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Every challenging work needs self-efforts as well as guidance of elders, especially those who are very close to our heart.

I dedicate this humble work to:

My Mother,

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My father,

For earning an honest living for us, for supporting and encouraging me to believe in myself.

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Abstract

The present dissertation deals with the way local and foreign broadsheet newspapers represent Algerian harragas in their news articles. More precisely, it aims at analyzing and comparing the visual and the linguistic portrayal of Algerian burners in four distinct newspapers, namely: Echorouk, El-Watan, The Guardian and The New York Times. The selected corpus consists of eight news articles along with seven images. The mixed method research which involves the combination of both qualitative and quantitative methods is adopted to provide a deep explanation of the concepts analyzed in the light of two theoretical frameworks. The first one is Kress and Van Leeuwen's (1996, 2006) theory of "Visual Grammar", which is employed to analyze the selected images in relation to the three metafucntions: representational, interactional and compositional. The second one is Van Leeuwen's model of Critical Discourse Analysis entitled "the Socio-semantic Inventory" (1996, 2008), implemented to investigate the textual representation of Algerian undocumented emigrants in the selected news articles. The results of the study reveal that Algerian harragas are depicted positively both visually and linguistically nearly in all the selected newspapers, except for image two of Echorouk where they are presented positively at the linguistic level but negatively at the visual level. This entails that the pictorial and the textual modes do not complete each other semantically in image two of Echorouk. Adding to this, the findings indicate that the chosen newspapers share some similarities and differences in their portrayal of Algerian harragas. They are depicted as active and specific individuals in all the selected newspapers at the textual level while, at the pictorial level they are portrayed from distinct angles.

Key Words: *Algerian Harragas, Critical Discourse Analysis, Socio-semantic Inventory, Visual Grammar.*

- **Hp:** Hypothesis.
- **IOM:** International Organization for Migration.
- **ID:** Identity Document.
- **MENA:** Middle East and North Africa
- **Rps:** The Represented Participants.
- **SFL:** Systemic Functional linguistics.
- **SFG:** Systemic Functional Grammar.

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General Introduction

• Statement of the Problem

Illegal migration is not particular to a given society. It it is rather a global phenomenon which has resulted from various circumstances such as unemployement, economic hardship and war. In the Algerian dialect this social phenomenon is referred to as '*Harraga'*. It is a term associated with those who burn the borders illegally on makeshift boats seeking fortune as asylum seekers in Europe because they are bored and fed up with the lack of opportunities in their home country. This form of migration 'Harraga' is a source of inspiration for many artists like the film director and screenwriter (Merzak Allouache "Harragas", 2009), singer (Cheb Khaled "EL-Harragas", 2012) and writer (Boualem Sansal "Harragas", 2005). Adding to this, it is an event that the Algerian society is witnessing since the beginning of the nineties (90s), however in the last decades, it has become a talk of the town in many TV channels and newspapers both in local and foreign news media due to the raise number of harragas.

Media are considered as the major institution of ideological reproduction in modern societies. Apart from their role in disseminating information, they also reach masses, which make them more powerful than any individual in shaping and swaying people's perspectives about various social events. Within media, the press is given specific credibility and invites people to reflect, to construct an ideology and to offer social values. Therefore, media in general and the press in particular have the power to influence the way the harragas are depicted. Hence, this study is concerned with the visual and the linguistic representation of Algerian harragas in selected Algerian, British and American newspapers namely: *Echorouk, El-Watan, The Guardian and The NYT*. The selection of these newspapers is not random. It is based on their popularity and seriousness around the world.

Multimodal texts are among the hallmarks of contemporary communication, which is characterized by the combination of several modes such as linguistic, visual and auditory modes etc. Although, each mode has a substantial function in the overall transmission of a message, the

combination of such manifold semiotic modes contribute to the creation and sharing of ideas, views, facts and information among people to reach common understanding. In fact, communication can be verbal (oral or written) through the use of language or non-verbal by utilizing other semiotic resources such as: images, gestures and colors. Thus, just as language may be seen as a primary tool in human expression like a resource, which is used in the communication of specific messages. Images also seek to achieve such goal as this study aims to show, in which both the visual and the textual modes are included to examine the way Algerian harragas are depicted relying on two analytical tools, namely "*Visual Grammar"* and the "*Socio- semantic Inventory".*

A brief overview of the literature reveals that only some studies have been at the international level, on the lenses of the two aforementioned theoretical frameworks to provide an in-depth analysis of Algerian events mainly the phenomenon of illegal emigration. The following examples illustrate the few studies tackling such a controversial topic:

In California, Erika Sabrina Quinoez (2018) has conducted a Critical Discourse Analysis of anti-immigrant rhetoric in trump's speeches and conservative mainstream media by analyzing a collection of transcriptions selected among more than 100 speeches and remarks delivered by Trump both before and after 2016 U.S. presidential elections. The main conclusion drawn from this work is that Trump and conservative media outlets contribute to a national narrative of xenophobia that frames immigrants as parasitic and dangerous to the American way of life through the use of demagogic and dehumanizing language, along with more subtle discursive strategies. In Ireland, Elaine Burroughs (2012) has examined the depiction of illegal immigration in Irish institutional discourses between 2002 and 2009 relying on Critical Discourse Analysis. The results revealed that the discourses of both Irish parliament and Irish news print media represent illegal immigration negatively to keep them in weak position in the Irish society.

To the best of our knowledge, the issue of clandestine migration has not received much attention in the Algerian context. The lack of these studies enhances our interest to deal with the multimodal social semiotic approach and the "Socio-semantic Inventory" in analyzing and comparing the way local and foreign newspapers portrayed Algerian harragas both visually and linguistically in their news articles.

- **Aims and Significance of the Study**

The overall aim of this study is to increase the understanding of how printed media portray the controversial topic of Algerian harragas in the four broadsheet newspapers belonging to different countries (Algeria, Britain and America). Thus, our research is centered around three main objectives. The first one is to analyze the visual portrayal of Algerian burners in the selected news articles relying on the multimodal social semiotic theory of "Visual Grammar" put forward by Kress and Van Leeuwen (1996, 2006). The second objective is to explore the way Algerian undocumented emigrants are presented linguistically in the news articles through the application of Van Leeuwen's framework of Critical Discourse Analysis entitled "the Socio-semiotic Inventory" (1996, 2008). The third aim is to establish a comparison between the four aforesaid newspapers to sort out the main similarities and differences in their pictorial and textual depiction of Algerian harragas.

Our work is worth conducting due to the media uproar it caused and the contribution that it may add to previous and upcoming researches. As said previously, there are no studies that hinge on the two above mentioned analytical frameworks in analyzing the representation of such topical Algerian event between national and foreign news media.

- **Research Questions and Hypotheses**

The present study strives to investigate the depiction of Algerian illegal emigrants at both the visual and the linguistic levels in the selected corpus. In order to carry out our analysis, the following questions are raised to reach the aforesaid objectives:

Q1: Are the pictorial and the textual modes semantically complementary in the corpus under investigation?

Q2: Do the selected newspapers criminalize Algerian harragas in the selected news stories?

Q3: Are there any similarities and differences between the visual and the linguistic portrayal of algarian harragas in the selected local and foreign newspapers?

To give insights about the questions raised in this study, the following hypotheses are advanced:

H1: The visual and the linguistic modes complete each other semantically in the corpus under study.

H2: The chosen newspapers do not criminalize Algerian harragas in their news articles.

H3: There are some points of convergence and divergence between the selected newspapers at the visual level (interactional level) and at the textual level (role allocation and indetermination etc).

• Research Techniques and Methodology

Because our work is comparative in nature, the mixed-methods research, which involves the combination of both quantitative and qualitative techniques, has been used in the process of data analysis to provide answers to the research questions and test the accuracy of the advanced hypotheses. While the qualitative technique is used to conduct an in-depth examination of the seven images under study in relation to Kress and Van Leeuwen's framework more precisely "Visual Grammar" (1996, 2006)**,** the quantitative technique, on the other hand, is employed to count the frequency of distribution of the selected discursive categories in the eight news articles relying on Van Leeuwen's framework of CDA "The Socio-semantic Inventory".

- **Structure of the Dissertation**

This dissertation follows the traditional complex model which consists of four chapters in addition to a '*General Introduction* 'and a '*General Conclusion'*. Preceded by a General Introduction, the first chapter entitled '*Review of the Literature'* provides a theoretical background and reviews critically the most relevant works to our theme of study. The second chapter is 'Research *Design and Methodology';* it *seeks* to provide a detailed description of the corpus under study, the research method and the procedures of data analysis. The third chapter referred to as *'Presentation of the Findings'*, presents the data obtained from the examination of the visual and the linguistic depiction of Algerian harragas in the selected news articles. The fourth chapter labelled '*Discussion of the Results',* interprets all the findings and the discussions gained from the analysis in details. It also brings responses to the advanced research questions and checks the validity of the hypotheses. The dissertation ends with a '*General Conclusion'* which summarizes the main points of the study and includes possible areas for further researches.

Chapter One:

Review of the Literature

Introduction

As its title suggests, this chapter is theoretical. It is designed to account for the major works that the current study adopts in order to examine the visual and the linguistic depiction of Algerian harragas in the selected corpus. This chapter is divided into five parts. It first provides a brief overview of the historical background of illegal migration and the origin of the word 'Harraga'. Then, it presents a review of the development of Social Semiotics and Multimodality where some key concepts related to these fields are stressed. After that, it furnishes the main differences between the two types of newspapers namely: *broadsheets and tabloid*s. Concerning our research, we have opted for the first type which is '*broadsheets*'. Finally, this chapter draws attention to the analytical models to be used to analyze the chosen corpus under study.

1. Historical Background of Illegal Migration

According to Chena (2012) the phenomenon of illegal migration is not a recent one. It first appeared in the Southeast Asia from Vietnam, Lao and then Africa. As for Europe, this social phenomenon first emerged in the period of the thirties (30s) to the sixties (60s) of the last century. However, due to the need of Europe for manpower, no laws were enacted to criminalize clandestine migration into their land (Taibi, 2008). Said differently, the European countries allowed the harragas to enter their territory to enslave them; to work in mines and do all the hard work.

As for Algeria, we cannot mention a precise date for the beginning of this phenomenon. Given its nature which is characterized as being a secret and illegal. Although Algeria has experienced mass migration through death boats since the nineties (90s) especially during the [1]black decade (political crisis) and worsened in the beginning of 2005 (Sahnoun, 2013). There is a fact that confirms that Algeria has known one form of illegal emigration (harraga) that is

[1] Black Decade : is an Algerian civil war which opposed the national people's armay (NPA) and various islamist groups from 1991.

prevalent in the ports of Algeria today. This latter goes back to1926, as Fatma Zohra Benbraham recalled during a public intervention in 2008, when forty people boarded Sidi Fraj shipping in Algiers to the port of Marseille where they were admitted to the coal stores on the ship so that no one from the French ship crew would notice them. The journey took place in a sea that was rough and the combustion of coal led to the death of some of them. After discovering their case upon reaching the port of Marseille, they were tried and punished with a heavy penalty by the French government. Accordingly, a specific law was issued and this sparked wide debate in French circles. Some called for punishment and others refused arguing that Algerians were part of France. The details of this tragedy were published in the Algerian weekly (Al-Shehab) by the poet Mohammed Eid Ham Ali, a long poem that he called " في ذمة التاريخ بكى فيها ضحايا الحرقة بحرقة /At the End of the History Cried by the Victims of War Heartburn". However, if the harragas of 1926 were consumed by gazes and burning coal, the ones of the last decades were a feast for the ocean fish (Taibi, 2008: 34).

2. Origin of the Word 'Harraga'

Harraga is an Arabic word used in Algeria, Tunisia and Morocco. It is not a word for a group of people 'illegal emigrants', but rather a word for an activity, that of moving out from one's own country to another (M'charek, 2020). Those who engage in El-harga are called 'Harragas'; they are also known as clandestine emigrants or as undocumented emigrants (Abderrezak, 2016). These latter are North African emigrants who illegally emigrate to Europe or to European-controlled islands in makeshift boats. According to M'charek (2020), in the early 1990s related to the introduction of visa system in France, harraga started to be used for burning visas, that is to say, people disregarded their papers and stayed in Europe longer than they were officially allowed. In this regard, the International Organization for Migration (IOM) defines it as *"a movement that takes place outside the regulatory norms of the sending, transit and receiving countries".* Gradually, also in European coasts, harraga changed from the burning

of papers (visas) to the burning of borders. The harragas cannot leave the country legally due to the restrictive policies implemented by the destination states. Therefore, they try to leave on small boats, risking their lives. It is an exit in the sense of the linguist Albert Hirschman. The reason they are called harragas (burners) is due to the fact that they do not respect the mandatory steps for legal departure. They also figuratively 'burn' their ID papers in an attempt to escape deportation (Souiah, Salzbrunn and Mastrangelo, 2019).

The raise number of harragas led to the emergence of artistic and cultural production of this phenomenon. Music remains the main artifact which literally describes the plight of harragas. Accordingly, various music genres, mainly rai songs focused on various aspects of el-harga such as: estrangement, the perilous journey across the Mediterranean Sea and the harsh socio-economic conditions at their homeland. For example, the songs of Cheb Hicham Sghir (harraga, 2019), Ould El Bahdja (Babour Ellouh/ wooden boat, 2018), Cheb Adlan (Harraga Fel Babour/ Harraga in a boat, 2013).

Hence, in the present study, the Multimodal Semiotics Approach and the Socio- semantic Inventory are implemented to investigate the pictorial and the textual portrayal of Algerian harragas in the selected newspapers.

3. The Multimodal Social Semiotic Approach

3.1. Development of social semiotics

'Social semiotics' is a term introduced by M.A.K Halliday (1978), who views language and society as a unified concept that need to be investigated as a whole. He points out a number of key features which are linked to language, for him *"language is a product of social process"* (Halliday, 1996: 89). This entails that language and society are interrelated. Indeed, social semiotics is concerned with meaning makers and meaning making. It studies the media of dissemination and the modes of communication that people use and develop to represent their

understanding of the world and to shape power relation with others (Bezemer and Jewitt, 2009).

According to Hodge and Kress (1988: 261) *"social semiotics is primarily concerned with human semiosis as an inherently social phenomenon in its source, function, contexts and effects".* This view maintains that semiotic systems do not deal with fixed meanings in isolation but with meanings in social contexts.

