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**The Image as a Text: Multimodal Discourse  
Analysis of Selected Political Campaign Posters of  
Algerian Presidential Elections 2019**

**A dissertation submitted in partial fulfillment for the requirement for Master degree in  
linguistics**

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## **DECLARATION**

We hereby declare that the substance of this dissertation is entirely the result of our investigation and that due reference or acknowledgement is made, whenever necessary, to the work of other researchers.

## **Dedication**

In the name of Allah, the Mighty, the Sustainer, the Most Merciful, all praises go to him for enlightening our way to complete this work.

We dedicate this work:

To our dear parents who provided us with help, care, love, and support to complete this investigation

To our friends for their support and encouragement.

To our teachers who helped us grow and become who we are.

To all of you, we are eternally grateful.

Thank you.

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# Abstract

Multimodal discourse analysis mainly focuses on the study of language in use with other modalities like images, music, and graphs. After the publication of the book 'Reading images, the grammar of visual design' by Kress and Van Leeuwen (1996, 2006), multimodal discourse analysis has become a study subject for researchers to investigate for the linguistic (verbal) and non- linguistic (visual) semiotic resources. The purpose of this study is to analyze the Algerian electoral posters during the national campaign, on December 12<sup>th</sup>, 2019. The study focuses on eight posters of the four candidates of the elections with exploring the techniques that are used for presenting the candidate appropriately. This study depends on leaders of parties in the elections, one candidate is chosen as independent (Abdelmadjid Taboun), another from National Forefronts of Liberty (NLF) led by Ali Benflis. The third one is Izzedine Mihoubi from Democratic National Rally. The fourth is from the National Building Movements party Abdelkader Bengrina and the last one is the leader of the face front Abdelaziz Belaid. This study also pinpoints the similarities and differences between each leader. More specifically, the present study examines the main linguistic and visual strategies used to convince the citizens to vote for that party. Besides, one significant instrument implemented for the analysis of the images is Kress and Van Leeuwen (1996, 2006) work, which clarify the understanding of how participants are represented in posters. The results obtained show that the electoral posters appeal and persuade the voters depending on the constituent elements of pictures.

**Keywords:** multimodal discourse analysis, visual analysis, Kress and Van Leeuwen mode, semiotic resources, electoral posters.

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## **General Introduction**

As a form of democratic pursuit, elections are essential events for every country to decide its president and to guarantee a better future. In order to select the right person to take such responsibility, voters rely on several means that can help them know their future president and his or her project like by paying attention to their public appearances, debates, or posters among others. Usually, the visual and more decorated means like posters are more effective and influencing the flow of elections.

A campaign poster is the self-image of an elected individual. It is where the candidate for the elections presents his or her ideas and obligations for the future. It needs to be presented thoroughly; it has to have all the elements that meets the eye of the voter so as to attract the eye from the one side and stir the mind and heart from the other. Actually, a campaign poster is one of the effective ways to reach the voters' decision.

We have chosen this topic because it is not as easy as it seems to be to decipher a poster. Many individuals have extracted the wrong idea or meaning from these posters, and that was because either the elected individual did not present all the elements to deliver the idea or the voter did not decipher as it should be. Consequently, we have chosen a tool that can help decipher these posters. The tool is multimodal discourse analysis. We have chosen this tool because it presents various modes of communication such as text, color and images.

The objective of the present study is to analyze the electoral posters of political propaganda in Algerian local elections of 2019 for the purpose of observing how these political leaders Abdelmadjid Taboun, Abdelkader Bengrina, Izzedine Mihoubi and Ali Benflis represented themselves. This research also explores the main modes and visual signs that are used in order to convince the voters. At the same time, the analysis highlights the comparisons between the posters.

This research is carried out to answer the following questions:

- Does the electoral poster actually persuade the viewer to vote for a candidate?
- How are the leaders portrayed in the posters during their elections campaign?

Those questions cannot have an exact answer, yet some hypotheses are suggested:

- It is hypothesized that posters are used effectively to convince the voters in voting for a particular candidate.
- Perhaps leaders of parties are represented in a positive way during their elections campaign.

In this study, the methodology conducted focused on the ten electoral posters of five elected political parties in Algeria National elections campaign, which took place on December 12th, 2019. Two electoral posters relevant to each elected. This study has been carried out within the framework of Multimodal discourse analysis in order to reach visual data. Van Leeuwen and Kress in 2006 identified various compositional features to analyze these posters which depend on the main linguistic and visual representations. The compositional features consist of information value, framing, salience and color. Another feature presented for the analysis was offering and demanding images which took a great part in reaching the intended meaning projected through these posters.

This work is divided into three chapters; each one demonstrates a specific aspect. The first chapter deals with the theoretical background of multimodal discourse analysis. It is divided into different sections. The main section covers the discipline of critical discourse analysis framework, spoken discourse analysis framework and the differences between them. The second one discusses political discourse which examines the role of communication in the political process. The last section pertains to Multimodal discourse analysis, how it is executed, its limitations and approaches.

The second chapter is concerned with semiotics and iconography study. This part provides us with some strategies and procedures that are taken by Kress and Van Leeuwen in order to analyze visual objects and linguistic ones for communication purposes. It also deals with tools used to analyze the visual objects such as connotation and denotation, compositional features, and offering and demanding image.

The last chapter is dedicated to the use of Kress and Van Leeuwen modes for analysis of electoral posters in Algeria. The analysis helps us to reveal the main strategies and ideologies that

convince the electorate to vote for a certain direction. Additionally, it allows us to grasp the differences and similarities between leaders in their representation.

## **Chapter One: Analysis of Discourse**

## **1 Introduction**

This chapter explores the main concepts related to the term discourse such as, discourse itself, critical discourse analysis and multimodal discourse analysis. First, we will start with their definitions and explain their major roles in analyzing discourse. Second, we will explain critical discourse analysis and its relationship to politics and ideology. Finally, we will move to our major study which is multimodal discourse analysis and present its approaches, explain how it is executed and define its limitations.

## **2 Discourse**

Discourse has various definitions; some analysts say that discourse is concerned with the use of language. However, later they added some elements to broaden the definition like, how, why and when this language is used. According to Teun van Dijk (1997) “People use language in order to communicate ideas or beliefs (or to express emotions), and they do so as part of more complex social events...The participants are doing something, that is, something else beyond just using language” (p.02). This means that the daily use of language and interaction with other users is not just practice and interaction, it is way more beyond it, the participants will use how, why and when according to their complex social context. However, discourse is not just concerned with spoken language, the written side of it also has its own use, which means the as you analyze spoken words you analyze written ones too, as stated by Van Dijk (1997) “Language use is of course not limited to spoken language, but also involves written ‘or printed) language” (p.03). Now, the related element between the spoken and written language is the meaning behind them. Meaning is the final outcome of discourse; it is the element that allows the participant to grasp or to interact well with his/her complexed society. As claimed by Van Dijk (1997) “Meaning is something assigned to discourse by language users” (p.08) Which means that every language user has its own way of either grasping or intending meaning. In conclusion, discourse is the practice and interaction of the user to attend to a certain meaning, and to go over that, the user will go through the notion discourse analysis.

