Intertextual Analysis (2003) is adopted to identify the main intertextual strategies which are employed to convey meaning.

The study is a corpus-based analysis, which consists of analyzing a number of HIRAK movement placards taken from nine websites and one YouTube channel (see appendix). Moreover, the present dissertation uses the qualitative research method for the reason that our

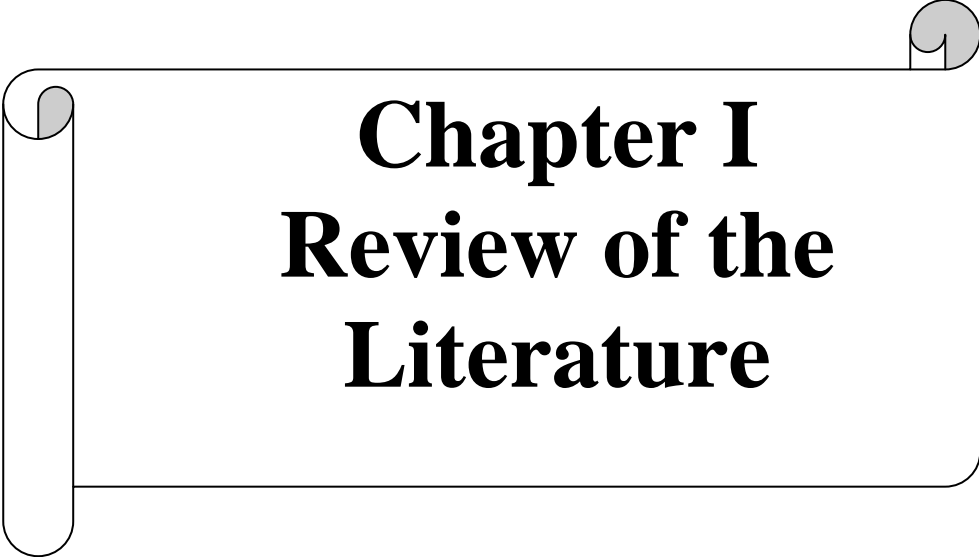
## **General Introduction**

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aim is to interpret our findings. Therefore, the data are collected and analyzed qualitatively based on the Multimodal Approach and the *'Critical Theory of Intertextuality'*.

### **Structure of the Dissertation**

The overall structure of the dissertation follows the traditional simple model consisting of four chapters, preceded by a general introduction and ended by a general conclusion. The general introduction provides an overview of the study including the general aim, objectives, research questions and hypotheses, significance of the study, research techniques and the structure of the dissertation. The first chapter, titled 'Review of the Literature', provides the theoretical backgrounds of the study and covers the main concepts related to the Algerian Hirak movement placards against the 5<sup>th</sup> presidential term. The second chapter is referred to as 'Research Design and Methodology'. It presents the research methods, data collection tools and data analysis procedure (the way data are obtained and analyzed), and the description of the corpus. The next chapter is called 'Presentation of the Findings'. In this chapter, the main results obtained from the examination of the visual and linguistic modes in the placards are presented. The last chapter is called 'Discussion of the Findings'. As its name indicates, this chapter discusses the results obtained in the previous chapter. It also confirms or disconfirms the hypotheses mentioned earlier. Finally, the whole work ends with a 'General Conclusion' that sums up the main points and recommends further research. As far as the referencing system is concerned, the Harvard system is adopted.



**Chapter I**  
**Review of the**  
**Literature**

### Introduction

This chapter is concerned with the review of the literature. It aims to introduce the main frames and concepts related to the present study which are employed in order to investigate the way visual and linguistic modal resources interplay in the placards of the Algerian Hirak movement against the 5<sup>th</sup> presidential term. First, it reviews placards as political tools in the Algerian Hirak movement. Then, it sheds light on the development of Social Semiotics and Multimodality as social movements and reviews some concepts related to them. Finally, it provides an account of the ‘*Visual Grammar*’ set by Kress and Van Leeuwen (2006) and the ‘*Critical Theory of Intertextuality*’ by Fairclough (2003) as analytical frameworks to be adopted to analyze the selected corpus.

### 1. The Algerian Hirak Movement as a Political Movement

A protest movement is ‘an expression of ideas and principles to challenge dominant orthodoxies and have resulted in significant changes to policies and legislation’ (McGarry and Oduzen, 2020:15). Algerian protests are considered as one of the most active and peaceful protests in contemporary times, which are referred to as ‘Hirak’ (the equivalent of movement in Arabic). It played an important role in reshaping the Algerian political scene and changing many government members. It was given birth on February 16<sup>th</sup>, 2019 in Kharrata, in the province of Bejaia. Then, on February 22<sup>nd</sup> 2019, millions of Algerians flooded the streets to denounce their rejection of the 5<sup>th</sup> presidential term (Akkal, 2020). This date ‘will stay forever, a headlight date that will illuminate the life of the future generations’ (ibid:13). The latter means that the first march was a spark of hope for the Algerian people who were suffering from the lack of equality and democracy. However, after the resignation of the president Abdel-Aziz Bouteflika, the demands of the Algerian protesters shifted to the whole reform of the political system. They raised a new slogan ‘Yetnahaw Gaâ’ which was already used in both Lebanon as ‘Kulon Yaâni Kulon’ and New York as ‘Remove Them All’ (Marzouki, 2020). The reason

behind the continuity of the Algerian Hirak movement is the determination of having a better future. Thus, in order to achieve their aim, protesters made efforts to organize their manifestations in a peaceful way using different civilized strategies. For instance, the use of social media plays a crucial role in mediating and organizing protest marches and diffusing their messages.

### **1.1. Placards as a Medium of Communication in the Algerian Hirak Movement**

The peaceful nature of the Algerian protests is accomplished through the use of different nonviolent tools such as slogans, placards, banners and chants to show their disapproval with the 5<sup>th</sup> presidential term. Among these forms of protests, placards are chosen to be the interest of the present study due to their significance. The Cambridge Dictionary Online (1999) defines placards as ‘a large piece of card, paper, etc .with a message written or printed on it, often carried in public places by people who are complaining about something’. Thus, Algerian protesters use them as a medium to express their demands in a democratic way. Moreover, Kulikova *et al.* (2011, cited in Ademilokun, 2014: 2) state that ‘...multimodal texts...are becoming increasingly popular for discourses of public engagement such as ...protest discourse’. The design of such visual forms of protests has changed through time thanks to technological advancements. Previously, they were either hand-written or drawn, but today, protesters have the opportunity to include any pictorial or lexical element they want. This entails that placards are multimodal rather than monomodal. As far as the present study is concerned Algerian protesters display their demands in an effective way by combining different semiotic resources. More clearly, they employ different textual and visual strategies to construct the messages demanding the abolishment of the 5<sup>th</sup> presidential term.

### 2. The Multimodal Social Semiotic Approach

#### 2.1. Social Semiotics and Social Movements

Unlike the traditional semiotic approaches, which do not take into consideration the social environment, Social Semiotics is the theory of communication concerned with the process of meaning-making as a social practice. More precisely, it seeks to investigate the way meaning is produced and interpreted in specific cultural and social contexts. This approach of communication emerged from Halliday's Systemic Functional Linguistics (1994), who views language as a resource for making meaning among other semiotic systems. In addition, Halliday (ibid: 40) affirms that language is used in social environment to fulfill three communicative functions, which help us '... (i) to understand the environment (ideational) and (ii) to act on the others in it (interpersonal). Combined with these is a third metafunction component (textual) which breathes relevance into the other two'.

Halliday's model of language as a semiotic resource was extended to the study of other semiotic modes whether physiologically or technologically released (Van Leeuwen, 2005). Moreover, Kress (2010:16) argues that '... (1) signs are motivated conjunctions of form and meaning; that conjunction is based on (2) the interest of sign maker using (3) culturally available resources. These are the principles of sign making'. The aforementioned claim indicates that Social Semiotics is the study of the way sign makers of a specific culture use available semiotic resources to convey different meanings (meaning potential). Subsequently Social Semiotics and Systemic Functional Grammar contribute chiefly in the development of the Social Semiotic Multimodal Approach adopted in the present study. In other words, it permits to understand the meaning-making process in the Algerian Hirak movement placards.

### 2.2. Modern Communication

Human interaction is the act of exchanging information across different social contexts and situations. However, contemporary communication has shifted in the way meaning is constructed and formed. Some scholars including Kress and Van Leeuwen point out that ‘at this point in history, communication is not limited to one mode’ (Lauer, 2009:227). This entails that meaning is expressed through the combination of different modes and semiotic resources. Texts, in communicative events, are no longer monomodal but rather multimodal. One single text can be built through the combination of different modes like image, writing, speech, layout, gestures and colors. Thus, theorists like Kress and Van Leeuwen (1996, 2006) and Machin (2007) attempted to theorize the way people interplay different communicative modes to produce meaning. Unlike language-based approaches which are based on the assumption of the superiority of language (Jewitt *et al.*, 2016), the multimodal perspective necessitates the equal study of all modes as semiotic resources (Machin, 2007). The present study adopts the Social Semiotic Multimodal approach in order to give an account of the different combined modal resources in the selected placards.

### 3. Visual Grammar Theory

As previously discussed, Kress and Van Leeuwen are among the scholars who developed the multimodal approach. Their book ‘*Reading Images: The Grammar of Visual Design*’ (1996) was the first work to deal with visuals as a grammar approach. More precisely, they consider images as semiotic systems for making meaning (*ibid*). It includes principles for describing the way visual semiotic resources are combined to make complete wholes of meaning. The basis of this analytical framework is Halliday’s model of language as a semiotic system (1994), which suggests that language fulfills three metafunctions namely the 1) ideational, 2) interpersonal and 3) textual metafunctions, which were later developed by Kress and Van Leeuwen (1996,

2006) to be called 1) representational, 2) interactive and 3) compositional metafunctions. Their Social Systemic Functional approach permits to understand the way members of different societies use cultural, social and historical bounded semiotic resources to fulfill the aforementioned metafunctions (Kress, 2010). For this reason, the principles of the Social Semiotic Multimodal framework are applied in the analysis of the selected corpus of the present work. More precisely, it is adopted to extract the way visual and linguistic modal resources are combined to fulfill the communicative metafunctions.

### 4. Key Concepts in Visual Grammar Theory and Social Semiotic Multimodal Analysis

#### 4.1. Modal Resources in the Algerian Hirak Placards

A mode is a crucial term in the multimodal framework; it refers to the ways in which we communicate in different social contexts. It is defined as ‘a socially shaped and culturally given semiotic resource for making meaning’ (ibid:79). The latter means that communication is expressed through the different social and cultural bounded means of communication. Such means of interaction contain shared cultural and social resources used by community members to convey the representational, interactive and compositional meanings. Examples of modes include images, colors, gestures, facial expressions, typography (font) and language. Moreover, Jewitt *et al.* (2016) argue that the basic requirement for a semiotic resource to be a mode is its possibility to have a meaning-making potentiality; this entails that it offers different possibilities for meaning-making in different combinations and contexts (modal affordance). Accordingly protesters combine different modal resources in the selected placards to convey different intended meanings and messages. Thus, it is important to examine the way Algerian protesters combine different visual and linguistic semiotic resources in their placards to fulfill the abovementioned metafunctions.

### 4.2. The Linguistic Mode in the Algerian Hirak Placards

The linguistic mode refers to the written and spoken means used by people to communicate in different social contexts. Previously, language was considered as the channel, which ‘serve[s] widest range of communicative functions’ (Jewitt *et al.*, 2016: 3) and accordingly the most essential mode of communication. Contrary to that, Multimodal analysts view language as one semiotic resource among many others that takes on different roles in the meaning-making process (Machin, 2007). More clearly expressed, ‘language has to be seen in new light: no longer as central and dominant, fully capable of expressing more meanings, but as one means among others for making meanings’ (Kress 2010: 79). That is, language is no longer viewed as the most important mode of communication. However, no one can deny its crucial role and contribution in constructing the meanings of many multimodal texts. Thus, the language included in the selected placards is given the same importance as the visuals in the analysis. In this respect, the theory of ‘intertextuality’ is adopted to explore the different linguistic strategies used by the protesters to reject the 5<sup>th</sup> presidential term in the selected placards.

### 4.3. The Visual Mode in the Algerian Hirak Placards

The visual mode is a fundamental element in the multimodal approach, which refers to the use of images as communicative and meaningful systems. It is widely recognized as the most dominant means of meaning-making in contemporary communication. Machin (*op. cit.*: 22) points out that ‘the visual mode has taken up many of the communicative functions formally dominated by language’. This suggests that visuals play an important role in the communicative practices of different modern everyday life domains like computer sciences and advertisement. Moreover, visuals, like language, are able to perform the three major communicative functions namely the representational, interactive and compositional. This entails that such communicative systems can represent ideas, interact with the viewers and form meaningful

wholes (Kress and Van Leeuwen 2006). Accordingly, the Multimodal analysis permits to give an account of the choices of the visual semiotic resources to fulfill the three communicative functions of the selected placards. Furthermore, it provides an understanding of the way visual-linguistic relations convey the demands of the Algerian protesters against the 5<sup>th</sup> presidential term.

#### **4.4. The Semiotic Resources in the Algerian Hirak Placards**

The Semiotic Resource is a key term in Social Semiotics and the multimodal approach. It draws its origins from the work of Halliday's Systemic Functional Grammar. Halliday defines semiotic resources as the choices used by language users to communicate in different cultural and social contexts. The concept was later used in Multimodality to refer to 'the meaning potential of material resources, which developed and accumulated over time through their use in a particular community and in response to certain social requirements of that community' (Jewitt *et al.*, 2016:159). In more explicit words, semiotic resources are semiotic materials, which evolve constantly due to social and cultural changes. As far as the present study is concerned, the meaning potential of the visual and linguistic semiotic resources are given special attention in order to reach the way they interplay to construct the messages against the 5<sup>th</sup> presidential term.