3.1.1 Language and social semiotics

According to Halliday, language is not viewed as a set of structures and rules but rather as a system of choices from which language users choose to suit their communicative purposes *(*1973). In his book entitled "Language as Social Semiotic: The Social Interpretation of Language and Meaning*"*, he sets out a number of key premises of his linguistic theory, with key features including functional perspective called 'metafictions'. These latter are: *the interpersonal metafunction*, *the ideational metafunction* and *the textual metafuntion* which are defined as:

> *[…]Manifestations in the linguistic system of the two very general purposes which underline all uses of language: (I) to understand the environment (ideational), and(ii) to act on the others in it (interpersonal). Combined with these is a third metafunctional component, the textual, which breathes relevance into the other two. (Halliday, 1994: 40).*

3.1.2 Metafunctions

According to Halliday (2004), when language is used in a social context, it fulfills three functions that operate simultaneously:

1. Ideational (Experientatial) metafunction

It organizes the resources we use when we construct our experience of both the inner (mental) and the external (social physical) world. The ideational metafunction is

> *…concerned with the content of language [or any other mode]. It functions as a means of the expression of our experience, both of the external world and of the inner world of our own consciousness – together with what is perhaps a separate sub-component expressing certain basic logical relations (Halliday, 1973: 66).*

2. Interpersonal Metafuntion

It deals with the interaction between the producer and the perceiver (of a text). It organizes the resources we utilize when we take on different complementary dialogical roles in an exchange of meaning. In other words, it functions as

> *…the mediator of role, including all that may be understood by the expression of our own personalities and personal feelings on the one hand, and forms of interaction and social interplay with other participants in the communication situation on the other hand (ibid).*

3. Textual Metafunction

It organizes the resources we use to construct a cohesive text when we choose to exchange a certain experiential meaning. It…*is the component that enables the speaker to organize what he is saying in such a way that it makes sense in the context and fulfills its function as a message (Halliday, 1973: 66).*

Social semiotics is a key influence in the emergence of the approach of Multimodality elaborated by the New London group in 1990s under the leadership of Kress and Van Leeuwen, based on Halliday's understanding of how the social underpins all kinds of meaning making. Kress and Van Leeuwen (1996: 34) recognize that "*language is moving from its former, unchallenged role as the medium of communication, to a role as one medium of communication*". That is to say, it seeks to analyze other modes than language and how meaning is constructed through the combination of different types of semiotic modes.

3.2. Development of Multimodality

Multimodality is a concept introduced primarily by the linguists and semioticians: Goodwin, Kress and Van Leeuwen as they questioned the segmentation of academic fields in the meaning making research (Kanervirta, 2018), and it is developed in the last two decades to account for the diverse resources employed in communication to express meaning. This term is used both to describe a phenomenon of human communication and to identify a diversified and

growing field of research (Adami, 2016: 2). Nowadays, with the permanent development of digital technologies, multimodality has been quickly gaining ground and breaking the old boundaries. (Jewitt, Bezemer and O'Halloran, 2016).

According to Kress (2009: 236), "*Multimodality is a sub field of communication studies which looks beyond language to the multiple modes of communicating or making meaning"*. It provides concepts, methods and frameworks for the collection and analysis of visual, aural and spatial aspects of interaction (Jewitt, 2009; Kress, 2010).

Multimodality departs from the view of communication as being exclusively a linguistic way to transmit messages and accounts for *"the multimodal relation between the verbal, visual, and other modes which commonly co-occur in modern communication"* (Yassine, 2012: 42). These combined modes are culturally sensitive and depend on situation. They could be: visual mode, linguistic mode, auditory mode etc. This asserts that language is just one among the various resources for making meaning. In this respect, Kress and Jewitt (2003) state that *"although oral and written language are usually considered as the central media of communication, there are also other semiotics resources such as visual, gestural and aural through which individuals can represent significant meanings".* Thus, multimodality is a theory which tries to explain and understand how people communicate with each other, not only through the use of one mode (verbal language) but also by means of other forms of communication.

3.3. Key Concepts in Social Semiotics and Multimodality

3.3.1. Semiotic Resource

'Semiotic resource' is a term originated from the framework of Halliday (1978), who asserts that the grammar of a language is not a code, not a set of rules for producing correct sentences but a resource for *"meaning making"* (Halliday, 1978: 192). This means that a resource is used for constructing meaning; it is not a stable system of rules. Accordingly, Van

Leeuwen (2005: 4) defines semiotic resources as:

> *[…]The actions and artifacts we use to communicate, whether they are produced physically-with our vocal apparatus; with the muscles we use to create facial expression and gestures, etc or by means of technologies-with pen, ink and paper, with computer hardware and software; with fabrics, scissors and sewing machines, etc. Traditionally they were called 'signs'.*

This shows that semiotic resources are not restricted to oral and written language. According to Van Leeuwen (2005), this notion of semiotic resource can be considered as almost everything that individuals make or do to convey meaning.

3.3.2. Mode

It is a term used within Systemic Functional linguistics (SFL) and Social Semiotics to refer to a socially organized set of semiotic resources for making meaning. In the words of Bezemer and Kress (2010: 171), *"a mode is a socially and culturally shaped resource for making meaning".* Thus, image, writing, layout, speech and moving images are all examples of modes (ibid). For Jewitt (2009) modes are not autonomous and fixed, but they are constructed through social processes and they are subject to change. For instance, the meaning of some words and gestures alter over time.

For something to count as a mode, it needs to have a set of semiotic resources and organizing principles that are recognized within communities as realizing meaning. For instance, the resources of gesture have been systematically shaped into communicative modes to serve a diverse range of communication (e.g. hearing-impaired communities, visual and hearing-impaired communities and ballet dancers) (Arola, Sheppard and Ball, 2014).

3.3.3. Linguistic Mode

The linguistic mode refers to the use of language, which usually means written or spoken words. However, either written or spoken, it is perceived as an important semiotic mode used to encode meaning. When we think about the ways the textual mode is exercised to make or comprehend meaning, we can consider: word choice, the delivery of spoken or written text, the

organization of writing and speech into phrases, sentences, paragraphs etc (ibid).

The linguistic mode condenses on the meanings of clauses, nouns, sentences, and the way these textual components convey messages, processes, metaphors and logic.

3.3.4. Visual Mode

The visual mode refers to the use of images and other characteristics that readers can see; billboards, flyers, television, web sites and even grocery store shelves bombard the viewers with visual information to attract their attention. We can employ these modes to communicate representations of how something looks or how someone is feeling, to instruct, to persuade and entertain among other features.

The visual mode has become a prominent mode in contemporary communication. It includes photographs, drawings and pictures etc, which are utilized in multimodal communication to perform specific communicative functions. However, visual mode is a mode among others, which is used most of the time in combination with other modes to create a multimodal meaning. Kress (2010) views their combination as a way to facilitate the communication not to substitute one mode by another.

3.3.5. Multimodal Texts

According to Kress and Van Leeuwen (2001), all texts are multimodal, which means that, all texts and without exception are involved in the interaction and integration of several semiotic modes. This is obviously the case with newspapers, which draw on and integrate a variety of semiotic modes such as wording, (still) images, typography, layout, color, etc for their meaning-making. Thus, multimodal texts are constructed by the application and interaction of a variety of modes as it is stated by Kress and et al (2001:42) *"…multimodal texts are texts -as-objects which use more than one mode of meaning-making like writing, visuals, colors etc".*

4. Broadsheet vs. Tabloid Newspapers

Newspapers are periodical publications containing written information about current events. They are generally divided into two main styles. There are quality newspapers often known as '*Broadsheets'* and popular newspapers often referred to as '*Tabloids*'. The former, are large- format popular newspapers which rely on investigating approaches of news that emphasize in depth coverage . . . with smaller headlines, fewer pictures, and lengthier texts that are staples of the quality press and marked by standard and neutral language and their focus on serious news such as political and economic one (Preston, 2004). However, in recent years many broadsheets have been reduced in size to cut printing costs and shifted to a smaller tabloid format. Whereas the latter, are small format popular newspapers with informal and colloquial language, big letters, lot of pictures, short articles and simple sentences (sterling, 2009:223-224**)**. They focus on the coverage of crimes, disasters, political scandals and conflicts, accidents, sex, celebrity gossip and sport (Connell, 1998, Sparks and Tulloch, 2009). Thus, in the current research four broadsheet newspapers have been selected to investigate how Algerian harragas are depicted in Echorouk, El-Watan, The Guardian and The New York Times.

5. Analytical Framework

5.1 Visual Grammar

Visual Grammar is a contemporary approach for reading images with Kress and Van Leeuwen (1996) as its founding fathers. As Halliday (1978), they state that *"meanings belong to culture, rather than to specific semiotic modes"* (Kress and Van Leeuwen, 2006: 3); that is to say, whatever the semiotic modes (language, visuals, gestures etc), their meaning is determined by their culture. Accordingly, Kress and Van Leeuwen (2006, cited in Motta-Roth and Nascimento 2009: 321) add that:

> *Visual structures realize meanings as linguistic structures do [...]. For instance, what is expressed in language through the choice between different word classes and semantic structures is, in visual communication, expressed through the choice between, for instance, different uses of color, or different compositional structures.*

Kress and Van Leeuwen (2006) point out that the grammar of visual design just as the grammar of language, that is, grammar in linguistics describes the combination of words into clauses, sentences and texts to form meaning. Likewise, visual grammar elucidates the procedures combining visual components (people, places, and objects) in visual statement in a certain complexity and extension. Accordingly, Kordjazi (2012) claims that, "visual *grammar allows the researchers to look at images in systematic manner to reveal the way in which the depicted elements are joined together in visuals".*

Furthermore, in their joint book entitled "Reading Images: the Grammar of Visual Design" *(1996, 2006),* they have relied on the three metafunctions of Systemic Functional Grammar (SFG) (1985) to describe the way elements are joined together in a visual representation. Halliday's (1978) theory of metafunctions postulates that language fulfills three metafunctions simultaneously namely: ideational, interpersonal and textual. These latter have been elaborated further by Kress and van Leeuwen (1996; 2006) and renamed them as representational, interactional and compositional metafunction. It is worth mentioning that, *"the visual, like all semiotic modes, has to serve several communicational and representational requirements, in order to function as a full system of communication"* (ibid: 41).

5.1.1. Representational Metafunction

According to Kress and Van Leeuwen (2006: 42) "*any semiotic mode has to be able to represent 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*" (ibid). Corresponding to Halliday's ideational metafunction, the representational metafunction is concerned with the portrayal of the interaction and the relation between the elements depicted in images. Kress and Van Leeuwen (2006) associate it to the represented participants (objects, individuals and places) and the way they significantly relate to one another in the image. In this metafunction, kress and Van Leeuwen (2006) refer to the existence of two categories which are

the *narrative* and the *conceptual processes.*

A. Narrative Process

The narrative process *"serves to present unfolding actions and events, processes of change and transitory spatial arrangement"* (Kress and Van Leeuwen, 2006:59). Therefore, this process deals with depicted actions and events, rather than represented states of being. Besides, it *"refers to a situation in which the represented participants are connected with a vector"* (ibid: 76). The latter is usually realized by elements appearing in pictures that form "*an oblique line, often a quite strong, diagonal line"* (ibid: 59). Participants are presented either as an 'actor 'or 'goal' depending on the vector; the source of the vector is the 'actor', and the one who/that receives it is 'the goal' (Jewitt and Van Leeuwen, 2001: 142, Ruppert, 2004: 25, Harrison, 2003: 51). There are three types of actions within the narrative process. First, *transactional action* is when a participant (actor) performs an action to another one (goal) (Kress and Van Leeuwen, 2006:50). Second, *non-transactional action* occurs when one participant performs an action and plays a role of an actor (Kress and Van Leeuwen: 63). Finally, *reactional action* refers to a situation where a participant reacts in the image and this by gazing to another one or phenomenon (ibid: 67).

B. Conceptual process

Conceptual process is a non-narrative process which involves *"representing participants in terms of their more generalized and more or less stable and timeless essence, in terms of class, or structure or meaning"* (Kress and Van Leeuwen, 2006: 79). Thus, this process is static and deals with the state rather than the action of the participants. Compared with narrative depiction, conceptual representation has no vector and it comprises three processes. First, the classificational process is the one which presents participants together in one picture to highlight the idea of belonging to the same class (Van Leeuwen and Jewitt, 2011:141). Second, *analytical process* connects participants in terms of a part-whole structure, in which two participants are involved in this process, one is known as the carrier (the whole) and the other one refers to any

number of possesive attributes (the parts) (Kress and Van Leeuwen, 2006). Lastly, *the symbolic process* stresses what the participants mean in the visual in the image (Harrison, 2003:51). Said differently, it indicates the identity of the participant.

5.1.2 Interactional Metafunction

It stems from Halliday's interpersonal metafunction and it deals with the interactions between the interactive participants (the producer and the viewer of the image), and the represented participants (places, things, and people which are depicted in the image).This interaction that occurs between the viewers and the viewed participants is realized by different factors: gaze, the social distance and the point of view (Angle).

A. Gaze

Gaze is a crucial component in the interpretation of an image. It reflects a kind of interaction between the viewer and the participant. Kress and Van Leeuwen (2006) consider gaze as the constituter of the image act, and argue that it is responsible of forming and structuring the interaction happening inside the visuals. They have enumerated two types of gaze: *demand* and *offer*, the main difference between them according to Motta-Roth and Nascimento (2009) rely on whether or not there is a direct eye contact between the represented participants and the interactive ones. Said differently, offer is realized when there is no contact between the depicted participants and the viewers as they do not look directly at each other. Contrary to offer, demand occurs when the participants gaze directly at the viewers.

B. Social Distance

Kress and Van Leeuwen (2006:124) claim that images allow us to establish an intimate relationship with participants as if they come from our own entourage (friend and family), or stay distant from them as we do with strangers. It refers to the realization of social distance among participants and viewers as the following table indicates:

Social distance	Description	Relation between
Close shot	The head and shoulders	(intimate or personal)
Very close shot	The face or head only	(intimate distance)
Medium-closeshot	From the waist up	(far intimate distance)
Medium-long shot	The whole figure	(close social distance)
Long shot	The whole figure with space around it	(far social distance)
Public Distance	Torso of at least 4-5 people	The participants and the viewers are strangers

Table 01: Dimensions of Social Distance (Kress and Van Leeuwen, 2006).

C. Angle

Angle also known as *point of view* or *perspective* is the last dimension of the interactive metafunction. It refers to the angles from which the represented participants are photographed. There are two types of angles: *the horizontal angle* and *the vertical angle*. The former indicates whether the depicted participants are viewed from the side or the front by the viewers. It is associated with *involvement* and *detachment*. When the portrayed participants are captured from a frontal angle involvement is accomplished between them and the viewers. However, when they are viewed from an oblique angle detachment is realized between them and the audience. As for the *vertical angle*, it refers to the angle from which the depicted participants are seen either from below, above, or at the eye level. This point of view has to do with power. That is to say, if the participants are presented from high perspective, this entails that they are more powerful, whereas, when they are viewed from low perspective this means that they are less powerful than the viewers. Picturing the participants at the eye-level on the other hand signifies that there is no power difference involved between them and the viewers, that is, the relationship between these latter is one of equality (Kress and Van Leeuwen, 2006).

5.1.3. Compositional Metafunction

Compositional metafunction *"looks at the way in which the first two metafunctions come*

together into a meaningful whole" (Ruppert, 2004: 29). It refers to the meaning of composition, being related *"to the way in which representation and communication acts cohere into the kind of meaningful whole we call 'text'* (Kress and Van Leeuwen, 1996: 181). In other words, this metafunction describes the establishment of the relationships between the representational and the interactional elements of the image through the use of three interrelated systems: information value, salience and framing.

A. Information Value

Kress and Van Leeuwen (2006: 177) define information value as "*the placement of elements in different positions relative to each other and to the viewer in order to convey meaning"*. That is, it reflects the diverse information roles the participants are given in relation to their position in the image. It is related to three main visual areas: left/right, top/bottom *and* center/margin. First, in *left/right positions*, the left side is an area related to the *given* information which are assumed to be already known and familiar to the viewers, while the right side is reserved to *new* information, to something unknown or requiring special attention (Kress and Van Leeuwen, 2006: 179-185). Second, *Top /Bottom* positions are referred to by Kress and Van Leeuwen (2006) as *ideal vs. real* to refer to *top vs. down* structures. In other words, information placed at the top are considered as '*ideal*', whereas the elements placed at the bottom are referred to as '*real'*. Finally, *Center/Margin* positions, the former refers to the most important information in the image as the elements (people, objects and places) are placed in the middle part of the visuals. However, components placed in the margin position are considered as dependent and subservient on the center.