### **3 Discourse Analysis**

Discourse analysis is the analysis of the language and its relation to culture and social context, it is the analysis where words have various effects according to context. As Brian Paltridge stated in his book, *Discourse Analysis: An Introduction (2006)*:

It examines how the use of language is influenced by relationships between participants as well as the effects the use of language has upon social identities and relations. It also considers how views of the world, and identities, are constructed through the use of discourse (p.02)

Along these words, discourse analysis gives the participants a way to broaden their understanding of language according to their social or cultural context, it also broadens the understanding of the world. For example, a non-native English speaker vs native English speaker, a pilot said to his co-pilot: the runway is full at the moment, here the pilot meant that they cannot land. However, to non-native English speaker, he/she could understand that the runway is just full. Discourse analysis gives each text a unique analysis, meaning that each text has its own language, different grammar, different subject according to context, and of course different meaning and outcome. Brian Paltridge (2006) explained “Discourses, then, involve the socially situated identities that we enact and recognize in the different settings that we interact in. They include culture-specific ways of performing and culture-specific ways of recognizing identities and activities” (p.10) he meant by this that discourse analysis makes the participant more acknowledged and aware of social and cultural situations. Now, the participants as they have their objectivity, they also have their own subjectivity, and this presents the critical discourse analysis.

### **4 Critical Discourse Analysis**

Critical discourse analysis is more detailed and oriented than discourse analysis, it is more as the extended and mostly based on participants' feelings and experiences. It views the texts as more than just a simple text to be analyzed, it covers all the cultural and social aspects of it, it covers also the beliefs and political side, as a whole it covers all the sides, even personal. As Brian Paltridge (2006) explained “It also investigates ways in which language constructs and is constructed by social relationships. A critical analysis may include a detailed textual analysis and move from there to an explanation and interpretation of the analysis” (p.186) This means that



critical discourse analysis uses language as a way to go through implicit and explicit texts, it deciphers the text then relate it to the context in order to uncover the hidden meaning according to the social context. It shows how identity, ideology, politics, culture and so one are reflected through such texts. According to Brian Paltridge in his book *Discourse Analysis: An Introduction* (2006):

Fairclough and Wodak (1997), however, describe several principles for critical discourse analysis which underlie many of the studies done in this area. These include

- social and political issues are constructed and reflected in discourse.
- power relations are negotiated and performed through discourse.
- discourse both reflects and reproduces social relations.
- ideologies are produced and reflected in the use of discourse.

According to these points, discourse reflects all social contexts, and it is up to the participant to critically analyze them accordingly. To conclude with, critical discourse analysis does not just analyze discourse in context but also interpret and show why this discourse is presented like this and how it works. Among these discourses there is Ideology and political discourse.

## **5 Spoken Discourse Analysis**

Spoken discourse happens between two participants mostly every day and at every occasion, wherever there is an oral conversation there is also a discourse analysis behind it. Unlike written discourse analysis, spoken discourse analysis have less explicitly, which means it really depends more on the situation between the participants. Francis Cornish (2014) stated “Spoken discourse is the ongoing, situated interpretation of a speaker’s communicative intentions, of which the addressee’s expected and actual reactions are an integral part.” (p.01), this means that the intention here is narrowed to the maximum where the participants grasp the idea quickly according to the situation. He also stated (2014) “The creation of discourse is thus a joint endeavor...The textual record on which this constructive activity is based, in conjunction with the invocation of a relevant context, is constituted not only by the verbal content...but also by non-verbal signals” (p.01) he meant that unlike written discourse, spoken discourse have to be done between two participant or more, and it is easier to conduct because it is not just only verbal but also there is non-verbal signs involved. There are various aspects that can make the spoken discourse easy to

grasp. As Clark (1996) stated “The textual record (verbal content of the utterances as well as meaningful gestures, prosody, phatic and other vocalizations) radically underdetermines the discourse which the participants are jointly constructing as the text unfolds in a particular context.” this quote means that, according to context, the participants use these aspects to communicate and analyze the meaning easily, as there are some aspects used in language, only specific participants know. For example, a specific language used with a phatic and prosody way in a specific context cannot be understood in another context. Unlike Written discourse, spoken discourse does not make the participant to explicitize the context, the register or society and culture. As Francis Cornish stated in his book, *Understanding Spoken Discourse (2014)*:

Speech prototypically involves face-to-face interaction between two or more participants who share a spatio-temporal environment. This, together with a common cultural and personal background in the case of conversationalists who know each other well, provides a rich contextual common ground allowing the speaker to avoid having to verbalize a number of aspects of his or her message. (p.01)

Along these lines, spoken discourse analysis is already set to have many aspects ready for the participants like, the place, the culture, the social context and culture which make everything easier to analyze and a totally different discourse from the written one.

## **6 Spoken Discourse vs Written Discourse**

There are many differences between Spoken discourse and written discourse. According to Brian Poltridge these differences are: Grammatical intricacy, Lexical density, Nominalization, Explicitness, Contextualization, Spontaneity, Repetition, hesitations, and redundancy.

### **6.1 Grammatical intricacy**

First, the complexity of written discourse is more than the spoken one. As long as the sentence is long, the complexity is higher. However, in spoken discourse the sentences are short and easy to interpret. Second, written discourse has embedded sentences within the sentence whereas spoken discourse has just simple sentences. Third difference is Rebuttal, meaning the opposition argument, and in rebuttal the grammatical intricacy is higher in spoken discourse analysis than written one, because it is a two-way speech, whereas written discourse is a one-way direction.

## **6.2 Lexical Density**

The number of lexical words that has the written discourse is more than the spoken one. We mean by lexical words. For example, noun, verb, adjectives, adverbs, prepositions and so on. These words mostly construct the written sentences or paragraph, they are taking in consideration precisely. However, with the spoken discourse, the lexical words have less importunacy as the participants tend to speak freely without any rules. another difference is that the lexical words are gathered together in the written discourse. However, in the spoken one, they are spread all over the conversation.

## **6.3 Nominalization**

Written discourse uses nouns more than written one, it has more noun groups, as longs as the text or the speech is long, the more nouns will appear. However, in written discourse, the nouns are used occasionally because the participants tend to use the verbs a lot. For example, I studied last night and it was tiring vs studying last night was tiring. However, if also the debate or conversation it is longer then the use of nouns will not be evaded.

## **6.4 Explicitness**

Written discourse is more explicit than the spoken one, because it does not have gestures or any buddy language, when writing, the author can be very discrete, till he/she decide to reveal their intention. However, for the speakers, the signs or the buddy like facial expressions can give him/her away directly, it does not need any discretion, so the element of surprise here is totally gone. However, there are scripts that cannot be explicit even when spoken. For example, a poem, it needs the attention of both the reader and the speaker to understand.

## **6.5 Contextualization**

Context play a major role in spoken discourse unlike written one, because it relies on the background of the participants and their shared culture and knowledge about the subject discussed, these factors will make it easier for the participants to grasp the intended meaning. However, written discourse sometimes may depend on culture as well. For example, personal letters. And

vice versa, spoken discourse may be decontextualized. For example, academic lectures, anyone can understand it.

