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Semiotic Approach to Multimodal Discourse Analysis on Algerian Political Caricatures: Context of " HARAK"

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ABSTRACT

The current research is a social semiotic analysis of the Algerian political caricatures that concern the recent demonstrations or **EL Harak** (2019-2020).

As a matter of fact, it has been noticed that Algerians are conscious about the significant role of caricatures in conveying different ideologies, messages and intentions as well as portraying the different situations or problems occurring in society .Yet, Algerian people are unaware of some important notions related to caricatures. For instance, depicting the notion of culture identity in political caricatures of **EL HARAK** remains one of the unremarked phenomenon. Therefore, researchers decide to provide a social semiotic analysis of the Algerian political caricatures of **El Harak** so as to depict the Algerian culture identity.

This study is designed to answer the two research questions which are as follows:

1-How is the ideology- based socio –culture identity conveyed through the combination of humor and serious politics in caricatures?

2- What are the linguistic and non-linguistic signs that reflect the Algerian culture identity during the demonstration **"EL HARAK"** in caricatures?

The present research is **analytical** based on **qualitative approach**. Caricatures were the main data to be collected .Thus, five political caricatures were chosen from online Algerian and non- Algerian newspapers by means of **purposive sampling**. The theoretical framework that was adopted to analyze political caricatures is **Multimodal Discourse Analysis**.

The results reveal that humor is an important communicative tool alongside politics in conveying socio- cultural beliefs .However, humor was absent or neglected in some caricatures. The findings also demonstrate that political caricatures' of **EL Harak** were a good reflection of the Algerian society and the element constituting its identity.

الملخص

لاشك في أن المجتمع الجزائري اليوم يدرك أهمية الرسوم الكاريكاتورية ودورها في إيصال عدة رسائل ومختلف الإيديولوجيات وكذا تصوير الواقع أو المشكل المعاش في المجتمع.إذ يعتبر الفن الكاريكاتوري مرآة عاكسة للمجتمع.

لكن بالرغم من أن المجتمع الجزائري على دراية بأهمية الرسومات الكاريكاتورية ودورها الفعال إلا انه غير مدرك لبعض المفاهيم المتعلقة بالكاريكاتير. مثلا استخراج الهوية الثقافية الجزائرية من الرسوم الكاريكاتورية السياسية المتعلقة بالحراك الشعبي. إذا هذه الأطروحة هي دراسة سيميائية اجتماعية تهدف إلى استخراج الهوية الثقافية الجزائرية من الرسوم الكاريكاتورية السياسية المتعلقة بالحراك .

هذه الدراسة تهدف إلى الإجابة عن أسئلة البحث وهي كالآتي :

1-كيف يتم توصيل الهوية الثقافية الجزائرية من خلال مزيج من الفكاهة وكذا المواضيع السياسية الجادة؟

2-ما هي العلامات اللغوية وكذا الغير اللغوية التي تعكس الهوية الثقافية الجزائرية في الرسومات الكاريكاتورية السياسية المتعلقة بالحراك ؟

الدراسة الحالية هي دراسة تحليلية تستند على النهج الكيفي.الرسوم الكاريكاتورية هي البيانات الرئيسة التي تعين جمعها.تم جمع خمسة من الرسوم الكاريكاتورية السياسية من جرائد الكترونية جزائرية و كذا أجنبية بطريقة هادفة بغية تحليلها وذلك بإتباع نموذج الباحثين" كريس قانتر" " و فان ليوين" (تحليل الخطاب المتعدد الوسائط) ، يجمع هذا الأخير بين دراسة الأشكال والألوان واللغة .

أظهرت النتائج أن الفكاهة تعد أداة تواصلية مهمة إلى جانب السياسة في إيصال مختلف المعتقدات الثقافية الاجتماعية ولكن تم إهمال الجانب الفاكهي في بعض الرسوم الكاريكاتورية السياسية المختارة.

أظهرت النتائج كذلك أن الرسوم الكاريكاتورية السياسية كانت انعكاس جيد للمجتمع الجزائري والعناصر التي تشكل الهوية الثقافية الجزائرية .

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Dedications

I dedicate my dissertation work to my beloved family and friends. A special feeling of gratitude to my loving parents , who have been my source of inspiration and gave me strength when I thought of giving up , who continually provide their moral , spiritual , emotional and financial support .

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Souad Melouah ... 

Dedications

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INTRODUCTION

1 Background of the Study:

From the beginning of the 2019's till the beginning of 2020, Algeria has witnessed one of the biggest demonstrations in memory. Thousands of the Algerian citizens gathered in Algeria's capital and in all regions to demand the immediate resignation of President Bouteflika after dropping his bid to extend his term for a fifth time. Urged by a need to make serious changes in Algeria's ruling system, protests have created an independent political space called "EL HARAK" in which peace, good-natured atmosphere and popular unity came before ideology in the push for regime change.

The late demonstrations in Algeria have gained a paramount attention from media and began to be the central focus for many journalists, caricaturists, writers…etc. Newspapers, magazines, journals, articles, and websites had a crucial role in describing the huge protests that used to gather each Thursday and Friday everywhere in Algeria, holding their flags and banners and uttering some sentences with loud voices in order to make their claim for change heard, and achieve a better future for their country. Amidst this protest movement, Algerian journalists began to freely write and comment about what was happening. Within this environment, caricatures started to thrive as a comical material and as a way to comment on the political situation in Algeria and the "HARAK".

As a matter of fact, humor is an important part in most caricatures. It is a very effective way for caricaturists to communicate their message to their audience and thereby help shape public opinion. Journalists used humor as a means of commenting and describing the social unity and portraying the citizen's willingness to pass their claim. People who participated in the

demonstrations were depicted in funny drawings while indirectly confronting the political system. For the present study, Algerian caricatures during "EL HARAK" are chosen in order to highlight the notion of culture identity in this genre.

In fact, in any society, communication is a crucial aspect for exchanging beliefs and thoughts. People use language to exchange beliefs and share opinions. When speaking about language in use, the term discourse can be identified.

> Discourse is the way in which language is used socially to convey broad historical meanings. It is language identified by the social conditions of its use, by who is using it and under what conditions. Language can never be 'neutral' because it bridges our personal and social worlds. (as cited in Nordquist, 2020).

Discourses are found in several categories, such as in political contexts, between individuals and in media (language used in media). The present research investigates on media discourse particularly the caricatures.

Actually, nearly all Algerian literate people are to some extent accustomed to read the sort of humorous drawings named "caricatures", as these ones help to shape certain beliefs and picture the situation as it is lived in reality. But which contain some signs that are very important in shaping meaning. When the language contained in caricatures is studied in terms of sign combination, the term semiotics is used to refer to the compound signs in constructing meaning. As a matter of fact, most semiotic investigations on caricatures exist in different contexts .For instance, one semiotic analysis is found in the context of Nigeria on political cartoons conducted by the researcher "Olayemi Akande" for the degree of doctor of philosophy (2002).This research contributed in answering the question of how political

cartoons work to establish dominant political themes. Another investigation concerning semiotics is found on American media political cartoons on Islam done at the University of Sargodha in Pakistan (2018).In Algeria, caricatures had an important role throughout the recent period of "EL HARAK ."However, there seems to be no investigation on caricatures during "EL HARAK" in terms of semiotic analysis. Thus, the researchers will select caricatures of "EL HARAK" ’in order to carry on a semiotic analysis.

2 Statement of the Problem

Although Algerian literate people are accustomed to reading political caricatures and consider them as humoristic representations aimed at conveying political messages, they are still unaware of some important notions related to caricatures. Depicting the notion of **culture identity** when discussing political matters remains one of the unremarked phenomenon in the caricatures of **"EL HARAK"**. In order to control this problem, literate people, and specifically investigators in the field, need to see how caricaturists rely on serious political issues in caricatures for portraying the features of cultural identity of the society like its traditions, language, history, nationality…etc. One way to depict the ideology-based socio-cultural identity related to "EL HARAK’’ is the study of signs represented in caricatures during those demonstrations. For this reason, analyzing the signs used in caricatures seems to be an efficient way for uncovering the hidden ideologies. In Algeria, it is a matter of great interest to consider the caricatures of "EL HARAK" that arose for political reasons, in order to conduct a social semiotic analysis (social study of signs). The study participates in the understanding of different themes that constitute the culture identity of the Algerian community, and therefore help to depict the ideology-based socio-culture of "EL HARAK". Thus, people’s consciousness about portraying the ideological socio-cultural identity of the Algerian community is made more aware of the effect of linguistic and non-linguistic signs presented in caricatures of **"EL HARAK"**.

3 The significance of the study:

The present study seeks to provide a semiotic analysis of the Algerian political caricatures during the recent demonstrations ‘’EL HARAK’’. The study is significant in many ways:

1-The findings of the study will redound to the benefits of society as well as students considering caricatures as an important tool to represent different concerns and issues and point to the substance role of signs and their important combination in shaping meaning and portraying the social life as it is lived.

2-The significance of the this research lies in the fact that it helps the researchers to depict the Algerian culture identity as well as identify how media can rely on the political agenda of EL HARAK for portraying the characteristics of the Algerian social identity.

3- The study also helps to explain to what extent humor can be an effective tool incorporated within caricatures in order to make people laugh and facilitate the transmission o f the message.

4 The objectives of the study:

1- To provide a social semiotic analysis of the Algerian political caricatures concerning the recent demonstrations in Algeria ‘’EL HARAK’’.
2- To scrutinize the linguistic and non-linguistic signs in the selected caricatures.
3- To uncover the different ideologies, messages and ideas inserted within each caricature.
4- To examine how these political caricatures are contributing to the portrayal of the Algerian culture identity.

5 Research Questions

According to the aforementioned objectives of this study, the researchers will carry out the study to answer the following questions:

Main question: How is the ideology-based socio-cultural identity conveyed through the combination of humour and serious politics in caricatures?

Sub-question: What are the linguistic and non-linguistic signs that reflect the Algerian culture Identity during the demonstrations 'EL HARAK' in caricatures?

6 Hypotheses:

In an attempt to answer the formally stated questions, the following hypotheses will be tested:

Hyp01: Humor is an important communicative tool alongside politics in conveying ideologically tainted socio-cultural beliefs.

Hyp02: The caricatures designed during ''EL HARAK'' are a perfect reflection of society and the elements constituting the cultural identity thereof.

7 Organization of the study:

The present study is divided into the following four chapters:

Chapter No.1

The first chapter of this study introduces a review of the literature on the concept of Algerian demonstrations ''EL HARAK''. It then discusses the notion of culture identity. It also introduces a general overview on caricature and its origin and significance. Then, the

concept of humor is defined as an important element in caricatures. After that, a historical background is provided on political caricatures. Then, caricatures are defined as visual semiotic signs. Also, semiotic models are stated in this literature review followed by the social semiotic approach to multimodal analysis. Moreover, there is a review of the literature on previous research done on political caricatures. Finally, this literature review concludes with a general combination of the aforementioned concepts.

Chapter No.2

The second chapter introduces the research methodology, which first presents the research design and the research approach followed in this study. Furthermore, it provides a description of the procedures of data collection, including the sources of the data. Then, this chapter explains the theoretical framework adopted for the semiotic analysis. Finally, the steps and procedures are presented for the analysis of data.

Chapter No.3

The third chapter of this study is the data analysis and its interpretation (comment) while applying the semiotic multimodal approach. This chapter contains five chosen Algerian caricatures during ‘’EL HARAK’’. The analysis is divided into two phases; the first phase is a general description of the linguistic and non-linguistic signs of each caricature and the second phase is the textual comment of the caricatures while keeping in notice the three main metafunctions under of the framework of the multimodal semiotic approach; the representational, interactive and compositional metafunction.

Chapter No.4

Chapter four summarizes the research findings and tackles a detailed discussion of the researcher's findings after applying the social semiotic multimodal approach on the selected caricature. It provides the findings and interpretation in terms of two different sections for the aim of first, answering the research main question and then the sub-question respectively. The essence of this final chapter lies in the fact that it helps the reader find the detailed answers to the previously mentioned main and sub-question and to check the validity, convergence or distinction of research hypotheses with the associated findings.

CHAPTER 1
LITERTURE REVIEW

1.1Introduction

As far as the role of social media in communicating different meanings and messages is introduced, one of the most widespread phenomena used in creating meaning is the use of humorous visual representations (caricatures). Indeed, a huge number of individuals are controlled by the effect of this phenomenon. Nowadays, caricatures have gained the interest of a large proportion of the Algerian society since it witnessed a serious political event that resulted in several demonstrations, carried out by different social classes. Throughout the political situation that gained a huge attention from the media, humor in Algerian press caricature, especially about the late demonstrations, is in fact a subject of interest. Indeed, the frame of research regarding the caricatures published about the Algerian demonstrations has been neglected compared to the focus that has been given to caricatures reflecting other events and other cultural identities.

Caricatures are considered as an amusing material because of people's good impression when reading something comical and sharing some emotions transformed in a manner that produces pleasure. However, people are often ignorant about the role of using humor, as an effective tool to impose certain ideologies and construct the social identity .This revelation of the truth behind those funny caricatures seems rarely a matter of discussion according to previous literature. This signals the existence of a gap in knowledge in respect to the crucial role of utilizing humor in caricatures during the Algerian demonstrations.

In Algeria, not much attention has been focused on the semiotic analysis on caricatures reflecting the late events (demonstrations). Most people possess little or no knowledge about

the combination of signs in visual images and their role in shaping the meaning carried in caricatures. This is reflected in the lack of literature on this subject in Algeria. Furthermore, there seems to be no previous similar research to the present semiotic study done at the department of English of Dr. Yahia Fares University, Medea, Algeria, on the context of the late Algerian demonstrations.

Accordingly, this chapter is an attempt to briefly tackle the concept of Algerian demonstrations named "EL HARAK'' and the notion of culture identity at the beginning. It then tackles a general overview on caricatures followed by the concept of humor as a major constituent. After that, political caricatures will be explained and then reviewed in relation to visual semiotics. Finally, the semiotic models will be stated followed by social semiotic approach to multimodal analysis since the purpose of this study is to semiotically analyze the Algerian caricatures based on the multimodal approach.

1.2. El Harak in Algeria (demonstrations):

No one can deny the fact that Algeria witnessed many instances of hardships in 2019.Several demonstrations or protests (**EL HARAK**) were taking place for many reasons across Algeria. Thus, the next section will not only explain the meaning of the demonstrations but also will provide brief description about the Algerian HARAK and the reasons that triggered people to protest.

A demonstration is a public meeting at which people show that they are protesting against or supporting someone or something. (Oxford Advanced Learners Dictionary. 9th edition).

The Algerian demonstrations or EL HARAK , which started on 22 February 2019, were very peaceful and civilized. Algerian protestors wanted to express their anger and transmit their messages about the delicate political situation, creating a good-natured atmosphere. While

protesting, people were holding different signs that read: “Republic not monarchy”,” No to the fifth term” and” “bring the army or the police we do not care”.

Algerians were protesting for several reasons, which are as follows:

First, protestors filled various streets in the capital city Algiers and other cities, demanding the ex- Algerian president Mr. Abdul-Aziz Bouteflika to relinquish power as he is very sick, unable to perform his duties and he has not appeared in public or speak to the nation since 2013, when he suffered from stroke. Indeed, the Algerian community wanted to apply article 102 in the constitution. According to this article when the president of the republic is unable to perform his duties due to a serious illness, the constitutional council meet and after verifying that the president is unable to do his work toward his nation, a state of impediment will be declared. Second, Algerians were not only asking for the resignation of the president from office but also asking for the dissolution of parliament. Third, people were also asking for the improvement of their living conditions and benefit from their rights.

There is no doubt that Algerians filled a significant number of streets in order to protest and transmit their messages that concern the delicate situation, witnessed recently. What is worth mentioning is that Algerians were showing their anger and, most importantly, objection by means of different signs, words, and symbols that reflect the Algerian cultural identity precisely within caricatures. Thus, the next section will clearly define the term of culture identity and explain its constituents (major tenets).

1.3 Culture Identity:

Indeed, journalistic caricature has gained a lot of attention in Algeria given its brief and rapid attractiveness in the transmission of the message. However, it has been noticed that the caricature of the Algerian press represents the current situation as it is experienced in society specifically during the late demonstrations performed by all categories of society, where the

feeling of identity was taken into account as an important element. Indeed, the caricaturist highlights, in the caricature, several linguistic and socio-cultural elements to personify and identify a group of individuals. In fact, in the caricature, the question of Algerian identity is predominant, even essential. This question is treated from several angles, namely the language, culture and ideologies that society promotes. As an Algerian, the caricaturist relies on many points, which participate in the construction of our identity by using words and symbols to fill the reality as it is lived, said and interacted in the Algerian society. In this sense, the stereotypes that are articulated in the caricature of the press make it possible to categorize the characters, which appear in the image according to their languages, culture, ethnicity, and belonging. As Calhoun (1994) defined identity:

> "We know of no people without names, no languages or cultures in which some manner of distinctions between self and other, we and they, are not made . . . Self-knowledge – always a construction no matter how much it feels like a discovery – is never altogether separable from claims to be known in specific ways by others" (Calhoun, as cited in Castells, 2009, p. 6)

Following this thought, knowing ones identity that basically relies on languages, cultures and names , would help any human being to locate himself or herself in a particular atmosphere to define the person he or she represents and distinguish between the self and others.