#### **4.5. Metaphorical Associations in the Algerian Hirak Placards**

A metaphorical association is a significant term in Multimodality, which permits us to understand the way visual semiotic resources convey meaning through different associations in the visual compositions (Machin, 2007). Lakoff and Johnson (1980: 5) point out that metaphors are 'understanding and experiencing one kind of things in terms of another'. This entails that meaning is communicated through transferring one set of characteristics from one domain to another on the basis of similarities between them. They involve the existence of both a target domain, which refers to the ideas understood metaphorically, and a source domain. Such

transportations of meaning are viewed as a basic quality of human interaction, which could be applied to other semiotic modes rather than language (Lakoff and Johnson, 1980: 5). Furthermore, it is believed that visual protests (like placards) use such metaphors to display protesters' demands and messages. This suggests that associations are brought from different domains and modes to help the transmissions of the intended meanings. Thus, the examination of the metaphorical associations in the selected placards plays a crucial role in understanding the way semiotic resources like typography and colors create meaning.

### 5. Communicative Metafunctions

As previously mentioned in their book '*Reading Images: Grammar of Visual Design*', Kress and Van Leeuwen (1996, 2006) developed a Social Semiotic Functional approach for the analysis of images. They adopted Halliday's Grammar approach to explain the way visual semiotic modal resources perform the major communicative metafunctions in different cultural and social contexts; these metafunctions are representational, interactive and compositional. In this respect, the two scholars argue that:

Visual design, like all semiotic modes fulfils three major functions. to use Halliday's terms every semiotic fulfils both an 'ideational' metafunction, a function of representing 'the world around us' and an 'interpersonal' function, a function enacting social interactions as social relations. All message entities –texts –also attempt to present a coherent 'world of the text', what Halliday calls 'textual function'. (Kress and Van Leeuwen, 2006:15).

This means that visual compositions have the ability to represent ideas, create social relations between the members of a community and organize its elements as meaningful wholes.

#### 5.1. The Representational Meaning of the Algerian Hirak Placards

The representational metafunction comes from Halliday's ideational metafunction of language; it is concerned with the relationship existing between the represented participants of the image. It is representing 'aspects of the world as it is experienced by humans. In other words, it has to be able to represent objects and their relation in a world outside the

representational system' (Kress and Van Leeuwen, 2006: 42). From this explanation, we can conclude that the combined modal resources of the selected placards represent the intended ideas of the Algerian protesters. The representational metafunction is distinguished through two processes namely the narrative and the conceptual processes.

### 5.1.1. Narrative Process

Narrative process is dynamic in nature and is described as 'when participants are connected by a vector. They are represented as doing something to or for each other' (Kress and Van Leeuwen, 2006: 59). In this process, the participants doing the action are the actors whereas the ones receiving it are called the goals. Moreover, there are three types of actions existing within the narrative process. First, **the transactional process**, which occurs when the actors of the image perform an action on the goals. Second, **the non – transactional process** comprises only one participant doing the action (actor) with no goal around. Finally, **the reactional process** takes place when an 'eye line vector connects two participants, a reactor and a phenomenon' (ibid: 74). Thus, the analysis of the narrative processes allows to understand the ways actions of social actors help to create the intended meaning.

### 5.1.2. Conceptual Process

Unlike the narrative process, the conceptual process is static in nature and does not involve any action. It is viewed by Kress and Van Leeuwen (ibid:59) as the 'patterns [which] represent participants in terms of their class, structure or meaning, in other words; in terms of their generalized and more or less stable and timeless essence'. This means that it is concerned with the representation of participants as items of information rather than doing an action. Moreover, there are three types existing in this discussed process. First, **the analytical process** is when the participants are connected 'in terms of the part –whole structure, where there is a carrier and possessive attribute' (Kress and Van Leeuwen, 2006: 87). Second, **the classification**

**process** relates the ‘participants to each other in terms of ‘a kind of’ relation, a taxonomy’ in which ‘at least one set of participants will play the role of subordinates with respect to at least one other participant, the superordinate’ (ibid:79). Third, **the Symbolic process** is related to the symbolic values of the represented participants. It is referred to as ‘what participants mean or is’ (ibid: 105). Therefore, the analysis of the conceptual processes of the Algerian Hirak placards permits to understand the way participants are represented as items of information.

### 5.2. The Interactive Meaning of the Algerian Hirak Placards

The interactional metafunction is originated from Halliday’s interpersonal metafunction which stands for the interaction of the represented participants and the viewers of the image. It involves two kinds of participants namely the represented participants (the elements depicted in the image) and the interactive participants (the viewers). This interaction is accomplished through gaze, social distance and angle. Moreover, the examination of such principles, in the present study, reveals the way placards of the Algerian Hirak protesters address the viewers.

#### 5.2.1. Gaze

It refers to the interaction of the represented participants and the viewers through the direction of the gaze. It releases two different kinds of images. **Demand images** which occur ‘when participants look directly at the viewer’ (ibid: 118); this entails that the represented participants in the selected placards have a direct eye contact with the viewer and seems to demand something from them. **Offer images** are involved when the participants do not engage with the viewers through direct gazing. This permits to understand the way social actors are represented as giving information.

#### 5.2.2. Social Distance

It is related to the interaction of the represented participants with the viewers of the image through the choice of distance, which is accomplished through the size of the frame. Kress and

Van Leeuwen adopted Hall's (1966; cited in Kress and Van Leeuwen, 2006) classification to describe these social distances. Thus, when the social actors of the selected placards are taken from head and shoulders (**Close Shot**), they have a close personal distance with the viewers. When only the face or the head of the represented participants is appearing in the image (**Very Close Shot**), it refers to an intimate distance. If the social actors are photographed from the waist up (**Medium Close Shot**), they have a far intimate distance with the viewers. A close social distance is achieved when the image depicts the whole figure (**Medium Close Shot**). Finally, the representation of the full figure with space around (**Long Shot**) indicates a far social distance with the interactive participants.

### 5.2.3. Point of View

It refers to the way the represented participants interact with the viewers of the image through the angle depiction. From the same perspective, Kress and Van Leeuwen (2006:129) state that '... the selection of an angle, a 'point of view', and this implies the possibility of expressing subjective attitude towards represented participants'. Moreover, there are two kinds of angles in which the participants of the selected placards can be depicted. First, the **Horizontal Angle** is concerned with the involvement of the producer of the image with the represented participants. It can interact with the viewers through either a frontal or an oblique angle. It is stated by Kress and Van Leeuwen (ibid: 136) that 'the frontal angle says as it were 'what you see here is part of our world, something we are involved with'. The oblique angle says, 'what you see here is not part of our world; it is their world'. Second, the **Vertical Angle** is concerned with power relation existing between the represented participants and the viewers of the image. The social actors can be seen from a higher angle (the represented participant has no power over the viewer), low angle (the represented participant has power over the viewer) and at the eye level (equal power relationship with the viewer) (Kress and Van Leeuwen, 2006).

### 5.3. The Compositional Meaning of the Algerian Hirak Placards

The compositional metafunction comes from Halliday's textual metafunction. It is defined as 'the way in which the representational and interactive elements are made to relate to each other, the way they are integrated into meaningful whole' (Kress and Van Leeuwen, 2006: 176). In other words, it is responsible for bringing together the representational and the interactive meanings to form meaningful visual messages. Furthermore, the discussed metafunction is expressed through information value, salience and framing. These parameters are adopted in discovering the compositional strategies used in the selected placards by the Algerian protesters. More precisely, to obtain results on the way elements are designed to look valued, catchy and connected/disconnected.

#### 5.3.1. Information Value

Information value is related to the placement of the different elements of the image. It is referred to as 'the placement of elements (participants and syntagms that relate them to each other and to the viewer) endows them with the specific informational values attached to the various zones' (ibid: 177). This entails that the selection of the positioning zones, in the selected placards of the present study, is not done randomly but based on the value of the included information. When elements are placed in the top/bottom positioning, they are referred to as 'ideal' (the general information) and the 'real' (the specific information); when they are positioned in right/ left zones, they are called 'New' (the new information) and 'Given' (the already known information). As far as Center / Margin positioning is concerned, it is related to the marginalization and the centralization of information based on the importance of the information (Kress and Van Leeuwen, 2006: 177).

### **5.3.2. Saliency**

Saliency is an important compositional tool through which elements are represented as more important and attractive than the others. It is released through ‘size, sharpness of focus, tonal contrasts, color contrast...’ (ibid: 203). The latter can be applied on different elements of the selected placards of the present study to drag the attention of the viewer to them.

### **5.3.3. Framing**

Framing is another compositional principle, which is related to the connection and the disconnection of the different elements of the image (ibid). Following Machin (2007), the connectivity can be achieved through the integration and the rhyming of the elements of the multimodal texts. Besides, the overlap is resulted from the absence of disconnecting frames. Moreover, the disconnecting tools are referred to as contrast (involving elements having distinct characteristics), separation (disconnection through empty space) and segregation (disconnecting frames). Thus, the analysis of the framing tools in the present study provides an account on whether protesters display their information as a single unit or as a separate one. That is, whether the visual and the linguistic components of the placards are connected or disconnected from each other.

## **6. Critical Discourse Analysis**

Critical Discourse Analysis is an interdisciplinary approach to the study of discourse. It is concerned with the study of language in its social contexts. Wang (2006) argues that it is not a self-contained field but includes different theoretical methods for studying language in relation to society. In this respect, Machin and Mayr (2012:10) argue that ‘Critical discourse analysis is not much interested in language use itself, but in the linguistic character in social and cultural processes and structures’. Moreover, it seeks to investigate the hidden ideologies and power relations exercised through discourse. Thus, the important figures of Critical Discourse Analysis try to provide reliable strategies and methods to analyze discourses in

relation to society, power and ideology. The principles of the discussed framework are applied to the present study in order to extract the social and ideological aspects hidden in the linguistic mode of the selected placards. Thus, the critical intertextual analysis (Fairclough, 2003) is followed.

### 6.1. Fairclough's Critical Theory of Intertextuality

Fairclough is one of the most influential scholars of Critical Discourse Analysis, who sees language as a social practice rather than an individual activity. His work is concerned with the way language and discourse are related to social power and ideology. His model is

consolidated as 'three-dimensional framework' where the aim is to map three separate forms of analysis into one another: analysis of (spoken and written) language texts, analysis of discourse practice (process of text production, distribution and consumption) and analysis of discursive events as instances of sociocultural practice. (Fairclough, 1995:2)

In other words, he developed a theoretical framework containing three dimensions to investigate discourse. The first level is concerned with the linguistic analysis of the physical texts (text analysis). The second dimension takes place at the discourse level, i.e. the way texts are produced, distributed and consumed (discourse analysis). Finally, the last level is related to the analysis of discourse through the principles and values of the sociocultural context (social analysis).

According to Fairclough (2003), social structures play an important role in text and discourse analysis. Thus, he provides an account of 'the way 'outside' texts ...draw upon , incorporate, recontextualize and dialogue with other texts' (ibid:17) . As far as the present study is concerned, it follows Fairclough's (2003) model of '*Critical Theory of Intertextuality*', in which he explains 'the presence of actual elements of other texts within a text' (ibid: 39). Thus, this provides insights on the way external elements are brought into the placards of the Algerian Hirak movement against the 5<sup>th</sup> presidential term and the way they integrate with the visual mode to display the protesters' demands.

### Conclusion

In short, this chapter has reviewed the use of placards as communicational devices in the Algerian Hirak movement. It has also given an account on the theory of Social Semiotics and multimodal (modern) communication. It has, then, provided a detailed explanation on '*Visual Grammar*' theory along with some key terms such as 'semiotic resources' and 'metaphorical associations'. Finally, it has presented '*intertextuality*' as a Critical Theory, which is adopted in the analysis of the linguistic modal resource.



**Chapter II:**

**Research Design**

### Introduction

This chapter is methodological and explains the procedures and methodologies used in the present study. First, it presents the research method used to obtain data from the examination of the Algerian Hirak movement placards against the 5<sup>th</sup> presidential term. After that, it describes the procedures of data collection obtained from different websites and a YouTube channel. Then, a description of the corpus of the present research is provided. Finally, this chapter is concluded with a description of the procedures used to analyze the collected data. The data are analyzed using the social theory called '*Visual Grammar*' presented by Kress and Van Leeuwen (2006) and the '*Critical Theory of Intertextuality*' by Fairclough (2003) to examine the selected placards.

### 1. Research Method

Cui and Zhao (2015:197) argue that 'corpus-based study involves the investigation of corpora, i.e. collection of (pieces of) texts that have been gathered according to specific criteria and are generally analyzed automatically'. From this definition, it can be concluded that a corpus is the collection of texts having specific features to be analyzed (Sinclair, 1991 and Eagles, 199; cited in Togini-Bonelli, 2001). Accordingly, the present study involves a corpus consisting of thirteen placards gathered based on some criteria that are explained in the following part. Moreover, the qualitative research method is followed, through which qualitative data are transformed into textual forms rather than numbers. Qualitative Content Analysis is adopted to assign some representational categories according to the Social Semiotic Theory called '*Visual Grammar*' and Fairclough's '*Critical Theory of Intertextuality*'. While, the former theory is employed to investigate the compositions of the selected placards relying on the three metafunctions termed by Kress and Van Leeuwen (2006), the latter is utilized for the investigation of the linguistic modal resources.

### 2. Procedures of Data Collection

For the sake of reaching the intended purpose of the present work, a number of placards have been selected. Eleven placards are downloaded from nine websites and two from a YouTube channel. All the selected placards are published in 2019 and deal with the rejection of the 5<sup>th</sup> presidential term. The motivation behind the selection of the placards targeting the 5<sup>th</sup> presidential term is because it is the first reason, which pushed the Algerian protesters to protest against the political system in position. It also helped in making the Algerian cause known all over the world. To ensure the validity of the results, each picture of the compiled corpus is not selected randomly, instead, they contain linguistic and visual modes, metaphorical associations, intertextuality in the linguistic mode, and target the rejection of the 5<sup>th</sup> presidential term.