## **6.6 Spontaneity**

Spoken discourse is not organized and lack grammatical factors because, it is spontaneous, whereas written discourse is organized systematically and have a very proper grammar, hence the unspontaneity. Spoken discourse contains more reformulated sentences, conversation can be altered in the middle and speakers can interrupt each other. While in written discourse, everything is organized properly. However, spoken discourse can be organized. For example, Interviews and work appliance. And vice versa, written discourse can be disorganized. For example, exam answers.

## **6.7 Repetition, Hesitations, and Redundancy**

Written discourse has less repetitions, hesitations and redundancy because, it is thought and written carefully. As for the spoken discourse, there is a lot of repetitions, hesitations and redundancy because, it is done in the real time without consideration. However, speaker may use some words like “hhhhh” and “emmm” to think what to say next. To conclude with, these differences between the spoken discourse and the written one can help to differentiate between the two. However, there are some exceptions when both written and spoken discourse can go over these differences and contradict each other.

## **7 Types of other discourses**

Although any act of communication can count as an example of discourse, some scholars have broken the discourse into four primary types: argument, narrative, explanation, and exposure. Many communicative actions include more than one of these styles in rapid succession. First, Argument: a mode of communication designed to persuade the audience that the author or speaker is right, using proof and reason. Second, narration: this mode of communication tells a story, often involving emotion and empathy. Third, Description: a method of communication that relies on the five senses to allow the viewer to imagine something. Fourth, Exhibition: Exhibition is used to

notify the viewer about something in a relatively neutral language i.e., it is not intended to convince or elicit emotions.

Other literary scholars divided the forms of discourse into three categories: expressive, poetic, and transactional. Second, expressive: expressive discourse consists of certain acts of literary writing that are imaginative but not fictional. This could include memoirs, emails, or online journals. Second, literary: poetic discourse consists of imaginative, imaginary prose. Poetic discourse comprises novels, poetry and dramas. These styles of work also emphasize the creation of sentiment, imagery, theme and character, as well as the use of literary devices such as metaphor and symbolism. Third, Transactional: Transactional rhetoric is used to drive something into effect, such as advertisement that motivates a consumer to buy or teaching a customer how to use a product through a manual. In general, this style of discourse does not rely so much on literary devices.

## 7.1 Common Examples of Discourse

Here are some examples of the various kinds of discourses in daily life:

Jokes are examples of discourse like any other communication; here, Mitch Hedberg mostly uses storytelling to say a humorous idea.

When you buy a box of Ritz crackers, on the back of the box, they have all these suggestions as to what to put on top of the Ritz. “Try it with turkey and cheese. Try it with peanut butter.” But I like crackers man, that’s why I bought it, ’cause I like crackers! I don’t see a suggestion to put a Ritz on top of a Ritz. I didn’t buy them because they’re little edible plates! You’ve got no faith in the product itself.

Another example by Martin Luther King, Jr in his speech, *I Have a Dream*:

In a sense we’ve come to our nation’s capital to cash a check. When the architects of our republic wrote the magnificent words of the Constitution and the Declaration of Independence, they were signing a promissory note to which every American was to fall heir. This note was a promise that all men, yes, black men as well as white men, would be guaranteed the “unalienable Rights” of “Life, Liberty and the pursuit of Happiness.” It is obvious today that America has defaulted on this promissory note, insofar as her citizens of color are concerned. Instead of honoring this sacred obligation, America has given the Negro people a bad check, a check which has come back marked “insufficient funds.”

In this short speech, Martin Luther King, Jr. mixed different types of discourse, like narration and argument in order to attract and persuade the audience.

## **8 Ideology**

Van Dijk (1998) indicates that discourse, whether being a verbal, text or a semiotic sign like media or picture, is considered as a tool to express knowledge or an ideology. He also claims that every written or spoken form of text is an ideology. Van Dijk asserts that knowledge is necessary to construct or understand discourse and it can be ideologically biased. In other words, ideology and belief influences Knowledge, therefore it controls discourse and political discourse. According to Van Dijk (1998) “political discourse is the site where politicians' multiple ideological identities are enacted” By definition it means that they speak as politicians, but also as conservatives or liberals, men or women, feminists or anti-feminists, racists or anti-racists, and so on" That is to say, politicians are bounded by their ideologies, thus their discourse and their knowledge is based on their ideological thinking, they do not debate as politician only but as liberal politician or conservative anti-feminists politician. Ideology is considered regularly but not mostly the source of the political belief and most of the political waves such as socialism, communism and neo-liberalism started as ideology and ideology feeds political discourse, Van Dijk gave an example in current political movements that use political discourse as way to express their ideologies such as ecological, Feminist for example the Me too movement, 2006 USA and racist ones like white supremacy movement.

## **9 Political Discourse**

Political discourse has been described as “a complex form of human activity” (Chilton and Schaffner 1997, p.207). That is to say that humans have a certain way to express their thoughts and ideological beliefs through political discourse. Political discourse is both the ability to understand the strategies that are hidden in politicians’ discourse and the expression of words using arguments and methods of persuasion of public informing like media, news or journalism.

Fairclough (2002) clarifies that “politics in general is about finding solutions to general problems and trying to find some common way to organize socially” (p.34) This means that political discourse is an approach used by politicians and public opinion to communicate and reach a solution for certain social crises. There are several means of delivering a political discourse like public speeches, debates, news, and other semiotic resources such as pictures, postures. However, the semiotics resources have the most public influence, including strategies like propaganda. The effect of a poster or other semiotic tools can be influential on public opinion regarding certain political parties or candidates, the public take into account the burnish alluring image that is provided to them by the political figure and considered an effective strategy to attract voters or political support.

## **10 Multimodal Discourse Analysis**

Meaning is not just communicated through language but also through other semiotic signs. For example, a newspaper with photographs, a manual with images, a book with part written part images, dictionaries with pictures and so on. Lately, most discourses are accompanied with visual elements. However, this did not facilitate for the participants to grasp the intended meaning, although what was written in the past, now it is backed up with visual elements, so Multimodality brings a new whole meaning to discourse. Brian Paltridge (2012) said “Multimodal discourse analysis considers how texts draw on modes of communication such as pictures, film, video, images and sound in combination with words to make meaning” (p.170) which means that texts and modes are combined to form a meaning. Paltridge (2012) also stated “Halliday (2009a) describes three types of social meanings, or functions that are drawn on simultaneously in the use of language. These are ideational (what the text is about), interpersonal (relations between participants) and textual meanings (how the message is organized)” (p.170-171) This means that in order to grasp the intended meaning, first you have to consider the three types presented by Halliday. First, ideational; the literal meaning, grasping the meaning as it is. Second, interpersonal; the meaning depends on the relationship between two elements. For example, an elected person and a voter. Third, textual meaning; how the components of the text are related to form meaning. In Multimodal discourse, these types of social meanings are concerned with visuality, how these visuals are viewed by the viewer, either as they are presenting a simple meaning, having a relation

with the visuals, a certain effect or a message, finally following a set of visuals to grasp the whole meaning. The main focus of Multimodality is the role of modes and its relationship with text to give the intended meaning. Because every mode is different from others and has its own way relating with texts. For example, images and pictures differ from diagrams and maps as a solid visual differs from a moving one (cartoons). As Paltridge (2012) stated “Images, further, can be seen as having a grammar of their own. For example, the social relationship between an image and its viewer...influenced by whether the subject in the image establishes eye contact with the viewer or does not” (p.171-172) This shows how images has a strong role in broadening the meaning and that because of its presented elements has a social relationship with the viewer which facilitate in reaching the intended meaning. According to Brian Paltridge in his book *Discourse Analysis an Introduction* (2006):

Kress (2010) in *Multimodality: A social semiotic approach to contemporary communication* provides a social-semiotic theory of multimodality. Among other things, a social-semiotic theory of multimodality asks:

- What meaning is being made in a text?
- How is meaning being made in the text?
- What resources have been drawn on to make the meaning in the text?
- In what social environment is the meaning being made?
- Whose interest and agency is at work in the making of the meaning?