B. Salience

It is the second element of composition. It deals with the way the portrayed participants are positioned in the image to attract the viewers' attention to different degrees using relative size, placement contrast, tonal value, color, and sharpness (Kress and Van Leeuwen, 2006).

C. Framing

It is the last principle of compositional metafunction. It refers to the use of frames or lines that connect or disconnect certain elements of the image, creating meanings of belonging or separation between information. More precisely, connection is realized when the visual components are connected to one another. They are considered and read as belonging together in one way. However, if they are disconnected they are read as separate and independent (Kress and Van Leeuwen, 2006).

To sum up, visual grammar is an analytical framework put forward by Kress and Van Leeuwen (1996, 2006) in their work labelled "Reading Images: The Grammar of Visual Design". According to them this approach comprises three metafunctions namely the representational, the interactional and the compositional metafunction. Hence, these latter is used to analyze the visual depiction of Algerian illegal emigrants in the selected images. "The Socio- semantic Inventory" is the second framework which is adopted to investigate the linguistic representation of the Algerian harragas in the selected news articles.

5.2. Critical Discourse Analysis

Critical discourse analysis (CDA) is a qualitative analytical approach for critically describing, interpreting and explaining the ways in which discourses construct, maintain, and legitimize social inequalities (Mullet, 2018). Besides, it is a cross-discipline approach within the field of Applied Linguistics which is relatively a new branch of discourse analysis. This latter emerged in late 1960s and early 1970s in diverse disciplines such as linguistics, semiotics, psychology, anthropology and sociology.

While Discourse Analysis concerns itself with the study of the relationships between language and the contexts in which language is used, CDA on the other hand, deals with the issues of language, power and ideology within the discourse of texts (Coffin, 2001: 99). It studies discourse and contexts in the public sphere; it analyses the relation between discourse

and socio-cultural developments in cross- cultural domains allowing highlighting the traces of cultural and ideological meaning (Hoepfiner, 2006). It basically studies social forms of society like inequality, dominance, social power, abuse and how these forms are enacted, reproduced and resisted by text and talk in the social and political context (Van Dijk, 1993).

Moreover, CDA is interested in *"the process of making meaning, rather than just in the meaning itself"* (Bertrand and Hugher, 2005:174). This makes CDA *"aggressively interdisciplinary and pluralistic in both method and theory"* (Wodak and Weiss, 2005:124). This means that, there is a multiplicity of approaches and theories within CDA (see Bell, 1995:25-30; Fairclough and Wodak, 1997:262-268).

One of the main goals of CDA is to highlight the way language is used within texts to create specific ideological positions that entail unequal relations of power. Thus, CDA does not only focus on the textual dimensions of language, but it also maintains a strong political agenda in reference to how language is used (Coffin, 2001: 99). Thus, this approach aims to reveal and understand the hidden ideologies and the abuse of power in order to make them more obvious and visible to the person involved in the discourse. In this regard, Kress (1991) states that, CDA makes the hidden elements visible and apparent and intends to reveal the overlapping linguistic discourse practice in the discourses. Furthermore, it indicates how particular language users establish exclusionary attitudes and practices by recurrently and selectively asserting certain attributes i.e. social roles, behavioral characteristics, physical appearance etc of social and ethnic groups (Wodak and Chilton, 2005: 24).

The current study, adopts Van Leeuwen's model of CDA labelled "Socio-semantic Inventory" (1996, 2008), to investigate the textual portrayal of Algerian harragas in the selected news articles. This analytical framework has been chosen due to its relevance and suitability to investigate the linguistic representation of Algerian harragas to understand and uncover the hidden ideologies expressed in written texts. Adding to this, it is the only comprehensive

framework within CDA that concern itself with the examination of the distinct ways in which social actors are discursively depicted from a social perspective (Sahragard and Davatgarzadeh, 2010 cited in Amer, 2015).

5.2.1. The Socio- Semantic Inventory

Socio-semantic inventory is an approach to CDA developed by Van Leeuwen (1996, 2008) with the publication of his book entitled "Discourse and Practice*:* New Tools for Critical Discourse Analysis". This framework deals with the way social actors are linguistically represented in a given written text. Accordingly, Wooffitt (2005: 137) points out that the socio-semiotic inventory investigates *"how social and political inequalities are manifested in and reproduced through discourse"*. In other words, this approach intends to display the way social actors are depicted in discourse to unveil the hidden ideologies manifested in written texts. To do so, Van Leeuwen (2008) proposed the use of the network system which contains 22 representational categories. The inventory examines language in the context that *"reveals specific attitudes, ideologies and worldviews which are encoded through language"* (Adampa, 1999:3). Moreover, according to Van Leeuwen (2008), language is a repercussion of ideology so that through learning the language reflected in text, ideology can be exposed, to show how social actors are depicted in discourse. Moreover, for him social actors are not only included to tailor the attention of the target audiences but also are excluded from the texts represented. That is, social actors can be excluded or included depending on the purpose and the ideology of the writer. The following are the discursive categories that constitute the framework of Van Leeuwen:

1. Exclusion

It deals with the process of erasing social actors through some linguistic mechanisms for diverse reasons (Qassim, 2018). It can be divided into two sub-categories: *suppression* or *backgrounding*. The former, involves the omission of any reference to the social actor or their

activities in the text. Whereas the latter, excludes any direct reference to the social actor in relation to a given action, but they are mentioned elsewhere in the text**.**

2. Inclusion

It is the act of including a social actor or a group of social actors to social events to establish a discursive representation (Van Leeuwen, 2008; Amer, 2017). This means that the social actors are mentioned clearly within a text and they can be realized through the following discursive categories:

- **Role Allocation**

It distinguishes between *activated* and *passivated* roles assigned to the social actors. Activated roles, represent the social actors as active and dynamic in their activities. While in passivated roles, they are depicted as undergoing the activity (Van Leeuwen, 2008). In the latter, the social actors are represented as beneficialised either negatively or positively.

- **Genericization and Specification**

It reveals how the authors of texts utilize either *generic reference* or *specific reference* to the social actors. *Generalization* takes place when the social actors are considered as groups or classes (Van Leeuwen, 2008: 35-38). It can be expressed with*: plurals without articles, mass nouns or singular with definite or indefinite articles.* Concerning *specification*, it can refer either to an individual which is individualization or to a group which is assimilation.

- **Individualization and Assimilation**

They are two parts of specification, the social actors are either specified as individuals or as a group of participants. Individualization refers to the specification of social actors as the individuals or single entities (Van Leeuwen1996; Amer, 2015). Whereas, assimilation specifies social actors as a group of participants. According to Van Leeuwen (1996), assimilation can be

classified as *aggregation* or as *collectivization*. The former quantifies groups of participants, treating them as statistics or as collectivization. It is realized by definite or indefinite quantifier. Whereas, in the latter the number of social actors is unspecified, i.e. there is no statistics of social actors.It is achieved by the first or third- person plural and collective words like 'this nation', 'the community' and so on (Van Leeuwen, 1996).

- **Association and Dissociation**

Association refers to a situation where social actors are represented as groups made by participants or groups of participants, like ‘politicians, bureaucrats and ethnic minorities’, without labeling them in the text (Caliendo and Magistro, 2009: 182). Concerning dissociation, it occurs when social actors are referred to separately.

- **Nomination and Categorization**

The social actors are referred to in terms of their unique identity as being nominated or functionalized. In the Socio-semantic inventory, nomination is a way of addressing people and generally achieved through proper nouns which can be formal (surname only with or without honorific), semi-formal (name and surname) or informal (name only). As for categorization, it is related to the representation of social actors in terms of the identities and functions they share with others (Van Leeuwen, 2008:40-41).

- **Functionalization and Identification**

Functionalization and identification are parts of the categorization of social actors. Fuctionalization refers to activities, occupations and roles of social actors. Identification on the other hand, refers to prominent features (what the social actors are referred to) i.e.how,they appear rather than their activities. Van Leeuwen (2008) distinguishes three types of identification*: classification, relational identification* and *physical identification*. In *classification*, social actors are referred to in terms of the major categories by means of which a given society or institution differentiates between classes of people (Kress and Van Leeuwen,

2006: 42). These include wealth, age, gender, religion, etc. Relational identification takes place when social actors are referred to in terms of "*their personal, kinship, or work relations, to each other, and it is realized by a closed set of nouns denoting such relations: 'friend', 'aunt', 'colleague', etc"* (ibid: 43). Lastly, physical identification, it is accomplished by nouns denoting physical characteristics such as 'blonde', 'redhead', 'cripple' (ibid: 40).

- **Personalization and Impersonalization**

In personalization, the social actors are represented as human beings. They are described through the use of personal possessive pronouns or nouns. Additionally, social actors can also be represented through means of impersonalization (Van Leeuwen, 2008: 46-47). It can be employed within texts for the purposes of backgrounding the identity or roles of social actors, lending impersonal authority or force to an action, adding positive or negative nuances to actions or utterances of a social actor. Van Leeuwen (2008) distinguishes between two types of impersonalization**:** *abstraction* and *objectivation*. The former involves utilizing social actors via a quality that is assigned to them. As for the latter, the social actors are presented through referring to them via a place or thing that is either closely associated with the individual or the action they are being represented as engaging in.

- **Indetermination and Differentiation**

Indetermination occurs in the text when the participants are depicted as unspecified or anonymous entities (Van Leeuwen, 2008: 40). It is realized by indefinite pronouns such as: someone, some body and some people either together or alone with name in which the number of social actor is unknown. In addition, it can also be realized through the use of generalized exophoric reference like 'they' to refer to unknown others. Regarding differentiation, it explicitly differentiates an individual social actor or a group of social actors from a similar actor or group, creating the difference between "self" and the "others", or between "us" and "them" (ibid).

Conclusion

In short, this chapter has reviewed the literature related to our work. It first provides a brief overview of the historical background of illegal migration and the origin of the word 'Harraga'. Then, it introduces the theory of social semiotics and multimodality highlighting some key notions related to these fields like semiotic resource, mode and multimodal texts etc. After that, it throws light on the main differences between broadsheets and tabloids newspapers. This chapter ends up with the two analytical frameworks to be used for the analysis of the corpus of the current study. The first one is "Visual Grammar", employed to examine and interpret the resources used in the construction of images, while the second one is the "Socio-semantic Inventory" adopted to investigate the discursive categories of the selected news articles. The coming chapter entitled "Research Design" deals with the research methodology of this study.

ChapterTwo:

Research Design

Introduction

This chapter is devoted to the methodology and the research design used in the present research. It describes the research techniques implemented to ascertain how Algerian harragas are depicted in the corpus under investigation to respond to the research questions advanced in the General Introduction. In the first part of this chapter, we identify the research method, which consists of the mixed methods approach used to explain the way the Algerian harragas are represented both visually and linguistically in the Algerian, British and American newspapers. Then, we describe the selected corpus which involves two Algerian newspapers (Echorouk and El-Watan), one American newspaper (The New York Times) and one British newspaper (The Guardian). Lastly, we introduce the procedures of data analysis which is based on the social semiotic theory labelled "*Visual Grammar"* (Kress and Van Leeuwen, 1996, 2006) used to examine the visual portrayal of Algerian harragas, in addition to the "*Socio-semantic Inventory"* proposed by Van Leeuwen (1996**,** 2008) in order to investigate the textual depiction of the Algerian undocumented emigrants in the selected newspapers.

1. The Research Method

To fulfill the visual and the linguistic analysis of the Algerian harragas in the newspapers under study, the mixed methods research which involves the combination of both *quantitative* and *qualitative* research is adopted to achieve a better understanding of the research issue. The former deals with *statistics* and the calculation of numbers which answer the research questions (ElKatawneh, 2016*),* while the latter collects and works with non-numerical data and seeks to interpret meaning from these data (ibid). Creswsell (2003: 4) adds that qualitative method "*aims at exploring and understanding the meaning individual or groups ascribe to social or human problems".*

Henceforward, the qualitative method is adopted to execute the visual analysis in seven

images of the selected newspapers in relation to the framework of Kress and Van Leeuwen "*Visual Grammar*", Whereas, the *quantitative method* is adopted to conduct a textual analysis of eight chosen news articles through the application of Van Leeuwen's model of CDA "Socio-semantic Inventory" and this by investigating the frequency of distribution of some discursive categories belonging to this framework to find out how many times they are utilized.

2. Description of the Corpus

2.1. Echorouk

Echorouk or Echorouk El Yawmi is an independent Algerian daily newspaper published in Arabic, French and English. It was founded by the brothers Fadhil in May 11, 1991 under the name of Echorouk Al Arabi and in May 1993 (Echorouk Thakafi) was derived from it. This newspaper did not last long, as it was suspended in September 1994. Then, (Echorouk Al-Hadhari) appeared after it as a bi-monthly newspaper. Finally, on November 01st, 2000, the issuance of Echorouk EL Yawmi was approved. Today, Echorouk is considered as one of the most sold newspapers in Algeria and the second-largest daily arabophone newspaper (after EL Khabar) (Mebarki, 2018). Furthermore, it often tends to support the government mainly on security-related issues. The newspaper online version – Echorouk Online – was the third most visited website in 2010 in the MENA region (www.echourouk.com). Adding to this, in July 2015, Echorouk El Yawmi partnered with the British Council in Algeria to launch a competition to learn English. The newspaper circulation numbers vary from 400,000 to 500,000 daily, with a very reasonable average percentage of unsold copies of 20 % to 30 % (www.journauxalgeriens.Fr)

2.2. El-Watan

El-Watan (which signifies the homeland) is an independent Algerian daily newspaper published in the French language. It was founded by a group of former El Moudjahid journalists on October 8, 1990 just after the permission of the government for the creation of private

newspapers as a sign of political democracy. It is considered as one of the leading and the benchmark newspapers in Algeria. Moreover, it is seen as an unbiased newspaper which aims at promoting democracy (Mebarki, 2018). In 2008, El-Watan has launched its website (www.elwatan.com) in three languages namely: Arabic, French and English. It is considered as the most read francophone newspaper in Algeria. Moreover, this newspaper strives at a liberal, professional middle class. It is marked by its coverage of both local and foreign news stories. Its director Omar Belhouchet has received several international awards including the Golden Pen of Freedom in 1994, awarded by the 'World Association of Newspapers' (www.journauxalgeriens.Fr).

2.2. The New York Times

The New York Times (NYT) is an American daily newspaper, it was first founded under the name of New-*York Daily Times* on September 18th, 1851 by the journalist and the politician Henry Jarvis Raymond and former banker George Jones. However in 1857, the name was reduced to '*The New York Times'*. Friel and Falk (2004) indicate that the latter is an authorative source of information on issues of public policy. Adding to this, it is often used as a direct source of news by other newspapers and new agencies around the world (Kalven, 1964). This newspaper is concerned with politics, culture and technology. It aims to cover national and international news and events as impartially as possible without fear or favor. In 1918, it has won 130 Pulitzer prizes; a prize awarded for excellence in journalism. Furthermore, the NYT is considered as one of the largest liberal newspapers and major sources of international news for US citizens (Chomsky, 1989) (www.nytimes.com).