The last criterion made the selection challenging because, first, many sensible and abusive placards had to be avoided. Second, since protesters' demands were changing almost every Friday, those against the 5<sup>th</sup> term were difficult to be tracked. More clearly, we had to go back to the old publications of the used resources, to the publications in 2019.

Moreover, the current work utilizes secondary resources because the pictures of the selected placards are chosen from the internet and not taken by us. This entails that it is not 'a first-hand account of [the] event' but it is a second-hand one (Central Piedmont library, 2021).

### 3. Description of the Corpus

The corpus of this research contains a compilation of thirteen placards of the Algerian Hirak movement. They were raised during the first marches in 2019 against the 5<sup>th</sup> presidential term. The following is a brief description of the selected corpus:

- **Placard 01:** was published in the article '*L'humour, star des manifestations en Algérie*' in ([bbc.com](https://www.bbc.com)) website, on March 22<sup>nd</sup>, 2019.

- **Placard 02:** was published in the article '*Manifestation anti – Bouteflika: ZiriGunfoodOulman, l'artist qui exprime l'humour Algerien*' in ([jeuneafrique.com](http://jeuneafrique.com)) website, on March 22<sup>nd</sup>, 2019 by FaridAlilat.
- **Placard 03:** was published in the article '*EN PHOTO: les médecins "prescrivent le départ du system*' in (TSA) website on March 19<sup>th</sup>, 2019 by Hassan Saadoune.
- **Placard 04:** was published in the article '*L'Algerie: rejet massif du plan Bouteflika*' in ([challenges.fr](http://challenges.fr)) website on March 15<sup>th</sup>, 2019.
- **Placard 05:** was published in the article '*Annonce de Bouteflika: Le peuple 'non satisfait' ne décolère pas*' in ([Algerie-eco.com](http://Algerie-eco.com)) website on March 12<sup>th</sup>, 2019 by Arezki Benali.
- **Placard 06:** was published in the article '*EN IMAGE. "dégage", "Momie", "Game over"...Les pancartes de la colère des manifestants Algérien*' in ([francetvinfo.fr](http://francetvinfo.fr)) website on March 15<sup>th</sup>, 2019 by Emma Prosdocimi.
- **Placard 07:** was published in the article '*creative protest signs from Algeria*' in ([arabtyrantmanual.com](http://arabtyrantmanual.com)) website on March 2019 by Ahmad, B.
- **Placard 08:** was published in the article '*Le Hirak Algerien: un laboratoire de citoyenneté*' in ([metropolitique.eu](http://metropolitique.eu)) website on July 12<sup>th</sup>, 2019 by Islam Amine Derradji and AmelGherbi.
- **Placard 09:** was published in the article '*ALGERIA-POLITICS-ARTS-DEMO*' in ([getyimages.ca](http://getyimages.ca)) website and it was pictured by RYAD KRAMDI/AFP.
- **Placard 10 :** was captured from a YouTube video which was shared on March 18<sup>th</sup>, 2019 in a channel called 'Niew چ'
- **Placard 11:** was also captured from the same video, shared on March 18<sup>th</sup>, 2019, in the YouTube channel 'Niewچ'.

- **Placard 12:** was published in the article ‘*EN IMAGE. “dégage”, “Momie”, “Game over”...Les pancartes de la colère des manifestants Algérien*’ in ([francetvinfo.fr](http://francetvinfo.fr)) website on March 15<sup>th</sup>, 2019 by Arslane Bastaoui.
- **Placard 13:** was published in the article ‘*creative protest signs from Algeria*’ in ([on arabtyrantmanual.com](http://on.arabtyrantmanual.com)) website on March, 2019.

#### 4. Procedures of Data Analysis

This part is devoted to the procedures followed to analyze the corpus of the present study. To achieve this aim, Qualitative Content Analysis is employed, which is considered as an attempt to interpret the corpus using suitable theoretical frameworks (Jensen and Jankowsky, 1991). It is used to interpret the results through the selection of analytical categories from the adopted analytical frameworks. The first theory is that of ‘*Visual Grammar*’ proposed by Kress and Van Leeuwen (2006). It is used to conduct a social semiotic analysis on the selected placards. The collected data are analyzed in terms of three metafunctions. First, the representational metafunction checks the way modal resources represent the general idea of the selected placards. Then, the interpersonal metafunction allows us to discover the way different modes communicate the meaning that the placards’ producers want the viewers to understand. Finally, the textual metafunction is used to explore the way modal resources are arranged to form a meaningful whole (to form meaningful messages against the 5<sup>th</sup> presidential term). Furthermore, the functional analysis provides a further understanding of the visual mode through investigating metaphorical associations that included in the selected placards. More clearly, we are going to discover the way different semiotic resources convey meaning through the source and the target domains of the visual metaphors.

Moving to the second theory, the ‘*Critical Theory of Intertextuality*’ by Fairclough (2003) is applied in the analysis of the written mode of the selected placards. In his theory, Fairclough (2003:16) ‘focuses on how the ‘outside’ of a text is brought into the text. This is partly a matter

## Chapter II: Research Design

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of intertextuality [that is] how texts draw upon, incorporate, recontextualize and dialogue with other texts'. More clearly, intertextuality is when a '*second*' text includes elements of an '*original text*'. (Fairclough, 2003: 17). The reason behind the selection of this analytical framework is that it provides methods to analyze the intertextual relations of the linguistic elements (source and target texts) of the selected placards.

### Conclusion

This chapter has introduced the general design and methodology of this study. First, it has outlined the research method adopted, which is the qualitative research method. Then, it has presented the procedures of data collection, which were obtained from nine websites and one YouTube channel based on some discussed criteria. After that, it has provided a description of the selected corpus of the present work, which consists of a compilation of thirteen placards. Finally, the last part has presented the procedures of the analysis of the selected data. More precisely, data are examined through the principles of the Social Semiotic Theory of Kress and Van Leeuwen (2006), with reference to metaphorical associations and the Critical Intertextual Theory by Fairclough. Therefore, the selected techniques are appropriate tools that permit us to investigate the interplay of the visual and linguistic modes to reconstruct the demands against the 5<sup>th</sup> presidential term. The next chapter, called "Presentation of the Findings", is practical in nature and deals with the interpretation analysis of the selected corpus.



**Chapter III :  
Presentation of the  
Findings**



### Introduction

This chapter is empirical in nature. It introduces the results obtained from the semiotic multimodal analysis of the Algerian Hirak movement placards. More precisely, it displays the outcome of the analysis of the linguistic and visual modal resources used in the Algerian placards against the fifth presidential term. The study was conducted on a corpus consisting of thirteen placards obtained from the internet. Two theoretical frameworks are applied in this study.

This chapter consists of three sections. The first part reports the findings obtained from the visual analysis of the metaphorical associations of the selected placards. The second part is concerned with the findings got from the textual investigation of the linguistic mode using the '*Critical Theory of Intertextuality*' by Fairclough (2003). The third part is displaying the results obtained from the combination of the visual and linguistic resources through the representational, interactive and compositional metafunctions.

### 1. The Metaphorical Associations in The Algerian Hirak placards

Placards	Metaphorical Associations	Associative Meanings
Placard 01	<ul style="list-style-type: none"><li>• The red and green colors.</li><li>• The stethoscope, the heart and the representation of the heartbeat.</li></ul>	<ul style="list-style-type: none"><li>• The red and green colors on a white background are associated with the Algerian flag.</li><li>• Protesters associate medical examination and reanimation of a patient to Algeria as being both in a critical state.</li></ul>
Placard 02	<ul style="list-style-type: none"><li>• The Suppository box.</li></ul>	<ul style="list-style-type: none"><li>• Protesters associate the proposition of the 5<sup>th</sup> presidential term to the suppositories in terms of the way they are taken by patient.</li></ul>

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<p><b>Placard 03</b></p>	<ul style="list-style-type: none"> <li>• The teeth.</li>   <li>• “RADICAL” and “ARRACHER” in capital letters.</li> </ul>	<ul style="list-style-type: none"> <li>• The Stages of a tooth decay is associated with the four served presidential terms of the President, which are corrupted. The 5<sup>th</sup> rotten tooth stands for the rejected 5<sup>th</sup> presidential term, which needs to be stopped to have an effective political system.</li> <li>• The big-sized capital letters are used to connote the strength and seriousness of their messages.</li> </ul>
<p><b>Placard 04</b></p>	<ul style="list-style-type: none"> <li>• Red card.</li>   <li>• Prohibition sign.</li>   <li>• “CARTON ROUGE” in capital letters.</li> </ul>	<ul style="list-style-type: none"> <li>• The red card used in sport games is associated and used to exclude the president in the same way the arbitrators exclude the foulers.</li> <li>• The prohibition sign is associated with the rejection of the prolongation of the 5<sup>th</sup> presidential term in the way it is used to prohibit some acts in the traffic code.</li> <li>• The big-sized capital letters are used to connote the strength and seriousness of the messages.</li> </ul>
<p><b>Placard 05</b></p>	<ul style="list-style-type: none"> <li>• The representation of the ‘time out’ visual gesture</li>   <li>• Red color</li>   <li>• “NON” in capital letters.</li> </ul>	<ul style="list-style-type: none"> <li>• Time out hand gesture, which is used in sport matches to indicate that the time is over, is associated with boycotting the 5<sup>th</sup> presidential term.</li> <li>• The red color is associated with danger and the seriousness of the message.</li> <li>• The big-sized capital letters are used to connote the strength and seriousness of the messages.</li> </ul>
<p><b>Placard 06</b></p>	<ul style="list-style-type: none"> <li>• The red and green colors</li> </ul>	<ul style="list-style-type: none"> <li>• The red and green colors on a white background are</li> </ul>

### Chapter III: Presentation of the Findings

	<ul style="list-style-type: none"> <li>• “NETFLIX”</li> </ul>	<p>associated with the Algerian flag that has red, green and white colors.</p> <ul style="list-style-type: none"> <li>• The big-sized capital letters are used to connote the strength and seriousness of the messages.</li> </ul>
<b>Placard 07</b>	<ul style="list-style-type: none"> <li>• The picture of the Algerian actor (the movie character Makhlouf played by Athman Ariouet in ‘Le Clandestin’).</li> <li>• “MANDAT” in capital letters.</li> </ul>	<ul style="list-style-type: none"> <li>• The harshness of the character played by the actor is associated with the angry protesters in the manner they are demanding the exclusion of the president.</li> <li>• The big-sized capital letters are used to connote the strength and seriousness of the messages.</li> </ul>
<b>Placard 08</b>	<ul style="list-style-type: none"> <li>• The picture of the American actor (The character Emmett Brown).</li> <li>• The expression “NON DE ZEUS MARTY” said by the character “Dr Brown” in the movie is written in capital letters.</li> </ul>	<ul style="list-style-type: none"> <li>• The movie character’s ‘Dr Emmett Brown’ reaction when he travelled in time and spoke about the break in the time continuum is associated with the future of Algeria in terms of being bad.</li> <li>• The big-sized capital letters are used to connote the strength and seriousness of the messages.</li> </ul>
<b>Placard 09</b>	<ul style="list-style-type: none"> <li>• The Pharaoh’s fetish.</li> </ul>	<ul style="list-style-type: none"> <li>• The fetish is associated with the Algerian president as being an oppressor who he will have a bad fate as the Pharaoh</li> </ul>
<b>Placard 10</b>	<ul style="list-style-type: none"> <li>• The cartoonish characters</li> </ul>	<ul style="list-style-type: none"> <li>• The characters are associated with the angry protesters as being serious in rejecting the 5<sup>th</sup> term.</li> </ul>
<b>Placard 11</b>	<ul style="list-style-type: none"> <li>• The shift gear.</li> </ul>	<ul style="list-style-type: none"> <li>• The shift gear having four speeds is associated with the president’s four served terms in which the 5<sup>th</sup> speed connoting</li> </ul>

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		the 5 <sup>th</sup> presidential term is absent.
<b>Placard 12</b>	<ul style="list-style-type: none"> <li>Windows screen trouble shot.</li> </ul>	<ul style="list-style-type: none"> <li>The Windows system of troubleshoot is associated with the Algerian political system as being inadequate to the presidency of Algeria.</li> </ul>
<b>Placard 13</b>	<ul style="list-style-type: none"> <li>The Apple company's logo.</li> <li>The crossed circled '5'.</li> <li>« خرج » in big bolded letters</li> </ul>	<ul style="list-style-type: none"> <li>Apple logo is associated with the anciency of the ruling system of the president, since he took the chair along all the period from the coming out of first iPhone until the iPhone 8.</li> <li>The crossed circled '5' used as a cachet is associated with the rejection of the 5<sup>th</sup> term in terms of being official.</li> <li>The big-sized capital letters are used to connote the strength and seriousness of the messages.</li> </ul>

**Table 01: Metaphorical Associations in the Algerian Hirak Placards**

Table (01) shows that protesters integrate characteristics from different domains to the visual mode included in the selected placards. Placards 01, 02 and 03 borrow features from the medical domain; Placards 04 and 05 from sports; Placards 06 from colors, 07 and 08 from movies; 09 from religion; 10 from cartoons; 11 from cars and placards 12 and 13 from technology. Placard 04, 06, 10, 11 and 13 associate the prohibition sign with the rejection of the 5<sup>th</sup> term. In addition, Placards 01 and 06 combine the red and green colors on a white background to refer to the Algerian flag. Thus, metaphorical associations are used by the protesters through visual semiotic resources including colors, images, photographs, typography to simplify the delivery of their demands using already known domains.

### 2. The Intertextual Analysis of the Algerian Hirak Placards

This part of the chapter deals with the findings obtained from the intertextual investigation of the linguistic mode of the selected placards. The latter is analyzed relying on the ‘*Critical Theory of Intertextuality*’ by Fairclough (2003) in order to examine the resource texts employed inside the protesters’ placards.