Along these points, Kress’s Multimodality shows how meaning is compiled in the text from different theories, with these theories, the participant is due to present them all in order for the viewer to decipher the meaning. In conclusion, Multimodal Discourse Analysis has its own way to project the meaning and differs from other discourses with the way that the viewer prefers it over them because of the way of how it is executed.

## **10.1 Carrying out Multimodal Discourse Analysis**

As we have seen previously, multimodal discourse analysis differs from other discourses, the difference lies in the analysis. For discourse analysis is how the text is presented and what is the language used, for critical discourse analysis is how the text is presented, the language used and in what social and cultural context the text is presented in, for multimodal discourse analysis deals not only with how the text is presented and the language used, but also the modes used to



present such texts. There are steps need to be done for multimodal discourse analysis modes to contribute to meaning, according to Paltridge Brian book *Discourse Analysis an Introduction (2006)* these steps are:

The steps involved in carrying out multimodal discourse analysis are similar to those of any discourse analysis project (see Chapter 10). A difference does lie, however, in how the data is analysed and what aspects of the data are seen to contribute to the meaning of the text. Whether it is spoken or written data, it first of all needs to be collected. The data then needs to be logged; that is, the data needs to be summarized in some way, with accompanying notes that will help to give a contextual understanding of the data. Additional commentary can be added here where first thoughts, or ideas, about the data can be recorded that can be pursued in greater depth in the analysis. (p.179)

Following this quote, multimodal discourse analysis execution steps need to be followed carefully to achieve approximate or final intended meaning. So, every aspect and modes are important in achieving meaning. For example, if the data presented are in video format, the viewer will focus on the visual aspect and the sound aspect, visual only will not give proper meaning, maybe an acceptable meaning but not a proper one. Another example, a printed text with a suitable font and appropriate images is more convincing than a simple printed text, the more modes are presented, the more meaning is approachable. To conclude with, multimodal discourse analysis does not just help us get to the meaning, but also it shows us how the modes had a great contribution in getting to the meaning. However, as any other discourse analysis, it has its own limitations.

## **10.2 Limitation of Multimodal Discourse Analysis**

Any discourse has its limitations, either in time, resources or even in cultural and social context. Multimodal discourse analysis limitations are bound by these elements. First, the amount of time taken in the analysis is very long because it must go through many aspects such as the modes, the viewer must identify the mode used, decipher it piece by piece, then relate it to the social or cultural context. Paltridge (2006) exemplified “McHoul (1991), for example...Analysts’ readings are not always the same as actual readings of text. Multimodal texts...Are often examined on the basis of the final product alone and are not considered in relation to the people...Involved in its creation” (p.181) This means that Multimodal discourse analysis focuses on the final product,

which is the whole image with all its elements, but not the one who created it excludes the one who created it, let alone the other discourses that studies the author of the text as an important element. Another limitation is that multimodal discourse analysis gives less attention to the language, the most concerned part is the modes used to project the meaning. Another limitation is that Multimodal Discourse Analysis is bound by technicality, it gives every discourse a particular analysis, which makes it easily interpreted by the viewer.

### 10.3 Approaches of Multimodal Discourse Analysis

Multimodality has many approaches to discourse. To begin with, there is the mood of the presenter, this means if he/she is demanding something from the viewer or offering it, and this mostly includes eye contact, if the subject in the picture is making eye contact, it means a demand, if there is no eye contact, it means an offer. Second approach is the point of view of the viewer to the subject, if that subject is in the upside of the image, this means superiority, and if it is in the low side of the image, it means inferiority, and of course in the middle means equality. Saman M. Othman in his PowerPoint presentation *Multimodal Discourse Analysis* (2017) exemplified:



Image 01 : Michelle Obama. (2009). Time Magazine Poster [Poster]. Retrieved from ( <https://www.slideshare.net/samanothman3/multimodal-discourse-analysis-75944203>, accessed on June 4<sup>th</sup>, 2020 )

In this image, Michelle Obama makes direct eye contact with the viewer, her face is taking the whole image and facing directly the viewer which suggests equality with the viewer. The phrase

“The Meaning of Michelle” with her face in the middle facing the viewer suggests a demand from the viewers. To conclude with, the approach allows the viewer a perfect understanding of the modes. Thus, it allows him/her to connect with the subject in different ways.

## **11 Conclusion**

This chapter encompasses what linguists and researchers stated in the regard of our topic. This work reviews some important terms of our topic like critical discourse analysis and its relationship to political discourse and ideology. Next, it deals with multimodal discourses analysis which is concerned with the combination between the linguistic and non-linguistic analysis in terms of systematic visual analysis. It is important to note that Multimodal Discourse Analysis execution and approaches are constructed to comprehend the major elements of images with its projection and impact on followers. As well as the limitations bound with. Finally, this review of multimodal discourse analysis clears to us the way to understand and decipher images.

## **Chapter Two: Multimodal Discourse Analysis**

## **1 Introduction**

The aim of this chapter is to investigate the use of multimodality with other semiotic factors or codes like gesture, gaze, and dress. We will aim to find whether these semiotic factors and codes and visual images used by politicians are affecting the followers. In this chapter, we will start by explaining the multimodality, semiotics and iconography, content analysis of visual images and compositional features as well as offering and demanding images. Our goal is to explain these titles and their relationship to our work. Finally, this work focuses on Kress and Van Leeuwen's multimodality which is applied on images to achieve their implicit and explicit intended meaning.

## **2 Multimodal Discourse Analysis**

Multimodal discourse analysis is used when there is not just language, when there are also images, gestures, posters and so on. According to Gunther Kress (2009) "Image has been a part of human cultures longer than script." (p.05) This means that image was used for expression more than words. Therefore, Multimodal discourse analysis views how the text and image combined can give a meaning. Multimodal discourse analysis is vital to our work, which will help us analyze political posters using different features like, positioning, framing to color and shape and that is what defines semiotics.