From a constitutional standpoint, identity is the person's individuality that comprises the meaning of human existence and life experiences as having specific characteristics and belonging to a given society. In the process of building the identity, the individual must take into account several factors that come into play. Indeed, identity is built from material and physical referents such as economic and intellectual power including territory and money, and

from racial origins, belonging, and kinship or traces that had marked the history of Algeria such as the traditions and beliefs.

In order to reflect the aforementioned aspects, journalists and politicians have suggested incorporating them in a form of visual and funny representations. One of these representations is the use of caricatures. Hence, it is crucial to provide a general overview of literature on caricatures.

1.4. AGeneral Overview on Caricature:

"A caricature is putting the face of a joke on the body of a truth"

JOSEPH CONRAD

In today's world that is full of different types of concerns and issues, whether they are political or social issues, caricature, which is a type of visual communication, is gaining interest and importance among scholars, cartoonists and people day by day. Caricature is considered as a very powerful means that represents and reflects the different problems occurring in society. What is worth mentioning is that caricature gained interest thanks to the growing importance of technology and people's awareness. Indeed, nowadays almost all people have access to the internet, they can download and read different magazines, books and newspapers for free unlike in ancient times, and it was difficult for people to have accessibility to the internet. In addition, caricatures gained interest thanks to People's awareness .Today, almost all people are knowledgeable and aware concerning all the current issues as a case in point: injustice, insecurity, poverty and famine. As a result, one may deduce that caricatures emerged as an important tool to represent people's concerns and opinions in different spheres and domains. Therefore, it is important to give a clear conception of what caricature is.

Caricature is generally defined as:

1- Caricature is a funny drawing or picture of somebody that exaggerates some of their features. (Oxford Advanced Learners Dictionary, 9th).
2- The art of drawing or writing caricatures. (Oxford Advanced learners Dictionary, 9th).

1.4.1 The origin of the word caricature:

The reader's thirst cannot be quenched when discussing the topic of caricature. Hence, it is highly recommended to talk about the origin of the word caricature.

The word caricature appeared in mid-18th century .There has been some disagreements concerning the origin of the word. It has been acknowledged that the word caricature originated from "caricare", in Italian, which means literally "to load". Those who argue along this line claim that it implies that loading images with a lot of meaning is the reason why artists draw caricatures.

Nevertheless, there are those who believe that the word caricature means "caricatura " in Italian which means drawing humans in such a way that make them look like animals.

1.4.2. The significance of caricatures.

One should give considerable importance to caricatures since it holds different meanings, intentions and messages to be uncovered as they are stated indirectly .Caricature is significant in a way that it raises a sense of awareness, sensibility and intelligence of people with the help of the background knowledge that they possess. In addition, it represents people's concerns and issues .Furthermore, after representing the problems that are occurring in society caricature gives people motivation to find solutions. Also, caricature is an eye-opener and it gives people the attitude to analyze and think critically. (Critical thinking).

1.5. Humor in Caricatures:

Definition of Humor:

Humor is a universal human phenomenon exhibited by people of all cultures and throughout all of recorded history. (Alden, Hoyer, and Lee, as cited in Gulas, Weinberger, 2006, p.48).Humor has its place in all arts, but in caricatures, it seems to have found a home. Humor can be varied, from telling a quick ridiculous funny idea and provoking laughter, to the absurd joke hiding a truth by its cleverness. To understand the truth behind caricatures, it is necessary to know the medium by which they are realized "Humor," as Jerry Robinson so aptly proclaims,

> "In times of insanity is what keeps us sane. It is also, what keeps us free. There is nothing that tyrants and rascals fear more than satire and ridicule and the graphic form has always proved to be uniquely painful" (Robinson,as cited in Akande, 1981, p. 14).

Humor is much more than a joke and amusement. As a tool in caricatures, it is persuasive in delivering its message and it can serve as a device for defining a reality. ''Political cartoons can be described as offering part fact or part fiction in its portrayal of individuals or government institutions'' (Akande, 2002, p. 14).

Additionally, Insofar as society is concerned, humor is basically thought to be the indirect exposition of any social truth. In this thought, the sociologist Joyce Hertzler (1965) contends that humor can also serve

"As a kind of socio-cultural index of the culture or society, the groups and the population segments, the communities or localities, and the eras in which it occurs what a people laugh at, at any given time can reveal what they perceive socially, with what they are interested in, concerned about, amused by, disgusted with, or preoccupied with" (Hertzler, 1965, p. 58-59).

According to Oxford Advanced Students‟ Dictionary, humor is defined as follows: “the quality in something that makes it funny or amusing; the ability to laugh at things that are amusing.” Aside from considering humor as a way to provoke laughter and amusement, humor has been defined differently by many authors. As long as advertising is concerned, it is suggested by Barbara Stern (1996), “The term *humo(u)r* itself breeds confusion by confounding the formal aspects of the stimulus advertisement with the response aspects of effects on consumers.” (Stern, as cited in Gulas and Weinberger, 2006, p.21). In her view, the term humor is substituted by ‘’comedy’’ when referring to advertisement stimulus-side phenomena, and the term ‘’laughter’’ when referring to response-side advertisement effects. In a similar line of thought, Gulas and Weinberger say that ‘’ Humor is a universal human process exhibited by people of all cultures and throughout all of recorded history’’ (Alden, Hoyer,and Lee, as cited in Gulas, Weinberger, 2006, p.48). That is to say, humor did exist and still does as a natural phenomenon covering all the cultures and history. Accordingly, the use of humor in advertisement is mostly restricted to certain types of media, especially in terms of brand awareness. Research about the frequency of humor and its variation in media is limited aside from ‘’Weinberger’’ and ‘’Press’’ who are only specialized in marketing and brands. Television and radio are of particular interest. This can be emphasized by Press (1997) notion about brand awareness (recognition and recall).Indeed, he suggests that television and radio are both attention getting because of production values and the fact that they are action media. In addition, Percy suggests that TV is effective for obtaining both ‘’ recognition awareness’’ and ‘’ recall awareness’’. The recognition awareness is related to the visual side of the media and the recognition of the object presented. This is present in television but not in radio. Television helps viewers and spectators see and remember the product; however, radio has the objective of ‘’ recall awareness’’ associated with memory retrieval. That is, the ability to recognize a brand under different conditions and notice the distinguishing features among

other brands. Moreover, ‘’from an attention and awareness perspective, it is not surprising to find a high percentage of advertisement in TV and radio using humor. Magazine and newspapers require active reader participation’’ (as cited in Gulas, Weinberger, 2006, p.61).

In this view, much attention is given to the use of humor in TV and radio in terms of advertising and brand management; however, magazines and newspapers are less studied. For this reason, the present research will mainly deal with caricatures drawn in newspapers aside from brand advertising.

Because of its universality, humor, in general, is very often used as an effective mode to deliver the intended meaning in political caricatures. Political caricatures arose practically everywhere and their analysis depends on the social and cultural context; however, the truth about political caricatures, in a way or another, is always enclosed in a humorous form. As the American cartoonist Schultz (1977) explains:

> “The best humor is always something of a puzzle in its camouflaged criticism, implicit standards of negativism. Its appreciation requires mental participation by the audience, and its lessons are not hortatory, but self-learned. We come to our own conclusions through the mix of our mind and the humorous materials” (p. 332).

1.6. Political Caricatures (brief history):

Caricatures, as a comic art, are intentionally sketched to convey a particular meaning and depict what is on reality. In fact, the cartoonists use simple objects, or **symbols**, to stand for larger concepts or ideas. Political caricatures, on the other hand are designed to reveal the hidden truth or to uncover some ideological and political powers by use of humor.

This quotation describes the notion of humor and explains its role as being a critique of power used in political caricatures to convey the hidden meaning.

> “In analyzing domination and the arts of resistance, James Scott (1990: xii) identifies the humor embedded in cartoons as “a hidden transcript that represents a critique of power spoken behind the back of the dominant.” political cartoons acquire this capacity to dismantle the public transcript by transposing the event from the realm of serious events to that of fiction, visually distorting the subject, and then presenting it all too the reader in the form of a puzzle to be decoded” (Mulkay 1988:202, as cited in Göçek,1998).

According to Navasky (2013), the history of political caricatures dates back to the sixteenth century, in Germany, during Martin Luther's campaign against the excesses of the all-powerful Catholic Church. During this time of upheaval, Martin was looking for a way to use the new printing press to get his message out to the masses. Unfortunately, the "masses" were largely illiterate peasants who had previously relied entirely on Catholic Clergy for all access to the written word. Since the message Luther sought to distribute was inherently against the Church, he knew he needed a different way to reach the common people. The political caricatures were born.

Navasky stated that:

> “In the sixteenth, Martin Luther, who was engaged in bitter theological debate with Pope Leo, believed he could get the support of the peasant masses for the reforms he wanted the church to adopt. He was aware that the majority of peasant masses could not read, so he sent forth his message via one page posters and illustrated booklets. Listen now to David Thorn: in these prints [Luther] showed the depictions of biblical scenes that everyone could immediately recognize , and next

> to it he would print the same pictures but caricatures of members catholic church in the position off the antagonist" (pp.60-61).

In this way, Martin could expose people of all classes to his radical and complex ideas in a way that was both simple and entertaining by creating a new way to communicate with illiterate people. Later on, the art of political caricatures spread throughout Europe and it moved to France, Great Britain and the United States.

Again, Navasky (2013) mentioned two golden ages for caricatures in Europe. Moreover, he pointed out that the art of caricature started to be developed and different styles appeared that time.

> Art historian Diana Donald assures us that the golden age of caricature occurred in Georgian England, from 1759 through 1838, when artist added visual metaphor, personification, and allegory. The critic Judith Wechsler writes about another ''golden age'' occurring in nineteenth-century France, where scores of caricature journals codified the "Parisian's characteristics preoccupation with visible bodily cues to class, profession, character and circumstances ", culminating in the high art of Honoré Daumier (p.61).

Great Britain:

William Hogarth (1697-1764), an English painter, was known as the father of caricature. Hogarth's works are mostly satirical caricatures. Most of his representative paintings depict both London's political and social life of that time. He called his own works not caricatures but "modern moral subjects and he considered the picture as the stage and men and women as his players". One of Hogarth's earliest depictions is:

Marriage A -la- Mode (1743-1745): it is composed of six pictures that portray how marriage was viewed during that time. Hogarth's *Characters and Caricatures* is another famous print

in the history of caricature. In it, Hogarth sketched different kinds of heads to distinguish between character and caricature.



Characters and Caricatures

United States

In the history of American media, some historians believe that Benjamin Franklin was the first to publish cartoon in America. Others believe that the early maker of political cartoons is Thomas Nast (1840-1902). Thomas Nast was a German-born American caricaturist, often considered as the father of American cartoon. Most of his notable works depict political issues particularly during the American Civil War. Halloran (2013) in her book "*Thomas Nast: the father of modern political cartoons*", describes one of Nast's Christmas' drawings, stating that:

> "Nast's Christmas drawing for Harper's in 1862 showed two adjacent images: in one, a woman prays at the window while her children sleep. In the other, a lonely Union soldier sits at his fire dreaming of home. The picture was intended to evoke simultaneously the sacrifice of Union families for the war and the enduring spirit of home, a home for which Union soldiers yearned and of which they were so protective"(p.67).



Christmas Eve, 1862 (from "Harper's Weekly")

Political caricatures have for a long time been used as a strong communicative tool for transmitting political messages about different issues and events. Through time, caricaturists developed new techniques and styles of drawing, using different colors instead of black and white only, besides the use of graphic computers in which there are many software programs, which help for drawing. The following section is devoted to define the notion of sign and explain the nature of caricatures as being one type of visual signs in semiotics.

1.7. Caricatures as Visual Semiotic Signs

A long time ago, the notion of sign was the target of many philosophers and semioticians. They attempted to establish theories to study what signs are about, and define them. In order to understand the word sign, it is preferable, first, to define the notion of semiotics.Semiotics as a study is mainly concerned with how signs and symbols can be used to communicate and develop interpretations. One of the broadest definitions of semiotics is that of the late Italian semiotician Umberto Eco (1932 -2016), who stated that ‘‘Semiotics is concerned with everything that can be taken as a sign” (Chandler, 2017, p.2).

A sign can be defined, basically, as something that stands for something else. It can be linguistic as words and non-linguistic as gestures, sounds and even visual images or drawings.

Sebeok (2001), a polymath American semiotician and linguist, believed that signs have infinite number of functions; he stated, "In human life, signs serve many functions. They allow people to recognize patterns in things; they act as predictive guides or plans for taking actions; they serve as exemplars of specific kinds of phenomena; and the list could go on and on" (p.1).

He added, "Signs allow each species to (1) signal its existence, (2) communicate messages within the species, and (3) model incoming information from the external world" (p.1).

Human beings create meaning and share experiences by using signs in many different fields; for example: art, music, architecture and clothing. The art of caricature can also be considered as a combination of visual signs, which have long been a method by which newspapers and magazines poked fun at political figures and convey a real communicative message. In fact, caricatures are a mix of different elements: colors, gestures, shapes, persons, one sentence and sometimes one word that are purposefully designed to serve a certain aim. For example, to create a human face with a long chin, big eyes, small body and exaggerated huge face. Such exaggerations are usually thought of and made in order to create a comic effect.

From a semiotic point of view, each element of caricature is seen to be as a visual sign since it designates a certain meaning in which a set of signs shape one system or code. Moreover, caricatures convey two types of meaning. Denotative meaning in the first place ,which is the observed representation of objects and connotative meaning which goes beyond the actual meaning , in other words it reflects the deep meaning and it may require some level of imagination and thinking . Roland Barthes (1977) defines the denotative and the connotative meaning as: "In short, all these 'imitative' arts comprise two messages: *a denoted* message , which is the *analogon* itself, and a *connoted* message, which is the manner in which the society to a certain extent communicates what it thinks of it "(p.17). Hence, in the present

study, caricatures like any other visual signs are going to be analyzed following social semiotic approach to multimodal discourse analysis and in order to clearly understand this latter, the following section is going to fully describe the major models of semiotics followed by a brief explanation concerning the multimodal discourse analysis and its framework .

1.8. Semiotic Models:

If we trace back the history of the word *semiotics*, we find that it has been derived from the Greek term *semeitikos,* which means the study of observed signs. At the very beginning, the notion of semiotics emerged from the medical study of symptoms induced by a certain physical state. It was Hippocrates, the founder of western medical science, who established semiotics as a branch of medicine for the study of symptoms. Hippocrates believed that each symptom is a" *sémeion*" which is a physical sign that stands for something other than itself. Later on, the study of signs in non-medical terms became the target of philosophers mainly around the time of Plato and Aristotle. Plato, for example, enlarged the concept of sings from physical sings to human made signs and he described them as natural and conventional signs. The next major step forward the study of sings after ancient times, dates back to Middle Ages, when two major traditions of The Swiss linguist Ferdinand de Saussure and the American philosopher Charles Peirce emerged.

Ferdinand de Saussure:

Beyond the most basic definition as the study of signs, there is a considerable variation toward the scope of semiotics. The Swiss linguist Ferdinand de Saussure (1857-1913) for example, conceives the notion of semiotics as follow:

> "A science that studies the life of sings within society is conceivable. It would be part of social psychology and consequently of general psychology .I shall call it *semiology*

(from Greek *semion* "sign"). Semiology would show what constitutes signs, what laws govern them" (Danesi, 2004, p.3).

De Saussure called the notion of semiotics as semiology. According to him, a sign is made up of two inseparable elements: the signifier as the first element, it refers to the image or the sound that is associated with meaning. The second element is called the signified, which is the concept or the meaning that the sign refers to. Moreover, he considered the connection between the two elements as being purely arbitrary; within language, the signifier red for example is not in itself red, but the English- speaking society has agreed upon the word red to refer to this color (red). In other words, there is no logical or intrinsic relationship between the signifier (the word red) and the signified (the concept / color red).

Charles Peirce:

Working quite independently from de Saussure, Charles Peirce named the field as semiotics and offered a triadic model in contrast to the Saussure's dyadic model of the sign. He believed that signs are composed mainly of three elements:

1- The representamen (the form that the sign takes)

2- The object or referent (the thing for which the sign stands)

3-The interpretant (also called meaning or meaning effect, and basically means interpretation or the mental image the individual forms the sign.)

Furthermore, in terms of visual studies, Peirce classified the notion of signs into three types. Signs typology seems more useful when studying or analyzing a given sign because it helps to differentiate between what is a *symbol*, what is an *icon* and what is an *index*, and to figure out the relation between the signifier and the signified. An icon, for example, must have a physical resemblance to the signified (the thing being represented). A photograph is a good

example, as it certainly resembles whatever it depicts. Symbols in contrasts to icons, have no resemblance between the signifier and the signified. The connection between them must be learned like numbers and alphabets. Index on the other hand, show evidence of what's being represented for example, the sight of smoke indicates fire and the sight of tears indicates sadness.