2.3. The Guardian

The Guardian is a Britain's quality newspaper that was founded in 1821 by John Edward Taylor under the name of *the Manchester Guardian*. It was owned by the Scott Trust since 1936 to protect the newspapers from commercial and political influences (Guardian, 2015). In 1959,

Manchester was dropped from the name to *the Guardian* because the newspaper editor moved to London four years later targeting the national audience. It is a left wing broadsheet newspaper aimed at a liberal, professional middle class. It is considered as one of the most authoritative and famous leading newspapers in the UK for its high ethical standards of conscience, criticism and liberalism which make it the most popular newspaper in UK. Furthermore, it attracts an elite audience, heavy in opinion formers and senior managers in the public sector, and has a reputation for the quality of its investigative journalism (Berry, Garcia-Blanco and Moore, 2015: 29).The Guardian's website (www.theguardian.com), which was launched in 1999, as well as journalism have won several awards including a Pulitzer Prize in 2014 (www.theguardian.com).

The coming part of this chapter deals with the presentation of the procedures used to collect and analyze the corpus of the current study from Echorouk, EL-Watan, The New York Times and The Guardian.

3. Procedures of Data Collection

In this section we provide a descriptive account of the main procedures of data collection to analyze the pictorial and the textual representation of the Algerian harragas in the newspapers under study. The corpus analyzed in this research consists of four distinct newspapers: Echorouk, El Watan, The New York Times and The Guardian which have been chosen due to their popularity around the world and also because they suit the purpose we intend to achieve. We have selected two articles from each of the aforementioned newspapers which were published between 2011 to 2020. We have not relied on articles published in the same years because the chosen corpus lacks in articles tackling our theme mainly foreign newspapers. In other words, all the local newspapers contain images while the foreign news articles, namely the American ones, we have found that the first selected article do not comprise an image while the other one does. For the British news articles no images are found in the chosen articles.

Thus, we have been also obliged to select two images of other articles belonging to the same newspapers. Thus, in total our corpus includes eight articles along with seven images. We consulted Echourouk, El Watan, The Guardian and The NewYork Times websites: (http://www.echourouk.com), (http://www.elwatan.com), (http://www.theguardian.com) and (http://www.nytimes.com) to gather some of this corpus and others we took them from the internet.

4. Procedures of Data Analysis

This section is dedicated to the procedures used to analyze the collected data. We have opted for two analytical tools for the analysis of the data gained from the selected corpus. We have first relied on the framework of Kress and Van Leeuwen (1996, 2006) in "Grammar of Visual Design" to carry out a social semiotic analysis of the portrayal of the Algerian harragas, relying on the three metafunctions (representational, interactional, and compositional), that are analyzed in details on the selected pictures under study. To do so, ***qualitative content analysis*** is adopted.

The second one is Van Leeuwen (2008) "The Socio-semantic inventory" which employed to examine the linguistic depiction of the Algerian illegal emigrants to interpret the linguistic modes of the current study. Thus, ***quantitative content analysis*** is used to count the frequency of distributions of some representational categories proposed by Van Leeuwen for critically analyzing the textual portrayal of social actors (Algerian harragas) in the selected news articles. These two frameworks are chosen to analyze both the pictorial and the textual representation of the Algerian undocumented emigrants because "*they arguably contribute to a better understanding of the various phenomenon under investigation*" (Angouri, 2010:46)

Conclusion

To conclude, this chapter sheds light on the research design of the present study. It has presented the research method used to investigate the topic of the current study which is the

mixed methods research. Then, it has described the chosen corpus which consists of four distinct broadsheet newspapers (Echorouk, El-Watan, The Guardian and The New York Times). Finally, this chapter ends up with a description of the procedures of data collection and data analysis. The coming chapter deals with the presentation of the findings of the present study.

Chapter Three:

Presentation of the Findings

Introduction

This chapter is empirical. It aims at presenting the results obtained from the visual and the linguistic analysis of the representation of the Algerian harragas in the selected Algerian, British and American newspapers. The corpus of the present study consists of seven images along with eight news articles. The former are analyzed relying on the three metafunctions developed by Kress and Van Leeuwen in "*Grammar of Visual Design*" (1996, 2006), while the latter are examined through the use of Van Leeuwen's "*Socio-semantic Inventory*" (2008). Thus, this chapter is divided into two main sections. Section one is devoted to the presentation of the findings obtained from the pictorial analysis of the Algerian harragas. As for the second section, it presents the results gained from the textual analysis.

1. The Visual Representation of Algerian Harragas: A Social Semiotics Analysis

This section provides the results obtained from the analysis of seven selected images of the Algerian harragas which appear in appendix one. They are examined relying on Kress and Van Leeuwen's theory of Visual Grammar (1996, 2006) relying on the representational, the interactional and the compositional metafunctions.

1.1. The Representational Metafunction

			Process Type
	Echorouk	Image1	The picture depicts two men, one of them is holding a baby while the other one on the right side wearing a cap only his face is shown. The image generates a conceptual meaning since no action is performed, because they are just posing and looking directly at the viewers.
		Image2	In this picture three lifeguards dressed with diving suits are represented as pulling off the corpse of a harrag from the sea to the shore. It generates a narrative process since the represented participants are doing an action (pullingoff).

ALG	**El-Watan**	Image3	This image generates a narrative process since the represented participants (Algerian harragas) are interacting with one another on a sailing wooden boat rather than with the viewers.
		Image4	This image represents a group of youngsters sailing on a wooden boat. Some of them are looking directly at the viewers. Besides, there is an action which is performed by one of them who is wearing a blue sweater, in which he expresses victory with his arms. It is a narrative process since the participants are involved in an action. The vector line begins from the participants and goes straight to the audience.
UK	**The Guardian**	Image5	This image shows a group of participants on the sea some of them are pulling off a pneumatic boat while others are in it. It is a narrative presentation since the participants are performing an action. The vector line is not directed to the viewers.
USA	**The New York Times**	Image6	This image depicts an overcrowded pneumatic boat full of illegal immigrants. The coast guard wearing white waterproof jacket with red strips who used a rope to pull them to the coast has rescued them. Hence, it expresses a narrative meaning since there is an actor (coast guard) and a goal (illegal immigrants). The vector line emerges from the coast guard towards the illegal emigrants.
		Image7	This image shows two participants one of them is standing up and the other is sitting on an overturned wooden boat on the beach. They are gazing at the sailing boats. It is a conceptual representation since no action is performed by the participants in addition, they are looking away from the viewers.

Table 2: Representational Metafunction in the Selected Pictures.

From the table above, we notice that two images (1 and 7) are depicted in a conceptual process, which means that they are depicted in a formative way or as items of information to the viewers and five others (2, 3, 4, 5 and 6) are narrative since the represented participants are photographed as active participants who perform an action; that of crossing the Mediterranean sea illegally to reach the other side. The conceptual images are image1 of Echorouk and image 7 of the New York Times. Whereas the narrative pictures are, image 2 of Echorouk, image 3and

4 of El-Watan, image 5 of the Guardian and image 6 of the New York Times.

1.2. The Interactional Metafunction

			Gaze	Social Distance	Relation	Angle	
						Horizontal	Vertical
ALG	Echorouk	Image 1	Demand	Close Shot	Intimate	Frontal	High Angle
		Image 2	Offer	Long Shot	Far Social	Oblique	Medium Angle
	EL-Watan	Image 3	Offer	Medium close Shot	Far Intimate	Oblique	Low Angle
		Image 4	Demand	Medium close Shot	Far Intimate	Frontal	Low Angle
UK	The Guardian	Image 5	Offer	Long Shot	Far Social	Oblique	Medium Angle
USA	The New York Times	Image 6	Offer	Medium Close Shot	Far Intimate	Oblique	Low Angle
		Image 7	Offer	Long Shot	Far Social	Oblique	Medium Angle

Table 3: Interactional Metafunction in the Selected Pictures.

As shown in table 3 most of the selected images are offer ones; they offer the viewers an item of information, except image 1 and 4 which are demand images. The represented participants are gazing directly at the viewers. They demand that the viewer's enter into some kind of imaginary relation with them (Kress and Van Leeuwen, 2006). Another interactive resource which determines the social relation between the participants and the viewers is the social distance. Close shot is realized only in image 1 creating an intimate distance between the participants and the viewers, while long shot, is achieved in image 2, 5 and 7 creating a far social distance between the represented participants and the viewers. Moreover, medium-close shot is carried out in image 3, 4 and 6 creating a far intimate distance between the participants and the audience. In terms of horizontal angle, all the selected images are viewed from an

oblique angle expect image 1 and 4 which are seen from a frontal angle. Concerning the vertical angle, image 1 is viewed from high angle while image 2, 5 and 7 are captured from a medium angle. As for image 3, 4 and 6 they are seen from a low angle.

3.2 The Compositional Metafunction

			Information Value	Salience	Framing
ALG	Echorouk	Image1	In this image, the two men and the child are placed in the center. That is to say, they are given a great importance.	In this picture, the two men and the child are viewed as the salient elements by placing them in the foreground and portrayingthem against a blue background.	The participants depicted in this image are connected to each other.
		Image2	In this image the three lifeguards are put in the margin, while the corpse of the harrag is placed in the center. This entails that they are given less importance than the harrag.	This image shows that the depicted participants are equal in size and they are foregrounded which means that they are the salient elements in the image.	The represented participants in this image are connected.
	El-Watan	Image3	This image depicts a group of participants (Algerian harragas) placed in the middle part of the image which indicates that they are considered as the most important elements.	The represented participants are given salience by placing them in the foreground.	The groups of participants seem connected to one another.
		Image4	Similarly, a group of Algerian illegal emigrants are depicted in the middle of the image.	All the depicted participants are placed in the foreground to increase the viewers' attention to them.	In this image the portrayed participants seem connected.

UK	**The Guardian**	**Image5**	Akin to image 1, 2, 3 and 4. In this image the four men and the woman are also placed in the center of the image.	The depicted participants are given salience by placing them in the foreground.	The portrayed participants are connected.
USA	**The New York Times**	**Image6**	This picture presents a group of participants who are placed in two different positions. The illegal immigrants are put in the center as they are considered as being the most important elements in the picture. While in the left there is the coastguard referred as being the given adding to this, he is placed in the bottom of the imagewhich is considered as being real.	This picture indicates that salience is given to the depicted participants (illegal immigrants) by putting them in the foreground.	The coastguard and the group of participants are connected.
		Image7	The last picture portrays two men who are placed in the center position.	The presented men are given salience by placing them in the foreground.	The two represented participants are connected.

Table 4: Compositional Metafunction in the Selected Pictures.

The Analysis of the Algerian harragas images in terms of information value reveals that the represented participants in the entire selected corpus are placed in the central position to indicate that they are the most valued elements in the images. Besides, all the depicted participants in the seven images are given salience by putting them in the foreground in order to capture the viewers' attention. Concerning framing, the participants are connected to one another in the entire corpus.

2. The Textual Representation of Algerian Harragas in the Selected News Articles

The following are the results obtained from the analysis of the exclusion and inclusion of the Algerian harragas in the selected corpus.

2.1. Exclusion

	Echorouk	El-Watan	The Guardian	The New York Times
Frequency of Backgrounding	**5**	**3**	**6**	**15**
Frequency of Suppression	**0**	**0**	**0**	**0**

Table 5: Exclusion of Algerian Harragas in the Selected News Articles.

The table above points out that both the national and the foreign newspapers excluded the social actors (Algerian harragas) from their actions relying on the category of backgrounding. There are no considerable differences between the newspapers in the total amount of the exclusion of Algerian undocumented emigrants as Echorouk use it in 5 cases El-Watan in 3 and The Guardian in 6 except The New York Times which utilize it in 15 cases. However, in all the selected news articles no suppression element is found.This indicate that, the presence of the soial actors (Algerian harragas) and the activity that are involved in is significant.

2.2. Inclusion

- **Role Allocation**

	Echorouk	El-Watan	The Guardian	The New York Times
Frequency of Activation	**6**	**8**	**9**	**16**
Frequency of Passivation	**1**	**5**	**0**	**2**

Table 6: Role Allocation of Algerian Harragas in the Selected News articles.

Table 6 reveals that Algerian harragas are more activated than passivated in all the

selected news articles. Echorouk presents them as active social actors in 6 cases, El-Watan in 8 and the Guardian in 9. However, The New York Times is the one which highly presents the Algerian harragas as activated participants in 16 cases. While in passivation the Algerian illegal emigrants are presented only in 1 case in Echorouk and 5 in El- Watan and 2 in The New York Times.

- **Genericization and Specification**

	Echorouk	El-Watan	The Guardian	The New York Times
Frequency of Genericization	**8**	**3**	**3**	**21**
Frequency of Specification	**14**	**12**	**7**	**37**

Table 7: Genericization and Specification of Algerian Harragas in the Selected News Articles.

Table 7 indicates that the frequency of specification is higher in the entire selected corpus, mainly The New York Times which depicts the Algerian harragas as specific individuals in 37 cases while Echorouk in 14, El- Watan in 12 and The Guardian in 7 cases. However, in the category of genericization the Algerian illegal immigrants are represented as generalized individuals in 8, 3, 3 and 21 cases respectively.

- **Functionalization and Identification**

	Echorouk	El-Watan	The Guardian	The New York Times
Frequency of Genericization	**6**	**6**	**5**	**16**
Frequency of Specification	**8**	**1**	**4**	**21**

- **Table 8: Functionalization and Identification of Algerian Harragas in the Selected News**

As shown in table 8, the Algerian illegal emigrants are most frequently depicted in the category of identification especially The New York times which presents them in 21 cases, while each of Echorouk and El-Watan represents them in 6 cases and the Guardian in 5 cases.

Regarding functionalization, Algerian harragas are depicted in (8, 1, 4 and 21 cases respectively).

- **Assimilation and Individualization**

	Echorouk	El-Watan	The Guardian	The New York Times
Frequency of Assimilation	**6**	**24**	**5**	**32**
Frequency of Individualization	**8**	**0**	**0**	**6**

Table 9: Assimilation and Individualization of Algerian Harragas in the Selected News Articles.

Table 9 shows that in all the selected newspapers, particularly El-Watan and the New York Times, Algerian undocumented emigrants are highly depicted as groups in 24 and 32 cases than as individuals where they are portrayed in 6 cases in the NYT and in 8 cases in Echorouk.

- **Indetermination**

	Echorouk	El-Watan	The Guardian	The New York Times
Frequency of Indertermination	**2**	**6**	**7**	**20**

Table 10: Indetermination of Algerian Harragas in the Selected News Articles

The findings that figures in table 10 point out that the frequency of indetermination is higher in the foreign newspapers namely The New York Times and The Guardian which employ it 20 and 7 times, rather than the local newspapers: Echorouk and El-Watan which utilize it only in 2 and 6 cases respectively.

Conclusion

To sum up, in this chapter we have detailed the results obtained from the visual and the linguistic analysis of the portrayal of the Algerian harragas in the selected corpus: Algerian, British and American newspapers. The pictorial analysis has been conducted relying on Kress

and Van Leeuwen theory of "Visual Grammar" (1996, 2006) in order to discover and reveal the hidden meaning transmitted within the visuals. The results reveal that out of seven images, five of them are represented in a narrative process where Algerian harragas are depicted as active participants in their action except in image 1 of Echorouk and image 7 of the NYT. Besides, the Algerian illegal emigrants are placed in the middle part in all the chosen images, their centrealization makes them the core of the representation as they are considered as the most valued elements in the images. Additionally, Van Leeuwen's theory of "Socio-semantic Inventory" have been adopted to explore the textual depiction of the Algerian illegal emigrants depending on nine selected representational categories: exclusion, role allocation, genericization, specification, functionalization, identification, assimilation, individualization and indetermination. The findings indicate that the Algerian harragas are included in the plurality of their activities; they are depicted as active social actors who are involved in a dangerous action that of leaving their country illegally. Furthermore, they are represented in unspecific and anonymous way because the focus is more on the action than on the social actors. These results are discussed and interpreted in the following chapter entitled "Discussion of the Findings".