Placards	Source Texts	Target Texts
<b>Placard 01</b>	<ul style="list-style-type: none"> <li>The sentence “Le patient est en état de choc et il doit être réanimé” (the patient is in a critical condition and needs reanimation) is taken from doctors’ language.</li> </ul>	<ul style="list-style-type: none"> <li>“L’Algérie est en état de choc laissez la jeunesse la réanimer” (Algeria is in a critical state let the youth revive it).</li> </ul>
<b>Placard 02</b>	<ul style="list-style-type: none"> <li>The medicine called « Microlax” (it is a laxative).</li> <li>“10 suppositoires” on a Doliprane suppository box.</li> <li>“...maintenant disponible en ...” (This product is available now in...).</li> </ul>	<ul style="list-style-type: none"> <li>« Sinkiemandax”</li> <li>“5 suppositoires”</li> <li>It incorporates an advertisement- like expression that is used to advertise some products.</li> </ul>
<b>placard 03</b>	<ul style="list-style-type: none"> <li>arrachement et extraction des dents (the extraction of the teeth). It is used by dentists to refer to the full extraction of teeth.</li> </ul>	<ul style="list-style-type: none"> <li>Protesters incorporate instances of dentists’ language in the placard. The expression “a ARRACHER un changement radical” is used to indicate the whole change of the political system.</li> </ul>
<b>Placard 04</b>	<ul style="list-style-type: none"> <li>Protesters, in this placard borrow the use of the term “red card” from sport games and the word “out” which is used to exclude players.</li> </ul>	<ul style="list-style-type: none"> <li>“Carton rouge برا” (red card out).</li> </ul>

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<b>Placard 05</b>	<ul style="list-style-type: none"> <li>In this placard, protesters borrow the expression, which is used to refer to the end of a game if it was not completed before the time limit.</li> </ul>	<ul style="list-style-type: none"> <li>“ Non aux prolongation” “TIME OUT”.</li> </ul>
<b>Placard 06</b>	<ul style="list-style-type: none"> <li>Bouteflika</li> <li>Saison annulée in this placard is used to present the four served terms as four seasons of a television series called “BouNetflix Ka” (word play) with a cancelled 5<sup>th</sup> season.</li> </ul>	<ul style="list-style-type: none"> <li>“Bou Netflix Ka”</li> <li>“Saison 5 annulé”</li> </ul>
<b>Placard 07</b>	<ul style="list-style-type: none"> <li>“Faut pas tekdeb” is a famous expression used by the actor ‘Athman Arriouet’ in an Algerian movie called ‘Le Clandestin’.</li> </ul>	<ul style="list-style-type: none"> <li>“Faut pas tzid mandat” (you must not add another term).</li> </ul>
<b>Placard 08</b>	<ul style="list-style-type: none"> <li>Protesters attribute what is said in the movie “Retour vers le Future” when ‘Dr. Emmett Brown’ talked about the breakage of the time continuum.</li> <li>“NOM DE ZEUS, Marty!” is used by the character Dr Emmet Brown when he is chocked.</li> </ul>	<ul style="list-style-type: none"> <li>“ Si Boutef prolonge son 4<sup>ème</sup> mandat il y aura une déchirure de l’espace- temps”.</li> <li>The protester reproduced the actual words of Dr Emmett Brown. “NOM DE ZEUS Marty!”</li> </ul>
<b>Placard 09</b>	<ul style="list-style-type: none"> <li>A proverb used by the Algerian people “كل فرعون عندوا موسى” adopted from the Islam religion.</li> </ul>	<ul style="list-style-type: none"> <li>Protesters have reproduced the actual words of this proverb.</li> </ul>
<b>Placard 10</b>	<ul style="list-style-type: none"> <li>‘Ayah three in Sourat Anissaa’ in the Quran gives the right of polygamy for Muslim men.</li> </ul>	<ul style="list-style-type: none"> <li>“ربي حلل ربعة” (God allows four wives).</li> </ul>
<b>Placard 11</b>	<ul style="list-style-type: none"> <li>“لباطة خاسرة” (shift gear does not work) is used by drivers and mechanician to refer to a viecule’s broken gearshift.</li> </ul>	<ul style="list-style-type: none"> <li>لباطة خاسرة وما فيهاش “الخامسة”.</li> <li>(the shift gear does not work and does not have the 5<sup>th</sup> speed).</li> </ul>
<b>Placard 12</b>	<ul style="list-style-type: none"> <li>“votre système Windows a besoin d’être reboote voulez-vous formater l’appareil ? ” is used in computers’ language.</li> </ul>	<ul style="list-style-type: none"> <li>“Votre system 5.0 a besoin d’être reboote voulez-vous formater l’appareil ? ”.</li> </ul>

<b>Placard 13</b>	<ul style="list-style-type: none"> <li>• ‘ iPhone 1 ,2 , 3G , 3GS , 4 , 4s , 5c , 6 , 6plus , 5 , 6s , 6s plus , Se , 7 , 7 plus , 8plus , X , Xs , Xr , Xs max , 8 , .</li> </ul>	<ul style="list-style-type: none"> <li>• They reproduced the actual names of the apple products.</li> </ul>
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**Table 02: Intertextuality in the Algerian Hirak Placards**

Table (02) explains the intertextual nature of the linguistic mode displayed in the selected placards. All the placards involve the presence of other external texts from different social and cultural domains including Medicine, advertising, sports, movies, religion, cars and technology. Like metaphorical associations, intertextuality is another way used by protesters to present their demands easily.

**3. The Communicative Metafunctions of the Algerian Hirak placards**

This part of the chapter deals with the analysis of the communicative functions in the protests’ placards against the president’s 5th term. The focus here is on the representational, interactive and compositional metafunctions.

**3.1. The Representational and Interactive Meaning in the Algerian Hirak Placards**

<b>Placards</b>	<b>Representational Meanings</b>	<b>Interactive Meanings</b>
<b>Placard 01</b>	<ul style="list-style-type: none"> <li>• This placard represents Algeria as being in a critical state because of the dominant ruling system. It refers to the youth as being the savers of this country.</li> </ul>	<ul style="list-style-type: none"> <li>• The protesters used this placard to form the demand of cancelling the 5<sup>th</sup> presidential term by raising awareness of the urgent need to create a new government having young members.</li> </ul>
<b>Placard 02</b>	<ul style="list-style-type: none"> <li>• This placard represents the idea that the president run for a 5<sup>th</sup> presidential term is not accepted by the Algerian people.</li> </ul>	<ul style="list-style-type: none"> <li>• This placard is designed to insist on the rejection of the 5<sup>th</sup> presidential term by asking the candidate to take it as a suppository.</li> </ul>

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<p><b>Placard 03</b></p>	<ul style="list-style-type: none"> <li>This placard depicts five teeth with different degrees of decay. The 5<sup>th</sup> tooth is all dark and it must be extracted as it is indicated. This implies the necessity of the whole reform of the political system</li> </ul>	<ul style="list-style-type: none"> <li>This placard prescribes a whole extraction of the 5<sup>th</sup> tooth, which refers to the 5<sup>th</sup> presidential term.</li> </ul>
<p><b>Placard 04</b></p>	<ul style="list-style-type: none"> <li>This placard portraits the necessity of excluding the ruling system because of its violation of the political rules (running for a 5<sup>th</sup> presidential term).</li> </ul>	<ul style="list-style-type: none"> <li>This placard requests the president to leave and not prolong the 4<sup>th</sup> presidential term by addressing him using a penalty card.</li> </ul>
<p><b>Placard 05</b></p>	<ul style="list-style-type: none"> <li>This placard shows that the Algerian people are fed up with the dominant political system and that they need a break.</li> </ul>	<ul style="list-style-type: none"> <li>This placard rejects the prolongation of the 4<sup>th</sup> presidential term using a time out hand gesture.</li> </ul>
<p><b>Placard 06</b></p>	<ul style="list-style-type: none"> <li>This placard depicts the annulation of the 5<sup>th</sup> season of a television series called “BOU Netflix KA” which connotes the rejection of the candidacy to a 5<sup>th</sup> presidential term.</li> </ul>	<ul style="list-style-type: none"> <li>This placard insists on the demand to cancel the 5<sup>th</sup> presidential term.</li> </ul>
<p><b>Placard 07</b></p>	<ul style="list-style-type: none"> <li>This placard depicts ‘Athman Ariouet’ (actor) making a gesture of hitting someone using a stick. The vector line starts from the hand of the participant and goes towards the direction of the absent goal (president) .This connotes that the ruling system will be excluded by the force of the Algerian protesters.</li> </ul>	<ul style="list-style-type: none"> <li>This placard is used to order the president to leave by force and not run for a new term. The actor performs a demand gaze. He is depicted in a close shot social distance using a slightly oblique eye level angle.</li> </ul>
<p><b>Placard 08</b></p>	<ul style="list-style-type: none"> <li>This placard depicts character ‘Dr. Emmett Brown’, who performs a non-transactional reaction. He seems looking at an absent phenomenon with a shocked face. This connotes the unpleasant future waiting for Algeria if the 4<sup>th</sup> presidential term is prolonged.</li> </ul>	<ul style="list-style-type: none"> <li>This placard is raised to warn the Algerian people from the risks of the prolongation of the 4<sup>th</sup> presidential term. The represented actor performs an offer gaze. He is depicted in a close shot social distance using an oblique eye level angle.</li> </ul>

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<b>Placard 09</b>	<ul style="list-style-type: none"> <li>This placard represents the president as being a pharaoh who will be overcome by the Algerian protesters who are referred to as ‘Moses’.</li> </ul>	<ul style="list-style-type: none"> <li>This placard is interplayed to the ruling system demanding the annulation of the 5<sup>th</sup> presidential term. In addition, it asserts that the president Bouteflika will be defeated like Pharaoh.</li> </ul>
<b>Placard 10</b>	<ul style="list-style-type: none"> <li>This placard carries a conceptual meaning, since the participants are static. They perform a symbolic suggestive process, in which they symbolize the mood of the Algerian protesters. It represents the idea that the Algerian people are not satisfied with the candidacy of the president to a 5<sup>th</sup> presidential term.</li> </ul>	<ul style="list-style-type: none"> <li>This placard is utilized to bring about an unsatisfactory relation of the protesters toward the 5<sup>th</sup> presidential term using the crossed five (5). The cartoonish characters perform a demand gaze. They are depicted in a close shot social distance using a frontal, eye level angle.</li> </ul>
<b>Placard 11</b>	<ul style="list-style-type: none"> <li>This placard connotes that there is no chance for a 5<sup>th</sup> presidential term to be served in the political system of Algeria.</li> </ul>	<ul style="list-style-type: none"> <li>This placard is used by protesters to demand the president to cease running for another presidential term by the absence of a 5<sup>th</sup> speed in the represented shift gear.</li> </ul>
<b>Placard 12</b>	<ul style="list-style-type: none"> <li>This placard shows that the system is no longer valid, thus it is required to be removed.</li> </ul>	<ul style="list-style-type: none"> <li>This placard is displayed to ask for the whole withdraw of the political system in power. This is by pushing the Algerian people to choose the positive answer standing for the reform of the political system.</li> </ul>
<b>Placard 13</b>	<ul style="list-style-type: none"> <li>This placard connotes that the ruling system in place is outdated and rusty.</li> </ul>	<ul style="list-style-type: none"> <li>This placard is raised to ask the system to leave because it has been around since the first</li> </ul>

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		iPhone until the iPhone 8.
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**Table 03: The Representational and Interactive Meanings of the Algerian Hirak placards**

As shown in Table (03), all placards represent the 5<sup>th</sup> presidential term and the ruling system in a negative way. Moreover, only three placards (07, 08 and 10) contain social actors, which implies that they perform the major representational processes. While Placards 07 and 08 present a narrative meaning (the participants are doing an action), Placard 10 involves a conceptual meaning (the participants are static and have a symbolic meaning). As far as the interactive metafunction, all the selected placards are used by protesters to address the government to cancel the 5<sup>th</sup> presidential term. Placard 07 and 10 are demand images, whereas placard 08 is an offer image. In terms of distance, they involve close shot, creating an intimate distance between the participants and the audience. Concerning the horizontal angle, the participants in Placards 07 and 08 are viewed from a slightly oblique angle and that of placard 10 are viewed from a frontal angle. As far as the vertical angle is concerned, they are all at the eye level angle. Thus, Table (03) has revealed the way semiotic resources fulfill the interactive and representational metafunctions of the selected placards. Concerning the placards with no social actors, designers make use of different social semiotic resources including colors, images, typography, language and photographs to represent the general idea of the selected placards and to address the viewers.