Roland Barthes:

Roland Barthes (1915-1980), a French semiotician, is another important contributor in the field of semiotics. He was the first to apply ideas of semiotics, as it developed from linguistics, to visual signs like images. He was mainly concerned with photography and advertisement. Roland Barthes contributed to the theory of signs in which he attempted to distinguish between cultural and visual meaning, emphasizing the notion of myth. According to him, therefore, for any interpretation of visual images or signs, there must be two orders of meaning. The first order denotes the basic meaning while the second order refers to the cultural meaning. This distinction was given the name of *connotation* and *denotation* as being two important levels in the theory of sign.

Therefore , the field of semiotics contributed to study the nature of signs and its components; however, social semiotics as branch of it, enlarged the scope and tried to deal with the semiotic system as a social practice and it focuses on social meaning making practices for all types of modes, written, verbal and visual. The upcoming section will explain more what social semiotic is, as an approach to multimodal discourse analysis.

1.9. Social Semiotic Approach to Multimodal Analysis:

It has become clear that the modes of written and spoken language are only some of a diverse range of modes involved in producing meaning. Gestures, music, and images constitute another type of mode that started to be regarded and treated as a research subject. In

fact, Multimodal Discourse Analysis as an approach came to look at multiple modes of communication and examine how semiotic tools such as colors, sounds and gestures can contribute to the making of meaning in the text within society. O'Halloran (2004) stated that multimodal discourse analysis is:

"A collection of research papers in the field of multimodality. These papers are concerned with developing the theory and practice of the analysis of discourse and sites which make use of multiple semiotic resources ; for example , language , visual images, space , and architecture" (p.1).

Kress (2010) stressed the need to look at different modes of communication like writing, image and color. As they complete each other in which one mode cannot function alone, he stated that:

> "Using three modes in one sign - writing and image and color as well - has real benefits. Each mode does a specific thing: image shows what takes too long to read, and writing names what would be difficult to show. Color is used to highlight specific aspects of the overall message. Without that division of semiotic labor, the sign, quite simply, would not work" *(p.1)*

In order to adopt this approach, Kress and van Leeuwen, in addition to others, have developed social semiotics as one of the major theoretical bases that are in use in multimodal discourse analysis. Social semiotics as a framework derives mainly from the work of Michael Halliday's Systemic Functional Grammar. Indeed, social semiotics tries to compare and contrast semiotic resources and examine how they function and how they can be integrated in multimodal discourses, creating social interactions. Unlike semiotics, social semiotics does not deal with what signs stand for but how it is used and practiced. Van Leeuwen writes in his *Introducing Social Semiotics* (2005, p. x i):

> “Just as in linguistics, the focus changed from the "sentence" to the "text" and its "context", and from "grammar" to "discourse", so in social semiotics, the focus changed from "sign" to the way people use semiotic" resources" both to produce communicative artifacts and events, and to interpret them—which is also a form of semiotic production—in the context of special social situations and practices”
>
> (As cited in Xu, 2012, p.156).

Accordingly, Kress and van Leeuwen developed a framework of social semiotics analysis mainly for visual communication named visual social semiotics. Moreover, they established three metafunctions for visual mode in correspondence with those of Halliday’s Systemic Functional Grammar. According to them, the grammar of visual design is composed of three main meanings; the *representational meaning*, *interactive meaning* and *compositional meaning*. In the representational meaning, it is argued that the semiotic mode has to be related with the outside world and to human experiences, that is, objects of the visual image have to reflect the reality of the outside world. Moreover, the meaning of any visual image is composed of interactive participants and represented participants. Indeed, interactive participants must be in the process of communication by speaking, listening, reading, writing, or viewing the images, however; the represented participants are the things being talked about or showed in the image reflecting the sense being held in the image, and they are abstract constituents including people or places or things. The interactive meaning in the other hand is concerned with the relationship created between the interactive participants and the represented participants or the interactive participants with the image producer. Moreover, it tests the involvement degree of the viewers in the image. As for as the compositional meaning, it focuses on the placement of the signs as well as the connection between elements presented in the image. It also concerned with identifying the salient elements, and examines the notion of modality.

Hence, the three metafunctions discussed previously are going to help the researchers in:

1- Organizing the steps of the analysis.

2- Providing a thematic classification for the analysis (the representational meaning, the interactive meaning and the compositional meaning).

3 -Getting full description concerning the image of caricature; relying on the different modes (text, colors and shape).

4- Understanding how the different semiotic resources can be used to create meaning.

For these reasons, visual social semiotics is adopted in this research as a theoretical framework to analyze the political caricatures of the late Algerian events.

1.10 .Previous Researches on Political Caricatures:

In recent years, researchers have devoted considerable attention to understand the notion of caricature in various contexts, explaining how meaning can be decoded from those visual representations. One of the distinguishing characteristics of caricatures is the use of humor to address serious debating questions about events and political issues. Thus, such artistic techniques that seek to reflect political and social criticism are viewed to be a matter of concern. Some researchers believe that investigations regarding the area of political cartoons are limited or almost neglected. As reported by Coupe (2014) in the Observation on a Theory of Political Caricature "…the academic study of caricature and political cartooning has suffered from considerable neglect …" (p.79).

In a study done by Akande& Oklahoma (2002), researchers have investigated the recurring themes in the Nigerian political cartoons during 1993-1996, relying on two methodological approaches, structural semiotic analysis and hermeneutics. The study was done to question how political cartoons work to establish dominant political themes as well as to increase the

understanding of the structures and main features of political cartoons. Another study done by Rehman (2018), the researcher examined the notion of political cartoons from a religious perspective. Rehman (2018) used Roland Barthes semiotic model to analyze the political cartoons published in American newspapers, explaining how the image of ISLAM was depicted. Jose (2019) investigated the political cartoons in Malayalam newspaper during the 2016 assembly election. The semiotic theory of Roland Barth and Charles Sanders Pierce in this study, were used to have general understanding about the political cartoons and explore the main political themes.

Samuel (2017) conducted a different study as the theory of multimodal discourse analysis has been used to explore Nigerian political cartoons. Samuel (2017) concluded that political cartoons are meant to enhance easy understanding regarding the delivered messages on sensitive political issues. Similarly Hussein (2019) has investigated the political cartoons published in Arabic media after trump's Jerusalem from multimodal discourse perspective. It has been concluded that semiotic resources function in realizing the intended message.

As previously mentioned, the need to analyze political cartoons as well as exploring political themes following various semiotic approaches has been the interest of many researchers in recent years. However, In Algeria, only a few semiotic studies that examine how reality can be depicted through caricatures could be localized in the literature. For example, a study conducted by Selt (2008) at the university of Ouragla, the French department, on how the coexistent of iconic and linguistic codes allow a real interaction and complimentarily which generate plurality of significance. The results showed that there is a strong harmony between the iconic and linguistic code in reaching the intended meaning. Another study done by Bensdira (2015), investigated the notion of Algérianité in Algerian francophone press "Liberté and El Watan newspapers" to show how the Algerian identity has been expressed on caricature.

Therefore, not much attention has been focused on the political caricatures being published during the late historical Algerian demonstrations. This is mirrored in the lack of literature, in which there has been no similar investigation of semiotic analysis concerning the caricatures that reflect the late crucial events in Algeria. Moreover, researchers have merely focused on caricatures in terms of political and social themes like power and ideology, yet, a little concern has been given to the notion of culture identity as being a central theme portrayed in political caricatures. Accordingly the present study attempts to contribute in a meaningful way and expand a body of research to semiotically analyze the Algerian political caricatures concerning the late demonstrations, exploring the idea of culture identity rather than power and ideology only and investigate how political caricature serve best to represent the duality between fiction and reality .

1.11. Conclusion:

To conclude, chapter one presented in review of literature provides first a general idea about EL HARAK and a brief clarification about the notion of culture identity and the concept of humor and its integration within political caricatures. Second, this chapter also provides an overview on political caricatures its significance and its origin. Third, as this research is an attempt to analyze political caricatures of EL HARAK semiotically, researchers felt the need to explain semiotic models, narrate the history of political caricatures and clarify some important concepts like semiotics and sign since caricature is a visual semiotic sign. Fourth, researchers state the theoretical framework that was adopted which is Multimodal Discourse Analysis. Finally, a passage is devoted at the end of the chapter for previous studies on political caricatures.

CHAPTER 02
RESEARCH METHODOLOGY

2.1 Introduction:

This chapter represents the description of the research process. It provides information concerning the method and the procedures that were used in undertaking this research .The chapter is presented in four parts. The first part describes the research design and the research approach followed in this study. The second part explains the procedures followed in the data collection, identifying the sources from which the researchers gathered the data .The third part examines the theoretical framework or the method adopted for the semiotic analysis of data. The last part, part four, is devoted to the presentation of the steps and procedures in analyzing the data.

2.2Research Design

This work is a tentative attempt to analyze and examine the five selected caricatures being published during the late Algerian demonstrations (EL HARAK) between (2019& 2020). The research held with respect to this study was an analytical one. This kind of research is primarily concerned with the description and the critical evaluation of the already available facts or information to explain certain phenomena. Hence, it is well-suited in answering the research questions of the current study appropriately and adequately. Moreover, in order to satisfy the objectives of this study, a qualitative research was held. It attempts to explore and reveal the hidden meaning of caricatures and offers a complete interpretation of the meaning being produced. Accordingly, the current study is a kind of analytical research based on the methods of qualitative approach.

2.3 Data Collection

The present study relies on social semiotic approach. It deals with the visual analysis of caricatures related to the Algerian demonstrations. Hence, caricatures were the main data to be collected. Five caricatures were purposively selected online according to the topics they discuss. The first one was taken from Press Monitoring Organization (Middle East Monitor), the second one was taken from Moroccan electronic newspaper (Hespress), the forth one was taken from weekly Algerian journal (ELAourass news) while the other one was collected from two daily Algerian newspapers (el watan & liberté). Following the chronological order, the researchers had selected a time duration regarding the events of demonstrations in which the first and the second caricature reflect the starting point or the first phase of harak .The third and the fourth caricature represent some events of the middle phase while the fifth caricature depicts the events that happened during the final phase. In order to analyze the work from different perspectives, the study sample was not limited only to the famous Algerian newspapers(El watan, El Aouwress News and Liberté) , but also to the non-Algerian press like (Middle East Monitor) and (Hespress) .The following paragraphs are going to clearly define the different selected newspapers with the cartoonists' biography.

1-Middle East Monitor:

Middle East Monitor is a non- for - profit press monitoring organization, established on 1 July 2009, and based in London. Its official language is English. Memo as an independent media research institution is concerned mainly with the Middle East issues particularly the Palestinian question.

Mohammad Saba'aneh

Mohammad Saba'aneh a famous Palestinian political cartoonist was born in Kuwait (1979). He works at different Palestinian newspapers like « El haya – El jadeda 'and he is a member

at the international cartoon movement. Saba'aneh is very impressed with drawing cartoons. According to him, they transmit many pivotal messages that have to be discovered by people. He took part in many international publications such as the truth has more than one face in Europe and Sketch of Freedom in the US. Most of his notable achievements are the use of caricature to help deaf students in order to adopt another language and express their feelings.

2- Hespress:

Hespress is a Moroccan electronic newspaper, founded in February 2007 by the brothers"Amine and Hassane Guennouni. Its official language is Arabic.

M'barek Bouali

Bouali is one of the famous Moroccan caricaturists. He was born in 1971 and he works for the Hespress newspaper.

3- El Aourass News:

El Aourass News is a weekly regional Algerian journal, based in Batna (Algeria). It aims at covering socio- cultural and political issues. Its official language is Arabic and its first edition was published in 2014.

4- El watan newspaper:

El watan is a daily famous Algerian newspaper, founded on the 8 th of October 1990 in Algiers .Its official language is French and it aims at covering national and local issues mainly the Algerian opposition (political parties) in addition to the international news. El watan newspaper was among the first dailies in the Maghreb to have a website. In 2008 the paper has developed trilingual Arabic, French and English websites.

Le hic

Hichem Baba Ahmed known as 'le hic', an Algerian cartoonist was born in1969.He worked in several Algerian newspapers like le matin, le journal du soire and le jeune

independant.In2009, le hic joined el watan newspaper . The most of his drawings portray the Algerian social problems like poverty and unemployment.

5- Liberté

Liberté is a French language Algerian newspaper, founded in 1992 in Algiers. Internationally, it is best known for publishing the caricature of Ali Dilem in each edition. The daily paper deals with internal politics as well as sport culture and international news.

Ali Dilem

Ali dilem is one of the famous Algerian cartoonist, was born in 1967. He works for the Algerian daily newspaper, Liberté. His drawings reflect mainly the social and economic challenges facing Algeria. Dilem is known by his satirical portrays that address the Algerian political system and the army.

2.4 Theoretical Framework

Caricatures are known as visual representations composed of drawings, colors and text. They constitute a variety of semiotic resources as they represent several semiotic modes for communicative purposes within a socio – cultural environment. Accordingly, visual social semiotics framework is used in this study for the purpose of analyzing the caricatures related to the Algerian Harak. Indeed, visual social semiotics is concerned with the analysis and the interpretation of different semiotic modes as well as the interaction between the audience of the image and the content within the image. Kress and Van Leeuwen have organized visual social semiotic method adopting three main metafunctions which represent three kinds of meaning: representational meaning, interactive meaning and compositional meaning. These three areas can be then broken into subdivisions that allow for more extensive exploration in the analysis. Therefore, the following section will present in details the three metafunctions:

2.4.1 The representational metafunction :

Representational meaning refers to the people, objects, places and circumstances involved and portrayed in the image. People or objects are named represented participants. This metafunction can be classified into two categories: narrative representations and conceptual representations.

a) Narrative representations

Narrative representations present unfolding actions and events, processes of change and transitory spatial arrangements that allow the viewers to create a story. It can be realized by two or more than two represented participants. Participants must be connected by a vector as they are doing something to or for each other. Vector can be an eye line or a tool that takes the form of an oblique line. Kress and Van Leeuwen (2006) stated ,"What in language is realized by words of the category 'action verbs' is visually realized by elements that can be formally defined as vectors " (46). Thus, Vectors are the elements that express unfolding actions. Moreover, Narrative representations involve four processes.

1 Action process:

It refers to the action that is happening between the actor (the participant from which the vector departs) and the goal (the participants towards which the vector is directed). There are two types of action process: non-transactional (only the Actor) and transactional (Actor and Goal). Hence, when the process is non-transactional, the action has no goal.

2 Reactional process:

It has to do with reaction. It contains two components: reactor and phenomena.

Reactor is the one who conducts the looking behavior. It could be human or an animal. Phenomenon is the participant at whom or which the reactor is looking.

3 Speech process:

It presents dialogue balloons in order to link speakers, called Sayers, to their speech, called Utterance.

4 Mental process:

It presents thought balloons in which it consists of thinkers (sensers) and thought, called phenomenon.

Narrative representations consist of secondary participants which are called circumstances. locative circumstances (those of setting) , circumstances of means (present tools used for the action process , and Accompaniment which portrays two participant that are not linked by a vector . Kress and Van Leeuwen (2006) defined the accompaniment as "An Accompaniment is a participant in narrative structure which has no vectorial relation with other participants and cannot be interpreted as a Symbolic Attribute" (p.74).

b) Conceptuel representations :

Conceptual representations are non-narrative representations. They do not contain vectors. But they are classified in terms of class, structure, and meaning. They show participants in generalized sense, as being, meaning or symbolizing something.

Conceptual representations are divided into three structures: classificational, analytical and symbolic process. .

1 Classificational process:

It has to do with the classification of the participants. According to Kress and Van Leewen (2006) "Classificational processes relate participants to each other in terms of a 'kind of' relation, taxonomy: at least one set of participants will play the role of Subordinates with respect to at least one other participant, the Superordinate" (p. 79).

2 Analytical process:

It connects participants in terms of a part-whole structure. Two participants involved in these Processes are respectively one Carrier (the whole) and any number of Possessive Attributes (the parts).

3 Symbolic process:

This kind of process deals with what a participant means or is. It consists of two kinds: symbolic suggestive process and symbolic attributive process. According to Kress and Van Leeuwen (2006) "Symbolic processes are about what a participant means or is. Either there are two participants

– The participant whose meaning or identity is established in the relation, the Carrier,

And the participant which represents the meaning or identity itself, the Symbolic Attribute

– or there is only one participant, the Carrier…" (p.105).

2.4.2 The interactive metafunction:

The interactive meaning is represented through patterns of interaction between two kinds of participants: the represented participants (depicted in the image) and the interactive participants (real people who make sense of the image like viewers).

The interactive meaning can be classified into three dimensions: the image act, the social distance, and the point of view perspective. The current study is concerned with the image act and social distance.

a) The image act:

It is related to the gaze direction between the represented and the interactive participants (demands or offers). Demands are established through imaginary relationship with viewers when contact is made and the image shows the represented participant looking at the viewer directly .Offers are made when there is no direct contact between the represented participants

and the viewers. They depict the represented participants impersonally as items of information or objects of contemplation rather than demanding from the viewers to do something or adopt an action.

b) The social distance:

The social distance dimension is mainly concerned with the image size of frame. It refers to the level of involvement by the viewer and the distance between the viewers and the actors in the image .The size of frame (close up shot, medium shot or long shot) can determine the kind of distance or the relationship between viewers and people or places in the image.

1-Close up shot (shows head and shoulders), it suggests intimate relationship.

2-Medium shot (shot is cut off at the waist or knee), it suggests social relationship.