Chapter Four:

Discussion of the Findings

Introduction

This chapter intends to discuss the results of the present dissertation. It is divided into three parts. The first part discusses the findings of the visual analysis of the Algerian harragas to show up their characteristics in relation to the three metafuntions: representational, interactional and compositional metafunction. The second part discusses the findings reached from the linguistic analysis of eight news articles relying on "the Socio-semantic Inventory". Finally, the third part draws a comparison between the three contexts: Algerian, American and British one to highlight the main similarities and differences in their portrayal of the Algerian undocumented emigrants . This chapter further aims at providing answers to the research questions postulated in the General Introduction and checking the accuracy of the advanced hypotheses.

1. A Social Semiotic Analysis of Algerian Harragas in the Selected Newspapers

1.1. The Portrayal of Algerian Harragas in the Representational Metafunction

The representational metafunction is the first metafunction within "Visual Grammar", which consists of two types of processes namely the *narrative process* and the *conceptual process*. The former has to do with dynamic features while the latter refers to the static process of the visual participants (Kress and Van Leeuwen, 2006).

Relying on the findings gained from the analysis of the chosen images, it has been found that images 2, 3, 4, 5 and 6 are based on a *narrative presentation* since the portrayed participants are involved in an action and connected with vectors. For instance, image 2 of Echorouk depicts three lifeguards pulling off the corpse of a harrag from the sea to the shore. It generates a *narrative meaning* since the represented participants are performing an action (pulling off). The aim

behind this representation is to show that *"There would be no difference between suicide bombers and harragas, except that the former kill innocent people and the latter do more harm to their close families and first and foremost to themselves"* (Magharebia, 2008).

Regarding El-Watan, both image 3 and 4 (appendix1) depict a group of youngsters sailing on a wooden boat. However, image 3 presents the participants involved in it as interactive ones who are connected by a vector formed by their gaze to one another, while in image 4 some of them are looking directly at the viewers. Nevertheless, there is an action which is performed by one of them who is wearing a blue sweater, in which he expresses victory with his arms to attract the viewers' attention. Adding to this, he is represented as an active participant or '*the agent', the doer of the action"* (Van Leeuwen, 2008:142). The reason behind this representation is to show that even though the state has criminalized illegal emigration in a new penal code, approved on Sunday (August 31st) by the Council of Ministers, which sets out prison sentences of up to six months for harragas, these latter continue fleeing their country in large numbers.

Concerning The Guardian, image 5 (appendix 1) presents a group of participants on the beach some of them are pulling off a pneumatic boat while others are in it. In this picture the harragas are the 'actor' and the rest of the participants are the 'goal'. Besides, they are given an active role and they are depicted as agents. This image confirms one of the most popular expression among harragas that states, 'they would rather die at sea than at land' (Yantren, 2016). That is to say, they prefer to take the risk of crossing in order to try to live, instead of simply surviving day by day in boredom and without objectives. This expression emphasizes the fact that these individuals are ready to die trying to live and see their fate than rotting in Algeria.

In The New York Times, image 6 (appendix1) shows an overcrowded boat full of the illegal emigrants. They have been rescued by the coast guards wearing white waterproof jacket

with red strips who utilized a rope to pull them out to the coast. It generates a *narrative meaning* since there is an actor (coast guard) and a goal (illegal emigrants). Hence, the harragas are given a passive role and they are presented as "*patient, the people to whom the action is done"* (Van Leeuwen, 2008: 142), while the coastguards are the "agents" who have saved them. In this image the harragas have not reached their desired destination as they are spotted and intercepted by the coast guards in attempt to protect and save their lives.

Image 1 of Echorouk and image 7 of The New York Times (appendix 1), are instances of *conceptual meaning*, since the participants are represented as item of information. That is, image 1 depicts two men, one of them is holding a baby while the other one only his face appears. They are portrayed as static individuals (who are not performing an action), because they are just posing and looking directly at the viewers by an image act or gaze. Besides, image 7 depicts two participants one of them is standing up while the other one is sitting on an overturned wooden boat on the beach. They are looking away at the sailing boats. The aim behind these representations is to show to the viewers the hope that embodies all harragas; their desire to leave their country to reach their dreams because they think that "l'avenir rah mor lebhar". This sentence is a mix of French and North African dialect which means,"future is only behind the sea". This indicates that Algerian people still consider harraga as an exit to the precarious social conditions they are suffering from in their home country as they risk their lives and even those of their children.

1.2. The Representation of Algerian Harragas in the Interactional Metufunction

The interactive metafunction has to do with the way in which the participants in the image interact with the viewers, and this interaction is structured through three factors:

1.2.1. The Eye Direction of Algerian Harragas in the Selected Images

Kress and Van Leeuwen (2006:116) claim that *"there is a fundamental difference*

between pictures from which the represented participants look directly at the viewer eye and pictures in which this is not the case". The pictorial depiction of the Algerian harragas in the corpus under study is based on both demand and offer. This indicates that gaze is an important semiotic resource. Whether it is demand or offer, it always influences the viewers.

Out of seven images, five of them (2, 3, 5, 6 and 7) indicate that *"the depicted participants are not looking at the viewers there is no interaction because their gaze is taken away"* (Kress and Van Leeuwen, 2006: 119). Thus, there is no look being projected directly at the viewers. Said differently, they are offer one. In this case the represented participants are just offering an item of information to the public audience. For instance, in image 2 of Echorouk the lifeguards are pulling off the corpse of the harrag. In addition, their eyes are directed not at the camera but at something outside the frame of the image which suggests that they offer information to the viewers. The aim behind this depiction is to show to the viewers the consequences that may result in the risk they choose to take to reach the land of hope or 'bled of gwar' which is a colloquial expression used by some north Africans to refer to European countries because they believe it is always greener on the other side of the fence.

While the two other images of the selected newspapers (image 1 and 4) are demand ones, which entails that the portrayed participants are looking directly at the viewers they try to establish a kind of imaginary relation with them (Kress and Van Leeuwen, 2006). For example, in image 1 of Echorouk the expression of happiness and tiredness is obvious in the face of the two men. They try to show to the viewers that they are delighted of their journey regardless all the pain they have encountered. Akin to image 1, in image 4 of El-Watan the participants are gazing directly at the viewers. They try to transmit their proud of what they have achieved. One of them expresses his enthusiasm of victory with his arms despite the harsh conditions they have faced during their journey. Accordingly, Kress and Van Leeuwen (2006)

claim that: *"a gaze with a gesture or facial expression like a smile ask the viewers to enter a relation of social affinity with them*".

1.2.2. Social Distance between Algerian Harragas and the Viewers

Social Distance determines the relationship that exists between the represented participants and the viewers. In this respect Kress and Van Leeuven (2006: 124) claim that: "*social distance is influenced by different sizes of the frame and this can lead to different relations between the represented participants and the viewers*".

In the case of our corpus, the findings indicate that in image 1 of Echorouk an intimate and personal relationship is created between the depicted participants and the viewers, since the represented participants are photographed from a close shot (the head and shoulders). The latter is the distance at which "*one can hold or grasp the other person*". Adding to this, it is the distance between people who have an intimate relation with each other (ibid). This image suggests intimacy with the viewers since the harragas are shown close to them. The aim behind this representation is to show that harraga is an emigration that touches and affects all categories of people from the educated to the illiterate, from the poor to the well-off and if the majority of those who want to sail away are men above the thirties, the fact remains that among them there are even families, women, babies and minors.

In image 2, however, the whole figure of the participants with space around them (long shot) is depicted, which creates a far social relation between them and the viewers. In this respect, Kress and Van Leeuwen (2006: 124-125) state that *"the distance to which people move when somebody says stand away so I can look at you."* This kind of distance deals with the social relationship which enables the participants to preserve their intimacy from the audience. In fact, this formal distance is the one where *"business and social discourse is included... [It] has more formal character"* (Torres, 2015:246). Thus, in this image the participants are far from the viewers and they do not interact with them.

The reason behind this depiction is to show the tragic ending that may generate from this act.

Concerning image 3 and 4 of El-Watan, both of them represent a group of Algerian harraga frosm a medium close shot in which *"we see the other persons from the waist up"* (Hall, 1964 cited in Kress and Van Leeuwen, 2006: 125). This results in a far intimate relation between the participants and the viewers. The goal behind this representation is to show the failure of the Algerian authorities to deal with the concerns and the claims of their youth who flee their country regardless its richness to reach Europe as they consider it as a land of freedom where everything is possible, where one can succeed and be accomplished.

Additionally, long shot is maintained in image 5 of The Guardian, which suggests a far social relationship between the participants and the audience. Similar to El-Watan, in image 6 of The New York Times, the participants are viewed from the waist up (medium close shot). It establishes a far intimate relationship between them and the viewers, whereas in image 7, the viewers can see the whole body of the participants (long shot). It creates a far social relation between the participants and the viewers.

1.2.3. Angle and Power's Distribution between Algerian Harragas and the Viewers

The third factor which deals with the interactional metafunction is angle or point of view which is made up of two types namely the *horizontal* and the *vertical angle*, each indicating different relations between the participants and the viewers:

- **Detachment and involvement of the viewers in the participants' world (the horizontal angle)**

Kress and Van Leeuwen (2006) claim that the horizontal angle can be frontal to suggest involvement as viewers are brought to the world of depicted participants or oblique to

indicate viewer's detachment from represented participants' world. In other words, the horizontal angle is related to the position from which the picture is taken. Each image has different degrees of angles. It may be *frontal or oblique.*

Depending on the findings obtained from the analysis of the *horizontal angle*, we notice that Algerian illegal emigrants in the majority of the chosen images are captured from horizontal oblique angle, which suggests detachment between the represented participants and the viewers. In this case, the viewers are not involved with the participants as if they are not part of the photographed image. Kress and Van Leeuwen (2006: 136) state that *"what you see here is not part of our world, it is their world, something we are not involved with"*. In contrast to the other images, image 1 of Echorouk and image 4 of El-Watan are viewed from horizontal frontal angle, which creates a sense of involvement between the participants and the viewers. That is to say, the viewers are involved with the participants in equal way as if they belong to the same world. Accordingly, Kress and Van Leeuwen (2006:113) state that:"*the frontal angle says what we see here is part of our world, something we are involved with*".

• Relations of power between the Algerian harragas and the viewers (the vertical angle)

The vertical angle has to do with power associated to the represented participants and the viewers. It can be low and assign power to the viewers or high to make the depicted participants have more power, or at eye level to realize a sense of equality (Kress and Van Leeuwen, 2006: 140). Relying on the results gained from the analysis of the *vertical angle*, we have found out that only image 1 of Echorouk is taken from high angle, which reveals that the represented participants (Algerian harragas) are more powerful than the viewers.

However, three of the seven selected images namely image 2 of Echorouk, image 5 of The Guardian and image 7 of The NYT are viewed at the eye level (medium vertical angle)

which suggests a relation of symbolic equality between the depicted participants and the viewers (Jewitt and Oyama, 2001: 135), since they are equal in power. Stated differently, none of them is more or less powerful than the others. Whereas, images 3 and 4 of El-Watan and image 6 of The New York Times are photographed from low perspective which make the viewer's feel more powerful and superior than the participants. In this respect, Kress and Van Leeuwen (2008: 139) suggest that *"to look down on someone is to exert imaginary symbolic power over that person to occupy with regard of that person a kind of high position."*

1.3. The Representation of Algerian Harragas in the Compositional Metafunction

The compositional metafunction is related to the way elements in visuals are combined and organized to form a type of harmony to attract the viewers'attention and this is realized by three interrelated systems: information value, salience, and framing (Kress and Van Leeuwen, 2006:177).

1.3.1. The Placement of the Algerian Harragas in the Selected Images

Information value deals with the placement of elements within visuals to convey specific meaning related to various "zones" of the image. The results reached from the analysis of the corpus under study indicate that image 1 of Echorouk depicts a group of participants, family members in different positions. The father holding his baby is placed in the center, while the other man wearing a cap is portrayed in the right side of the image. Thus, the former is presented as being the most important element in the image, whereas, the latter is considered as the new information that the viewers should observe.

In image 2, the corpse of el-harrag is placed in the middle while the three lifeguards holding and pulling him off to the shore are placed in the margin. Chandler (2002) reports that Kress and Van Leeuwen state that "*the composition of certain visual images*

is determined, by the dominant center and periphery, and not by left right or top bottom structure". Thus, the corpse of el-harrag is considered as the nucleus information, the most significant element in the image, while the lifeguards in the periphery are portrayed as being the dependent elements. The aim behind this depiction is to show that illegal emigration has a heavy price in the number of dead bodies swallowed up by the Mediterranean Sea.

Algerian undocumented emigrants are placed in the central position in all the seven selected visuals. In image 5 for instance, the represented participants are put in the middle in order to emphasize their importance and attract the viewers' attention to let them know that the harragas are ready to do everything, they cut across races, gender and age but have one thing in common which is searching for a succor and they would rather die trying in their relentless, and desperate journeys to enter Europe than being inactive and worthless in their own homeland. Their centralization makes them the core of the depiction because they are considered as the most valued elements in the image. That is to say, "*they are presented as the nucleus of the information to which all the other elements are in some sense subservient"* (Kress and Van Leeuwen, 2006: 204).

Image 6 presents a group of participants who are placed in two different positions. illegal emigrants are put in the center because they are considered as being the most crucial elements in the picture, while the coastguard is placed in the left as being the given; something that the viewers already know they are seen as "*a familiar and agreed-upon point of departure for the message*" (ibid). Adding to this, he is placed in the bottom of the image which is considered as being real.

1.3.2. Algerian Harragas as Salient Elements in the Selected Images

Salience is another principle of compositional metafunction. It is concerned with *"the*

way participants are designed to attract the viewers using relative size, placement contrast tonal value, color, and sharpness" (Kress and Van Leeuwen, 2006: 210).

All of the seven analyzed images in this work which constitute the corpus of our study are depicted with a high degree of salience that is achieved through the use of the articulation of the context (background and foreground). For instance, in image 1 of Echorouk, the two men and the child are presented to the viewers with a great degree of salience as they are placed on the foreground and portrayed against a blue background. In image 2, all the represented participants are the salience elements in the image through being foregrounded in the middle part of the image. Concerning El-Watan, the results reveal that the included harragas in the images belonging to this newspaper, namely image 3 and 4 are also foregrounded. The aim behind this representation is to show to the viewers that Algerian illegal emigrants prefer trying to leave their country crowded shoulder to shoulder on rickety boats in the Mediterranean Sea, sailing toward an unknown future in Europe, instead of being marginalized in their homeland even if the price is their own lives. Similarly to El-Watan, image 5, 6 and 7 are given salience by placing them in the foreground and in the central position of the images.

1.3.3. The Framing of Algerian Harragas in the Selected Images

Framing is the last aspect of composition. It has to do with the connection or disconnection of visual elements in the image. While connection is related to the degree to which an element is visually joined to another one through the absence of framing devices, vectors and continuities or similarities of color and visual shape. Whereas, disconnection is concerned with the degree to which an element is visually separated from other ones and continuities or similarities of color and visual shape. Whereas, disconnection is concerned with the degree to which an element is visually separated from other ones through frame lines,

pictorial framing devices, empty space between elements, discontinuities of color and shape, and other features (Kress and Van Leeuwen, 2006).