## **3 Semiotics**

In Multimodal discourse analysis, semiotics contributes with a great part, the part where it will help interpret different signs and symbols either in images, gestures or objects. As Roland Barthes (1977) stated "Semiology therefore aims to take in any system of signs, whatever their substance and limits; image, gestures ... And the complex associations of all these, which form the content of ritual ... These constitute, if not language at least systems of signification" (p.09) This shows that semiology covers all what is not written from images to objects and their relationship with rituals, and not just religious rituals, but also rites of coronations and presidential inaugurations, and this may not form a language but it has signification. Barthes also mentioned in his book, *Elements of Semiology* (1977):

Semiology remains a tentative science...Main semiologist, thought that linguistics merely formed a part of the general science of signs. Now it is far from certain that in the social life of today there are to be found any extensive systems of signs outside human language...Such as the highway code. (p.09-10)

Along these lines, semiotics can change with time, as it always dealt with human signs, now semiology is also concerned with different signs such as the highway code and also with our favorite subject “political posters' , but not in a wide range. However, signs are considered as a language and as form of non-verbal speech as stated by Barthes (1977) “(p.25) We shall therefore postulate that there exists a general category language/speech, which embraces all the systems of signs...Even when they are applied to communications whose substance is not verbal”. Since Barthes studies only the image itself literally, the image as it is, Theo van Leeuwen talked about the Iconography as a way to decipher the meaning behind the image.

#### **4 Iconography**

Along with semiotics, Iconography deals with visual content such as paints, pictures, drawings, Graffiti and so on. According to Theo Van Leeuwen (2001):

the visual semiotics of Roland Barthes (1973, 1977) and iconography. These two approaches ask the same two fundamental questions: the question of representation (what do images represent and how?) and the question of the ‘hidden meanings’ of images (what ideas and values do the people, places and things represented in images stand for?). (p.92)

In such a way, Iconography deals with the representation of images, their intended meaning and the way they are projected, as it shows also the way the image is presented to give a whole other meaning (implicit) because the way the viewer sees it differ from person to person, so every person has his/her own understanding. Van Leeuwen also stated: Iconography has three layers of pictorial meaning: representational meaning, Iconographical symbolism and iconological symbolism. First, Representational meaning. As Leeuwen (2001) mentioned “Representational meaning’ is close to the definition of ‘denotation’. Panofsky speaks of it as the ‘primary or natural subject matter’ (1970: 53) and describes it as the recognition of what is represented on the basis of our practical experience”, we conclude from these words that representational meaning is the lateral meaning of the image. For example, drawing a woman like a mother, it is just how she is a mother. As it is close in meaning to denotation, but denotation deals only with words. Second layer is Iconographic

symbolism, it is concerned with the intended ideas and meanings that the image gives, it means that the image projected has a certain idea to deliver to a certain group. As Van Leeuwen (2001) exemplified “Iconographical symbolism is apprehended by realizing that a male figure with a knife represents St Bartholomew, that a female figure with a peach in her hand is a personification of veracity, . . . or that two figures fighting each other in a certain way represent the Combat of Vice and Virtue.” (p.101) Third layer is Iconological meaning, this layer goes beyond the two previous layers, it deals with much broader meaning, what we call the big picture, it can sum up everything in an image either ideological meaning, religious meaning or political one. For example, Last Supper of Leonardo Da Vinci,



Image 01: Leonardo da Vinci. (1490s). Last Supper [Paint]. Retrieved from (<https://www.handmadepiece.com/last-supper-handmade-oil-painting-reproduction-on-canvas-by-artist-leonardo-da-vinci.html>), accessed on September 06<sup>th</sup>, 2020)

This Paint has totally different meanings from ideological and religious meaning to just a simple photo for Jesus having his last dinner.

In conclusion, Iconography deals only with what is presented in an image, posters, arts and so on and its intended meaning. So, after semiotic that deals with signs meanings and Iconography that deals with image meanings, now we move on to the analysis of visual images.

## 5 Denotation and Connotation

The use of denotation and connotation is to differentiate between explicit meaning and implicit meaning. According to Van Leeuwen in *The Handbook of Visual Analysis* (2001):

In Barthian visual semiotics, the key idea is the layering of meaning. The first layer...Denotation of ‘what, or who, is being depicted here?’. The second layer...Connotation, of ‘what ideas and values are expressed through what is represented, and through the way in which it is represented?’ (p.94)

Thus, to fully grasp the meaning semiotically, denotation and connotation are two layers that go through the projected idea and explore its various meanings, what denotation shows, connotation cannot. So, in order to grasp the full and intended meaning, denotation and connotation need to work in harmony.

## 5.1 Denotation

In our work, denotation is the first step to go through when deciphering the political posters. It is the explicit or the lateral meaning. Van Leeuwen (2001) expressed “For Barthes, denotation is a relatively unproblematic issue. There is no ‘encoding’ into some kind of language-like code which must be learnt before the message can be deciphered” This means that, denotation is the first simple deciphering method that the viewer use, what the image shows is the what the idea is, it does not need any beyond meaning deciphering, which is practically what the viewer already knows. A question was answered by Van Leeuwen concerned with Denotation; the question was “Is denotation entirely up to the beholder?” The answer was “Not necessarily. It depends on the context. There are contexts where a multiplicity of readings is allowed...But there are other contexts where the producers of the text have an interest in trying to get a particular message” That means Denotation has either one straight meaning or multiple ones, it differs from context to context. For example, these two images:



Image 01: @periodpointblnk. (2000s). Title Unknown [Image]. Retrieved from ([https://www.pinterest.com/pin/695595104922412792/?nic\\_v2=1aVIIOnFU](https://www.pinterest.com/pin/695595104922412792/?nic_v2=1aVIIOnFU), accessed on September 06<sup>th</sup>, 2020)



This image has one meaning which is that the father will do everything at his possession to make you live a good life despite the life's hardships.



Image 02: The Week Staff. (November 20, 2015). The 7 best political cartoons of the week [Image]. Retrieved from (<https://theweek.com/articles/590309/7-best-political-cartoons-week>, accessed on accessed on September 06<sup>th</sup>, 2020)

This image has many meanings. First of all, in the image the headline is “Celebrity Apprentice” a show presented by Donald Trump who hires people for jobs. We can deduct from this image that the roles here are inverted, Hitler here is the one who hires Trump. We can tell also from the bubbles that Hitler and Trump have the same ideology, both are racist and so on. In Conclusion, Denotation deals with the literal meaning.

## 5.2 Connotation

In contrast to denotation, connotation deals with wider ideas, emotions or concepts, this means when a person hears an expression or sees a projection for the first time, he/she either will intercept it simply as it is (denotation) or he/she will go beyond it, by that he/she will come back to everything they know, socially, culturally, religiously, generally and so on to fully decipher the real intended meaning or at least get close to it. Looking at this expression by Van Leeuwen (2001): “ideas and values which the represented people, places and things ‘stand for’, ‘are signs of The key idea is that the denotative meaning is already established” this expression means that one expression has many interpretations and the meaning is confirmed when all the signs “places and things” are present. However, the connoted meaning can still be ambiguous. For example,



Image 01: Boy looking over fence. (2000s). Positive and Negative Connotations [Image]. Retrieved from (<https://examples.yourdictionary.com/positive-and-negative-connotations-example-sentences.html>, accessed on September 06<sup>th</sup>, 2020)

This image shows a negative and a positive connotation for a boy looking over the fence either by being curious or nosy, it depends on the context. To conclude with, connotation differs from denotation in interpreting meaning on a larger scale and goes beyond it.