3-Long shot (shows the full bodies), it suggests impersonal relationship.

2.4.3 The compositional metafunction:

The compositional metafunction refers to the way representations and interactive acts cohere into the meaningful whole picture. It mainly focuses on how visual and verbal elements achieve a sense of coherence to the whole unit. The compositional aspects include four dimensions: information value, framing, salience and modality.

The current analysis is concerned with the information value and the notion of saliency.

a) The information value

The information value is associated with the placement of elements and the layout of information. It includes three visual areas: the horizontal axis, the vertical axis, and the center / margin alignment.

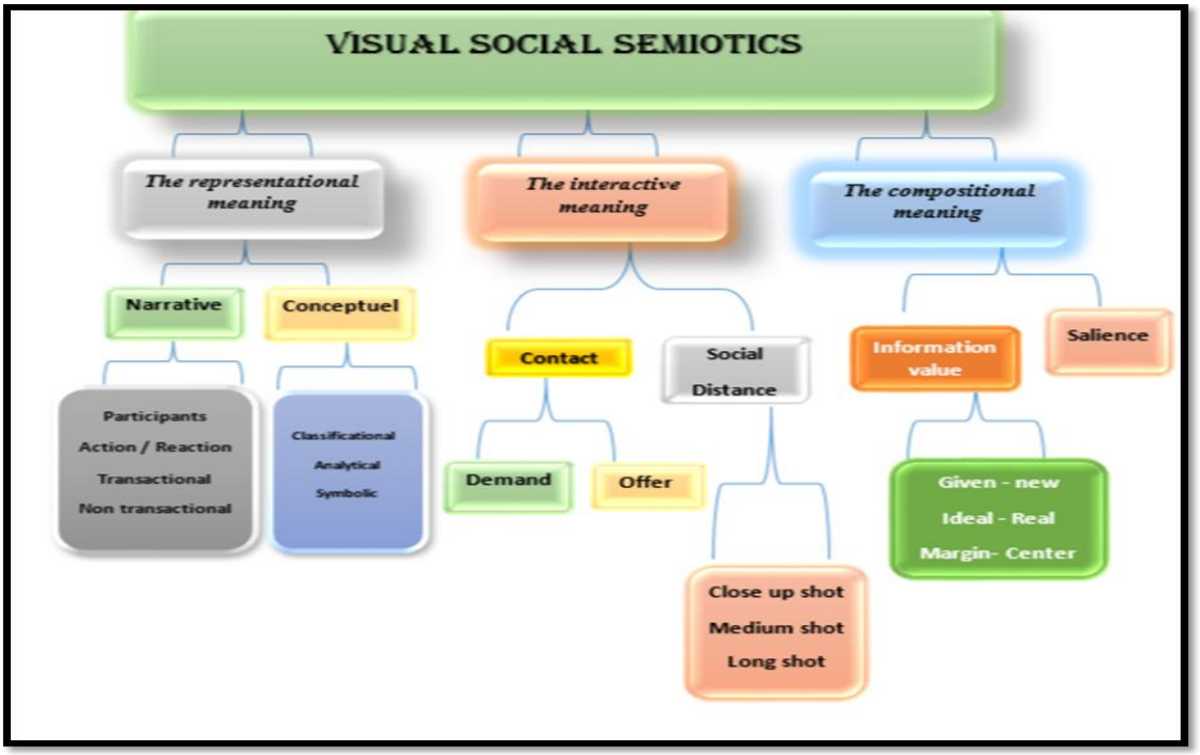
- Horizontal axis: the left side indicates the given information (known and familiar) while the right side indicates the new information

- The vertical axis: the top holds the ideal information which is presented as the essential information (the promise of the product) while the bottom present the real or the practical information(the products itself)

- The center margin alignment: the center is reserved for the nucleus information that represents the essential elements while the margin is kept for the subservient elements.

b) The salience:

The salience defines the elements that are more worthy of importance, presented in attractive way than other elements. The notion of saliency relies on some visual clues like size color, color contrast, foreground and background placement to identify the more eye catching, and the noticeable elements.



The Analysis Schema (Summary)

2.5 Data Analysis Procedures

The visual social semiotic approach of Kress and Van Leewen was used in this study to analyze the collected data. This approach involves three levels: representational, interactive and compositional level. Each level is classified into subdivisions. The analysis was structured according to the three levels. As first step, the Algerian caricatures associated with Hirak were described and classified in terms of linguistic and non-linguistic signs in order to organize and prepare the data for the whole analysis. In the second step, the researchers designed explanatory tables for the description as well as for the three levels in order to clarify their subdivisions and summarize the analysis. Concerning the third step, under each table (level) comments were written to explain and elaborate in details 2the table findings associated with the representational, interactive and compositional meaning. At the end of the analysis, a comprehensive discussion was carried out for the interpretations of the findings so as to draw answers for the research questions.

CHAPTER 3
DATA ANALYSIS

Introduction

This chapter represents the detailed analysis of the chosen political caricatures. The analysis has been divided into two phases. The first phase is about describing and classifying the semiotic signs into linguistic and non-linguistic signs, using tables. This classification helps to categorize the different semiotic resources and identify the different modes used in the caricature. The second phase is concerned with analysing the semiotic signs within the framework of multimodal discourse analysis. This approach looks at how different modes of communication cohere together to produce meaning. Thus, the analysis is further divided into three important metafunctions namely, *the representational metafunction*, *the interactive metafunctaion* and *the compositional one*. Therefore, each metafunction is followed by explanatory table and comments concerning the collected caricatures. Indeed, multimodal discourse analysis helps to understand the main topic discussed in the caricature while the three metafunctions introduce the different important elements that constitute the message or the ideology. At the end of the analysis, the researcher will be able to understand the main themes and reveal the different ideologies of the caricature in order to answer the research questions of this study.

Figure 01: By Mohamed Saba'aneh: Middle East Monitor Organization (MEMO).



..

1-General description:

Linguistic Signs	Description
Number five (5)	-It is portrayed in a bold type. -It is positioned on the left side of the wheel chair.

Non-linguistic signs	Description
The man	-He represents the ex-President of Algeria: Mr.Abdul-AzizBouteflika. - He is wearing a black suit, a tie and black shoes. -He is sitting on the wheel chair. - He seems old and sick.
The wheel chair	-The wheel chair is used by sick,old or disabled people. -The ex-Algerian president is sitting on the wheel chair.
The wall	-The wall is green.

2- The Analysis of Figure One:

2.1 The representational meaning:

Participants		Type of representation	Type of structure
Represented participant(s)	**Interactive participants**	-Conceptual representation. -There is no vector. The vector is a distinctive feature of narrative processes that is usually realized by elements appearing in the picture like tools or human being.	-Symbolic process more precisely symbolic suggestive. -Within symbolic suggestive there is only one participant called the "carrier".
-The ex-Algerian president. - He is called the "carrier".	-Viewers		

Table 01/ figure 01

Comment:

This figure is an example of symbolic process, more precisely symbolic suggestive in which there is only one participant, called the carrier that represents itself. It is a conceptual representation rather than narrative as it does not contain a vector which is a distinctive tool of narrative processes that connects participants as doing something to or for each other.

The major idea of this visual representation turns around the fifth term of the ex-Algerian president and his health state. In other words, despite the fact that the ex- Algerian president was sick and sitting on the wheel chair which is a sign of disability, he still wanted to run for another term (The fifth term).

2.2 The interactive meaning:

Image Act	Size of frame	Social distance
Offer	Long shot	Impersonal
-There is no direct relation between represented and interactive participants. -There is no eye- line between participants	-The whole body of the ex-Algerian president appears in the caricature.	-There is no involvement on behalf of the interactive participants. -The interactive participants receive the information but they are not asked to do something or to be involved in a given action. -Detachment.

Table 02/ figure 01

Comment:

Within interactive process there are three important elements that should be taken into consideration which are: Participants, Image Act and Social Distance. First, there are two kinds of participants: The represented Participants who are the depicted ones, and the Interactive Participants who are viewers or those who interact and make sense of caricatures. Second, there are two types of Image Act namely: Demands and Offer. Demands are meant to establish an imaginary relation with viewers since they address him directly. Meanwhile, Offer addresses the viewer indirectly as there is no eye contact or direct relation between the two kind's participants. Third, Social Distance is influenced by various sizes which are: close-up, medium and long Shot.

2.2.1 Image Act:

As far as this visual representation is concerned, the represented participant is the ex-Algerian president: Mr.Abdul-Aziz Bouteflika while the interactive participants are the viewers. One may notice that there is no direct relationship or no eye contact between the represented participant and the viewers. Thus, this image represents a kind of offer.

2.2.2 Size of frame and social distance

As far as the social distance is concerned, this visual representation demonstrates the full body of the ex-Algerian president. Thus, it is a long shot in which the interactive participants are not asked to perform a given action but they perceive the information or facts concerning the topic discussed in this figure asan object of contemplation. (It is impersonal relation).

2.3The compositional meaning:

The compositional meaning is associated with two main components: information value and salience.

2.3.1 The information value:

Information value					
Horizontal axis		**Vertical axis**		**Centre / margin alignment**	
Left	Right	Top	Bottom	Centre	Margin
-Given information	-New information	Visualizing the promise of the products What might be? **(Ideal)**	Visualizing the product itself What is it? **(Real)**	Nucleus information	Subservient element.
-None.	-None	None	The ex – Algerian president sitting on the wheel chair.	-The ex- Algerian president sitting on the wheel chair. -Number five placed on the left side of the wheel chair.	None.

Table 3.1 / figure 1

Comment:

In order to decode the message of any visual representation it is crucial to notice how the different elements of caricatures are positioned. Indeed, according to Multimodal Discourse Analysis the placement of any element in any side has a meaning. Thus, in the represented figure there are neither given information on the left side nor new information on the right side. Concerning the vertical axis, there is no ideal information on the top. However, on the lower level, the cartoonist presents real information (the practical information): the ex-Algerian president (sitting on the wheel chair). As for the centre / margin alignment, the margin is empty while the centre represents the nucleus information (the ex- Algerian president, the wheel chair and number five)

2.3.2 The salience:

Salient elements		
Degree of size	**Placement in the visual field**	**Color contrast**
Medium size	Foreground and background	Contrast
-The ex-Algerian president.	-The green wall that appears behind the president is the background. The president is foregrounded as he is the subject of discussion(Important element)	-There is contrast between white and black. -Number five is white. The president clothes are black.

Table 3.2/ figure 01

Comment:

As far as the notion of saliency is concerned, number five drawn in a thick bold type is white so as to be more salient and more noticeable by viewers' .Most probably number five is conspicuous as it is white in contrast to the president clothes which are black. Therefore, number five has a clear reflection. Second, another nucleus information is the wheel chair that designates sickness, old age and disability Third, there is no doubt that the president is another salient element as he looks sick, tired and unable .All of the things mentioned above are apparent in his face which is drawn in an exaggerated way .For example, his nose and his chin are big. Not only his facial expressions are salient but also the green colour that appears behind the president which is the background and it denotes the Algerian identity.

Figure 02: By "Bouali Mbarek": "Hespress"Newspaper, Saturday, 2nd March, 2019



1-General Description :

Linguistic signs	Description
لا	- It is written in thick bold type (in black) -It covers the half of the image (surrounded by people holding the Algerian flag and banners) The word لا is written in standard Arabic and means 'No' in English
لا للولاية الخامسة	-An utterance written in standard Arabic (in black) -It is written in white banner -It means 'no to the fifth term' in English
5	-Number five is written in black -It is written inside of the direction arrow sign
شكون هاذوا؟ ؟	-A question written in the speech balloon of the ex-president Abdul-Aziz Bouteflika -It is written in Algerian Arabic words (darija) and means ' who are they??' in English

Non-linguistic signs	Description
The standing man	-He represents the previous Chief of Staff of the People's National Army (Ahmed Gaïd Salah) -He is wearing a green army suit He seems frightened
The second man	-An old sick man with gray hair sitting on the wheel chair (wearing formal suit) - He represents the ex-president Abdul-Aziz Bouteflika -He is directing his finger to the people (who are facing him)
The Wheel chair	-A special chair , used by people who cannot walk
The Serum bag	-Medical liquid used for treatment The serum bag is used for the patient (the ex-president Abdul-Aziz Bouteflika)

2-The Analysis of Figure Two:

2.1 The representational meaning:

Participants		Action process			Reactional process		Speech process	Locative circumstance
Represented	**Interactive**	**Transactional process**			**Reactor**	**Phenomena**	Dialogue balloons	Contrast between foreground and background
The ex-president Abdul-Aziz Bouteflika Chief of army Gaid Salah People (demonstrators)	Viewers	The actor People	The vector Banners And flags	The goal The ex-President	The ex-President The Chief army	People Demonstrators		/

Table 01 / figure 02

Comment:

The figure 02 illustrates a narrative representation. It portrays popular gathering or (demonstrators) standing and distributed around the edges of the word(لا).The demonstrators seem to be in an action process, holding flags and banners as they are shouting" No to the fifth term". On the opposite side, two men seem to be scared and surprised. They are reacting against the demonstrators with widely open eyes and exaggerated facial expressions that indicate confusion. The fluttered flags and banners reaching the sky high are representing the vector in which they relate the represented participants with each other. Further, the demonstrators are heading to the goal which is the ex-president Abdul Aziz Bouteflika and Ahmed Gaïd Salah. (Transactional action)

Indeed, this caricature refers to the Abdul Aziz Bouteflika's willing to run for the fifth term in spite of his critical health state. Both of the wheel chair and the serum bag indicates inability and illness while the number 5 refers to the next direction of the ex –Presidents Abdul Aziz Bouteflika "the fifth term of running". The demonstrators are portrayed around the big word لا, showing their anger against the fifth term and shouting "لا للولاية الخامسة". At the same time, the old disabled ex-president Abdul Aziz Bouteflika is asking the military chief "شكون هاذوا؟ ؟": who are they?? . In fact, the utterance "who are they??" is a metaphor used by the cartoonist to stress the deteriorating health of the aging president in which he could not even recognize his Algerian people.

2.2 The interactive meaning:

Image act	**Size of the frame**	**Social distance**
Offer	Long shot	Far social distance
No gaze direction between the represented participants and the viewers	Shows the full figure of the represented participants	Impersonal relationship Detachment

Table 02 /figure 02

Comment:

2.2.1 The image act:

As for as the image act is concerned, the gaze direction between the represented participants and the interactive participants is absent in this figure. In fact, the represented participants are portrayed as objects to be contemplated by the viewers. Therefore, the image act of this caricature is an offer. The cartoonist's purpose is to depicted a vivid picture about the

demonstrations event for transmitting facts or information rather than demanding from the viewers to perform specific action.

2.2.2 Size of frame and social distance:

The cartoonist portrayed the scene from a long shot distance since it shows the full bodies of the participants .The viewers seem to be completely detached from the represented participants. Therefore, the distance between the represented participants and the viewers can be interpreted as an impersonal relationship.

2.3 The compositional meaning:

2.3.1 The information value

Information value					
Horizontal axis		Vertical axis		Center / margin alignment	
Left	Right	Top	Bottom	Center	Margin
Given information	New information	Visualizing The promise of the products (what might be?) **(Ideal)**	Visualizing the products itself (what is?) **(Real)**	Nucleus information	Subservient elements
The ex-president Abdul Aziz Boutaflika Ahmed Gaïd Salah. Number	Demonstrators	None	none	The whole scenario	none

Table 3.1 / figure 02

Comment:

The Placement of subjects in this figure show that the depicted participants "the ex-president Abdul Aziz Bouteflika and Ahmed Gaïd Salah are representing the given information. The surrounding elements (the serum, bag the wheelchair, and the number five) provide key ideas about the 5th term and the disability of the ex-president Abdul Aziz Bouteflika .Indeed, the two personalities along with the surrounding elements indicate already known information to the viewers. Moving to the right area, the demonstrators along with the big word (لا) are standing for the new information. Then, the viewers perceive that the Algerian people are against the fifth term of their disabled president. At the level of the vertical axis, both of top and bottom are empty; however, the cartoonist wants to shed light on the center of the image which covers the whole drawing and let the margin blank. The center reserved for the nucleus information was taken with zoom lens so as to provide the viewers with close vision.

2.3.2 The salience

Salience			
Degree of size		Placement in the visual field	Color contrast
Big size	Small size	Foreground and background	Black and white color Green color
The word لا	/	Background is empty	

Table 3.1/figure 02

Comment :

In this sample, the word (لا) is more salient due to its black color that stands out in contrast to the white background. The caricature producer has intentionally portrayed the word (لا) in big size to stress the idea of rejecting the fifth term by the demonstrators whereas the other elements are depicted in a normal size. Concerning the second salient element, the ex-president is shown in attractive way due to the wheel chair and the serum bag as well as his pointing finger to the demonstrators. As far as the verbal elements, "**لا للولاية الخامسة**", " **شكون هاذوا؟ ؟"** are also considered to be among the most eye catching elements. For example, the utterance" لا للولاية الخامسة »Written in black reflects the white banner and seems lucid.

In terms of the use of color, the color white in the background reflects the drawing elements in the foreground and create high contrast level especially for white / black colors. Moreover, the different colors of the flag (red, green and white) seem to be catchier to the viewers as they designate the Algerian flag. The green color, in the left side, draws the intention of the viewers as it is a vibrant color lightning in contrast to the white background. This color refers to the distinctive color of the army uniform.