When analyzing the selected corpus, the results reveal that the represented participants are connected to one another in all the selected images. For instance, in image 1 of Echorouk there is framing because the shot highlighted in the middle is neat, whereas, the background is blurred. The aim is to shed light on the family which is leaving the country regardless of the risks they may face. In other words, they are connected in a way to show that they are a tied family. Besides, there is unity and closeness between them.

In short, the findings obtained from the social semiotic analysis of the visual portrayal of the Algerian harragas in the corpus under study show that both the local and the foreign newspapers rely on the representational, the interactional and the compositional metafunction developed by Kress and Van Leeuwen to reveal the hidden meaning of the seven images in order to fulfill their communicative purpose; to shed light on the harsh circumstances that the Algerian harragas undergo. Indeed, in the majority of the chosen images, Algerian clandestine emigrants have not been blamed except in image 2 of Echorouk where it shows the concequences that may result from the risk they choose to take. They are represented as brave persons who can do anything to live the life they always wanted to have. Said differently, the purpose behind the use of visuals is to try to get the readers involved in what the harragas do to attain their dreams despite the perilous and harsh conditions they live during their journey.

2. The Textual Representation of Algerian Harragas in the Local and the Foreign Newspapers

The socio-semantic inventory introduced by Van Leeuwen (2008: 52) has 22 representational categories. Only nine of them are employed in this dissertation to analyze the linguistic features of the portrayal of the Algerian harragas. We choose these representational categories due to their suitability, relevance, and applicability in the investigation of the

depiction of the social actors in the corpus under study .

2.1. The Backgrounding of Algerian Harragas in the Selected News Articles

Exclusion and inclusion are the first representational categories of Van Leeuwen's (2008) "Socio-semantic Inventory". Exclusion means the ellipsis of social actors in the depiction. It is divided into: *suppression and backgrounding*. The former refers to the complete omission of the 'social actors and their activities' from the text, as 'they leave no traces in the representation' (Van Leeuwen, 2008) while in the latter the social actors are included in the text outside the specific social action (ibid: 28–54). Thus, social actors can be included or excluded to communicate a specific meaning to the intended target readership.

From the analysis of the selected articles, we notice that backgrounding is the only type of exclusion found when analyzing the textual representation of the Algerian harragas in all of the eight selected news articles from Echorouk, El-Watan, The Guardian and The New York Times because their presence with their actions within the news articles is more important than their absence. Three ways are used to exclude (background) the Algerian undocumented emigrants: non-finite clauses with -ing and -ed participles in addition to infinitival clauses with "to". The following are some examples found in Echorouk, El-Watan and The New York Times to illustrate the different types of exclusion found in the analysis of the selected corpus:

- Example 1 (Echorouk*):* He had decided to secretly migrate to Spain.
- Example 2 (El-Watan): Tandis que les corps de deux d'entre eux sont repêchés sans vie (while the corpse of two of them were recovered lifeless).
- Example 3 (The New York Times): They seem to be mocking those who stay behind.

The second clause in the first sentence is an example of the infinite clause with 'to'. The social actor is presented as a personal pronoun 'he' but is excluded when the goal of 'he' is explained to be 'to secretly migrate to Spain'. In the second sentence, the

social actors are excluded through the use of the infinite-ed participle in 'recovered'. In the third sentence, the social actors are excluded by the use of -ing participle in 'mocking'. However, the number of times the Algerian harragas are backgrounded in the selected corpus is nearly the same in all of them. Thus, there is no evident pattern in which context the exclusions take place, which makes it harsh to estimate, if they are tied to an ideology or just to avoid rehearsing the same words.

However, the findings show that Algerian undocumented emigrants are more frequently included than excluded in the plurality of their activities. These newspapers aim to bring the readers closer and sensitize them about the naivety of the emigrants, pointing to their belief in an "Eldorado". This latter is a metaphor for a place where one can become wealthy quickly, notably in a migratory context (Souiah, Salzbrunn and Mastrangelo, 2019). Thus, eight representational categories of inclusion are the focus of this dissertation namely: *role allocation, genericization, specification, functionalization, identification, assimilation, individualization and indetermination.*

2.2. The Role of Algerian Harragas in the Selected News Articles

Role allocation is the next representational category used in this study. It distinguishes between activated and passivated roles allocated to the social actors. In passivation, the social actors are subjected, if they are the objects of the activity, or beneficialized, when the social actors benefit from the activity (ibid, 28-54). That is to say, in the former, the social actors are represented as undergoing an activity. Thus, they are treated as a grammatical object, while the latter occurs when the social actors benefit from the activity. The examples below illustrate the passivation of the Algerian harragas in the selected articles:

- Example 4 (Echorouk): Cargo ships were also alerted to be on the lookout for migrants or the boat.

- Example5 (El-Watan): Les rescapés ont été évacués vers les UMC de la ville de Mostaganem. [The survivors were evacuated to the UMCs in the city of Mostaganem].

In the first sentence the social actors "migrants" are subjected through circumstancialization, as they are preceded by the proposition "for". The second sentence is an example of benificialization because the"survivors"referring to "Harragas" benefit from the action.

Unlike passivation, Activation takes place when social actors are presented as the performers of the action. According to Van Leeuwen (2008), activation can be realized in three ways: (i) participation (the social actor is an active participant of the activity), (ii) circumstantialisation (when the social actor is preceded by prepositional circumstantial "by" or "from"), and (iii) when the social actor is used before or after a nominalization or a process noun, premodification or postmodification takes place. The following examples demonstrate the point properly:

- Example 6 (Echorouk):The circulated video showed a babygirl of about five months, who was accompanied by her father and his four-year old son, as the father decided to go through secret immigration by sea to reach the Spanish coast.
- Example 7 (The New York Times): Oddly, the flow of *harragas* leaving Algeria seems to both offset and imitate the flow of immigrants who come to Algeria from sub-Saharan Africa only to be welcomed here with indifference at best, and more often with violent racism.
- Example 8 (El-Watan): D'après plusieurs témoignages,les harraga se nourrissent, durant le trajet, essentiellement de pâte de dattes compressées, un aliment commode à transporter, et qui est le plus à même de leur donner assez de force et d'énergie pour supporter les péripéties de la mer. [According to several testimonies, the harragas are fed during the journey mainly on compressed date paste, a food convenient to transport and which is the most able to give them enough strength and energy to withstand the ups

and downs of the sea].

The first sentence includes an example of circumstantialization since "the father"referring to a 'harrag'is preceded by the preposition 'by'. However, in the second sentence the 'harragas' are the active participants of the activity of 'leaving', however, the third sentence is an example of postmodification, since the word 'harragas' is placed before the noun 'testimonies'. In short, when we have examined if the included Algerian harragas are passive or active in the news text, the results obtained from the analysis of the selected corpus reveal that the Algerian harragas are represented more frequently as active participants than passive. Furthermore, activations take place when the harragas protest against the authorities and are on their journey from Algeria to Europe. Passivation, on the other hand, occurs when the authorities control the movements of the harragas.

Hence, the news articles under study presents a positive view of the Algerian harragas by considering them as active, dynamic forces in their activity, regardless of the consequences that may result from the act of illegal emigration.

2.3. Genericization and Specification of Algerian Harragas in the selected News Articles

Genericization and Specification are two other categories that are used in the linguistic analysis of the Algerian harragas. The former occurs when the social actors are considered as groups or classes. It is realized linguistically through different processes: (i) plurals without articles, (ii) by adding a definite or indefinite article to singular social actors or (iii) mass nouns without adding articles. The following examples show clearly how Algerian illegal emigrants are genericized:

- Example 9 (The New York Times): *In Algeria, these adventurers are called by a strange name:* harragas, *or border-runners in other words, the bold and the crazy.*

- Example 10 (The New York Times): Oddly, the flow of *harragas* leaving Algeria seems to both offset and imitate the flow of immigrants who come to Algeria from sub-Saharan Africa — only to be welcomed here with indifference at best, and more often with violent racism.

In these two examples the social actors 'Harragas' are depicted as plural noun without a definite article. Concerning specification, it takes place when social actors are represented as specific and identifiable individuals (Van Leeuwen, 2008). Based on the findings of our study we have found out that Algerian illegal emigrants are more frequently represented as specific individuals in the entire corpus under study mainly in Echorouk and the New York Times. The following examples display the specification of the Algerian harragas in the selected articles:

- Example11 (Echorouk): The circulated video showed a babygirl of about five months, who was accompanied by her father and his four-year old son, as the father decided to go through secret immigration by sea to reach the Spanish coast.
- Example 12 (The New York Times): Too large a number of Algerian emigrants would be evidence of its shortcomings and serve as fodder for its opponents.

The first sentence depicts the babygirl and the youngman as specific individuals. In the second sentence however, the social actors presented as "Algerian emigrants" are depicted as a consolidated group. In all of the eight selected newspapers, the Algerian harragas are represented by a specific reference in order to try to get the readers live and feel the oppression and the marginalization they are going through in their own country.

2.4. Functionalization and Identificationof Algerian Harragas in the Selected News Articles

Another dichotomy of Van Leeuwen's framework is *functionalization* and *identification*. When social actors are depicted in terms of an activity, like an occupation or role, functionalization takes place. One common way in which this latter is linguistically realized is by attaching a suffix -er, -ant, - ent, -ian or -ee to a noun formed from a verb.

The following are some instances of functionalization of the Algerian harragas in the selected corpus:

- Example 13 (Echorouk): Reliable sources told"Echorouk"that families of the disappeared illegal migrants have lost all phone contact with them and now fear the worst.
- Example 14 (El-Watan): Les rescapés ont été évacués vers les UMC de la ville de Mostaganem. [The survivors were evacuated to the UMCs in the city of Mostaganem].
- Example 15 (The New York Times): The Mediterranean Sea regularly throws up the corpses of the drowned, but that doesn't seem to discourage prospective travelers.

The above mentioned examples indicate that all the selected news articles are functionalized by the addition of the suffixes -ant,–or and–er to the verbs (migrate, survive and travel) to form the following nouns (migrants, survivors and travelers).

Identification, on the other hand, occurs when participants are represented in terms of what they are rather than in terms of what they do. Van Leeuwen (2008) makes a distinction between three types of identification: (i) *classification* (refers to categories like age and gender), (ii) *relational* (represents the personal, kinship or work relations of social actors) and (iii) *physical* identification is realized by nouns denoting physical characteristics. The examples below demonstrate this point clearly:

- Example 17 (Echorouk): The circulated video showed a baby girl of about five months, who was accompanied by her father and his four-year old son, as the father decided to go through secret immigration by sea to reach the Spanish coast.
- Example 18 (El-Watan): Âgés entre 18 et 25 ans et originaires de la wilaya de Mostaganem, 13 harraga ont été sauvés in extremis par les garde-côtes et quatre autres sont portés disparus. [Aged between 18 and 25 years old and from the wilaya of Mostaganem, 13 harragas were rescued at the last minute by the coastguards and four others are missing].

The first example includes a relational identification as the first mentioned social actor

(the baby girl) is depicted as the daughter of the second social actor who is represented as her father. The second example presents the "13 harragas" in terms of their age and origins, thus it is classificational identification. In short, the results of this study show that the Algerian harragas are more frequently categorized in terms of identification than functionalization to construct a more human representation, mainly when the family relation is added. This makes it easier for the readers to sympathize with the harragas as well as to identify with them.

2.5. Assimilation and Individualization of Algerian Harragas in the Selected News Articles

Assimilation and individualization are two parts of specification of social actors. According to Van Leeuwen (1996), assimilation can be classified as aggregation or as collectivisation. "*The former qualifies groups of participants, treating them as statistic, the latter does not"* (Van Leeuwen (1996) cited in Caldas-Couthlard and Couthlard, 1996: 49). The results obtained from the analysis of the selected corpus in relation to these two categories, reveal that the Algerian harragas are more assimilated than individualized especially in El-Watan and in The New York Times. The following examples are illustrative:

- Example 19 (The New York Times): According to the French daily Le Monde, the Algerian coast guard intercepted more than 400 people and recovered nearly 50 bodies last year.
- Example 20 (Echorouk): The sources said that the adventurers sailed off two days ago from the beach of Targa, and bent on making the sea crossing to Spain as part of illegal migration.

In the first example"400 people" referring to the Algerian harragas are depicted as "static" in two ways: by a definite quantifier "400" and "more" as an indefinite one, both referring to the number of the Algerian illegal emigrants. The second sentence is an example of collectivization since it refers to the Algerian harragas as "adventures". Thus, they are represented as a unified group. This indicates that the selected newspapers attribute more

importance to *"the groups' identity ... rather than ... to the individuals' identity*" (Abid et al, 2013: 43). It suggests that large groups of individuals belonging to the same country (Algeria) are similar just because they are all escaping their homes. Addingto this, the assimilation of social actors (Algerian harragas) helps in building concrete opinions by presenting the numbers as facts. Thus, this way regulates the practice and reports them objectively.

2.6. Indetermination of Algerian Harragas in the Selected News Articles

According to Van Leeuwen (2008) indetermination takes place in the text when the social actors are represented in unspecified and anonymous ways. There are two ways in which this latter can be realized: (i) by using *indefinite pronouns*, like somebody, someone, some, some people, a few, etc., either alone or together with the names in which the number of social actor members is unknown, (ii) by the use of *exophoric reference* like "they" referring to unknown others who are never specified. The findings gained from this analysis indicate that the frequency of indetermination is higher in the foreign newspapers namely in the New York Times. The following instances display this point clearly:

- Example 21 (Echorouk): In February, Echorouk, a popular islamist newspaper, ran a teaser of a headline that claimed "gangs" were stealing the organs of some migrants and contaminating others with H.I.V.
- Example 22 (The NewYorkTimes): They seem to be mocking those who stay behind.

In the first example indetermination is realized by the use of the indefinite pronoun "some" in "some migrants" in which the number of the latter referring to "Algerian harragas"is unknown and unspecified. In the second example however the social actors are unspecified through the use of "they"to refer to the Algerian undocumented emigrants. Thus, the significance of the individual identity is minimized by the use of such structure, as the emphasis is on the action of the social actors. More specifically, the focus is more on the act of leaving illegally the country rather than on the Algerian harragas, although this latter are the core of this dissertation

but their identity is vague and unspecified in this category.

To sum up, based on the results gained from the textual analysis of the Algerian harragas in the selected corpus and their discussion, we have found out that the Algerian harragas are not blamed nearly in all the selected newspapers as they try to justify the conditions that let them take the decision of leaving their country illegally despite its opulence like unemployment, inequality, oppression etc. Moreover, we have noticed that the linguistic and the visual modes are complimentary in the corpus under study, except in image 2 of Echorouk, where they are presented as victims of their own choice at the visual level. In this regard, Royce (1988:25) states that the pictorial and the textual modes *"are characterized by inter semiotic complementarity*". This provides a response for the first and the second research questions asked in the General Introduction, about whether the pictorial and the textual modes complement each other semantically in the news articles and whether they criminalized the Algerian harragas in their news stories.

3. A comparison between the visual and the textual portrayal of Algerian Harragas in the selected Newspapers

After examining our corpus and discussing the findings, we have noticed that the four distinct newspapers: Echorouk, El-Watan, The Guardian and The New York Times share some similarities and differences in the visual and the linguistic portrayal of the Algerian harragas. This confirms the third hypothesis that was advanced in the General Introduction.

3.1. Similarities between the visual and the textual depiction of Algerian harragas in the selected newpspapers

Starting with the visual analysis of the seven selected images, the results have revealed that these latter have some similarities in their depiction of the Algerian harragas.

First, on the representational level, both the foreign and the local newspapers are based

on both conceptual and narrative processes; they have introduced the participants either as performing an action to reach the target audience or as being static individuals (no action). This metafunction aims to portray the participants to the viewers and describe their actions.