#### 3.2. The Compositional Meaning of the Algerian Hirak Placards

Placards	Information value	Salience	Framing
<b>Placard 01</b>	<ul style="list-style-type: none"> <li>The linguistic mode is placed in the center of the placard, which is considered as the most important element in it. The visual elements</li> </ul>	<ul style="list-style-type: none"> <li>The linguistic mode is given saliency through the big size and the colors.</li> </ul>	<ul style="list-style-type: none"> <li>The visual and linguistic modes are connected within one frame through rhyme.</li> </ul>

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	(the stethoscope and the heartbeat) are put in the margin.		
<b>Placard 02</b>	<ul style="list-style-type: none"> <li>The image is read from top to bottom. The visual mode in the top is the ideal, whereas the linguistic mode in the bottom is the real.</li> </ul>	<ul style="list-style-type: none"> <li>The visual element “en boîte de 5 suppositoires” are given salience through size. In addition, the red color is used to highlight the name of the medicine (image).</li> </ul>	<ul style="list-style-type: none"> <li>The visual and linguistic modes are disconnected from each other through using an empty space in between (separation).</li> </ul>
<b>Placard 03</b>	<ul style="list-style-type: none"> <li>The visual element (the represented teeth) is placed in the central position, thus it is the most important one.</li> </ul>	<ul style="list-style-type: none"> <li>The visual mode and the word “RADICAL” are the most salient elements because they are given a bigger size. In addition, the use of the yellow color for the teeth and a red vector highlight them.</li> </ul>	<ul style="list-style-type: none"> <li>The elements of this placard are represented as a separate unit and disconnected by segregation.</li> </ul>
<b>Placard 04</b>	<ul style="list-style-type: none"> <li>The linguist element being placed in the top is the ideal, thus it is the most important element. The visual mode placed on the bottom is the real which provides more details to the ideal.</li> </ul>	<ul style="list-style-type: none"> <li>Both the card and the prohibition sign are given salience through using a red color.</li> </ul>	<ul style="list-style-type: none"> <li>The elements of this placard are connected through rhyme.</li> </ul>
<b>Placard 05</b>	<ul style="list-style-type: none"> <li>The visual mode is on the right, which means that it is the new information and the written mode is positioned on the left as being the given.</li> </ul>	<ul style="list-style-type: none"> <li>The salient elements in this placard are both the red colored linguistic mode and the large sized visual mode</li> </ul>	<ul style="list-style-type: none"> <li>Both the visual and linguistic modes are separated by an empty space.</li> </ul>
<b>Placard 06</b>	<ul style="list-style-type: none"> <li>The linguistic mode is placed in the center. it</li> </ul>	<ul style="list-style-type: none"> <li>Both the slash and “BOU Netflix KA”</li> </ul>	<ul style="list-style-type: none"> <li>All the elements of this placard</li> </ul>

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	plays an important role in conveying the information.	are given salience by the red color.	are connected by integration.
<b>Placard 07</b>	<ul style="list-style-type: none"> <li>The image placed on the bottom is the real which is providing more details to the linguistic mode placed on the top (ideal).</li> </ul>	<ul style="list-style-type: none"> <li>Both the word “mandat” and the picture are given salience through size. In addition, the red colored ‘faut pas’ and the appearance of the human figure (the character played by the actor Athman Ariouet) are highlighted to attract attention and add meaning to the placard.</li> </ul>	<ul style="list-style-type: none"> <li>The elements of the placard are disconnected from each other through separation.</li> </ul>
<b>Placard 08</b>	<ul style="list-style-type: none"> <li>This placard is read from left to right. The picture is placed on the left which is the given, whereas the written text on the right is the new.</li> </ul>	<ul style="list-style-type: none"> <li>Both The picture, the expression “NOM DE ZEUS Marty!” and the expression “Il y aura une déchirure de l’espace-temps” are given salience through size. The image of the character “Dr. Emmett Brown” is also designed to attract attention. In addition, some other words within the text are colored in the red color to catch the viewers.</li> </ul>	<ul style="list-style-type: none"> <li>All the elements of the placard are connected within one frame through overlap.</li> </ul>
<b>Placard 09</b>	<ul style="list-style-type: none"> <li>The picture of the pharaoh’s fetish is placed in the center, thus it is the most</li> </ul>	<ul style="list-style-type: none"> <li>The two Arabic words “فرعون” (Pharaoh) and “موسى” (Pharaoh) are given salience</li> </ul>	<ul style="list-style-type: none"> <li>The elements of the placard are disconnected from each other through an</li> </ul>

	valued element in the placard.	through the red color. In addition, لا للعهد الرابعة + (no to the 4 <sup>th</sup> term prolongation) is given salience through size to attract the viewers .	empty space (separation).
<b>Placard 10</b>	<ul style="list-style-type: none"> <li>This placard is read in Arabic from the right to the left. Thus, the picture on the left is the new, whereas the written mode on the right is the given.</li> </ul>	<ul style="list-style-type: none"> <li>Both the flag and the written text are given salience through color.</li> </ul>	<ul style="list-style-type: none"> <li>The elements of the placard are connected using integration and rhyme.</li> </ul>
<b>Placard 11</b>	<ul style="list-style-type: none"> <li>This placard is read in Arabic from the right to the left. The picture on the left is the new, whereas the linguistic mode on the right is the given.</li> </ul>	<ul style="list-style-type: none"> <li>The picture is given salience through size, in addition to the word “الخامس” (5<sup>th</sup> term) written in the red color.</li> </ul>	<ul style="list-style-type: none"> <li>The elements of the placard are separated.</li> </ul>
<b>Placard 12</b>	<ul style="list-style-type: none"> <li>The placard is read from top to bottom. Thus, the written text is the most dominant information, whereas the visual mode is less important.</li> </ul>	<ul style="list-style-type: none"> <li>“Oui”, “yes” and “ok” are the most salient elements in the placard. This is because they are framed using a white color on a blue background.</li> </ul>	<ul style="list-style-type: none"> <li>The elements of this placard are segregated with clear frames.</li> </ul>
<b>Placard 13</b>	<ul style="list-style-type: none"> <li>It is read from top to bottom, in which the elements of the first line of the placard are general information (ideal), whereas the linguistic mode in the bottom gives details that are more specific (real).</li> </ul>	<ul style="list-style-type: none"> <li>The logo of the Apple Company, “خرج” (go out) and the circled sectioned (5) are given salience through size and the red colored prohibition sign.</li> </ul>	<ul style="list-style-type: none"> <li>This placard separates the visual and linguistic elements.</li> </ul>

Table 04: The Compositional Meaning of the Algerian Hirak Movement Placards

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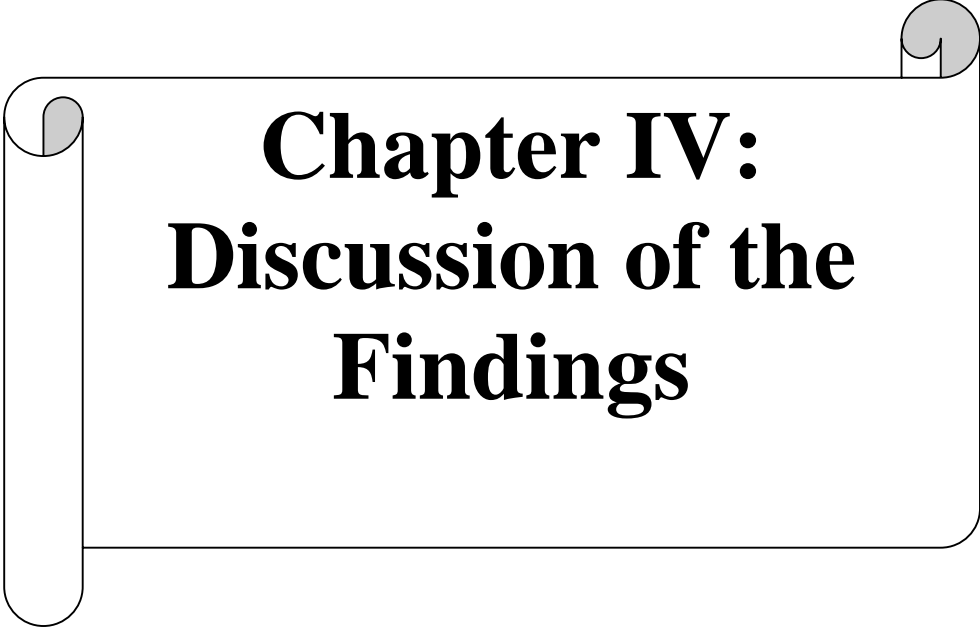
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As demonstrated in Table (04), seven out of thirteen placards value the visual mode and six placards value the linguistic mode. Thus, both modes are important in displaying the messages of the Algerian protesters. Concerning salience, all placards highlight the elements which target the rejection of the 5<sup>th</sup> presidential term through color, size, foreground and the use of social and cultural figures. In terms of framing, eight out of thirteen placards disconnect the included modes and only five placards seem connected. In sum, Table (04) has revealed that the placards' meanings are equally expressed lexically and visually.

#### **Conclusion**

This chapter has presented the findings collected from the visual and linguistic analysis of the selected Algerian Hirak movement placards. The visual analysis is examined through the metafunctions of the theory of '*Visual Grammar*' presented by Kress and Van Leeuwen (2006). It has concluded that both the visual and linguistic modes are crucial in fulfilling the aforementioned functions of the selected placards. In addition to metaphorical associations, intertextuality borrows different characteristics from other domains to construct demands against the 5<sup>th</sup> presidential term. The obtained results are subject to interpretation in the following chapter.





**Chapter IV:  
Discussion of the  
Findings**

### Introduction

This chapter discusses the results obtained from the visual and intertextual analysis of the Algerian Hirak movement placards against the 5<sup>th</sup> presidential term. Moreover, it seeks to answer the research questions formulated in the introduction and check the validity of the advanced hypotheses. The first section of this chapter discusses the findings of the visual analysis of the selected placards with the attention of the use of metaphorical associations. The second part is concerned with the findings of the linguistic investigation using the '*Critical Theory of Intertextuality*', while the last part provides an understanding on the combination of the visual and linguistic modes in the selected placards to create meaning.

### 1. Visual and Linguistic Modal Resources in the Algerian Hirak Placards

The results obtained from the analysis of the corpus have revealed that the selected placards involve the use of different semiotic resources. Kress (2010:62) argues that 'signs are made not used by sign maker who brings meaning into an apt conjunction with a form, a selection / choice shaped by the sign maker's interest'. Accordingly, placards are not created randomly, but to serve protesters' needs during the marches against the 5<sup>th</sup> presidential term. The Algerian protesters use different visual and linguistic modes that are shaped by their social and cultural environment. The visual semiotic resources create meaning through metaphorical associations, whereas the linguistic ones create it through intertextual relations.

#### 1.1. Visual Semiotic Resources

The examination of the visual resources in the selected placards concluded the existence of metaphorical associations. These visual associations are used as a medium to represent different ideas related to the 5<sup>th</sup> presidential term and display protesters' demands.

### 1.1.1. Metaphorical Associations as a Tool to Represent Ideas

As shown in the results gathered from the investigation of the selected placards, the visual modal resources convey meaning through metaphorical associations. Colors, images, photographs and typography make associations from different domains to display the intended messages of the Algerian protesters. The demands presented in the selected placards are understood in terms of aspects of other domains on the basis of similarity relations. More clearly, the visual metaphors involve both a target domain which refers to the demands of rejecting the 5<sup>th</sup> presidential term and a source domain. For instance, the decay of teeth (target) is transferred to Placard 03 to indicate the corruption of the 5<sup>th</sup> presidential term (source). The following part discusses the source and target domains involved in the metaphorical associations of the selected placards.

#### 1.1.1.1. Source and Target Domains in the Metaphors of the Algerian Hirak Placards

The first domain noticed in the findings attained from the visual examination is the **medical domain**. It is employed by the Algerian protesters to represent the nature of the social and political environment of their country. Placard 03, for instance, uses the five teeth to refer to the president's ruling system (his presidential term), in which the 5<sup>th</sup> rotten tooth represents the 5<sup>th</sup> corrupted term.

Aspects from the **sports domain** are adopted in two of the selected placards. More precisely, Placards 04 and 05 transport features known in sports to demonstrate protesters' demands. Forceville (2016) asserts that the target domains of metaphors create different connotative meanings. For instance, the red card used in sports games to eliminate the foulers is transported to Placard 04 to connote the exclusion of the president (as being a violator).

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A third domain, which is present in the selected placards, is the **film domain**. Placard 07, for example, involves the use of a photograph of a famous Algerian movie actor called ‘Athmane Ariouet’. Photographs can make meaning through different physical associations (Machin, 2007). Thus, the angry Algerian protesters are associated with the character ‘Mahfoud’ in the Algerian movie ‘Le Clandestin’ in terms of the way they are demanding the exclusion of the president in an angry way. The design of this placard is cultural-dependent because the aforementioned movie is an important production in the heritage of the Algerian cinema, and almost known by all Algerians.

**Religion** is another domain that is detected in the selected placards. Placard 09, for example, adopts features from the religious story of Prophet Moses. It communicates meaning through the metaphor of the Egyptian pharaoh. The pharaoh fetish is associated with the president in terms of exercising power over their people. This association is assumed to be recognized by all the Muslim community based on the shared knowledge of the story.

An additional domain used as a source in the selected placards is the **car domain**. According to Chandler (2007), signs have multiple meanings depending on the context of their use. Placard 11 contains an image having meaning other than its denotative one. In other words, the shift gear is modified and de-contextualized from the domain of cars and adopted to the political domain. More clearly, the 5<sup>th</sup> speed of the shift gear representing the 5<sup>th</sup> presidential term is removed, meaning that there is no chance for a 5<sup>th</sup> presidential term.

Another feature of the selected placards is the adoption of the **technological domain** to convey meaning. For instance, Placard 12 is in the form of a computer screen in which ‘the target and the source have been physically integrated, we can recognize both, but we cannot ‘disentangle’ them; they form a single gestalt’ (Forceville, 2016:7). This entails that the computer screen is borrowed and has been modified to serve its intended purpose, i.e., the

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windows rebooting system of troubleshoot screen is associated with the reform of the Algerian political system in terms of the need for the deletion.

An additional domain noticed in the selected placards is that of the use of **traffic signs**. Almost all the placards include the use of a crossed five under the form of a prohibition road sign. The latter is associated with the 5<sup>th</sup> term in terms of prohibiting. Placards 06 and 10 involve the crossed five to specify and reinforce their demands against the 5<sup>th</sup> presidential term.

The results obtained from the analysis of the metaphorical association of Placard 10 reveal transporting aspects from **cartoon shows**. It employs two angry cartoonish characters raising a flag with a crossed 5 on it. This is associated with the Algerian protesters as being unsatisfied with the 5<sup>th</sup> presidential term.