Figure03: By '' Hassan'' . Newspaper of '' Aourass News''. N°1261.



1_General Description:

Linguistic signs	Description
1_ مشاهد طريفة يصنعها الجزائريون كل جمعة حراك. (Funny scenes performed by Algerians every Friday of EL HARAK). Speech : 2_''يما.. نديك معايا للمسيرة بلاك تخيريلي امراة''. (Mom ….. I shall take you with me to the demonstration so as to choose a bride for me) 3_ '' تروحو قع'' (You all leave). 4_" ! " .	1_Title of the caricature content. 2_ Speech bubble of the right character written in colloquial Arabic language. 3_ Claim panel. 4_Speech bubble of the left character (exclamation mark).

Non-linguistic signs	Description
the man	-A man standing in front of an old lady (mother and her son). -His eyes are widely open. -He is wearing casual clothes. -He is pointing with his finger and he is holding a red sign that reads'' you leave all''.
The woman	- An old lady looking at her son. - She is wearing casual clothes. - She uses cane.
The cane	-The cane appears in this visual representation. -It is a long stick thin with curved handle that help old or disabled people to walk. -The old woman uses a cane

2-The analysis of figure three (3):

2.1 The representational meaning:

<table>
<tr><th colspan="2">Participants</th><th colspan="3">Action process</th><th colspan="2">Reactional process</th><th>Speech process</th><th>Circumstance of means.</th></tr>
<tr><th>Represented</th><th>Interactive</th><th colspan="3">Transactional process</th><th>Reactor</th><th>Phenomena</th><td>speech balloons</td><td>The hand of the young man.</td></tr>
<tr><td rowspan="2">-The young man.
- The old woman.</td><td rowspan="2">-The viewers or readers.</td><td>The actor</td><td>The vector</td><td>The goal</td><td rowspan="2">The young man.</td><td rowspan="2">The old woman.</td><td rowspan="2">1_ يما.. نديك معايا للمسيرة بلاك تخيريلي امراة
2_ تروحو قع.
3_ the exclamation mark.</td><td></td></tr>
<tr><td>-The young man.</td><td>-The young man.</td><td>- The old woman.</td><td></td></tr>
</table>

Table 01 / figure 03

Comment:

Figure 03, is realized by two represented participants who are the young man and the old woman. The figure indicates the realization of a transactional action conducted by the represented participants. The action is started by carrying the claim panel titled "تروحو قع" "" you all leave "And starting a discussion between the young man who is facing and talking with a mocking face to an old woman carrying her baton, she seems to be his mother. In this picture, the process starts with the young man who carries the panel that he usually uses for the demonstration then starts to talk for the sake of getting a response. This process will go on to the other participant (the mother) until the interaction is reached. The action process of this figure happens when the participant, as actor, performs the action of carrying the panel and talking to his mother and at the same time he forms the vector by offering to his mother to go

and choose a future wife for him. The passive participant in this picture is the mother. She is the participant with whom the young man aims to interact and directs his vector. The mother is called ‘’ the goal’’ of this action.

The second process of this figure represented in the Reactional Process contains the reactor who is the young men and the phenomena who is the mother. Indeed, an eye-line, that forms the vector, connects the mother and her son. Both the two participants conduct the looking behavior and direct their gaze toward each other. In this case, the mother and her son can both take the role of the " reactor "and "phenomena ".

In this figure, the speech process is realized by the speech bubbles of the man and his mother. The utterances " ""امراة تخيريلي بلاك للمسيرة معايا نديك يما Mom ….. I shall take you with me to the demonstration so as to choose a bride for me"and""تروحو قع" you all leave "and the exclamation mark (!) are constituents of the dialogue between the two characters. It is a kind of request from the son asking his mother to go to the "HARAK"and choose a woman for him in order to marry. Despite his utterance "تروحو قع" indicating the aim behind the creation of "EL HARAK"and the serious state of the country, the notion of marriage with women taking part in the "HARAK" movement become common. As women have a serious involvement in Algeria’s uprising.

In figure 3, the young man extends his arm to the unseen participants. He delivers his attitude with his left hand to explain and help his mother understand the message he wants to transmit. The hand of the young man represents a circumstance of means.

2.2The interactive meaning:

Image act	Size of the frame	Social distance
Offer	Long shot	Far social distance
-No gaze direction between the represented participants and the viewers.	-Shows the full figure or the full bodies of the man and his mother.	- There is no involvement on behalf of the interactive participants. -Impersonal relationship. -No involvement but detachment.

Table 02/ Figure 03

Comment:

2.2.1_Image act:

As far as this visual representation is concerned, the represented participants are: the son and his mother. Whereas, the interactive participants are: viewers. One may notice that there is no direct relationship or no eye contact between the depicted participants and the interactive ones. Therefore, the represented participants are considered as objects of contemplation. Thus, the image act in this figure is an offer in which the represented participants are not asked to perform a specific action or adopt specific behavior. In other words, the cartoonist is offering information or fact to the viewers and those facts are either to be accepted or rejected by the interactive participants

2.2.2_Size of frame and social distance:

This figure suggests a long shot distance between the represented participants and the interactive ones since the full bodies of both the man and his mother are noticed in the visual representation. This is what is called an impersonal relationship between the depicted participants and viewers rather than a social or an intimate relationship. The cartoonist is offering viewers facts that concern the recent demonstrations (El HARAK) but he is not asking them to be involved or to take an action (detachement).

2.3 The compositional meaning:

2.3.1_The information value

Information value					
Horizontal axis		**Vertical axis**		**Center and Margin alignment**	
Left	Right	Top	Bottom	Center	Margin
Given information	New information	Visualizing the 'promise' of the product (What might be?)	Visualization of the product itself (What is?).	The old woman and the young man.	None.
The old woman.	The young man.	Title: " مشاهد طريقة يصنعها الجزائريون كل جمعة حراك"	-The old woman. -The young man.		

Table 3.1/ figure 03

Comment:

The actual figure is composed on a horizontal axis by portraying the old women as given information in the left side of the image and her son in the right side as information that needs

special attention. In fact, in this picture, there seem to be a sense of continuous movement from left to right since there is an interaction between the represented participants. The character in the right (the son) is requesting and waiting for a response from the left one (the mother) forming a vector that leads the eyes of the reader to the reaction of the character in the left. However, in the context of this figure, it can be interpreted that the left side can be the side of the ‘‘already given’’. In other words, it is assumed that the idea of the mother participating in "EL HARAK" is something previously known to the reader as part of the recent tendency of women taking role in this movement. But, the fact that women can be selected by men as ‘’ future wives’’ during this protestation, is new. Thus, the young man should be placed in the right side of the image.

On a vertical axis, a less ongoing movement is noticed between the upper and lower section of the figure in comparison to the tight interaction existing on the horizontal axis. Indeed, the upper section titled ""مشاهد طريفة يصنعها الجزائريون كل جمعة حراك"funny scenes performed by Algerians every Friday of "EL HARAK" tend to show "what might be" in the lower part. That is, the title is providing the reader a general overview, indicating that one of the phenomenon that occurred during "EL HARAK"is going to be presented in the lower section. Eventually, the lower part is more practical, showing the remarkable … titled""تروحو قع"you all leave" and portraying the mother and her son interacting with each other through speech bubbles.

For the present visual composition, both the characters are taking the center placement, because they represent the nucleus of the information. And no additional elements are placed around in the margins indicating a sense of subservience. Indeed, only the man talking to his mother who in her turns expresses certain astonishment form the core issue of the story. Thus, this picture does not have marginal or less valuable information.

2.3.2_The Salience:

Salience			
Degree of size		Placement in the visual field	Color contrast
Big size	Medium size	Foreground and background	Multiple colors vs. white color
-The eyes of both the mother and her son.	-The speech balloon on behalf of the son: "Mom I shall take you with me to the demonstration to choose a bride for me". -The red sign "you leave all".	-The son and his mother in addition to the red sign are for grounded	-

Table 3.2/ figure 03

Comment:

As far as the notion of saliency in this figure is concerned, there are many elements that attract the viewer's attention which are as follows:

First, the most eye-catching element is the red sign that reads in the colloquial Arabic" you leave all". In fact, this expression played a significant role in the Algerian demonstrations or "ELHARAK", when Algerians took to the street to protest they were holding different signs but this sign summarizes all their demands and all what has to be said .The expression "you leave all" is addressed to those who were not faithful to their country including politicians, ministers or simply the unjust political regime. In this visual representation the sign is red to be more clear and conspicuous.

Second, another salient element is the speech balloon on behalf of the son who was addressing his mother saying in our colloquial Arabic "Mom ….. I shall take you with me to

the demonstration so as to choose a bride for me ". This sentence clarifies the idea that "EL HARAK"became part and parcel of each Algerian's daily life .Indeed, Algerians get used to gather every Friday after prayer to protest and clarify their demands and ask for their rights. Nevertheless, in this figure one may deduce that "ELHARAK" surpasses its limits to the extent that Algerians were not only concerned about their demands or asking for a change concerning the political situation but they were going to the demonstration for other purposes. For instance, the man in the picture was asking his mother to come with him to the march to choose a bride.

Third, another conspicuous element is the mother's look and astonishment. In fact, the mother 's look is full of meaning and she looks surprised and astonished to what her son is saying .This is reflected in her facial expressions and her look .

Figuer4: By "Le Hic": "El Watan" Newspaper, Sunday, 21th July, 2019



1-General Description:

Linguistic signs	Description
APRES LA COUPE D'ADRIQUE LES ALGERIENS SE PREPARENT POUR L'AID	-It represents the title of the caricature -It is written in French language (capitalized and in bold)
YAK! CETTE ANNEE SILMIYA KHAWA-KHAWA?!!	-Verbal text written in the speech balloon of the sheep -In Arabic and French language (capitalized and in bold -The Algerian Arabic words (Darija) are written with Latin letters
!	-Exclamation mark written the speech balloon of the man
Non linguistic signs	**Description**
The man	-A man with surprising, widely open eyes -Wearing casual clothes with red fez (holding a knife)
The sheep	-White skinny and scared sheep , opening his mouth
The knife	-Big knife

2- The Analyses of the Figure Four:

2.1 The representational meaning:

<table>
<tr><th colspan="2">Participants</th><th colspan="3">Action process</th><th colspan="2">Reactional process</th><th>Speech process</th><th>Locative circumstance</th></tr>
<tr><th>Represented</th><th>Interactive</th><th colspan="3">Transactional process</th><th>Reactor</th><th>Phenomena</th><td>Dialogue balloons</td><td>Contrast between foreground and background</td></tr>
<tr><td rowspan="2">-The man

-The sheep</td><td rowspan="2">-The viewers or readers</td><td>The actor</td><td>The vector</td><td>The goal</td><td>The sheep

The man</td><td>The man

The sheep</td><td rowspan="2"></td><td rowspan="2">/</td></tr>
<tr><td>The man</td><td>The knife</td><td>The sheep</td></tr>
</table>

Table 01 / figure 04

Comment:

Figure 02 is a narrative representation in which the represented participants (man / sheep) are connected by a vector. The man on the left side holds a big knife .The knife is directed to the sheep on the right side, forming an oblique line. In this case, the knife acts as the vector and it indicates the action or the intention of slaughtering the sheep. This action process is considered as being transactional because it has a goal (the sheep). On the one hand the sheep acts as the reactor in this process. Its facial expressions indicate scare and fear against the knife. Moreover, the sheep's dialogue balloon which represents a speech process is also considered as a verbal reaction against the man. On the other hand, the man plays the role of the second reactor against the sheep saying (reciprocal reaction). Therefore the feeling of

being surprised is marked by the exclamation mark and the man‘s facial expressions. Concerning the locative circumstances, there is no specific place to be mentioned.

This sample discusses two main events that took place in Algeria (2019). The first event is marked by the two expressions written in the speech balloon: SILMIYA (peaceful) and KHAWA- KHAWA (brothers- brothers). The two expressions signify the Algerian peaceful **demonstrations** performed against the political situation that time (harak) when the demonstrators were shouting and expressing their anger and demands inventing metaphorical slogans such as silmiya and khawa – khawa. While the second event, represents **Eid al-Adha** which is the second of two Islamic holidays celebrated worldwide each year (the other being Eid al- Fitr) and it is marked by the depiction of the sheep and the knife. In this occasion, an animal usually a sheep, is sacrificed (slaughtered) and divided in which a part of it is to be shared to relatives, friends and poorer people. The scared sheep’s reaction by saying: YAK CETTE ANNEESILMIYA KHAWA- KHAWA?!! Signifies that during demonstration Algerians were reflecting the civilized, the peaceful and the nonviolent society to the extent that there will be no intention to sacrifice sheep or shedding blood when celebrating Eid al – Adha. The cartoonist uses a kind of exaggeration by relating the act of slaughtering with the peaceful behavior of demonstrators in order to give an extra stress to the notion of pacifism. Indeed, slaughtering a sheep is an old human practice and human nature to get food or to benefit from the wool production in order to make clothes, whether in everyday life or particularly during Eid **al- Adha.**

2.2 The interactive meaning:

Comment:

Image act	Size of the frame	Social distance
Offer	Long shot	Far social distance
No gaze direction between the represented participants and the viewers	Shows the full figure of the man and the sheep	Impersonal relation Detachment

Table 02/ figure 04

2.2.1 The image act:

Concerning the image act of this figure, there is no eye contact between the actors (represented participants) and the viewers (interactive participants). In fact, the depicted participants are looking at each other in detached way from the viewers; hence, in this case the represented participants are considered to be as objects of contemplation. In other words, the image is offering a kind of information rather than demanding an imaginary social response or to curry out specific action and adopt specific behavior. Therefore, the kind of the image act in this sample is an offer. The cartoonist is indirectly addressing the viewers as he is offering facts concerning the events that took place in Algeria. Those facts or information are to be either acknowledged or contradicted.

2.2.2 The size of frame and social distance:

The analyzed figure suggests a long shot distance between the represented participants and the viewers as the full bodies of (the man and the sheep) are depicted. This can reflect an impersonal relation between the participants and the viewers rather than intimacy or social

relation. The cartoonist‘s intention is not about affecting the viewer’s emotions or offering a sense of feeling and intimacy (engagement), but to depict real facts from a long shot distance (detachment).

2.3 The compositional meaning:

2.3.1 The information value

Information value					
Horizontal axis		Vertical axis		Center / margin alignment	
Left	Right	Top	Bottom	Center	Margin
Given information	New information	Visualizing The promise of the products (what might be?) **(Ideal)**	Visualizing the products itself (what is?) **(Real)**	Nucleus information	Subservient elements
The man holding the knife	The scared sheep reaction	The title : Après la coupe d’Afrique les Algériens se préparent pour laid	The man The sheep The knife	The whole scenario between the man and the sheep	Empty

Table 3.1/ figure 04

Comment:

In this sample, the man in the left side (holding a knife) represents the given information. Indeed, the viewers may first perceive the man as the given information, which is more familiar and functions as the point of departure in the image. However, in the right side, the viewers may perceive what is new or in other words the information that require a special attention. In this example the sheep with the speech balloon are reflecting the new

information. . The viewer will read the speech balloon and relate what is on the left to the right part (horizontal axis) in order to draw the final map and perceive the whole message.

Regarding the vertical axis, the top of this figure is marked by the title written in bold "les Algerians se préparent pour l 'Aid". The title as being a linguistic sign represents additional information by which it helps the viewers to place the drawing (in the bottom) into its context. Moreover, the portrayed elements in the bottom form the practical or the real information while the title represents the ideal information that gives a clear idea about what the product (the drawing) might be. Therefore, the title in top and the drawing in the bottom constitute the vertical axes information and they complete each other.

The expression of "les Algerians se préparent pour l' Aid" seems more consistent with the depicted scenario below. Yet the expression of "Après la coupe d Afrique discusses another event and it has no consistency with the drawing or what has been discussed concerning the peaceful demonstrations and the celebration of Eid al- Adha . Therefore, the viewers may ask these questions:

Why did the cartoonist mention the African cup?

What is the relationship between the African cup and the topic discussed in this figure?

In fact, if the readers omit this expression, the meaning will not change and the context will be the same; however, the cartoonist has purposefully mentioned this expression in order to convey a deep message or to reinforce a certain ideology.

As for us the center / margin alignment is concerned, the represented participants are portrayed in the center of the image. The margin is empty ; however, the surrounding elements are clearly depicted as the background and the textual signs in the bottom of the image .Concerning the centered elements (man / sheep / knife), they provide the nucleus information and they are given special status as they act the whole scenario .