Second, in the interactional level, nearly all the selected images except for image 1 and 4, the participants are looking away from the viewers, this entails that they are offering information to them. Said differently, the purpose of these images is to inform the audience that Algerian harragas are suffering from boredom due to the lack of opportunities in their own country, which leads them to leave everything behind them. Regarding angle (horizontal), we have found that, nearly all the depicted participants in the remaining pictures are captured from an oblique angle which suggests detachment between them and the viewers, except for image 1 and 4.

Lastly, on the compositional level, in terms of information value, all the represented participants in the selected corpus are situated in the central position; that is centrality is achieved as the nucleus of information to indicate that they are the most valued elements in the images. Furthermore, all the represented participants (Algerian harragas) in the seven images are given salience by placing them in the foreground to capture the viewers'attention. Besides, 'framing' is another common point between the newspapers in which the depicted participants are connected to one another in the entire corpus.

Additionally, when analyzing the textual depiction of the Algerian undocumented emigrants of the eight selected news articles, the results indicate that both the national and the international newspapers have some similarities in their linguistic representation of the Algerian harragas. First of all, these latter are more activated than passivated in all the selected news articles. Moreover, the frequency of specification is higher when portraying the Algerian harragas. Finally, they are highly depicted as groups than as individuals.

3.2. Differences between the visual and the textual depiction of Algerian harragas in the selected newpspapers

Despite the fact that the selected newspapers share some common aspects, but they also differ in others.The first remarkable difference between the four broadsheet newspapers is at the interactional level. Starting with social distance, the results reveal that except for image 1 of Echorouk which is based on close shot, creating an intimate distance between the participants and the viewers, the remaining images are based on two other shots*: long shot, Medium close Shot*, which aim to create different relations between the represented participants and the audience. Concerning angle (vertical), we have found out that out of seven images only image 1 of Echorouk is taken from high angle, which indicates that the depicted participants in this image are more powerful and superior than the viewers , while the six other images are photographed from two different zones: low angle and medium angle. Low angle involves image 3, 4 and 6, which implies that the participants are inferior and less powerful than the audience, while medium angle involves image 2, 5 and 7 to establish an equal relationship between the participants and the viewers, that is, none of them is more powerful than the others.

Regarding the linguistic analysis of the selected corpus, the findings indicate that the frequency of indetermination is higher in *The Guardian and The New York* Times rather than in *Echorouk and El- Watan*. The purpose behind these differences is to convey as efficiently as possible current information to satisfy and suit the communicative objectives of the audience.

Conclusion

To put it all together, this chapter has discussed the main results gained from the visual and the textual analysis of the Algerian harragas in the four broadsheet newspapers belonging to different contexts. First of all, it has been revealed that in all the selected newspapers, Algerian undocumented emigrants are not criminalized in both the visual and

the linguistic levels, except in the second image 2 of Echorouk which appear in appendix one. Thus, the visual and the linguistic modes do not complete each other semantically in image two of Echorouk. Moreover, it has been shown that the selected corpus share some similarities and differences in their representation of the Algerian harragas. Besides, this chapter has responded to the research questions raised in the General Introduction and confirmed the advanced hypotheses.

General Conclusion

General Conclusion

The present research has examined the way the Algerian harragas are represented in the selected news articles of printed media. It has particularly dealt with the pictorial and the textual portrayal of Algerian undocumented emigrants in four distinct broadsheet newspapers, namely: Echorouk, El-Watan (Algeria), The Guardian (UK) and The New York Times (USA). To do so, two theoretical frameworks have been adopted. The first one is the social semiotic theory called "*Visual Grammar"* (Kress and Van Leeuwen, 1996, 2006) used to analyze the visual mode in relation to the three metafunctions (representational, interactional and compositional metafunction). The second one is the "Socio-semantic Inventory" (Van Leeuwen, 1996, 2008) employed to investigate the way the chosen newspapers linguistically depict the Algerian harragas relying on nine representational categories: exclusion, role allocation, genericization, specification, functionalization, identification, assimilation, individualization and indetermination.

In our research, three main objectives have been stressed. The first aim is to examine the visual depiction of the Algerian harragas in the selected images. The second one is to investigate the textual representation of the Algerian illegal emigrants in the chosen news articles. As for the last objective, we have opted for a comparison between Algerian, British and American newspapers to shed light on the main points of convergence and divergence in their representation of the Algerian harragas. To attain these objectives, the mixed methods approach combining both the quantitative and the qualitative research has been adopted in the process of data analysis for the sake of providing answers for the research questions and test the reliability of the advanced hypotheses in the General Introduction. These two approaches have been applied on a randomly collected corpus of eight selected articles and seven images.

The pictorial analysis of the harragas has shown that almost all the selected images are '*narrative',* since they include participants that create a vector that are called 'actor'and

others that receive it named 'the goal'. Regarding the interactional matafunction, except for image 1 of Echorouk and image 4 of El-Watan, the represented participants in all the selected images are looking away from the camera, this entails that they offer the viewers an item of information creating less interaction with them. Social distance is another means within the interactional metafunction. The findings reveal that out of seven images three of them (images 2, 5 and 7) are photographed from a long shot (the whole figure with space around them), one from a close shot which is image 1 of Echorouk while the three remaining images (3, 4 and 6) are viewed from a medium close shot, thus far social, intimate and far intimate relations are created between the depicted participants and the viewers. The interactive meaning of pictures is also transmitted through '*angle*' or '*point of view'*. The results indicate that the represented participants in the majority of the chosen corpus are viewed from a horizontal oblique angle which suggests detachment between them and the audience. In terms of vertical angle, medium angle and low angle are reflected in both the local and the foreign images.

Concerning the compositional metafunction, the findings show the Algerian harragas in all the selected images are placed in the middle part of the picture, their centralization makes them the core of the depiction, because they are considered as being the nucleus of information; the most valued elements within the images. Adding to this, we have noticed that the represented participants in the selected corpus are given salience by putting them in the foreground in order to attract the viewers' attention. Framing is the last component within this metafunction which has been investigated in the selected corpus so that connections or disconnections between the portrayed participants and interactive ones are accomplished. We have found out that the Algerian harragas are connected in the entire images. This indicates that there is closeness and unity between them.

The findings reached from the textual examination of the Algerian harragas in the selected news articles, reveal that these latter are included in the plurality of their activities as

active and dynamic social actors. Moreover, the Algerian illegal emigrants are highly depicted as specific individuals in the entire corpus mainly in Echorouk and The New York Times.

Functionalization and Identification are two other categories used within this study. The results show that the Algerian illegal emigrants are more frequently identified in terms of '*classification'* and '*relational* identification' in order to provide more information about the social actors to the readers. In terms of assimilation and individualization, which are two sub-categories of specification, we have noticed that in all the eight chosen news articles, the Algerian illegal emigrants are represented most of the time as groups than as individuals, especially in El-Watan and The New York Times. Finally, we have found out that the frequency of indetermination is higher in the international newspapers mainly in the New York Times rather than in the local newspapers in their portrayal of the Algerian harragas.

The outcomes gathered from the visual and the linguistic analysis indicate that the Algerian harragas are not criminalized nearly in the entire corpus, since most of the time the newspapers try to justify the causes that led them to leave their homeland illegally. Except in the second article of Echorouk, where they are not blamed at the textual level. However, the visual level show the ramifications that may result from this act. Hence, this suggests that these two modes complete each other in the Algerian, British and American newspapers, except in image 2 of Echorouk where they do not. Furthermore, although the newspapers which are the corpus of our study, share some common points but they also differ in others. Accordingly, this confirms the accuracy of the hypotheses stated in the General Introduction.

It is hoped that our research has contributed to provide more insightful knowledge and clarification about the field of media and the two theoretical frameworks: '*the Visual Grammar'* and *'the Socio-semantic Inventory'*, to unveil the hidden messages and ideologies used in the visual and the linguistic analysis of the Algerian harragas in the selected corpus.

However, in the present work only printed media are taken into account to investigate

the portrayed of the Algerian harragas in their news articles. Thus, further studies can be conducted on the same subject by using other types of media such as broadcast. Another suggestion can be the investigation of the representation of black African refugees in Algeria.

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Appendices

Image 01

Echorouk, January 21, 2018.

Image 02

Echorouk, May 22, 2016.

Image 03

EL-Watan, October 13, 2018.

Image 04

EL-Watan, December 5, 2018.

Image 05

The Guardian, November 21, 2018.

Image 06

The New York Times, January 10, 2018.

Image 07

The New York Times, April8, 2018.

Article1

A girl, Her Brother and Her Parents among Flocks of "Harraga" Arriving in Spain

Two days ago, a video showing a baby accompanied by a young man on a boat at sea, and posted on Facebook, shocked the residents of the popular neighborhood of Salhi Abdel Nour, known as the "Tiyar" in the city of Ain Temouchent (western Algeria).

The sources revealed to "Echorouk" that the video showed 10 "Harraga" (illegal migrants), hailing from several popular neighborhoods in the city of Ain Temouchent with one of them one carrying a baby in his hands on a makeshift boat in outer sea.

The sources said that the adventurers sailed off two days ago from the beach of Targa, and bent on making the sea crossing to Spain as part of illegal immigration.

The circulated video showed a baby girl of about five months, who was accompanied by her father and his four-year old son, as the father decided to go through secret immigration by sea to reach the Spanish coast.

Sources close to the family said that the latter's decision to undertake this perilous sea crossing together with his two small children, was due to his precarious socialconditions.

The video also showed a young man in his thirties sending a message to his mother telling her he had decided to secretly migrate to the Spanish coast owing to his desolate social situation.

This occurred a few days after the tragedy of a boat capsizing near the coast of Spain that killed a schoolgirl and young man, hailing from western Chlef province.

Echorouk, January 21, 2018.

Article 2

14 Algerian "Harraga" feared to have perished off Sardinia's coast

The Italian coast guard is coordinating a search of waters off the island of Sardinia after Algerian authorities informed them that a boat with some 14 Algerian illegal migrants never reached the Mediterranean island.

Coast guard and other military vessels, aided by aircraft including from the European Frontex mission, were searching a vast area Saturday. According to Algerian port authorities, the vessel was believed to have set sail from the far-eastern Algerian province of Annaba two daysearlier.

Media outlets said an overturned wooden boat was spotted 40 kilometers (25 miles) off Sardinia's coast. But Italy's coast guard said there was no immediate confirmation that the vessel was the boat they were searching for.

Cargo ships were also alerted to be on the lookout for migrants or the boat.

The alarm about the migrants' sudden disappearance was raised by the Algerian authorities who have been conducting research themselves since the boat has been unaccounted for.

Intensive research currently covers a very large area in the south of Sardinia, involving two patrol boats of the Italian Coast Guard, a patrol boat and a helicopter of the financial police, a helicopter of the Air Force, a helicopter and a plane from Frontex.

Reliable sources told "Echorouk" that families of the disappeared illegal migrants have lost all phone contact with them and now fear the worst.

Echorouk, May 22, 2016.

Article 3

Mostaganem : Quatre harraga portés disparus, treize autres sauvés

Une tentative d'émigration clandestine a viré au drame. Hier, vers une heure du matin, treize haraga ont été sauvés in extremis par les garde-côtes, à quelque huit mille marins au large de Stidia, à l'ouest de Mostaganem, alors que quatre autres sont portés disparus, suite au chavirement de leur embarcation.
Âgés entre 18 et 25 ans et originaires de la wilaya de Mostaganem, 13 harraga ont été sauvés in extremis par les garde-côtes et quatre autres sont portés disparus.

Selon des sources sûres, les dix-sept harraga avaient pris la mer en direction des côtes ibériques dans la nuit de jeudi à vendredi à partir de la plage de Mostaganem avant que leur embarcation ne chavire à quelque huit milles marins au large de Stidia, à l'ouest de Mostaganem.

Informés, les garde-côtes de Mostaganem sont intervenus au moment propice pour secourir 13 d'entre eux. Les mêmes sources rapportent que les 13 haraga sauvés ont fait part de la disparition de quatre de leurscompagnons.

Les rescapés ont été évacués vers les UMC de la ville de Mostaganem. Ce vendredi, l'opération de recherche se poursuivait pour tenter de retrouver les autres harraga. Une enquête a été ouverte par les services de sécurité compétents pour identifier les passeurs, ajoute-t-on. Depuis le début du mois d'octobre, une vingtaine d'embarcations de harraga ont quitté les côtes de la wilaya, selon des sourceslocales.

EL-Watan, October 13, 2018.

Article 4

Le phénomène de la harga de plus en plus alarmant : Le grand naufrage

Le phénomène de l'émigration clandestine (appelée communément la «harga») prend une ampleur sans précédent ces dernières années, en Algérie. Que ce soit à partir des côtes de l'Oranie, ou celles de l'est du pays, il ne se passe pas une semaine sans qu'on ait vent d'un convoi de harraga, des deux sexes, qui prend le large en direction de l'Espagne ou de l'Italie. La plupart de ces candidats à l'émigration clandestine n'ont pas la trentaine, et on y compte autant d'Algériens que de ressortissants subsahariens.
Au niveau de l'Oranie, les jeunes en partance pour les côtes ibériques, à bord d'embarcations de fortune, prennent le large, le plus souvent, à partir de Ghazaouet, Mostaganem, Oran, et, à un degré moindre AïnTémouchent. Rien que dans la nuit de dimanche à lundi derniers, ils étaient 97 harraga à avoir été interceptés par les gardes-côtes, au large de différentes plages de l'ouest du pays. Dimanche dernier à 1h, 34 autres harraga, à bord de deux embarcations pneumatiques, ont été sauvés in extremis par les gardes-côtes, tandis que les corps de deux d'entre eux ont été repêchés sans vie.

Cet été, des jeunes, à bord de zodiacs, ont mis le cap sur l'autre rive de la Méditerranée, et sont arrivés sains et saufs en Espagne, ce qui a créé une sorte d'appel d'air. Nombre de vidéos circulent sur internet, où on voit des harraga mettant le cap sur l'Espagne, avec le V de lavictoire et l'air déterminé. D'après plusieurs témoignages, les harraga se nourrissent, durant le trajet, essentiellement de pâte de dattes compressées, un aliment commode à transporter, et qui est le plus à même de leur de donner assez de force et d'énergie pour supporter les péripéties de lamer.

Il faut noter cependant que le phénomène de la harga, s'il est inquiétant à plus d'un titre, n'est pas propre à l'Algérie. Au Maroc voisin, la situation est quasi-pareille, sinon pire. C'est en tout cas ce qui ressort de l'intervention de l'ambassadeur d'Espagne en Algérie, Fernando Moran Calvo-Sotelo, qui avait fait part, lors d'un point de presse à Oran la semaine dernière, du sauvetage, en un jour, de plus 900 migrants marocains par les gardes-côtes espagnols, partis d'une plage de l'est duMaroc.

Le représentant de l'Espagne en Algérie avait aussi signalé que le taux de réception, dans son pays, de migrants illégaux a triplé cette année par rapport à 2017. «Tous les jours, nous recevons des migrants, et le gouvernement espagnol, en coopération avec la société civile et spécialement la Croix-Rouge espagnole, fournit de grands efforts. La Croix-Rouge est chargée de l'accueil de ces migrants et du début du processus d'intégration dans la société. On fait un effort vraiment extraordinaire», avait-ildéclaré.