According to Machin (2007), the use of **colors** is considered as communicative systems that create meaning through their cultural associations. For instance, Placards 01, 06 and 11 combine green and red colors on a white background to show the identity and the belonging of the protesters. These colors are associated with the Algerian flag and nation. In addition, the use of the red color is associated with attracting attention. Placard 7 associates the red colored expression 'Faut pas' with catching attention (an abstract domain.)

The last noticed feature in the selected placards is the use of **typography** as a visual semiotic resource, which makes meaning through different associations. We take as an example Placard 05, in which the capital letters in the word 'NON' make it more catchy compared to the rest of the linguistic modes. Here, the capital letters which are associated with strength are used to raise the impact and the seriousness of the message (rejecting the 4<sup>th</sup> term prolongation).

In sum, the discussion of the findings of the visual analysis has revealed that the visual semiotic resources use metaphorical associations as a tool to convey ideas. Different source domains are associated with the political domain in the selected placards. In other words

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features are borrowed from different domains through colors, images, cartoons, photographs and typography to reject the 5<sup>th</sup> presidential term. These domains are Medicine, sports, films, religion, cars and computer studies. Lakoff and Johnson (1980:247) claim that the understanding of metaphors relies on ‘our interaction with the physical world, and our social and cultural practices’. This suggests that the visual metaphors included in the selected placards are highly related to the Algerian social and cultural environment. As an example, the picture of ‘Athman Ariouet’ in Placard 07 makes a direct reference to the Algerian artistic heritage.

### 1.2. Linguistic Resources

#### 1.2.1. Intertextuality as a Tool for Meaning Making

The findings gathered from the analysis of the linguistic mode have revealed the involvement of different intertextual relations. The texts included in the selected placards are constructed through other external texts. This is defined by Fairclough (2003:39) as ‘the presence of actual elements of other texts within a text ... for instance of reported speech, writing or thought’. The following section discusses the role of intertextuality in conveying meaning in the selected placards by making reference to both the source and the target texts.

##### 1.2.1.1. Source and Target Texts of the Linguistic Mode in the Selected Placards

Some of the selected placards involve the presence of the **medical register** in constructing meaning. For example, placard 01 includes the expressions en ‘**état de choc**’ and ‘**réanimer**’. These external words are brought into the placard to indicate the critical state of Algeria. The sentence ‘l’Algérie en **état de choc**, laisser la jeunesse la **réanimer**’ is used by doctors as ‘le patient est en état de choc on doit le réanimer’. Here, ‘l’Algérie’ is referred to as the patient and ‘la jeunesse’ as its cure.

An additional source domain, which is incorporated in the selected corpus, is that of advertising. Placard 02 contains an advertisement-like expression to reinforce the visual

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metaphor of the suppository box. In other words, the expression ‘Sinkiemandax **est maintenant disponible en** boite de 5 suppositoires’ is shaped by a phrasing usually used in TV advertisements of many products.

Another terminology introduced by the Algerian protesters is that of **sports**. The messages in some of the selected placards make reference to sports games to demand the abolishment of the 5<sup>th</sup> presidential term. For instance, Placard 5 includes the expressions ‘**time out**’ and ‘**non aux prolongations**’. The latter is known in sports to indicate that the time is over and there is no chance for overtime, this is to connote the rejection of the 5<sup>th</sup> presidential term.

Moreover, placards employ different external texts brought from the field of **films**. Zengin (2016:302) believes that ‘all cultural and artistic production in such cultural and artistic domains as cinema ... maybe interpreted through their relations to previous work’. Placard 04, for example, includes a verbalization from a well-known Algerian movie script called ‘Le Clandestin’. ‘**Faut pas** tzid Mandat’ is shaped by the expression ‘**Faut pas tekdeb**’ said by the character ‘Mahfoud’ in the movie. Another intertextual text observed in Placard 06, involves the integration of ‘**Netflix**’ and the name of the Algerian president. It consists of a word play in which ‘**Bouteflika**’ is divided into three parts. The middle part ‘tef’ is modified by adding the prefix ‘ne’ and the suffix ‘x’ to form the word Netflix. Consequently, ‘**Bou Netflix ka**’ is used as a television series title whose 5<sup>th</sup> season is canceled. This connotes the protesters’ aim to cancel the president’s 5<sup>th</sup> presidential term.

The linguistic elements of some of the selected placards also rely on **religion** as a source to construct their communicative purpose. Consequently, ‘**ربي حلل ربعة 5 حرام علي**’, in Placard 10, is inspired by verse three “**فاتكحوا ما طاب لكم من النساء مثنى و ثلاث و رباع**” in ‘Surat Anissaa’ in the Quran. The latter gives Muslim men the right for polygamy (the right to marry four women). This implies that the 5<sup>th</sup> presidential term is forbidden to Bouteflika.

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A further register involved in the selected placards is that of **car domain**. 'الباطا خاسرة' (the shift gear does not work and does not have the 5<sup>th</sup> speed), in Placard 11, for example, is usually used by drivers and mechanics to refer to a vehicle's broken shift gear. In addition, the expression 'وما فيهاش الخامسة' means that there is no 5<sup>th</sup> presidential term. This is viewed by Fairclough (2003:53) as '...a matter of recontextualization... a movement from one context to another, entailing particular transformations consequent upon how the material that is moved, recontextualized, figures within that new context'.

The final domain, which is demonstrated in Placard 12, is the **technological** one. It consists of the expression '**votre système 5.0 a besoin d'être rebooté voulez-vous formater l'appareil**', which appears when 'windows' suggests the rebooting of the device. In this context, the designer of this placard has replaced 10 standing for windows version with a five connoting the 5<sup>th</sup> presidential term. It is used to demand the reform of the Algerian political system in place.

In short, the results obtained from the linguistic examination show that the linguistic semiotic resources display meaning through different intertextual relations. It shows the way designers of the selected placards integrate different external texts to construct the demand of rejecting the 5<sup>th</sup> presidential term. Texts from source domains are recontextulized and reshaped to fit the protesters' purpose. They involve texts borrowed from different source domains including registers from Medicine, advertising, sports, religion, cars, artistic domain and technology. Moreover, the external texts present within the linguistic semiotic resources reflect some of the social and cultural aspects of the Algerian people. In other words, the texts from the source domains are already exiting discourses in the everyday life of the Algerian protesters.

### 2. The Communicative Metafunctions Fulfilled by Visual and Linguistic Modal Resources in the Algerian Hirak Placards

#### 2.1. Representational Meaning

The representational meaning refers to the relationship among the represented participants in the selected placards; it is concerned with the description of the multimodal text. Kress and Van Leeuwen (2006) identify two types of processes namely the narrative and the conceptual processes.

##### 2.1.1. The Representation of the Participants as Active Social Actors (Narrative Process)

The narrative processes ‘serve to present unfolding actions and events, processes of change, transitory spatial arrangements’ (ibid:59). This entails that participants are represented as doing actions to each other; the doer is called ‘the actor’ and the receiver of is called a ‘goal’. These two participants are connected by a vector which ‘maybe formed by bodies or limbs or tools in action’ (ibid). This kind of process is observed in Placards 07 and 08. For example, the social actor (Athman Ariouet) in Placard 07 is performing an action (beating). The vector (the action) starts from the stick in his hand and ends at an absent goal (the president), which means that it is a non- transactional narrative process. This representation, in general, connotes the exclusion of the Algerian president from the ruling system through the actor’s famous scene.

Another type of the narrative process manifesting in Placard 08 is the non –transactional reactional process. It occurs when ‘an eyeline vector emanates from a participant, the reactor, but does not point at another participant’ (ibid: 74). Accordingly, the social actor in, Placard 08, is doing an action in which the vector is created through the direction of his eyes and his facial expressions. In other words, the character ‘Dr Emmett Brown’ is looking surprisingly to something outside the placard (absent phenomenon/ participant); and it is let to the viewers to guess what he is looking at. Consequently, the theme of the American movie ‘Retour Vers le

Future', which is about travelling to the future, is transported to the placard to imply the risks of the 5<sup>th</sup> presidential term on the future of Algeria. Thus, the viewer realizes that the reactor is looking at the future.

### **2.1.2 The Represented Participants as Passive Social Actors (Conceptual Process)**

Unlike the narrative process, the conceptual process 'represent[s] participants in terms of their class, structure or meaning' (Kress and Van Leeuwen: 59) rather than their actions. Placard 10 involves a symbolic suggestive conceptual process performed by two carriers. As Kress and Van Leeuwen (ibid:105) state that 'symbolic processes are about what participants means or is'; therefore the angry facial expression of the cartoonish characters and the flag of the crossed 5 they are holding symbolizes the mood and the qualities of the Algerian protester. This connotes that the protesters are furious with the project of the 5<sup>th</sup> presidential term.

### **2.1.3. The Representational Meaning with No Social Actors**

Although most of the selected placards do not involve any social actor, they all 'represent ideas beyond [their] own system of signs' (Machin, 2007:20). The different semiotic resources including colors, images, language, photographs and typography are selected from a system of choices representing different ideas related to the 5<sup>th</sup> presidential term. For instance, the rotten tooth, in Placard 03, is chosen to symbolize the corrupted political system. In addition, the combination of the red and green colors in Placard 01 connotes the identity of the Algerian protest in the marches against the 5<sup>th</sup> presidential term.

To sum up, the discussion of the results obtained from the representational metafunction revealed that all the selected placards represent ideas related to the rejection of the 5<sup>th</sup> presidential term. Three placards make use of social actors through narrative and conceptual processes, whereas some others contain other semiotic resources including, colors, typography, language, photographs and images to reach their purpose.

### 2.2. The Interactive Meaning

Kress and Van Leeuwen's interactive metafunction refers to the relationship existing between the represented participants and the viewers of the image. It is released through three factors namely gaze, social distance and point of view.

#### 2.2.1. The Gaze Direction of the Social Actors

The gaze refers to the eye direction of the represented participants in the selected placards. The social actors in Placards 07 and 10 are looking directly at the viewers, whereas that of Placard 08 is looking at another direction. Kress and Van Leeuwen (2006: 117) argue that 'there is, then, a fundamental difference between pictures from which represented participants look directly at the viewers' eyes and pictures in which this is not the case'. This difference is marked by demanding and offering.

Kress and Van Leeuwen (ibid: 118), state that 'the participants gaze (and the gesture, if present) demands something from the viewer, demands that the viewer enter into some kind of imaginary relation with him or her'. Accordingly, the actor 'Athman Ariouet', in Placard 07 who is looking directly at the viewers, is performing a demand through making an imaginary relation with the viewers. His hand gesture (tossing) connotes the demand of excluding the president. They add that social actors can also make demands 'by other means, for instance by the facial expression of the represented participants' (ibid). The cartoonish characters, who seems angry at the viewers raising a flag with a crossed 5, demand the annulment of the 5<sup>th</sup> presidential term.

The other type is offer image, which '...offers the represented participants to the viewer as items of information, objects of contemplation, impersonally, as though they were specimens in a display case' (ibid: 119). Accordingly, 'Doctor Emmett Brown's' gaze is not directed to the camera, but at something outside the frame of the image. This suggests that he offers

information to the viewers. Since the movie character is related to travelling to the future, he connotes the risks of the 5<sup>th</sup> presidential term to the future of Algeria.

### **2.2.2. The Social distance of the Social Actors**

Kress and Van Leeuwen (2006, 124) argue that ‘in every interaction, social relations determine the distance we keep from one another’. This suggests that the size of the frame generates different relationships between the represented participants and the viewers of the image. Close personal distance, which is present in Placards 07, 08 and 10, is defined as ‘the distance at which one can hold or grasp the other person and therefore the distance between people who have an intimate relation with each other’ (ibid). Therefore, the close shot is selected in these placards to make the viewers involved with the represented participants .For instance, the actor ‘Athman Ariouet’, in Placard 07, is photographed from head and shoulders to make an emphasis on his action. It seems as an imaginary setting in which he tries to hit the president and oblige him to leave.

### **2.2.3. The Point of View of Represented Participants**

Point of view is ‘...the selection of an angle ...and this implies the possibility of expressing subjective attitudes towards represented participants’ (ibid: 129). It involves the existence of two types of angles namely horizontal and vertical angles. While the former is concerned with the involvement of the producer in the image, the latter is related to power relations.

The results obtained from the visual analysis have revealed that the social actors in Placards 07 and 08 are depicted in oblique horizontal angles. The purpose behind this depiction of the actor ‘Athman Ariouet’, in Placard 07, is to represent him as the sole doer of the action i.e., excluding the president. From the same perspective, the character ‘Doctor Emmett Brown’ in Placard 08 is depicted as the only one who can see the bad future of Algeria if the 5<sup>th</sup> presidential term takes place. This suggests that the designers of these two placards are not

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involved or included. However, the cartoonish characters, in Placard 10, are observed from a frontal angle; this entails that the producer of the placard is a part of it. The purpose behind this depiction is to include the viewers with the represented participants in demanding the abolishment of the 5<sup>th</sup> presidential term.

Regarding the vertical angle, the represented participants in Placards 07, 08 and 10 are seen from an eye level angle. This entails that ‘the point of view is one of the equality and there is no power difference involved’ (Kress and Van Leeuwen: 140). Thus, the actor ‘Athman Ariouet’, the character ‘Doctor Emmett Brown’, the cartoonish characters and the viewers have no power over each other. The represented and the interactive participants are equal in rejecting the 5<sup>th</sup> presidential term.

### 2.2.4. The Interactive Meaning with No Social Actors

Ten of the selected placards do not involve any social actors, thus they do not follow the track of the three parameters of the interactive metafunction. However, Machin (2007:22) argues that any ‘semiotic system must be able to create mood of address’. This entails that the semiotic resources used in the selected placards necessarily address its targeted audience. Colors, images, language, photographs and typography are used to communicate protesters’ attitudes and moods towards the political system. Therefore, the designers of the selected placards address, order, warn, convince, and demand from the president to cancel the 5<sup>th</sup> presidential term. For example, the pharaoh’s fetish in Placard 09 **warns** the president that he will have the same fate as the pharaoh in Moses’s story. In addition, the words ‘فرعون’ and ‘موسى’ are used to attract the attention of the viewers through the red color. Moreover, the integration of visual and linguistic modes in Placard 01 build up the **demand** of giving a chance to the Algerian youth to reconstruct their country by quitting the 5<sup>th</sup> presidential term.