2.3.2The salience

Salience			
Degree of size		Placement in the visual field	Color contrast
Big size	Small size	Foreground and background	White / different color Black / white
knife the eyes of the man	Après la coupe d'Afrique	The man and the sheep in the foreground	

Table 3.2/ figure 04

Comment:

In terms of the aspect of saliency in this feature, the most eye catching element (the salient element) is the sheep. At the first glance, the sheep as an animal with scared facial expressions will catch the intention of the viewers. They may feel more curious about what the sheep can say or why the sheep is scared. So, they tend to read the speech balloon in order to perceive the intended meaning. Concerning the second salient element, the knife seems more attractive in this figure. It is depicted in a big size and clearly positioned toward the sheep to reinforce the idea of slaughtering. Moreover, the wide open eyes of the man are another salient element that may draw the intention of the readers. It indicates the man's reaction of being surprised against the sheep. The man is portrayed in normal size; however, the sheep seems to be skinny. Furthermore, the expression of "après la coupe d'Afrique" is written in small size compared to the second expression" les Algerian se preparent pour l'Aid". The cartoonist may intentionally use the small size to make the reader differentiate between the two expressions. Accordingly the reader may spend some time to read the small

expression because the small things sometimes require accuracy and focus in contrast to the big things.

Regarding the use of colors, the color red seems to be more attractive compared the other colors in which it reflects the notion of culture specific. In other words, it signifies cultural aspect that can be associated with specific society or culture. In this context, the red fez refers to the Algerian traditional clothing .Further, the contrast of color between the foreground and the background is clearly stressed. The white color of the background reflects the colors of the centered participants while the dark color lightens the title written in white.

Figure 05: By"Dilem". Journal of "*Liberté"*, Saturday, 8th February, 2020.



1- General Description :

Linguistic signs	Description
51 vendredi es manifestants toujour plus nombreux. **Speech :** **1_''Il faut tout les mettre en quarantaine ''.** **2_''Le hirak est tres contagieux''.** **3_ ''Police''.**	_The principal title of the caricature written in bold. _Speech bubbles of the policeman written in French language. _shield.
Non Linguistic signs	**Description**
1_The population.	_People gathering with loud screaming.
2_The national flag.	_held by the population.
3_The Martyr's Memorial.	_The place where people are gathered.
4_ The buildings.	_big amount of buildings.
5_The police man wearing a mask.	_angry _a medical blue mask.

2- The analysis of figure five

2.1 The representational meaning:

Participants		Action process			Reactional process		Mental process	Locative circumstance
Represented	Interactive	Transactional process			Reactor	Phenomena	Thought balloons	Contrast between foreground and background
-The population. -The policeman.	-The viewers or readers.	The actor	The vector	The goal	policeman	The Viewers and the population		
		The policeman.	1-The baton of the policeman. 2-The shield.	People				

Table 01 / figure 05

Comment:

In Figure 05, a policeman is carrying a baton and wearing a medical mask. In front of him there are some citizens who seem to be talking with loud voices for the sake of demonstration. They are carrying the Algerian flag and they are located in the area of the shrine of the martyr. The policeman seems to be nervous and worried. However, the demonstrators spare no worries in raising the flags and screaming loudly. In this sample, the policeman is the represented participant and is the actor of the action. His baton and shield act as the vector by standing carefully and warning the citizens (the goal). Moreover, the policeman seems to be more approached than the demonstrators in the picture which indicates his warning and dissatisfaction to the viewers too. These action processes are transactional.

In this picture, the title discusses that the usual demonstrations of Friday are still performed for the 51 time and with huge members of population. From one side, the policeman being equipped with his necessary means of protection; the baton, the shield and the medical mask indicates his rejection for the demonstration that took place in Algiers during a delicate period of the dangerous and contagious Corona virus. From another side, the demonstrators seem to be unaware of the danger of this virus. Combined with analysis of recent political crisis in Algeria, they still believe in having a fighting chance of resolving the crisis through practicing their usual demonstration (EL HARAK).

In this picture, a distinct kind of narrative processes is noticed and represented in the ‘’Reaction’’ signified by an eye-line vector. This reactional process is transactional in which the Actor is the policeman holding a baton, a shield and a medical mask and the goal is directing his glance toward the represented participants (people) and viewers. The eye-line between the policeman and the citizens is the vector which indicates the reactional process. The policeman who conducts the looking behavior towards the demonstrators and the viewers acts as a ‘’reactor’’ and the people at whom the reactor is looking represent the ‘’phenomena’’. Indeed, both the policeman and the demonstrators stand on an equal level; however, the policeman is directing his bottom to the citizens and at the same time, he is furiously forming an eye-line with the viewers of this picture. The thought bubble ‘’Il faut tout les mettre en quarantaine’’ and ‘’ le hirak est trés contagieux’’attributed to the policeman along with his warning look, show his rejection to the demonstration and emphasize on the bad effects that may result from the condensation of people and the spread of the corona virus. Moreover, the policeman relied on the metaphorical comparison between "EL HARAK"and the contagious Virus in his utterance ‘’le hirak est trés contagieux’’ in order to incorporate a sense of humor behind the message he wanted to convey. Thus, the association of "ELHARAK" to the spreading Virus is a successful way to show that "EL HARAK"is as

dangerous as the Corona Virus. By this picture, the reader guess that there is a lack of agreement between the policeman and the demonstrators toward "EL HARAK" and portrays how people are risking their lives during the critical period.

Figure 05 illustrates a mental process by presenting the two thought bubbles; ‘’ IL faut tout les mettre en quarantaine’’ and ‘’le hirak est trés contagieux’’ that serve as a vector between the ’’Senser’’ who emanates them and the phenomenon. The thought balloon represents the attitude of the policeman by prohibiting them from continuing the demonstrations and ordering them to stay at home. However, the demonstrators are not introduced with thought bubbles.

As long as this figure is concerned, the locative circumstance is identified in terms of the contrast between the foreground and background. Indeed, the policeman is dominating the foreground and partially obscures the setting which represents the buildings, the area where demonstrators are gathered and the shrine of the martyr. However, the citizens are painted in various colors with softer focus in the background so that they acquire a secondary attention after the policeman.

2.2 The interactive meaning:

Image act	Size of frame	Social distance
Demand	Long shot	Far social distance
Direct gaze address of the policeman to the demonstrators and the viewers.	Shows the full figure of the policeman and the demonstrators.	Full policemen and citizens with space around them (impersonal relation).

Table 02 / figure 05

Comment:

2.2.1_Image act:

Image act is related to the gaze direction of the policeman (represented participant). In this figure, the policeman is directly addressing the demonstrators and the viewers with his facial expression of anger and warning. The producer of this picture wants to establish an imaginary relation between the represented participants and between the producer and the viewer of this picture. Thus, the policeman gaze in these relations seems to demand the viewers and the depicted population to stay at home because their gathering during the corona virus in order to practice the usual "HARAK" is no longer a beneficial way to solve the political problem in Algeria, but in contrast, it participates to the dissemination of the disease among people.

2.2.2_Size of frame and social distance:

Producers must not only define the relation between the represented participants (policeman and citizens) and the viewers in terms of the gaze direction but at the same time, they should choose to depict them as close to or far from the viewer. The actual image shows the full figure of the policeman and the demonstrators. Thus, the size of frame of these human bodies is identified as a long shot; however, the policeman figure occupies about half of the height of the frame.

The Social relation between the policeman and the demonstrators is determined by the social distance which is realized through invisible boundaries related to the sensory potentialities. Indeed, in this figure the policeman is standing in an isolated area from the citizens. This distance does not allow him to touch or smell them since there is no intimacy and personal interest involvement. Thus, the distance between them is a far social distance in which both participants figures are fully shown with space around them. Social interaction in this distance has a formal and impersonal character.

2.3 The compositional meaning:

2.3.1_The information value

Information value					
Horizontal axis		**Vertical axis**		**Center and Margin alignment**	
Left	Right	Top	Bottom	Center	Margin
Given information	New information	Visualizing the 'promise' of the product (What might be?)	Visualization of the product itself (What is?).	The policeman and the citizens	None.
Usual demonstrations.	The precautious policeman.	Title: 51°vendredi les manifestants toujours plus nombreux.	-The policeman. -The demonstrators.		

Table 3.1/ figure 05

Comment:

The actual figure is composed on a horizontal axis, placing the Algerian citizens in the left side as given information and the right side is reserved to the policeman. This can mean that the late demonstrations performed by the citizens has become known information and the viewers should focus on the policemen who is protecting himself with a medical mask and ordering them to stop their demonstrations and be separated from each other because of the recent contagious disease. Furthermore, on a vertical axis, the information presented in this figure is composed of top and bottom areas. In fact, the top of this figure represents the essential and ideal title for the figures and details presented in the lower area. It provides a ''promise'' declaring to the viewer about what will be discussed or illustrated in the bottom area which depicts the product itself, placing the two kinds of participants and the buildings in

the lower part. Thus, the title is considered as an ideal information which presents the ‘’promise’’ of the image. In contrast, the figures (policeman and citizens) and the objects (buildings and shrine of the martyr) represent the real and practical information. In addition, this figure has been attributed a different value of information following the center and margin alignment. In fact, the center is reserved for the nucleus information where all the participants are portrayed as an essential component of the picture. From one side, the policeman figure is the one responsible for the action of controlling the event and warning the citizens about the danger that may result from their gathering outside. From anther side, the hazardous demonstration which may increase the probability the contamination by COVID_19 is the focal reason of the policeman action. In contrast, the margin has not been given a specific and large area because no subservient information exist. Thus, the distribution of information is highly emphasized on the center rather than the margin.

2.3.2 The salience

Salience			
Degree of size		Placement in the visual field	Color contrast
Big size	Small size	Foreground and background	Multiple colored vs blue colored.
policeman	citizens	Policeman and demonstrators	

Table 3.2/ figure 05

Comment:

Another important system in the composition of this visual picture is salience. In point of fact, some elements are presented as more important and attractive to the viewer than others in terms of visual clues. In the actual picture, the clues of size and placement concern the policeman and the demonstrators. The former is portrayed in big size and very close to the viewer, placed in the larger area foregrounded and predominating the citizens in the background of the visual field. Whereas, the latter are drawn in small size overlapping the buildings and taking a narrower area in the background. Additionally, concerning the color contrast, both the demonstrators and the policeman are made salient and receive the greatest amount of light. The citizens are clothing up with multiple colors in contrast to the policeman (dedicated to his special task) is characterized by the blue color which symbolizes the police uniform and security.

CHAPTER 4:

FINDINGS AND DISCUSSION

Introduction:

The main purpose of the current study is to semiotically analyze the online chosen political caricatures related to the Algerian demonstrations between (2019/2020). Through the social semiotic approach of multimodality, the researchers have tried to analyze the caricatures in order to uncover the intended meaning or the hidden messages being discussed, and examine the two main notions of the research questions. The first notion is about exploring the coexistence of humor with serious politics for conveying the ideology-based socio-cultural identity. The second notion is about identifying the different signs that reflect the Algerian identity. This section will present a report about the research findings linked with the research questions. The findings are going to be discussed and analyzed so as to test the hypotheses, answer the research question and draw the conclusion.

1 Findings :(General observations)

The five chosen caricatures were discussing different topics related to the Algerian demonstrations between (2019/2020). The caricatures were a mix of linguistic and nonlinguistic signs. Consequently, the multimodal social semiotic approach was adopted as framework to analyze the data. In fact, the analysis of the representational meaning shows that there is a predominance of narrative images. Through the representational meaning, the researchers could provide an accurate examination to the different signs. For example, the act of relating the represented participant to each other and create stories by asking who is the actor? Who is the rector or where is the goal? This examination supplied with complete

understanding to the role of each sign and the events or the happening actions discussed in the caricatures. Therefore, the representational meaning as a step helped for the understanding of the core information being discussed and reaches the hidden meaning. .

According the social semiotic approach, namely the interactive meaning, all the figures were a kind of offer, except the figure 5 which is a demand. The caricatures were offering real facts and information rather than demanding or addressing the viewers to be involved or to do something. As a result, an impersonal relationship was established between the viewers and the depicted participants. The represented participants are offered to the viewers as objects of contemplation. This offer maintains the relationship between the image producer and the viewers because the picture is visually speaking to the reader through the author of the picture rather than the depicted participants. Accordingly, this kind of image helped the researchers to understand and focus more on the cartoonist's intentions (the intended meaning) as well as the themes and the ideologies he or she wants to convey trough humor or without humor.

Furthermore, the compositional metafunction helped the researchers to analyze the signs from different areas (left/ right, top /bottom, center /margin) and cover the whole picture. Analyzing the salient elements in terms of color and size is also one aspect to examine the cartoonist's intentions (the intended meaning). For example, using specific color saturation may stand to culture specific code and it is one way to explore certain themes or culture identities. Size is another visual clue that helps the viewers to distinguish between different signs (Big, Normal or small). Some represented sings are depicted bigger than others because they were given a special status or they emphasize a certain ideology.

2.1 Findings and Discussion of the Main Question:

1 The following main- question research is addressed in this section:

- How is the ideology-based socio-cultural identity conveyed through the combination of humor and serious politics in caricatures?

There will be an attempt to test the following first hypothesis:

• Humor is an important communicative tool alongside politics in conveying ideologically tainted socio-cultural beliefs.

The presentation of the findings and interpretation has been designed under two questions that the study has set up to answer. As for the main question, it was basically meant to explore how the co-existence of humor with serious politics, particularly caricatures in Algerian and non-Algerian newspapers, help to operate for conveying the ideology-based socio-cultural identity.For this reason, a personal observation and perspective by the researchers of this study appeared to be the most appropriate means and therefore was chosen for interpreting the findings of the caricatures in the current study. Throughout this investigation and after reviewing the concept of humor in general from previous studies, and its use in caricatures in specific, the researchers provided a detailed analysis of multiple caricatures, the presence of humor was noticed in certain caricatures reflecting different ideologies. Whereas in other caricatures, ideologies could have been depicted with an almost or total absence of humor.

2.1.1 The Findings

The caricature Number	The comic effect	The signs Indicating humor	The Political aspect	The ideology-based sociocultural identity
Caricature (1)	Absent	/	The candidacy of the ex-Algerian President for a fifth mandate.	The cartoonist reflected two major aspects of culture identity without incorporating a single sign of humor. **Nationality**: the green color. **Political attitude:** Number five which clarifies citizen's right to take decisions that concern their country by means of voting
Caricature (2)	Almost absent	شكون هذوا؟؟	The continuity of the president's governance for the country despite his poor mental health state.	The aspect of humor is almost absent in the figure. Two aspects of culture identity were integrated without the incorporation of humor **Language** : The Algerian protests gathered in the streets voting for one word ''NO, to the fifth term'' using the Modern standard Arabic **Nationality**: Algerians gave a perfect example of unity and belonging, holding the Algerian flag.
Caricature (3)	Present	يما نديك معايا للمسيرة بالاك تخيريلي امراة	The march that had the aim to make the population's voice heard and its role to decide for the political affairs of the country.	Three ideology-based socio-cultural aspects were derived in this caricature: **1_Language**: The Algerian Arabic (Darija). **2_Tradition:** **1-Marriage** The coexistence of humor with politics to depict the young man's

				demand. **2-clothing**: the traditional women scarf (EL MAHARMA). **3_Gender:** the coexistence of humor alongside politics reinforces the participation of women in EL HARAK.
Caricature (4)	Present	-Yak! Cette année Silmiya khawa-khawa?!!. -Facial expression of both sheep and man.	The civilized social behaviors that took place in the **HARAK**.	The coexistence of humor with serious politics help the cartoonist to give an extra stress to the notion of **pacifism** during **EL HARAK** as well as reinforcing the aspect of **religion (Islam)** and the type of **language** used. The **Language** spoken is also reflecting the aspect of **history.** (the French colonization) For the notion of **spor**t and **clothing**, no effect of humor was observed.

Caricature (5)	Present	"le hirak est très contagieux"	“EL HARAK’’	Four ideology-based sociocultural aspects were derived: The coexistence of humor with politics helped to depict aspect of language and history. **History and Language**: French and Arabic language in the metaphorical linguistic utterance. Moreover, no effect of humor was noticed in the aspect of history, nationality and gender. **1_History**: the Martyr’s Memorial located in the capital Algiers. **2 _Nationality**: 1_the national flags 2_Sense of belonging: the solidarity of the Algerian protests **Gender**: participation of women and men in EL HARAK.

2.1.2 The Discussion:

The First Caricature:

Undoubtedly, humour is an effective tool that helps the cartoonists to communicate their messages to the audience, transmit a given ideology and help shape public opinion.

Meanwhile, sometimes the cartoonists draw visual representations without incorporating the notion of humour. A good example is the first caricature. Indeed, in this visual representation the cartoonist transmitted two major aspect of culture identity namely: Nationality and political attitude.

The first aspect **nationality** is portrayed by means of a green colour. The green colour is significant in a way that it refers to citizen's willingness for progress and hope for new change and a good future for their country .The green is also an important colour in the national flag of Algeria that refers to the Algerian land (the green Algeria) and prosperity. The second aspect portrayed is number five (**Political attitude**). When taking into account number five several ideas come to the mind. First, number five refers to the ex- Algerian president intention to govern for a fifth term. Second, it refers to freedom of speech. Indeed, journalists, Algerian protestors and cartoonists have the right to comment and describe on the political situation the way they want. Third, number five means also that Algerian citizen's have the right to intervene and take decisions that concern their country by means of voting.

Most probably the cartoonist did not incorporate humorous signs within this caricature simply because he was addressing a serious personality (The ex- Algerian president of the state) and a serious question which turns around the candidacy of the ex- Algerian president for a fifth term and his critical health state in addition to the Algerian's refusal toward his announcement of another candidacy .Indeed, the president looks sick , tired and his facial expressions are the best proof , he is also sitting on the wheel chair which is a sign of sickness, old age and disability. Therefore, one may deduce that the cartoonist did not use humour to approach the personality of Mr .Abdul Aziz Bouteflika simply because he was one day the head of the state, he represented Algeria and its citizens and before his sickness, he performed his duties toward his nation.