## 6 Content Analysis of Visual Image

Content analysis of visual images is the analysis of visuals that contain more than an explicit meaning, it is used mostly on advertisement, news, magazines and so on, we decided to use it in our work because most political posters contain visuals and have many meanings.

According to Philip Bell (2001) “Generalizations about what is shown on television, in the press or in advertisements require observable, more or less ‘objective’ evidence. Consider the ubiquitous claims and counter-claims” (p.10) This means, content analysis is concerned with images or visual images that express a certain point and it needs to attain a certain goal. For example, advertising gives certain images or videos that influence the buyer, it could be used also in politics either by television, press or images, politicians use this method to polarize the crowd. So, the hard part is from the viewer, how he/she sees it and how they will decipher it. As Phillip Bell stated in the *Handbook of Visual Analysis* (2001):

So, content analysis begins with some precise hypothesis (expectation) or question about well-defined variables. In our example, these variables could include types of magazine, size of published advertisement, (defined) pose of represented models (say, standing, seated, walking, running) and depicted context (e.g. office, home, outdoors). One explicit

hypothesis might be that women will be depicted in fewer outdoor situations than men, in both kinds of magazines. Only when one or more hypotheses are formulated will the relevant variables become apparent. (p.13)

Along these words, content analysis leads the viewer to question everything about the visual in front of him/her, and that include variables which are the representations and values that come with representation and they could be either explicit or implicit, it is up to the viewer how he/she sees it. For Example, Politicians use certain content either in images or visuals that contains variables and values along with to be delivered to certain viewers, and expect from them to grasp the intended meaning and act along. However, Content analysis is valid when all the information is present by the presenter, and all the hypotheses are speculated by the viewer, to attain the final and accurate judgment, or both parties will be not heart to heart. As Bell Stated “As in all research, the significance of the information yielded by this method is only as valuable as the theoretical precision of its hypotheses and hence of its defined variables and values.” Finally, content analysis is an effective method if its plan of action has a solid hypothesis and clear variables. However, content analysis does not cover all, maybe verbal and text factors but not non-verbal factors like, images, figures and so on, because they portray more than words, that is why the modes of Kress and Van Leeuwen are needed, the exact mode is Compositional features.

## **7 Compositional Features**

Compositional features, explained by Kress and Van Leeuwen 2006 [1996] is the study of the whole layout projected in a page, including information value, framing, salience and color to see if these aspects are coherent and can give an intended meaning or not.

### **7.1 Information Value**

According to William Moebius (1986), Information value consists of how the person is situated in a picture, and what to tell from that situation about that person according to graphic codes such as, high, low, center, margin and so on, and each code has its own indication. For example, low of the picture indicates low self-esteem or low in social status, high of the picture indicates high self-esteem or high social status. This point of view was backed up by Perry Nodelman (1988) when he said “An object of the same size has more weight in the top half of a

picture than in the bottom half” this means that the object is best being in the top half of the picture to show high self-esteem rather than the opposite. However, according to Moebius the object can be weakened if it is distanced either on the margin or the center of the image, it needs to be close to have a strong effect on the viewer.

## **7.2 Framing:**

Framing is another compositional feature that helps the viewer condense the meaning. In this feature, the presenter will use the framing to narrow his message or idea, and to avoid misunderstanding or receipt of a wrong message. The framing is used in various domains such as media, news, politics and so on. For example, in politics, the presenter will choose the right frame to present his/her poster concluding narrowed ideas or specific meanings like, slogans, proverbs, verses from the Quran and so on to send to the viewer, and the viewer will concentrate on the frame to grasp the intended meaning accordingly.

## **7.3 Salience**

Along Information value and framing, saliency is the feature where an object has more importance and draws attention more than others, here the presenter will give priority to some elements more than others. For example, names, titles, catch phrases and so on to attract the viewer towards these elements, and the tools used for the saliency are size, font and shapes, these tools help the viewer differentiate between words. Saliency is mostly used in newspapers and books, but it is also used in posters and images. For example, political posters, the presenter uses some words to draw the viewer's eye instantly when they look at the poster.

## **7.4 Color**

Color has an important role in multimodality, it gives the object another way to present itself, meaning that, in order to clarify or point some elements, color is the feature where it presents these elements in a way where the viewer cannot miss it. For example, an image where a person waves with a white flag, it means that person is surrendering. Another example, for traditions, white for weddings and black for funerals. However, in politics, color has many and different meanings.

For example, the national flag of Algeria colors, green, white and red, green symbolize the Islam, white symbolize peace and red symbolize the blood.

In conclusion each compositional feature has its own role in projecting meaning, and what one cannot deliver, the other can.

## **8 Offering and Demanding Image**

According to Oxford dictionary, Gazing means “To look steadily and intently, especially in admiration, surprise, or thought” Gazing in an image is referred to where the person is looking, and this gaze has two meaning, either that person is offering or demanding. On one hand demand is when a person gazes directly out of the image at the viewer, and it could mean that he/she is establishing a connection to demand something from them. For example, in politics, politicians use this method to demand specific actions from the intended viewers. On the other hand, offering is when a person gazes at another object in the same image which encourages the viewer to look at it. For example, in politics, a politician uses offering to promote something other than him/her, something more important. In conclusion, demanding and offering images helps the participants to connect with their viewers and deliver or get what they intended.

## **9 Conclusion**

This chapter folds the use of multimodality and its relationship to our work. We started with a semiotics approach along with iconography which dealt with the analysis of visual resources that are used for content analysis. Then, we shed the light on Kress and Van Leeuwen mode. This mode is concerned with denotation vs connotation, content analysis of visual images and compositional features, which introduces different concepts of visual communication like framing which means the connection and disconnection of elements of visual composition. Also, color which is important in the context. it implies the meaning of advertising (picture) and its relation to written text. In Addition, we explained the difference between demanding and offering images. Eventually, multimodality analysis does not only analyze visual resources, but also concerns with how these resources are used in the context of different social practices, and how people mandate their use in this context.

# **Chapter Three: Multimodal Analysis of Electoral Campaign Posters**

## **1 Introduction**

This chapter is concerned with applying the discussed tools and skills in previous chapters on the electoral posters and explaining the message intended to be delivered by these posters, which is mostly more informative on the candidates of the December 12<sup>th</sup> elections, by implementing several images, symbols to attract more audience to vote. This analysis helps discover most of the references and intended messages that the candidates aim to deliver through the visual artifacts and texts in which they achieve their purpose as mentioned before in the previous chapter. Later, we will detail the similarities and differences between each poster, which can help the analysis and the understanding of each electoral poster and differences between candidates in terms of presenting and reaching to the voters and by presenting data in several methods in order to achieve better understanding and more detailed analysis. Before starting the analysis, it is preferred to mention that the reason for choosing these four candidates over the rest was because they had more influence and impact on the public, and their electoral posters were more detailed and had more symbols and references to analyze.