In brief, the discussion of the findings obtained from the examination of the interactive metafunction has revealed that all the selected placards convey the same mode of address, i.e.

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they all reject the 5<sup>th</sup> presidential term. Three placards involving social actors interact with the viewer through gaze, social distance and point of view. The other placards make use of colors, images, typography, photographs and language to persuade, demand, warn, and address the president to abolish the 5<sup>th</sup> term.

### **2.3. The Compositional Meaning**

Regarding the compositional metafunction, Kress and Van Leeuwen (2006: 43) point out that ‘Any semiotic mode has to have the capacity to form texts, complexes of signs which cohere both internally with each other and externally with a text in and for which they were produced’. Accordingly, the arrangements of the combined modes on the selected placards play an essential role in displaying the intended messages. Composition is concerned with the integration of the representational and interactive metafunctions to construct the demand for the abolishment of the 5<sup>th</sup> presidential term. It consists of three parameters namely information value, salience and framing.

#### **2.3.1. The Positioning of Linguistic and Visual Modal Resources**

##### **2.3.1.1. Centralization in Visual and Linguistic Modes**

Information value consists of ‘the placement of elements (participants and syntagms that relate them to each other and to the viewer) endows them with the specific informational values attached to the various ‘zones’ of the image: left and right, top and bottom, centre and margin’ (ibid:177) .Thus, the placement of the elements of the selected placards has a meaningful impact on the whole message. In Placards 01 and 06, the linguistic mode is the most valued element through its positioning in the center. The protesters in these placards centralize the linguistic mode in order to be considered as the dominant piece of information. The expression ‘L’Algérie en état de choc laisser la jeunesse la réanimer’, for instance, in Placard 01, is the core of the message for the purpose of drawing the viewers’ attention on the

catastrophic conditions in Algeria. Yet, Placards 03, 04 and 09 shed the light on the visual mode to show the crucial role played by the visuals in conveying information. The Pharaoh's fetish, in Placard 09, is the most valued element to highlight the message that the president will be defeated by people like the Egyptian Pharaoh.

### **2.3.1.2. The Left/Right Positioning of Linguistic and Visual Modes in the Selected Placards**

Kress and Van Leeuwen (2006) believe that the elements on the right side of the multimodal texts are considered as the new information and the ones on the left are already known information to the viewers. They state that:

when pictures or layouts make significant use of the horizontal axis , positioning some of their elements left , and others , different ones right of the center , the elements placed on the left are presented as Given , the elements placed on the right as new . For something to be given means that it is presented as something the viewer already knows, as a familiar and agreed-upon point of departure for the message. for something to be new means that it is presented as something which is not yet known , or perhaps not yet agreed upon by the viewer , hence as something which the viewer must pay special attention . (ibid:181)

Accordingly, Placards 05, 08, 10 and 11 make use of the left right positioning to arrange their elements. The use of the French language in Placards 05 and 08 entails the placement of the new information on the right. Contrary to that, Placards 10 and 11 present the new information on the left following the parameters of the Arabic language. The image of the time out gesture, in Placard 05, and the written elements 'Si boutef prolonge son 4eme mandat il y'aura une déchirure de l'espace-temps' in, Placard 08, are the 'new', which suggests that they must be given more attention by the viewers . For instance, the former is accentuated to draw attention to the rejection of the prolongation of the 5<sup>th</sup> presidential term. Concerning the elements placed on the left of these placards (the linguistic mode of Placard 05 and the photograph of the character 'Dr. Emmett Brown' of Placard 08 ) are called 'given' that is they are considered as already known information to the viewers . Moreover, the 'new', in Placard 10 and 11, are the visual elements, which are given more informational value. That is, the

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cartoonish characters (Placard10) and the image of the shift gear (Placard11) to highlight the annulations of the 5<sup>th</sup> presidential term. As far as the written mode is concerned, the expressions ‘ربي حلل ربعة 5 حرام عليك’, in Placard 10, and ‘الباطا خاسرة وما فيهاش الخامسة’, in Placard 11, are represented as the given.

### 2.3.1.3. The Upper/Bottom Positioning of Visual and Linguistic Modes of the Selected Placards

Kress and Van Leeuwen (2006) make a distinction between the elements placed on the top and on the bottom positions of the multimodal text. They are referred to as ideal, which is the general information, and the real which is the more specified.

if, in a visual composition, some of the constituent elements are placed in the upper part, and other different elements in the lower part of the picture space or the page, then what has been placed on the top is presented as the ideal, and what has been placed on the bottom is put forward as the real. For something to be ideal means that it is presented as the idealized or generalized essence of the information, hence also as its most salient part. The real is then opposed to this in that it presents more specific information (e.g. details) (ibid: 187)

Accordingly, Placards 02, 04, 07, 12 and 13 display their information from top to bottom or “along vertical axis” (ibid: 186). That is, the general information in these placards are placed on the top (ideal), whereas the specific details are positioned in the bottom (real). Thus, Placards 02 and 13 place the visual mode in the top. For example, the suppository box, in Placard 02, which is located in the upper section, represents the general idea (rejecting the 5<sup>th</sup> presidential term) and the linguistic mode (Sinkiemandax maintenant disponible en boite de 5 suppositoires) which is placed in the lower section is put in order to reinforce the message.

Regarding the upper positioning of the linguistic mode, the top of Placards 04, 07 and 12 is occupied by the written inscriptions and the lower part by the visual elements. For Kress and Van Leeuwen (ibid: 187) the components placed on the top ‘plays , ideologically , the lead role’ and the ones on the lower part “ the subservient role (which is importance in its own way , as

specification , evidence , practical consequence , and so on)’. Thus, the expression ‘faut pas tzig mandat’, in Placard 07, presents the order to cancel the 5<sup>th</sup> presidential term and the photograph of the actor ‘Athman Ariouet’ is used reinforces this through using the force of the Algerian people.

### 2.3.2. Salience to Highlight Visual and Linguistic Elements

Salience is another component of the compositional metafunction, in which some elements are given importance and attention more than others. Thus, factors such as colors, size, placement in foreground and background, appearance of human figures and cultural symbol help to highlight some constituents of the image (Kress and Van Leeuwen, 2006:187).

As far as salience is concerned, we can note that some elements in the selected placards catch sights through the use of **colors**. Accordingly , eleven placards (01 , 02 , 04 ,05 06 ,07 , 08 , 09 , 10 , 11 and 13 ) use the red color to highlight the intended information. For example, the red colored expression ‘Non Aux Prolongation’, in Placard 05, is designed to be looked at directly by the viewer as the nucleus part. Here, the designer emphasizes on the message rejecting the prolongation of the 5<sup>th</sup> presidential term.

Regarding **size**, some information are salient through occupying greater spaces comparing to the other elements in the multimodal texts. Following Jewitt and Henriksen (2016:149) who claim that ‘any message is distributed across different modes and not necessarily evenly’, the whole messages of each of the selected placards are shared by both the linguistic and the visual modes and not necessarily in an equal way. Accordingly, the designers give salience through size to the semiotic resources, which they consider as the most important. In Placard 01, for instance, the linguistic text is accentuated through occupying bigger space this is to insist on the message that Algeria is in a catastrophic political and social state. Differently, Placards 02, 03, 07, 08, and 13 catch attention through giving more size to both

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visual and linguistic resources. For example, the image of the stages tooth decay and the word 'RADICAL' in Placard 03 are bigger for the purpose of showing the necessity of the whole change of the political system. In addition, the crossed 5 in Placards 10 and 13 show the fixed aim for ending the 5<sup>th</sup> presidential term.

Furthermore, salience can also be accomplished through the **appearance of human figures and cultural symbols**. Both Placards 07 and 08 follow these principles to attract the attention of the viewers. The picture of the actor 'Athman Ariouet', for instance, in Placard 07 is the most salient part because he is an important cultural figure in the Algerian cinema; he is the element connoting the exclusion of the president. Additionally, the character 'Doctor Emmett Brown' steals lights in Placard 08 due to his worldwide famous movie 'Retour Vers Le Future'. He is used to predict the bad future of Algeria with the 5<sup>th</sup> presidential term.

An additional indicator of salience is the **placement in the foreground and background**. For Kress and Van Leeuwen (2006: 202) 'foreground objects are more salient than background objects, and element that overlap other elements are more salient than the elements they overlap'. Thus, placard 12 foregrounds the white color over the blue background, to salience the propositions which connote the reform of the political system.

### 2.3.3. Framing of the Visual and Linguistic Elements

Framing is the third principle releasing the compositional meaning , which refers to 'the presence or absence of framing devices (realized by elements which create dividing lines , or by actual frame lines ) disconnects or connects elements of the image , signifying that they belong or do not belong together in some sense' (ibid:177) . It involves six types through which elements of the multimodal texts are connected or disconnected. The linking devices refer to integration, overlap and rhyme, whereas the disconnecting devices are segregation, separation and contrast (Machin, 2007).

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The findings drawn from the analysis of the compositional devices of the selected placards have shown that the semiotic resources of placards 01, 04, 06, 08 and 09 are connected within one frame. Connectedness can occur ‘when elements occupy the same space’ (Machin, 2007: 104). Hence, the pharaoh’s fetish in Placard 09 is connected through **integration** between ‘كل فرعون عندو موسى’ and ‘لا للعهد الرابعة +’. **Overlap** is another connective tool, in which ‘elements creep onto the space that has been segregated or separated for other elements’ (ibid: 102). For instance, the written inscription ‘Si Boutef prolonge son 4eme Mandat il y aura une déchirure de l’espace-temps’, in Placard 08, leaves its frame to overlap the photograph’s space. Additionally, the elements of Placards 01, 04 and 10 are connected through the linking device **rhyme**, which ‘can be done through any common quality such as shape, color and posture etc’ (ibid). Therefore, these three placards use the red color to link the visual and the linguistic modes. For instance, the word ‘rouge’, the red card and the prohibition sign, in Placard 04, jointly attract meaning through the red color. The purpose behind this integration, overlap and rhyme of the visual and the linguistic resources is to form the message rejecting the 5<sup>th</sup> presidential term as a ‘single unit of information’ (Kress and Van Leeuwen, 2006:204).

In contrast, the visual and the linguistic semiotic resources of the Placards 02, 03, 05, 07, 11, 12 and 13 seem to be disconnected. In Placards 03 and 12, the elements are disconnected through **segregation**, which is the separation of elements with clear boundaries (Machin, 2007). In Placard 03, for instance, ‘oui’, ‘yes’ and ‘ok’ in Placard 12 are put in isolated frames. Another separating principle, which is manifested in Placards 02, 05, 07, 09, 11 and 13, is **separation**, i.e., the separation of elements by empty space. To illustrate, the cartoonish characters, in Placard 10, is separated from the written message ‘ربي حلل ربيعة 5 حرام عليك’ on the basis that they are related to two different domains (religion and cartoons). As a result, we can conclude that although some visual and semiotic resources are represented independently through separation

and segregation, they all have the same mode of address, i.e., the rejection of the 5<sup>th</sup> presidential term.

In short, the discussion of the results gathered from the investigation of the compositional metafunction has revealed that the arrangement of the visual and the linguistic semiotic resources play an important role in representing ideas and moods of address against the 5<sup>th</sup> presidential term. Moreover, the designers of the selected placards give equal informational value to both the visual and the linguistic modes through placing them in the center, top and right (left in the placards written in Arabic). In addition to that, they are both made attractive to the viewers through colors, size, and foreground, cultural and human figures. Finally, some placards construct the messages against the 5<sup>th</sup> presidential term as a single unit, whereas some others even though they are represented independently, they have the same purpose.

### **3. The Interplay of the Linguistic and Visual Modal Resources in Placards of the Algerian Hirak Movement against the 5<sup>th</sup> Presidential term**

After obtaining the results from the textual and the visual analysis, one can notice the similarities shared by the selected placards of the Algerian Hirak movement against the 5<sup>th</sup> presidential term. Protesters use different visual and linguistic strategies as communicational systems combined to fulfill the three metafunctions simultaneously. Colors, images, photographs, typography and language are integrated in the selected placards to represent ideas and moods related to the 5<sup>th</sup> presidential term. Thus, the following part provides a detailed account on the way different visual and linguistic resources accomplish the representational, interactive and compositional meanings.

The visual examination has revealed the use of metaphorical associations / visual metaphors as a tool to represent ideas in the selected placards. Protesters transport ideas from different domains to demonstrate their demands. They borrow aspects from the medical domain

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(01 , 02 and 03) ,sports (04 and 05) , movies (06 , 07 and 08) , religion (09) cartoons (10) , cars (11) and from technology (12 and 13) . Thus, the second hypothesis, that metaphorical associations make meaning based on the ideas that the protesters want to convey, advanced in the introduction is confirmed. For instance, the three first placards transport the idea of curing from the medical domain to represent the reform of the political and the social situation.

Furthermore, the application of the '*Critical Theory of Intertextuality*' has revealed a relation between the linguistic mode and different social domains. The texts are formed depending on other already existing texts. Protesters form their demands linguistically through borrowing discourses from the domains of Medicine, advertising, sports, religion, cars, movies and technology. These discourses reflect aspects from these social domains. Thus, the second hypothesis is also confirmed through the intertextual analysis. Placards 12 and 13, for example, transport terminologies used in technological devices to represent the idea that the political system is old and not adequate.