The Second Caricature:

In the second figure, the notion of humor is almost absent. The caricaturist has portrayed a vivid scene about the demonstrations that were performed during the Algerian HARAK at the same time he was referring to the Algerian spoken language (Modern Standard Arabic and Darija) as well as the notion of nationality (belonging and flags) without relying on the comic

effect. From one side, the Ex- president wants to run for a fifth mandate. From another side, the protesters were rejecting the fifth term of their president due to his critical health state. The comic effect was almost neglected; however, the notion of exaggeration or irony was presented to produce an amusing effect and reinforce a certain ideology. The linguistic sign شكون هذوا؟؟ ,the expression uttered by the ex-president , was mentioned to stress the critical health state of the ageing ex- president Abdul Aziz Bouteflika as being not conscious about what is going around him . Indeed, the caricaturist wants to show that the ex-president could not recognize his public. But in fact, it was just an exaggeration to say that the ex-president is not able to run for another term and take the responsibility for the whole country because of his deteriorated state. To a certain degree, the caricaturist produced an exaggerating ironic meaning to reinforce his ideology as well as to support the rejection of the Algerian protesters against the fifth term.

The Third Caricature:

For the third figure, the theme of marriage is discussed by the caricaturist; he relied in conveying a wealth of information in a small space between the two protagonists. To portray who they are, what are they doing, what they are feeling or reacting to and so on. These details are transmitted by the caricaturist in an amusing way through the aspect of **Language**, **Tradition and Gender**. Indeed, Language is reflected in the written text of the young man who asks his mother to select a woman for him throughout the march in order to marry her. The man's language is an Algerian Arabic Language called Darija. This type of language is approximately spoken in all regions of Algeria and represents one of the key characteristics of the Algerian ideology-based socio-cultural identity. Moreover, the coexistence of humor with politics made it easier to depict the essence of personal and inadequate matters that were practiced during this political movement, such as marriage. In this caricature, the young man wanted to seize the opportunity for asking his mother to select a bride for him. As women

were also hugely taking the streets with other demonstrators. In fact, through time "El HARAK" became an integral part of each Algerian's daily life and it surpasses its limits to the extent that protesters lost their sense of determination, and they were not only concerned and focussed to change the political situation, but they were also going to the march for other objectives among them is choosing a future wife. Furthermore, the aspect of gender was also noticed in this caricature. The coexistence of humor alongside politics reinforces the participation of women in "EL HARAK". The man insisted on the participation of his mother in "EL HARAK" in order to select his future wife among women who took part in this movement. Moreover, the actual caricature provides a non-humorous portrayal about the traditional way of clothing for women participating in ''EL HARAK''. The mother is wearing a short scarf covering her head (El Maharma). This style of wearing dates back to ancient times in the Algerian society and still exists among many Algerian families especially by mothers and grandmothers.

The Fourth Caricature:

The figure number (4) was a good representation to the coexistence of humor with serious politics .Three main aspects of cultural identity were illustrated and reinforced by creating a comic effect. The notion of pacifism (**social behaviors**) was the first ideology -based socio cultural identity to be conveyed. By use of humor, the cartoonist gives an extra stress to the peaceful way of demonstrations as well as to the notion of fraternity and solidarity between Algerians during EL HARAK. The comic effect was represented in both linguistic and non-linguistic signs. The linguistic sign is when the sheep says "yak! cette anneé silmiya khawa - khawa?!! " The fact that the sheep knows about politics and has an already background about how the Algerian demonstrations were performed, is in itself humoristic way to convey the intended ideology. Moreover, the spoken language used was a reflection to the Algerian spoken language. The use of bilingualism (Arabic /French) did not reflect the Algerian nature

of speaking only, but also the historical events that lead to create this type of bilingualism. As for as the non-linguistic sign is concerned, the facial expressions of both man and sheep were depicted to reinforce the comedian scenario and cooperate with what has been said about demonstrations. The humors representation of the sheep when talking about demonstrations reinforces the aspect of religion (Islam).In fact, the sacrifice feast wants to say "during the whole year, you Algerians were as brothers, acting the peaceful society, so why do not we make a peace treaty this year?" The cartoonist wants to show that: to the fullest extent, Algerians were acting as brothers and behaving in very peaceful way during el harak as they are rejecting to be violent and aggressive. Humor alongside politics helps the caricaturist to reflect the Algerian social behaviors as well as their social awareness and reinforce the cultural aspect of language and religion. Therefore, the caricaturist has produced a comic effect by use of personification to transmit his idea as well as to reinforce his ideology.

Concerning the other aspects including clothing and sport, no comic effect was produced

The Fifth Caricature:

In the fifth caricature, four aspects of ideology-based socio-cultural identity were derived. First, the coexistence of humor with politics helped to reflect the aspect of **Language and History** by the presence of French and Arabic language in the metaphorical linguistic utterance. The policeman addressed the protests and warned them by relying on the use of metaphorical resemblance between '' EL HARAK'' and the Corona Virus, through describing them by one common adjective (contagieux). In fact, this policeman utterance, with its little sense of humor, appears as an indirect warning to the demonstrators who continued to protest despite the appearance of the corona virus disease in Algeria. The aspect of history is also noticed through the integration of French language in this utterance. This is due the historical colonization of Algeria by France. Second, more aspects could be derived in this caricature based on the total absence of humorous effect, namely, **History**, **Nationality** and **Gender**.

History was reflected by the non-linguistic sign represented in the Martyr's Memorial. This monument is located in the capital of Algeria where all protests gathered to start the march. It stands as a reminder of the hundreds of thousands of people who sacrificed their lives for independence during the war of 1954_1962 between Algeria and France. Moreover, **Nationality** is depicted in this caricature by the presence of Algerian national flags. The demonstrators were holding the national flags in this movement reflecting a sense of peace, prosperity and freedom, which was inferred in the flag's colors and helped to describe the peaceful atmosphere of ''El HARAK''. However, the flags were not the only sign reflecting nationality but also the sense of belonging noticed among the protests. Indeed, during this period, the solidarity of the demonstrators could not be unremarkable. The movement has been skillful in maintaining its unity against the political regime. By time, with the appearance of the Corona Virus, the HARAK started to represent danger for people's lives as the coronavirus safety precautions insisted on self-isolation and the obligation to stay at home. However for most Algerians, Solidarity and freedom of their land came before safety of their lives in the push for better future. Certainly because they were ambitious for their country even if it had to cost them their lives. Besides, **Gender** is another aspect contained in this caricature. Indeed, Women's involvement in these protests holds particular significance. Women have tried to achieve equality with men in this political uprising by participating in the HARAK to form a unified force.

2.2 Findings and Discussion of the Sub-Question:

2 The following sub- question research is addressed in this section:

- What are the linguistic and the non-linguistic signs that reflect the Algerian culture identity during the demonstrations "EL HIRAK" in caricatures?

There will be an attempt to test the following second hypothesis:

- The Algerian caricatures designed during EL HARAK are a perfect reflection of the society and the elements constituting its identity.

This section is devoted to identify and discuss the linguistic and the non-linguistic signs of the five caricatures that reflect the Algerian culture identity. The signs are classified according to their themes. In fact, the themes that were found in the caricatures are restricted to the general aspects of the culture identity and they include: Nationality, Language, Gender, Religion, History, Traditions, Social Behaviors, and Political Attitudes.

2.2.1 The Findings:

Themes	Nationality	Language	Gender	Religion
Caricature number	(1),(2), (5)	(2),(3),(4),(5	(3), (5)	(4)
Linguistic signs		Yak! Cette année Silmiya Khawa khawa?!! (4) Le hirak est trés contageux (5) لا لا للولاية الخامسة شكون هذوا؟؟ (2) يما نديك معايا للمسيرة بالاكتخييريلي امرأة تروحو قع(3)	يما نديك معايا للمسيرة بالاك تخييريلي امرأة (3)	L'Aid (4)
Non -linguistic signs	The green Color (1) The flags (2), (5) People gathering (2) (5)		Women (5)	The sheep The knife (4)

Themes	History	Traditions	Social behavior	Political attitudes
Caricature Number	(4), (5)	(3),(4)	(2), (4), (5)	(1)
Linguistic signs	Yak ! Cette année Silmiya Khawa khawa ?!! (4) Le hirak est très contagieux (5)	Mariage : تخييريلي امرأة (3)	Pacificim : Silmiya Khawa khawa ?!! Sport : la coupe d'Afrique (4)	Number five (1)
Non- linguistic signs	The Martyrs' Memorial(5)	Clothing 'Red fez' (4) Woman 's clothing (3)		

2.2.2 The Discussion:

1. Nationality:

No one can deny the fact that nationality is an important aspect of culture identity. Thus, nationality is the status of belonging to a given nation, community or country that shares the same language, history, religion and beliefs. As a matter of fact, the notion of nationality is

predominant in caricature number (1), (2) and (5).For instance; in the first caricature nationality is portrayed by means of a non- linguistic sign which is the green color.

Indeed, the green wall that appears behind the ex-Algerian president is for grounded and attractive so as to be easily noticed by the viewers. In fact, the green color has significance and a purpose. The green color does not only symbolize the Algerian land (the green Algeria but also it demonstrate citizen's hope for better future for their country. The green is also an important color in the national flag of Algeria which is portrayed in the caricature (02) and (5) .Therefore, it is crucial to provide some key information about the flag of Algeria and the significance of its colors.

1.2 The national flag of Algeria:

The national flag is a flag that represents a given nation. As far as the national flag of Algeria is concerned, it was adopted by El Amir Abdelkader Ibn Muhieddine on the 3rd of July, 1962. It consists of two vertical bars the white, the green and in the center there is a crescent and a star which are red. The white color symbolizes purity and peace. The green color symbolizes the Algerian land, prosperity and Islam as it is the dominant faith in Algeria. The red reflects freedom and the blood of the martyrs that was shed to attain liberty at the hands of French in the struggle for independence. The crescent and the star are Islamic symbols and are feature in every Islamic nation.

B- The significance of the green color in the caricature number (01):

In the first visual representation the green color is significant in a way that it demonstrates the importance of the Algerian country and its citizens and it clarifies Algerian's willingness for prosperity, progress and hope for a new change and a good future. (The new Algeria)

1.3 Belonging (solidarity):

One important aspect of culture identity is the notion of belonging .In the picture number (5), people are portrayed near to each other by the caricaturist, all holding their flags and slogans. There seem to be no misbehavior acts toward each other. All of them are walking in a unique way forming big condensations in circles in the street. The march is characterized by a good atmosphere and determination from the protests. They seem to be full of rage expressing their refusal to the latest decision of the President Bouteflika. Their inquietude and fear for the future of their country is well noticed on their facial expressions and their strong desire for a better change. The caricaturist portrayed the citizens in an organized way as a symbol to link their behavior with **solidarity**. In fact, people took the streets in extremely large numbers demanding the departure of the President Bouteflika and a radical democracy. The same notion was portrayed in the figure number (2). Demonstrators were gathering around the word NO 'لا'. They seem to be consolidated and agreed upon one word, shouting with their flags and banner "No to the fifth term" "لا للولاية الخامسة". The feeling of belonging was reinforced by the people's good intention for changing their country, fighting corruption, and achieving prosperity. Unity among individuals or demonstrators was clearly illustrated in the figures 2 and 5 as they mirror the notion of solidarity and belonging to their country "Algeria". The unified force of the massive protests marks the determination of the Algerian society to perform who they are and who they want to be. From this popular empowerment, the Algerian citizens could enact their own story to be narrated to the world.

Solidarity was a result of the strong feeling of **belonging** toward their house of living (Algeria). In point of fact, Algerians call the country ''Leblad'' , a word that signify a common place for living and belonging .This notion places the unity of the population beyond the political governance by the state and the official identity imposed by the government. It gives the Algerians freedom to decide for their own country. As it was the case for the

popular “HARAK”. It was conducted for the purpose of reclaiming their house where they belong and all have the right to gather their words and decide for their country. Thus the notion of solidarity came under the feeling of belonging that is one aspect of nationality.

2. Language:

Culture identity is the identity of feeling of belonging to a certain group. It refers to any kind of social group that has its own culture including: (religion, language, nationality ….etc.) language can determine one’s culture or belonging since it is more deeply rooted in the social, cultural and religious platforms of certain community. The notion of Language as a part of culture identity is well demonstrated in the caricatures number (2) and (3). The caricaturists have mentioned two kinds of language: the Modern Standard Arabic and Algerian slang Arabic (Darija)

Modern Standard Arabic, the language of the holy Quran, is the form of Arabic commonly used in education, media, and formal talks. In the context of Algeria, Modern Standard Arabic is used in Arabic books, newspapers, journals and official documents. For the actual caricatures, the cartoonists focused on the use of Modern Standard Arabic. For example the speech banner of the figure 2

‘‘لا للولاية الخامسة‘‘no to the fifth term and the word “no” لا are reinforcing the idea of Arabism and that Algeria is one of the Arabic countries to speak Modern Standard Arabic as an official language .In the third figure, the same notion was mirrored. The caricaturist used Modern Standard Arabic in the heading, مشاهد طريفة يصنعها الجزائريون كل جمعة حراكas an introduction to what is coming next in the upper section of the caricature. The title describes one of the scenes performed by Algerians every Friday of ‘’ EL HARAK’’ as being funny. The same caricatures were reflecting the Algerian slogan Arabic or Darija.

شكون هذوا؟؟‘Who are they? "يما. نديك معايا للمسيرة بلاك تخيريلي امراة" Mom …. I shall take you with me to the demonstration so as to choose a bride for me) and"قع تروحو‘‘You all leave’’ are linguistic signs to indicate the spoken language Darija used by Algerians in their daily life and that is understood by the majority of Algerians. ‘’Darija’’ has its origins from Arabic, with some borrowed words from French (French colonization) and Spanish

In these caricatures, the co-existence of the Algerian Modern Standard Arabic with the Algerian Arabic spoken in informal situations (Darija) refers to the phenomenon of Diglossia. Indeed, in the caricature (3) the cartoonist used the Algerian non-standard variety of Arabic so as to have a perfect portrayal of the slogans that were uttered by the protests during El HARAK like “ قع تروحو“Therefore, Darija is one aspect to reflect the Algerian culture and history while the Standard Modern Arabic can be a good representation to the notion of Arabism and Islamism.

3. Gender:

The notion of gender is one of the key characteristics that define culture identity. Women, mother, and girls particularly are expected to play an important role in the social community and country’s affaires. As it is known, Algerians launched one of the most powerful social movements the world has witnessed. It started against the candidacy of President Bouteflika, who had announced his intention to run the county for a fifth mandate. Protesters have started this movement in every city of Algeria. The peaceful demonstration included all genders and all ages of people. Particularly**, women have played a significant role throughout**. The fifth picture is a perfect portrayal of women participating in El HARAK. They have created slogans, songs and were vocally expressing their claim. The HARAK was full of creativity and positive atmosphere due to the peaceful and strong women who decided to join the march in order to impose their role in their country in this political uprising. Algerian women have

truly broken the wall of discrimination and the notion that women should in any case stay at home to raise their children and are not allowed to question the legitimacy of their country and be part of such revolutionary movements (El HARAK). One famous revolutionary figure that had a great influence on Algerian women and was encouraging women to protest is the Algerian militant ‘’Djamila Bouhired’’. Her message was delivered in the newspaper of El Watan which said: ‘’ "It is up to you all to draw your future and shape your dreams. Do not let them ruin your noble fights .Do not let them steal your triumph." (Bendimerad, 2020, para. 1).

4. Religion:

Religion is one of the main aspects of culture identity. It refers to the religious beliefs and principals or practices that are shared by a certain society. In the caricature number (4), the aspect of religion is reinforced by linguistic and non- linguistic signs. For example , The word l’Aid written in the title of “ LES ALGERIENS SE PREPARENT POUR L’AID ” is illustrated in white bold type , and it reflects the dark color of the caricature’s background so as to attract the viewer’s attention . This word refers to one of the Islamic religious practices. Moreover, the non-linguistic signs (the sheep and the knife) are to be other visual signs that designate the notion of religion .The knife is depicted in big size to reinforce the idea of slaughtering while the sheep seems to be catchier in the center of the figure. Using different modes like text, drawings and colors is one way to reinforce a certain theme. Indeed, the linguistic sign (L’AID)and the non-linguistics signs (the sheep and knife) are completing each other in which both of them stress the idea that Algerians as Muslims , celebrate EID AL ADHA which is an Islamic occasion . Thus, the notion of Islam as a dominant theme, is well depicted in the caricature (4) in which it reflects the Algerian’s culture identity as well as their religious beliefs and practices.

5. History:

History represents the successive events that happened in the past and are still remembered in the present. No country can stand without a history. Without any doubt, Algeria witnessed some important rich historical events that left their impact in Algerian's memories.