## **2 Analysis of the Political Posters**

### **2.1 Case study of Abdelmadjid Taboun**

The Image in sample one shows the independent candidate Abdelmadjid Taboun's picture in the middle surrounded with written text using two different languages (Arabic and Tamazight) and the web site of the candidate campaign. The candidate shows a confident smile while the picture of the mass people behind him insinuates that he is the candidate of the people. The Look on Abdelmadjid Taboun's face shows that he is looking far away which signifies him looking forward to the future by not looking to the audience and avoiding interaction with them, this is considered an offer image (Kress & van Leeuwen 2006). The use of Arabic and Tamazight is a political tactic to represent the solidarity of the candidate with all social groups and not prejudicing a certain language speaker in the society. The text and picture are colored with three colors of the national flag to signify the patriotism of Taboun. The text "we are committed to change and able to do" is written in different colors, using salience method (Kress & van Leeuwen) to ensure that it is more eye-catching. The text also reflects the confident look on his face and signifies that

Taboun is confident and capable of changing the situation of this country. Also, the use of the plural tense as tactics shows that the candidate is part of people and all people are committed to the change.



**Figure 01/ sample 01: The political poster of Abdelmadjid Taboun during the presidential campaign in 2019.**

The second sample represents a different approach of the candidate. The design and the drawing are different from the first sample; in this poster he appears more active and interacting with the audience by looking into them as if he is asking or demanding them to do something (Kress & van Leeuwen, 2006). The data presented from top to bottom (Kress & van Leeuwen, 2006) and in contrast to the previous poster the languages used is only Arabic language. The quotes “together we build Algeria”, “for your country, leave your mark” and “people’s choice” are written in unique and different colors to its background to ensure that it is more attracting the eye of the viewers. Also, similar to the first poster, these quotes are used to remind the people that they are responsible and the candidate is a part of the community. As for the colors and symbols, this poster used the purple carefully and usually that color signifies ambition and wisdom which refers here to the candidate (Baldary. A Thibault. P, 2005, p.93). Also, the use of symbols is simpler like the use of the Algerian flag in the background and as a small logo in front of the candidate.





**Figure 01/ sample 02: The political poster of Abdelmadjid Taboun during the presidential campaign in 2019.**

## **2.2 Case Study of Abdelkader Bengrina**

The image in figure 2 represents Abdelkader Bengrina, the candidate of the National Building Movements party. Similarly, to the previous picture, it contains a multimodal text, both written and visual one. The picture also has the Facebook, Instagram and Twitter of the candidate. The Information represented in the poster is top to bottom (Kress and van Leeuwen 2006), starting with the general “ideal” information to the more specific “real”. The name of the Candidate is highlighted with red color to make sure that it is more eye-catching. The message “my voice is trust, I give it to the right person” comes in a hashtag and the social media information of the candidates (Facebook, Instagram and Twitter) in a way to attract younger voters. The goal from this message is to make the voter feel more responsible for their vote and who they give it to and believe that they have the power to choose the right person. Also, the use of green color under the message is used carefully to ensure that the words “my voice is trust...” is read and well-understood and not too distracting from the rest of the information (Kress & van Leeuwen). The candidate looks directly to the audience in confidence and the text below him “vote for Abdelkader Bengrina” is considered a demand image (Kress & van Leeuwen 2006). He is indirectly requesting them to do something which is voting for him.



**Figure 02/ sample 01: The political poster of Abdelkader Bengrina of (MNC) during the presidential campaign in 2019.**

The posters of the Abdelkader Bengrina took a simpler approach. In the second sample, as the first, the candidate smiles and looks active and interacting with the audience as demand (Kress and van Leeuwen 2006), the arm folding pose of the candidate can serve as negative tactic for public figure to employ and it considered as repulsion factor in the field of public image. In contrast to the first sample, the information presented is short and highlighted with different colors to ensure it's noticeable, also the use of yellow color is the more eye-catching and it can help in distracting from the pose of the candidate. The symbols used in the sample are colorful symbols from the attracting yellow colors to the colors of the Algerian flag in the logo of the party which the Bengrina lead.



**Figure 02/ sample 02: The political poster of Abdelkader Bengrina of (MNC) during the presidential campaign in 2019.**

## 2.3 Case Study of Izzedine Mihoubi

The Image in figure 3 shows the presidential candidate Izzedine Mihoubi from Democratic National Rally includes several symbolic messages, the flag, the national monument and the map of the country. All symbols tend to reach the patriotic and emotional side of the audience while symbolizing the candidate as a patriot. The concept of physical framing (van Leeuwen 2005:15-17) is noticeable in the use of national monument as symbol of the revolution and history of the nations which has a significant value to the voters and a promising future of advancement and prosperity. As for the left side, a full body picture of the candidate walking and looking somewhere which indicates that he is looking forward to the future. Also, by not looking directly to the audience, this is considered an offer image (Kress & van Leeuwen 2006). The Image contains two major written texts, the first text “think of tomorrow” is written in classical Arabic font as title which makes the image read from top to bottom (Kress & van Leeuwen 2006), it also symbolizes the look of the candidate to the future and urges the voters to think of it. The second text “Izzedine Mihoubi son of the people December 12<sup>th</sup>, 2019” has the name of candidate, the date of the election both written in the traditional Arabic style as a form of eye-attracting and to refer to the candidate’s pertinence to his Arabian origins. The phrase “son of the people” refers to the candidate as part of people and he cares about the people.



**Figure 03/ sample 01: The political poster of Izzedine Mihoubi of RND during the presidential campaign in 2019.**

In contrast to the first sample the second is free of symbols, and the focus is more on the information that is presented from top to bottom where the name of the candidate is on top. Also, it is presented from left to right to serve the structure of the given information (Kress & van Leeuwen, 2006). The quote “I commit myself...” is written in Arabic, Tamazight, French and English to signify the candidate multi-cultural and lingual artlessness and interest in all different spectrum of the society, the use of the modern social media “link” and “hashtags” is noticeable and it can be considered as symbols to of attraction because they serve the purpose of attracting younger audience. Mihoubi shows in half body in opposite to the first picture, smiling, directly looking and interacting with the viewer as if he asks them to make a decision and this is considered a demanding image (Kress & van Leeuwen, 2006). The candidate is also presenting himself wearing the “Barnouss” which is a traditional cape worn by Algerian to signify leadership and his belonging to the community.



**Figure 03/ sample 02: The political poster of Izzedine Mihoubi of RND during the presidential campaign in 2019.**

## 2.4 Case Study of Ali Benflis

The fourth poster is for the leader of National Forefronts of Liberty. In this picture, the leader of the party is in middle smiling and confidently looking directly to the audience as if he

demands them to vote for him and this can be considered as demanding image (Kress & van Leeuwen) while his name in red color which makes it more attracting and easy to read and the logo of his party in the middle of number nine that makes it more eye catching (Kress & van Leeuwen 2006). The picture is less colored with shades of the national flag to reflect his patriotism. The presentation of the information is simple, written in big letters and focusing on the lower part keeping it “real” for the purpose of the viewers can absorb the information (Kress & van Leeuwen 2006) and by avoiding complicated information, he can attract a less literate audience. His main focus was to attract the elderly and the illiterate part of the community since they are less interested in elections in contrast to the literate ones. In the back there are several pictures of the Benflis’s campaign and his interacting with people as a way of political strategy shows that the candidate is humble and he listens to people and looking to work for them; however, the pictures are shady and not too obvious in order to not deflect from the main protagonist and make him the center of attention (Kress van Leeuwen 2006).