Moreover, the representational meaning of the selected placards is conveyed through the combination of the visual and the linguistic modal resources. Some placards make use of active (doing an action) and passive (items of information) social actors to represent ideas related to the rejection of the 5<sup>th</sup> presidential term. In addition, visual semiotic resources including colors, typography, images and photographs, which create these ideas through making metaphorical association from different social domains (Medicine, sports, cartoons, religion, movies, cars and technology), are used. Besides, language highly contributes in the representational meaning of the selected placards through adopting texts from other social domains (Medicine, advertising, sports, religion, movies, cars and technology). These two kinds of transportations help the designers of the selected placards to represent the ideas they have in mind.

Simultaneously with the representational metafunction, the interactive meaning of all the selected placards is also accomplished through the integration of the visual and linguistic

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semiotic resources. The visual mode involving social actors interact with the viewers through gaze, social distance and point of view. Their depiction in close shots makes the viewers involved with the social actors in demanding and offering information related to the exclusion of the president. Additionally, Colors, typography, images, photographs and language, which convey meaning through metaphorical association and intertextuality, are used to persuade, demand, warn, and address the president to abolish the 5<sup>th</sup> presidential term.

As for the compositional metafunction, it is concluded that there is no much difference in the arrangements of the linguistic and the visual modes. They are both given information value through being central, ideal, new and salient through colors, size, foreground and cultural and human figures. Furthermore, some placards form the messages against the 5<sup>th</sup> presidential term through connecting or disconnecting frames.

The analysis of the placards of the Algerian Hirak movement against the 5<sup>th</sup> presidential term have resulted that the visual and the linguistic modal resources are combined through the three metafunctions (representational, interactional and compositional) to form the whole messages. This means that they are complementary; thus, the first suggested hypothesis is confirmed. The content of the images adds further information to that of the text and vice versa i.e., the visual and the linguistic modes create the meaning of the selected placards together. Barthes states (1977: 41) that ‘... the words, as well as the images, are fragments of a more general syntagm and the unity of the message is realized at a higher level’. This entails that each mode contains a part of the information and their combination forms the whole message of the placards.

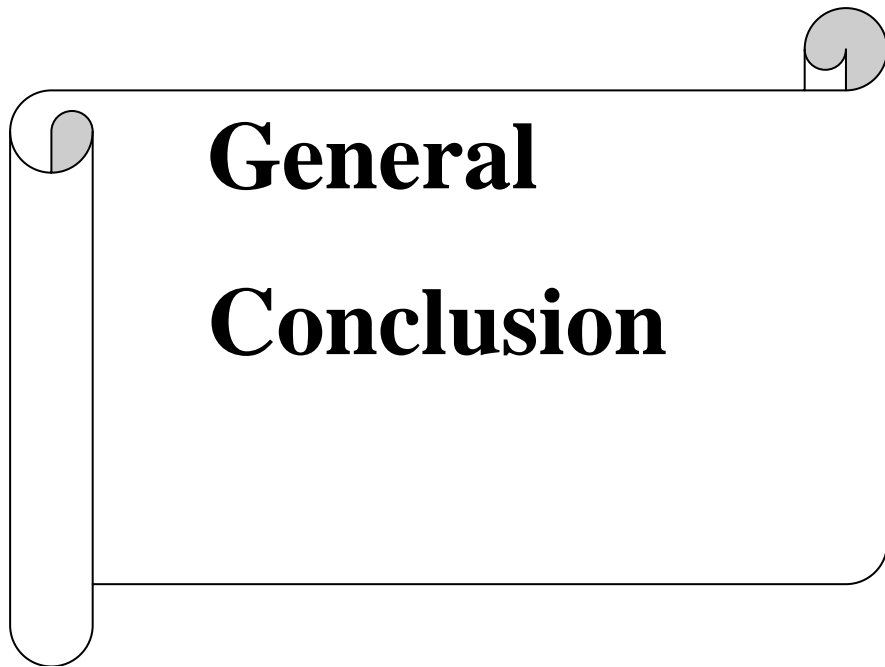
### **Conclusion**

All in all, this chapter has discussed the findings obtained from the analysis of the linguistic and visual strategies involved in the selected placards to display the protesters’ demands. It answered the research questions raised in the introduction and checked the validity

## **Chapter IV: Discussion of the Findings**

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of the advanced hypotheses. The first hypothesis, which states that the visual and the linguistic modes are complementary in fulfilling the communicative functions of the placards is confirmed. They both fulfill the discussed metafunctions through transporting features from different social and cultural domains such as movies, sports and cars .Moreover, the second hypothesis, which suggests that metaphorical associations and intertextuality create meaning based on the ideas that protestors want to convey, is validated in the discussion of the obtained results. Different source domains are included to represent different ideas related to the rejection of the 5<sup>th</sup> presidential term such as representing it as a danger threatening the future of Algeria.



**General**

**Conclusion**

## General Conclusion

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The present dissertation has adopted a Social Semiotic Multimodal Analysis to investigate the visual and linguistic strategies used in the placards of the Algerian Hirak movement. More precisely, it attempted to explore the way linguistic and visual modes display protesters' demands against the 5<sup>th</sup> presidential term.

For the sake of reaching the aforementioned purpose, two objectives have been provided. The first objective sought to analyze the way visual and linguistic semiotic resources are arranged in the selected placards. The second aim investigated the use of the metaphorical associations and intertextuality involved. To attain the first objective, the principles of '*Visual Grammar Theory*' set by Kress and Van Leeuwen (2006) are applied, i.e., through analyzing the semiotic resources on the basis of the three metafunctions namely representational, interactive and compositional. In addition, an account on the way semiotic resources of the selected placards contribute to meaning making through metaphorical associations is considered. The intertextual analysis (Fairclough, 2003) is applied to reveal the external relations existing in the linguistic mode. The previously mentioned theoretical frameworks were adopted for the analysis of the placards of the Algerian Hirak movement that target the rejection of the 5<sup>th</sup> presidential term. The corpus of the present study consists of a total number of thirteen selected placards. It has adopted the qualitative research method in order to interpret the findings obtained from the analysis. This is to answer the research question raised in the introduction and to check the validity of the advanced hypotheses. Therefore, data are collected qualitatively and investigated through qualitative content analysis based on the Social Semiotic Multimodal Theory (Kress and Van Leeuwen, 2006) and the '*Critical Theory of Intertextuality*' (Fairclough, 2003).

The analysis of the selected placards has revealed the use of different social and cultural shaped semiotic resources. The visual semiotic resources including colors, photographs,

## General Conclusion

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images, and typography make use of metaphorical associations as a tool to represent ideas in the selected placards. They make associations from domains like Medicine, sports, movies, cars, cartoons, technology and religion to display protesters' demands. In addition, the linguistic mode of the selected placards is shaped by other external texts, which are taken from the domains of Medicine, advertising, sports, movies, cars, religion and technology. Others make use of colors, drawings, images, photographs, typography and language. As far as the interactional metafunction is concerned, the results demonstrated that the placards having social actors interact with the viewers through gaze and social distance. Social actors are depicted from either oblique or frontal angles (point of view). The vertical angle analysis revealed that there are no power relations existing between the represented and the interactive participants. In addition to that, other semiotic resources (colors, images, photographs, language and typography) are used to persuade, demand, warn, and address the president to cancel the 5<sup>th</sup> presidential term. Concerning the compositional metafunction, the analysis has revealed that the visual and the linguistic modes are equally valued through their positioning in the important zones (top, center and right/ left) depending on the language. Both modes are also given salience through colors, size, foreground and cultural figures, which entails that they are both employed to catch attention to the messages against the 5<sup>th</sup> presidential term. In addition to framing, in which elements of some selected placards are connected through overlap, integration and rhythm are disconnected through separation and segregation. They are represented either as single or separate units in displaying the protester's rejection of the 5<sup>th</sup> presidential term.

The analysis of the placards of the Algerian Hirak movement against the 5<sup>th</sup> presidential term have drawn the following conclusions. First, it has confirmed the second hypothesis that the metaphorical association and intertextuality create meaning based on the idea's protesters want to convey. This was achieved through making associations and transportations from available aspects and texts of different social and cultural domains to easily construct the

## General Conclusion

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messages and the ideas related to the rejection of the 5<sup>th</sup> presidential term. These domains are Medicine, sports, religion, movies, cars, cartoons, technology and advertising. In addition, the intertextual analysis concluded the protesters use socially and culturally shaped external texts in the linguistic mode. Then, it has validated the first advanced hypothesis, which states that the visual and the linguistic strategies display protesters' demands in a complementary way. The visual and linguistic semiotic resources are combined through Kress and Van Leeuwen's (2006) metafunctions namely representational, interactive and compositional.

Optimistically, our research has added new knowledge insights to the influential field of Social Semiotics and Multimodality. In addition to that, we hope that the present study contributed in interpreting the messages of the Algerian protesters to people especially those who are unfamiliar with the Algerian cause. In fact, the present dissertation has dealt with the demands of the Algerian Hirak movement displayed through placards. Thus, it will be useful to conduct a social semiotic multimodal analysis on other forms of visual protests such as graffiti. In addition to investigating other Algerian Hirak movement placards such as those calling for the unity of the Algerian people and releasing the prisoners of opinion.



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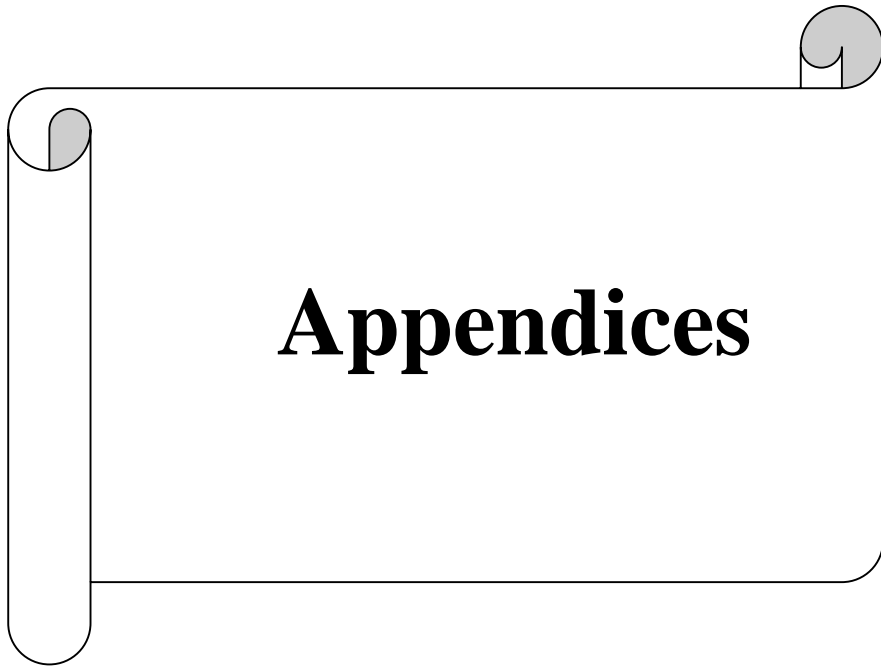
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# Appendices



Placard 01



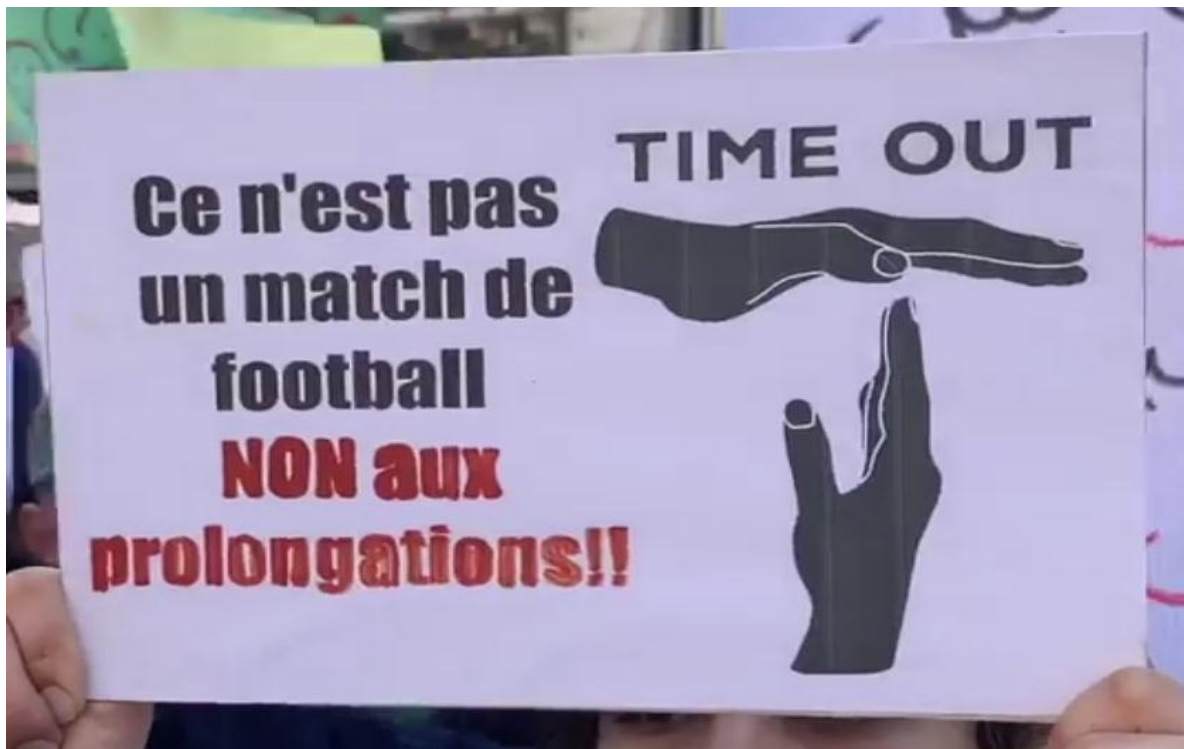
Placard 02



Placard 03



Placard 04



Placard 05



Placard 06



Placard 07



Placard 08



Placard 09



Placard10



Placard11



Placard12



Placard13