5.1 The Makam Echahid monument (Martyrs' Memorial):

One of the important signs which reflect the history of Algeria is noticed in the fifth caricature. It is represented in the **Martyrs' Memorial** (Makam Echahid monument). Indeed, this monument is by far the most popular attraction in the capital of Algeria (Algiers) and its platform is widely visited by Algerian citizens and strangers for the history it holds. As this monument stands as a reminder of the hundreds of thousands of people who sacrificed their lives for independence during the war of 1954_1962 between Algeria and France. The project of this monument was initiated by the president of Algeria ''Houari Boumediane'' and completed by the next president ''Chadli Bendjedid''. The monument was opened in 1982 on the 20th anniversary of Algeria's independence. When looking at this reminder, one cannot shake the feelings of sadness and gratitude to those who paved the way to independence of the country. Thus, the **Martyrs'Memorial** had been and will always remain a breathtaking monument for Algerian citizens. For the actual figure, the march of '' El HARAK'' is taking place in the area next to the **Martyrs'Memorial**. Giving the fact that the Martyrs'Memorial is considered as an important historical monument, Algerians choose this valuable place to protest

5.2Language: (history)

The history of modern Algeria was created by the French colonization during the period (1830-1962). The French rule was established and radical changes were made. Indeed, during this period, Algerian culture was influenced by the French society, touching different sides

and aspects. One aspect was language. The French language became the official language to be taught in schools while illiterate people and workers start to learn the French language from their leaders and bosses. After independence, Algerians were still using French words in their spoken Arabic Darija due to the historical influence. Nowadays, French is the second official foreign language after Arabic. Algerian people used to speak in Darija or Modern Standard Arabic as they include some French words like "wach rak ça va? How are you? Or tfadal monsieur! Feel welcome sir! Mixing two languages (standard Arabic or Darija with French) in one utterance or a sentence became a speaking habit among Algerians. This habit was result of the cultural French influence during colonization. In the caricature number (4), the cartoonist illustrates this phenomenon by mentioning the following sentence "yak cette annéé silmiya khawa –khawa. The sentence was a vivid portray to the real Algerian casual speech of bilingualism. In fact, cette année is French word while the other words are in Arabic. The same notion was observed in the caricature number (5). The second speech bubble ''Le hirak est tres contagieux'' is a mixture of French language and Modern Standard Arabic. The phenomenon of bilingualism is well noticed in those caricatures. In fact, bilingualism refers to when a person or a speech community can speak two different languages. This phenomenon is due to some political, demographic or historical events. So, the following caricatures are bilingual. By this use of two languages, the caricaturists want to refer that Algerians are influenced by the French language and still use it in multiple contexts due to the French colonization. Therefore, both language and history are interrelated aspects to be mentioned in those figures as they reflect the culture identity of Algerians and their history.

6. Traditions:

Tradition is another important aspect of culture identity. Tradition can be a belief or an act that exited in old generations and passed from one family to another or from one person to

another. Tradition represents a part of the culture and can be noticed in many matters. Figure number 3 and 4 illustrates a perfect example of **marriage** and **clothing** as traditional behaviors of the Algerian society.

6.1 Marriage:

Concerning marriage, in figure 03, the young man wants to get married so he asks his mother to go with him to the HARAK and choose for him a future wife. Indeed, Marriage in Algeria has its own characteristics among other Arab countries. Marriage is always preceded by formalized engagements and arrangements between the families .This first step is called '' El Khotba" in which the future bride and husband become officially engaged. In this process, the responsibility of parents to choose the suitable woman for their son is very crucial, especially his mother who is responsible to decide which woman he should marry. To this day, men are still asking their mothers to select their future bride, as it is depicted in figure 03. The majority of Algerian families prefer this usual way to get married. By time, they get accustomed to this behavior. However, this tradition has developed into a new tendency during the late demonstrations of Algeria. In the actual figure, the man asks his mother to select a pride for him during the march. As women were present alongside with men in this popular empowerment and had an important role in achieving unity.

6.2 Clothing:

Another important part of traditions is clothing. Clothing connotes information about self - personality, social position and society's values. Various forms of clothing exist depending on a sense of belonging to a given country or region and on personal activities. These activities can be going to work, school, sport, parties, and usual meetings with friends…etc. The notion of clothing was reflected in the caricature number (4). The fez or Tarbush is one of the traditional head dresses, usually red with tassel on the top that is made of black thread.

Tarbush was well known in Arabic societies and the Ottoman Empire. It is worn by both men and women and it was also used as an arming cap. The tarbush became a more pronounced cultural symbol and came to be seen as part of culture identity that symbolizes Islam and other notions like politics and military. Algerians are among the Arabic societies to wear tarbush, especially while celebrating religious occasions like Eid el Fitr and Eid el Adha. The non-linguistic sign (the red fez) worn by the man in the figure (4) was associated with the Eid al Adha as it reflects the traditional clothing of Algerian people as well as their influence by the Arabic culture like in north Africa (Morocco ,Tunisia and , Egypt) and the Middle East like(Syria), when tarbush left his traditional clothing trace . The same notion was depicted in caricature number(3).The son and his mother were wearing casual clothes that reflect the Algerian traditions .For instance, the son was wearing a beige t-shirt and trousers while his mother was wearing a pink sweater, yellow skirt , a yellow short scarf that is named in the colloquial Arabic (MAHARMA or MHIRMA an) and she is using a cane .Indeed, As far as the Algerian traditions of clothing are concerned, women are known to wear skirt and the grandmothers are famous for wearing el maharma which is piece of clothing that is not long and they put it on their heads but usually at home not outside. El maharma is considered as an important symbol of the Algerian traditions of clothing.

7. Social behaviors:

Social behaviors are defined as set of actions performed by individuals. They include interactions or values that are shared between members of group or society in certain context. Social behaviors may determine the nature of one’s culture identity. Sport and pacifism are two aspects to be mentioned in the analyzed caricatures.

7.1 Sport:

The African cup of nations ‘la coupe d’Afrique’ refers to the international football competition that is held in Africa and scheduled every two years between 24 African football teams. In 2019, Algeria was among the African countries that have participated in the competition (21 June/19 jully.2019). On the 19/ July/2019, Algeria won the African cup and took the second continental title since 1990. Both of players and Algerian fans around the word celebrated the Africa cup of Nations win as it was a great achievement for Algeria. The African cup of nations as being competitive sport, it plays an important role in culture and society. Participating in competitive sport can be one of the main social behaviors that require interaction and communication between teams and their fans or between countries. The notion of sport was mirrored in the figure number 04 when the cartoonist have mentioned the linguistic sign la coupe d’Afrique in the title “Aprés la coupe d’Afrique ……) .The words were written in small size compared the other words to attract both of the readers’ attention and concentration. The linguistic sign ‘la coupe d’afrique’ was intentionally mentioned to reinforce the idea that Algerian society participates in the international competitions and plays a significant role in football among African countries and the world as a whole. The Individuals who participate or win in such competitions can prove their existence in certain society or cultures as well as they honor their own country or society. In fact, Algerians took part in the African cup and they achieved a great success. They took the streets to celebrate and express their happiness and attitude, feeling proud and confident. Therefore all the events that took place in the African cup reflect the culture identity or the athletic identity of Algerians because participating in sport helps individuals in making a social statement about who are they and how they want others think of them.

7.2 Pacifism:

The notion of pacifism can be defined as the opposition to war or violence. It is a social behavior that is achieved by peace. The idea of pacifism was reflected in the figure number 4 as it describes the kind of demonstrations that took place in the Algerian HARAK. The Algerian demonstrators took the streets in a peaceful civilized way wanting a radical change of the military regime .Pacifism was the most important characteristics of HARAK. The cartoonist has mentioned tow linguistic key words to reinforce this notion. Simliya and khawa -khawa were among the famous slogans used by the demonstrators. The two utterances were written in speech balloon of an animal (sheep). The idea was reinforced by another event or theme which is Eid el Adha. The sheep reacts against the act of slaughtering as being a violent action in contrast to the peaceful behavior of the demonstrators. However, slaughtering the sheep is an old human practice and one of the religious rituals that are performed to celebrate the Islamic occasion (Eid el Adha). The cartoonist wants to convey strong meaning about the peaceful demonstration in which Algerians were acting the peaceful and civilized society to the extent that there will be no intention to sacrifice sheep or shedding blood while celebrating el Eid . Pacifism as being asocial behavior and one aspect of culture identity was the first dominant theme in the caricature. It reflects the non-violent pacifist Algerian society and may lead to introduce other social behaviors like solidarity and social awareness of the Algerian people.

8. Political attitudes:

The Algerian political system is characterized by democracy. Indeed, people in the protests were free to express themselves without fear or boundaries. In addition, journalists and caricaturists were also free to express their opinions in a form of articles and drawings. For

instance, in caricature number (1) the caricaturist uses number five to refer to a very important idea which will be discussed as follows:

Number five is a linguistic sign positioned on the left side of the wheel chair and portrayed in a bold type. In fact, number five refers to the fifth term of the ex- Algerian president and when analyzing it several ideas come to the minds which are as follows:

First, one notices that Algeria is a democratic country. Indeed, Algerians were expressing their personal opinions in El HARAK by means of linguistic signs like number five. Number five means that Algerians were against the candidacy of the ex-Algerian president for a fifth term. Second, number five demonstrates the idea that Algerian citizens have the right to take decisions that concern their country and they can choose a given president who represents the states by means of voting.

Conclusion:

The present chapter as its title suggests, has been devoted to presenting the findings obtained after the analysis of caricatures and providing a detailed discussion related to those findings. The findings and discussion were divided according to the research questions and the suggested hypotheses.

For the first question, opting for a better clarification, the findings concerning the humorous effect and the political aspect in the caricatures were classified in a form of a table. Then, an in-depth personal interpretation was presented about the use of humor and the integrated socio-cultural ideology. The results have shown that humor is almost neglected or neglected in some caricatures; the caricaturist did not rely on incorporating a humorous effect but highly depended on the political aspect to depict the ideology-based socio-cultural identity. This did not affect the reader to infer the intended meaning. Thus, the findings and discussion given above would lead to the denial of the first hypothesis.

As for the second question, culture identity findings concerning the linguistic and non-linguistic signs were categorized into sub-themes. After that, the components of culture identity were clearly stated based on the linguistic and non-linguistic signs found on the selected caricatures. The findings indicate that the chosen caricatures were a good reflection to the Algerian culture identity. Nationality, history, language, religion, gender, traditions, social behaviours and political attitudes were the main themes or aspects to be mirrored in the caricatures. Thus, the second hypothesis is confirmed. Therefore, the findings proved that political caricatures are often considered as a type of visual communication that carries certain political messages or ideologies, stating criticism; whether by using humor or neglecting it. Besides, they can have other functions like sharing some cultural aspects of certain societies, defining their identity and showing their traditions, history, religion … etc.

CONCLUSION

1. Final words

Without any doubt, the popular movement that had been launched in Algeria from the beginning of 2019 till 2020 has marked the history of the country. The phenomenon of the spreading media during this period is considered as one of the most interesting matters that investigators should shed light on. Caricatures are proved to be an effective way in reflecting such memorable events. Investigating the sort of media represented in caricatures, as the review of the literature and the findings of the actual study revealed, is considered as one of the best paths that researchers need to follow in order to characterize the culture of a specific society and to reach a good understanding of the contained ideologies in caricatures. Although the Algerian society is highly accustomed to read this type of media, many investigators still disconsider caricatures as a data for their future research. Especially, during the late ‘’ Harak ‘’ where caricatures could not be excluded from any journal or newspaper. By semiotically analyzing the linguistic and non-linguistic signs present in caricatures of the past Harak event, this thesis has shown how humor can sometimes participate in the transmission of ideological issues and sometimes not. Moreover it has also shown how the linguistic and non-linguistic signs used in the caricatures, helped to portray the culture identity of the Algerian society particularly during ‘’ El Harak’’.

In order to carry out the current study, it was necessary as a first step to tackle and explore the main key words discussed in the research. The literature review presented in the first chapter helped the researchers to provide foundation knowledge about the topic. Different notions like ‘’El Harak’’ culture identity, caricatures, and humor were defined and explained in a brief

overview .The chapter was also devoted to examine the notion of caricature in relation to visual semiotic signs as well as explain some concepts about semiotics, and its models. The multimodal approach of social semiotics which was the main focus of the research analysis was also explained and reviewed in relation to the theoretical framework adopted in the study. Finally, different areas of prior studies in the existing literature were critically evaluated so as to spot a gap in knowledge regarding the present research problem.

In the second chapter, the main steps and procedures of data collection and analysis were presented. Five caricatures as data were purposively selected online for the analysis. The data were chosen from Algerian and non-Algerian newspapers, taking into account the topics they discuss and the selected time duration of Harak. The chapter also discusses the type of research design and the approach that was held in the work. The study was based on the analytical research and the methods of qualitative approach as it explores the different meanings being discussed in the caricatures related to the Algerian demonstrations. Concerning the data analysis procedures, the steps related to social semiotic framework of multimodality were clearly explained and stated. The analysis was organized and classified according to three areas: representational meaning, interactive meaning, and compositional meaning as well as their subdivisions.

The third chapter dealt with the semiotic analysis of the caricatures published during the Algerian ‘’ Harak’’. At first, a general description of the linguistic and non-linguistic signs was provided for each caricature. After that, based on the social semiotic multimodal approach, an in-depth explorative analysis of the linguistic and non- linguistic signs was provided. The relied approach consisted of three metafunctions, namely, the representational, interactive and compositional. The steps in the representational helped in portraying a specific

story or scene performed during ‘’ El Harak’’ and allowed the researchers to understand the processes occurring between the characters by means of narrative representations where participants were connected by the vector and by conceptual representations where only stable concepts were presented. Moreover, the interactive metafunction is mainly concerned with establishing the relationship between the image producer, the represented participants and viewers. And finally, the compositional metafucntion has first dealt with the depiction of saliency of the elements present in the caricature and then tackled the placement of information according to its value (top and bottom, left and right, center and margin).

The last significant chapter has dealt with presenting the findings and discussion concerning the research main and sub-question. And sought to prove the validity or distinction between the suggested hypotheses and the obtained findings. On the basic of the analyzed data, it has been concluded that the reliance on humor is not always favored by caricaturists, in some caricatures, humor was not a core key in order to understand and derive the ideology behind the scene; however, the findings in other caricatures revealed that the use of humor alongside political aspect cannot be disregarded because the hidden meaning was shaped in a form of a joke. Furthermore, the different aspects of culture identity were derived while analyzing the specific themes which have been used by the caricaturists to manipulate the image of the Algerian society. These themes fall under the features of culture identity expressed in nationality, language, gender, religion, history, traditions, social behaviors and political attitudes.

At the end, it can be concluded that caricatures can be a suitable tool to manipulate any social culture and identity depicted during a specific period or event. The caricatures have the function to make it easy for caricaturists to present the idea in the way they want and in the reality it exists. Not to mention, this study revealed that humor can participate to the

representation of any idea in some cases, at the same time, it can be largely eliminated and has no effect on the idea.

In short, the present study revealed about so many principles and values of belonging and unity that made the Algerian society strong enough to conduct such a popular empowerment. The Algerian community is characterized to be the ideal for all societies and cultures and the Harak has to remain as a reminder of strength and freedom to future generations. The researchers of this study, as women and members of the Algerian territory sought to prove in a certain way, by this investigation, the significant role of women throughout the Harak and to define the Algerian people and what they are capable to do for their homeland.

2. Limitations and recommendations

2.1 Limitations

_The current study dealt with the analysis of five (05) caricatures related to "EL HARAK" published from 2019 till 2020. This study was limited in terms of the number of caricatures that were analyzed based on the social semiotic multimodal approach. The findings of this study may only generalize to the type of caricatures which were selected.

_Another limitation of this study was the presence of the COVID_19 that appeared in the beginning of 2020 and lasted for months, this critical situation made it impossible for the researchers of this study to meet very often and to share their ideas and most importantly to extend the analysis to other caricatures reflecting the late "HARAK". Meetings were only scheduled via internet calls in order to cooperate, exchangethoughts, discuss the details, and find solutions to any issue. In January 2020, before launching in the current study, it was agreed upon the idea of making interviews with people concerning the use of caricatures and to gather their opinions on whether the chosen caricatures are humorous or not and other sub-

questions that would help in answering the research questions and taking in consideration multiple perspectives. But, with the precautions of the corona virus disease of staying at home, the researchers could not have contact with the outside people in order to make interviews with them.

2.2 Recommendations:

_Given the previously mentioned limitations, further work can be done on additional caricatures in order to obtain more generalized findings. Each caricature portrayed specific aspects of culture identity, but, more features of culture identity that reflect the Algerian society can be derived, if more caricatures are investigated in the future.

_In addition, another research on the same field can use a mixed method design, in which both qualitative and quantitative data will be possible to gather such as questionnaires and interviews for the qualitative.

_As this research paper deals with the semiotic analysis of political caricature that concerns El Harak. Researchers recommend that university students should focus and be stressed on the practical side more than the theoretical side when studying semiotics. That is, the practical classes should outnumber the theoretical one. In addition to that the study of signs ought to be included within the writing style of each student for the sake of enhancing his/her capacity of analyzing in a critical eye. For example, the teacher should provide his students with pictures, drawings and visual representation and give them enough time to think critically and scrutinize each sign so as to understand the hidden meaning .By doing so, students will be able to enhance their thinking skills.

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