L'agence européenne de garde-frontières et de garde-côtes (Frontex) a signalé, en octobre dernier, que près de *«45 900 migrants en situation irrégulière sont arrivés par la Méditerranée occidentale au cours des dix premiers mois de 2018, soit plus du double de ce qu'ils étaient il y a un an»*.Parmi eux, précise l'agence européenne, les ressortissants marocains, guinéens et maliens représentent le plus grand nombre de migrants en situation irrégulière qui optent pour cette voie pour atteindre les côteseuropéennes.
En Algérie, pour endiguer le phénomène, ou tout au moins le freiner, les pouvoirs publics, à grands renforts de religion (fatwas des imams, prêches du vendredi, etc.), tentent de dissuader celles et ceux qui seraient tentés par cette aventure périlleuse. Mais pour beaucoup d'analystes, cette démarche ne peut aboutir et fait l'effet de coups d'épée dans l'eau, étant entendu, d'après l'affirmation de certains, que c'est justement le conservatisme et la bigoterie distillés dans la société qui poussent ces jeunes désabusés et en mal de perspective à prendre le large, mêmeclandestinement.

Fait nouveau : à la fin du mois de novembre dernier, les autorités locales de Mostaganem, devant l'ampleur sans précédent de la harga dans leur wilaya, ont lancé une campagne de sensibilisation contre ce phénomène. Cette campagne a été menée notamment par la direction de l'emploi et celle de la formation professionnelle.

Enfin, rappelons que durant les années 1990, à l'époque où le pays était à feu et à sang, la harga était un phénomène presque inexistant. Ce n'est qu'au milieu des années 2000 que le phénomène de s'embarquer à bord d'un esquif et tenter sa chance de l'autre côte de la rive est apparu, avant d'atteindre son point culminant durant les années 2007-2008. Après quelques

années d'accalmie (le début des années 2010), voilà que depuis un peu plus de deux années, la harga reprend de plus belle, et autant dire que la détermination de ces jeunes d'arriver coûte que coûte en Europe, par quelque moyen que ce soit, n'a jamais été aussi forte.

EL-Watan, 5 Decembre 2018.

Article 5

Ten drowned, 485 migrants picked up at sea off Algeria

Algeria said Tuesday coast guard officers had collected the bodies of 10 people drowned while seeking to cross from the North African nation to Europe, also stopping 485migrants.

Thousands regularly risk the dangerous crossing crammed onto small boats heading north across the Mediterranean Sea to reach Europe.

Coast guard patrols picked up the migrants during 42 separate operations between September 15 and 19, the defence ministry said in a statement.

Algeria, Africa's largest nation and home to 43 million people is currently battling high unemployment and political instability.

The drop in oil prices and restrictions to stem the spread of the novel coronavirus have hit its economy hard.

According to the European Union border protection agency Frontex, 6,090 Algerians crossed the Mediterranean during the first eight months of 2020.

However, some say the figure is likely to be higher.

Spanish media reported that during the last weekend of July, more than 800 Algerians arrived by sea.

In Algeria, the migrants are sometimes dubbed "harragas" — or, those who "burn" their identity papers, to avoid being repatriated on arrival.

Algeria passed a law in 2009 aimed at "combating illegal emigration", with jail sentences of up to six months, but it has not stoppeddepartures.

The driving factors are many but include high unemployment rates, hopes of a better life and dreams of freedom.

Anti-government protests last year swept ailing president Abdelaziz Bouteflika from power, but the government has since cracked down on demonstrators.

The Guardian, Sept. 22, 2020.

Article 6

Algeria has let its rioting youth down

Nabila Ramdani

Entire generations have grown up surrounded by violence and not equipped with the economic know-how to escapeit.

Look at the faces of the rioters currently spreading unrest among the cities and towns of Algeria and you might be struck by one very obvious fact – just how youthful they are.

The median age in the North African country is 27, with more than 75% of the population under 30. Little surprise, then, that the majority of those protesting against soaring food prices and mass unemployment are barely more than teenagers.

Many will have little personal recollection of the bitter civil war, which divided the country for over a decade up until the early 2000s, let alone the colonial struggle against France, which ended with independence in1962.

Yet there is no doubt that these two violent struggles are the biggest influences on the consciousness of Algeria's young rioters. When rule from Paris ended, successive Algerian governments did their utmost to forge a national identity free from western influence. After 132 years of bowing to a foreign power, complete independence became the rallying cry. Forced Arabisation saw foreign companies and investment rejected as everything was done to forge a free nation.

English, the international language of business, was ignored in schools and colleges, as were "foreign", modern subjects such as commerce and marketing.

Suspicion of overseas capitalism became even more intense during the civil war as Islamic rebels battled with an elected government, and every side strived to assert their nationalist credentials so as to win popular support. The result was entire generations growing up surrounded by violence, and not being equipped with the economic know-how to escape it. In turn, administrations did little to create a sound social infrastructure within which democracy could flourish.

"Algeria is one of the most youthful countries in the world, yet young Algerians like me are completely unqualified to compete in the modern world," said LahcèneBouziane, 24.

"People of my generation were brought up to be proud Algerians and Arabs, but not to contemplate succeeding in the global economy.

"When our own, insular economic system begins to fail, as it is at the moment, we have no chance to escape. This boils into frustration and anger."

Bouziane spoke to me on Saturday from the capital city, Algiers, where President AbdelazizBouteflika held crisis talks about the price of staple foods such as flour, cooking oil and sugar doubling in the past month.

The situation intensified on Friday when AzzedineLebza, 18, became the first fatality of the riots when he was hit by a police bullet in Ain Lahdjel, around 250 miles south-east of Algiers. Another demonstrator, 32-year-old Akriche Abdel-Fattah, was later killed in BouSmail, some 30 miles from the capital. Five fatalities have now been reported and a thousand protesters have beenarrested.

Rather than acknowledge the underlying causes of the resentment, Bouteflika concentrated on slashing taxes and import duties, seeking a short-term fix to a growing crisis. Lack of jobs, government services, affordable houses and soaring inflation have all combined with a failing education system to create a bleak future.

Despite Algeria's abundance of natural gas and oil – the country has grossed more than $600bn during Bouteflika's 12 years in power – swathes of the country live in poverty, many in slums on the outskirts of cities likeAlgiers.

It is for this reason that thousands of young people attempt to leave every year, most boarding small fishing boats to try to reach countries like France, Italy and Spain, where they hope they will better their situation and alleviate their family's poverty back home by sending regular amounts of cash.

This has given rise to the term "harragas" – which literally means "those who burn" borders. Upon arrival in Europe they also "burn" their documents and try to start their lives again.

"There is nothing for them in Algeria," a university professor told me. "Parents regularly see their young ones disappear – into the black economy in other parts of the world or, worse than that, many are drowned at sea.

"Those that remain are now fighting the authorities. Algeria has completely let them down – all they have really learned is that violence is everywhere."

The Guardian, 10 January 2011.

Article 7

Exodus from North Africa Full of Perils
By Yasmine Ryan

ANNABA, ALGERIA — Said Osmani risked his life trying to flee his country and now faces prison for the attempt. Marwane Belabed never made it.

Both are part of an exodus the Algerian press has dubbed the “harraga” — a play on a Maghreb Arabic word to mean “those who burn” — the overwhelming majority of whom are young people who try to cross the Mediterranean and burn identity papers and emotional ties in the process.

European barriers to immigration may never have been so tight, yet Algerians are attempting clandestine migration to Europe on a scale unseen in recent years.

"It's an act of defiance against European immigration policies," said Kamel Belabed, whose son Marwane, 25, disappeared trying to reach Europe in April 2007. "They know the risks they're taking."

There are no figures for all those who disappear, or indeed all those who attempt the crossing. But in recent years, hundreds have arrived in Italy alone. In 2007, 1,762 clandestine Algerian migrants arrived, according to the Italian Interior Ministry. The number rose to 2,019 in 2008, the ministry said.

According to the French daily Le Monde, the Algerian Coast Guard intercepted more than 400 people and recovered nearly 50 bodies lastyear.

Officials at the Office of the United Nations High Commissioner for Refugees say the flow was too insignificant to capture their attention before 2007, when they began looking at the situation. And the International Organization for Migration, which works with governments and other partners to manage migration, opened an office in Sardinia in 2008 to monitor the flow.

Hocine Ali, a doctor at the international airport in Algiers, said that he and his colleagues received harraga deported from Europe several times a week and that, based on what they tell him, he believed the number of those who do not make it is substantial.

Official statements from North African governments portray their recent tightening on immigration as cooperation with European initiatives to halt sub-Saharan migrants who transit through Algeria, Libya, Tunisia and Morocco and try to cross the Mediterranean. In Algeria, however, it is no longer possible to ignore the large number of locals leaving.

A 2008 report by the International Organization for Migration states that the rising number of perilous sea crossings from North African countries is a consequence of moves by European states to "externalize" immigration control, by urging other countries to stop the flow at the source by setting up detention centers on their own soil. Bilateral agreements between the European Union and the countries on its borders have restricted traditional routes, like those that run through Morocco and on to Spain.

At 25, Mr.Osmani is a repeat would-be migrant. Last September, he tagged along on a small boat with friends, all from the coastal town of Annaba. Bad weather forced them back, he said. Then, in December, the Algerian Coast Guard intercepted the boat he wason.

In May, on his third attempt, he made it to Italy. He and a cousin each paid 60,000 dinar, or about $840, to a family friend who had made the trip before as a guide. With the help of a global positioning system device, the guide took a boat with about 30 people to Sardinia.

Upon landing, they were arrested. An Algerian consular official arrived, with files on previous offenders. He identified Mr.Osmani. The cousin, a first-time migrant, proved harder to place and was still in Sardinia when Mr.Osmani — deported after a month — was interviewed for thisarticle.

"I'm facing growing old without ever having had a life," said Mr.Osmani, who lives in a small apartment with his mother and an adult brother and works oddjobs.

Two years ago, the Ministry of Religious Affairs issued a fatwa against clandestine emigration. On March 8, it became a criminal act. “Leaving the national territory in an illegal manner” is now punishable with a fine of 20,000 to 60,000 dinar and up to six months in prison. Mr.Osmani goes to court later this month. Before the change, harraga usually got a smallfine.

El Watan, a leading independent newspaper, quoted the justice minister, Tayeb Belaiz, as saying the law was necessary to combat organized humantrafficking.

Abdelkader Messahel, the Algerian minister responsible for North African affairs, called on Europe to take a more nuanced approach to the migration problem in early June. Mr. Messahel argued that by creating laws and, in the case of Libya and Tunisia, detention centers, North African countries have cooperated with the E.U. He said more emphasis should be placed on development to keep migrants home, El Watanreported.

Karim Tabbou, general secretary of the Socialist Forces Front, the oldest opposition party, said Algerians were fleeing because of lack of opportunity and disillusionment with the elite. He also said Europe had failed to support human rights and democracy inAlgeria.

The E.U. gave Algeria €55 million, or $79 million, in 2008, out of a total €309.7 million for Maghreb countries. Officially, unemployment in Algeria is 11 percent, but it is widely believed to be muchhigher.

Ali Bensaad, a researcher in migration at the Provence University, in southern France, suggests that the typical Algerian clandestine migrant is likely to have some form of employment. Usually 20 to 30 years old, about 40percent are university educated, he said. Women remain rare, but figures from the International Organization for Migration show that dozens made it to Italy lastyear.

Marwane Belabed was an assistant in his father’s graphic design company when he left by boat after three applications to visit France were rejected. “He never said anything about what he was planning to anyone,” his fathersaid.

Among Algeria’s youth, frustration is palpable, Mr.Bensaad said. The average Algerian is 26.6 years old, but the political class has changed little since independence in 1962. President Abdelaziz Bouteflika, who in April won re-election, first joined the government before most Algerians were born.

In its own defense, the government points to job-creation programs, as well as investment in housing and public works. Djamel Ould Abbes, minister of national solidarity and the Algerian community abroad, organized seminars in what was billed as an attempt to understand the migration. Mr. Abbes refused to comment for this article.

Since Marwane disappeared, his father, in his 60s, has become spokesman for a group of families of harraga who have vanished at sea.

Mr.Belabed reproaches his government for not coordinating the identification of bodies that lie unclaimed in Spanish and Italian morgues. He is also looking into rumors that Algerian harraga are being held in Libya andTunisia.

The Belabed family is haunted by its vanished son. A few months back, the family moved from its home — where a once-treasured sea view had become an unrelenting reminder — when a small boat was found in the backyard, apparently hidden by more harraga planning their own trip.

The New York Times, Sept. 8, 2009.

Article 8

Can It Be Illegal to Leave Your Country?

By KamelDaoud

Mr.Daoud, the author of "The Meursault Investigation," is a native of Mostaganem, Algeria.

ORAN, Algeria — For some years now, certain videos posted on Facebook, Algerians' preferred social network, have been causing a sensation here: They show groups of young Algerians brandishing smartphones and singing, taking videos of one another as they laugh, looking at once happy and worried. Over time, more and more young women and small children appear among them. Diversity may be frowned upon throughout the country, but it reigns, apparently, on the little vessels that ferry illegal migrants away.

In Algeria, these adventurers are called by a strange name: *harragas*, or border-runners — in other words, the bold and the crazy. The term has long stopped denoting any standard characteristics other than being young, preferably minor; Spanish law, for one, forbids the expulsion of anyone under 18 years of age. Today, the call of the sea is chiefly heeded by Algerians — students or not, women or men. Sub-Saharans passing through Algeria prefer to head for Europe by overland routes, via Morocco.

This migration, known as the *harga*, is a problem, of course, because it kills people. But it troubles the Algerian government in a particular way. That Algerians are voluntarily leaving on such a dangerous journey is glaring proof of its numerous political and economic failures: repression, unemployment and the rising cost of living, among other things.

The escape corridors are well known. From the easternmost part of the country, about 500 kilometers, or 310 miles, from Algiers, the capital, migrants head for Italy. From the region around Oran, to the west, they tend to set out for Spain. The *harga* has its rules by now, with its professionals, its seasons, its fees — and its success stories. There is one, notably, about the Algerian migrant who ends up marrying anAmerican girl and converting her to Islam.

The trip, not including food and emergency supplies, costs about $1,200 all around — compared with the monthly minimum wage, which is set at 18,000 dinars, just over $100 dollars at common black-market rates. The crossing to Spain takes one day, two days at most. Never mind that the smugglers often are illegal immigrants who returned home and figured out that they could make more money doing this here than doing anything else over there. The *harga* has sent the prices of speedboats, boat motors, life jackets and GPS systems skyrocketing.

Mostaganem, my hometown, is a small coastal city between Algiers and Oran. It was once a lovely weekend destination, with its stilt bungalows by the sea and its sardine restaurants, but today tourism lags for lack of investment. The government is suspicious of all foreigners. Algeria sells oil, and unlike its neighbors Morocco and Tunisia, it doesn't need money from tourists. What's more, it is run by a gerontocracy that clings to power by any means and is increasingly out of step with the country's very young population: 29 percent of the total is under 15.

Young people suffer from the lack of employment and opportunities, and especially from the lack of leisure activities. Their isolation is reinforced by rising Islamism. In Mostaganem, as in other towns and villages throughout Algeria, there are no movie theaters, no swimming pools, no dance floors and no restaurants. Lovers may not kiss or hold hands in public. So, Mostaganem's beautiful, still-wild coastline is a point of departure. More than 110 small craft set out from there in a single week last year, according to the local authorities; 286 Algerians are said to have been intercepted on the open sea in just three days in November. The Mediterranean Sea regularly throws up the corpses of the drowned, but that doesn't seem to discourage prospectivetravelers.

The New York Times, April 8, 2018.