**Figure 04/ sample 01: The political poster of Ali Benflis of NLF during the presidential campaign in 2019.**

Each poster of the candidate Benfliss was closely similar by taking a simpler and more accessible method to all viewers. The second sample shows that the candidate in the left side of the poster is smiling while avoiding direct interaction with the audience. He is insinuating that he

is looking forward to work and this is considered as an offering image (Kress van Leeuwen, 2006). The information provided in the right side of the poster and similar to the first sample, the information is simple like the name of the candidate, also the number of his voting paper in red and enlarged to make sure it is more eye-catching (Kress van Leeuwen, 2006) This method is used to differentiate each candidate from another (by number or symbols) and this can help attracting more illiterate voters. The poster also contains the logo of the candidate's political party on the top left and the picture of one of the candidate's rallies to represent the amount of support given to this candidate by the public and encourage more people to join in.



**Figure 04/ sample 02: The political poster of Ali Benflis of NLF during the presidential campaign in 2019.**

## **2.4 Case Study Abdelaziz Belaïd**

The last sample of posters is to the leader of The Future Front Abdelaziz Belaïd, the first poster presents the candidate in left side smiling while looking away from the audience which serves as offering image (Kress & van Leeuwen, 2006), also wearing suit with red tie and that usually symbols for the leadership formal personality, the information are provided in right which helps with the structure and using Arabic and Tamazight help the candidate reaching all sort of community, the quote “ people decide” is consider a political strategy to persuade audience to vote and convince them that they have the power to decide the president and have responsibility to choose the right one. The last noticeable symbols are the election box with someone's hand putting their vote and the blue color that consider and encouraging color.





**Figure 05/ sample 01: The political poster of Abdelaziz Belaid of FF during the presidential campaign in 2019.**

The second poster of the Abdelaziz Belaid is taking the same approach as the first one with few differences, the candidate is looking to the audience with confident smile which can be considered as demanding image (Kress & van Leeuwen, 2006) and the noticeable thing about the candidate's pose is the hand reach move which considered an earn trust move to provide assistance and support as if the candidate reach his helping hand to the audience and encoring them to put trust in him to help them, the information provided does not differ from the first poster which can help the poster to be easy to recognize by follow the same pattern and some of the information are written in traditional Arabic to signifies candidate's Arabian origins, the last noticeable symbol is the national monument in the back that refers to the belaid's attached to the principles of the national revolution .



**Figure 05/ sample 02: The political poster of Abdelaziz Belaïd of FF during the presidential campaign in 2019.**

### **3.3 Comparison of the Ten Posters**

In order to give a thorough Analysis to the previous electoral posters, an assessment of similarities and differences is obliged and by pointing at them we can have a better understanding of their intention and what they are presenting. The candidate that are represented here as the main social actors, four of them are party leaders: Izzedine Mihoubi, Abdelkader Bengrina , Ali Benfliss and Abdelaziz Belaid while Abdelmadjid Taboun is a free candidate, all four-party leaders are presented as individuals which refer to Van Leuween (2008) functionalization and identification. It contributes to signify their social function as political party leaders. The candidate in figure four seems well-informed with the combination of the Algerian community; therefore, he made sure



that his poster is way simpler and its information are easy to access. Furthermore, the politicians in figure two and four seem active by looking directly to the audience and interacting with them to encourage the voter to take action by being more engaged and trust the candidate with their votes while the other two are passive by avoiding to look directly to the audience. The pictures of the candidates in figure one, two, four and five are half-body pictures to draw the attention of the audience to the candidate upper body and add more interaction between them while figure three is a full body picture. In social distance point of view, the close-up shots in figure one, two and four reflect that the politicians are not distancing themselves from the general public and they are part of the audience, which strengthens the relation between the political leaders and people, which is one of the main objectives of political posters. The difference in linguistic and visual elements is noticeable in the three figures. For example, the poster in figure one, two and four used modern “Arial” form of writing in order to be easily read for all types of audiences. Also, in figure one and five the use of different languages “Arabic and Tamazight” attracts attention of all people while in the other figures rely only on Arabic. The quotes used in figure one, two, three and five “we are committed to change and able to do”, “my voice is trust, I give it to the right person” and “think of tomorrow” “people decide” to convince the audience that they are involved, responsible and have the authority to change.

Each candidate used his own sort of symbols and references to show their patriotism. Both figure one and four used colored shades of the national flag which is a modern and more eye-catching way to deal with colors (Kress & van Leeuwen 2006) while in figure two the symbols are more basic by using the national flag. In figure three and five, there are physical symbols like the national monument and map of the country. In the second samples of the poster there were some changes in the presentation of the candidate through their posters. The candidate in figure one, two, three and five are more active and interacting with the audience and figure four is avoiding visual contact while all pictures of the candidates are close up and half body pictures to center the attention to them and individualize them as the main leader and protagonist of their poster.

In terms of the linguistic factors, figure one used more quotes “for your country..., together we build..., people’s choice” and focused on Arabic only while in figure three and five there was some language variation used in one quote “I commit myself” and “people decide” to ensure candidate’s awareness of all sorts of the community. However, the posters in figure two and four

took a simpler approach by giving only the necessary information of the candidate and by doing that they make sure that they reach all sorts of people, also the posters in figure five tried to keep the consistency in their presentation to make sure that they are more recognizable. The posters presented the candidates in a positive way, and tried to gain the audience's trust by showing them as trustworthy politicians and that the voters have the ability to choose the right person. This is one of the ways to persuade people into voting.

## **4 Conclusion**

Besides the public appearances, electoral posters are effective tools to draw the attention of the voter to the political candidates and help to create a positive image. Sometimes they become an effective way to reach out to the most amount of audiences especially in less educated or less advanced regions. The last chapter put a thorough analysis to the electoral poster of the 2019 presidential election by applying all tools of analysis and form to extract all textual, visual images and to figure what made them more eye-catching, what references we can extract from them, what sort of audience can respond to that sort of message they intend to deliver, and most importantly what they are looking to achieve with each method, text or visual image. Then, we shed the light on the similarities and differences between each poster and candidate and the way they presented themselves to compete with each other in order to attract the audiences that are responsive to that sort of political means. The posters' main aim was reaching the emotional and reasonable side of the audiences. Mihoubi's poster focused on the emotional side by adding a national symbol, Bengrina's and Tebboun's posters targeted the reasonable and responsible side of the audience with their quotes, while Benflis and belaid kept it simple and tried to reach for all sorts of viewers. Each method of approach was closely effective especially with the political situation during that period and the voters had more awareness.

## **General Conclusion**

As previously mentioned, electoral posters are part of the public image that the candidates are looking to create and present to the public in order to gain the maximum amount of support and help them deliver their message where no public appearance nor other forms of media can reach. Also, their ability to be more eye-catching and repetitive stick in the audience's mind and may influence the process of selection.

In this dissertation, we dealt with ten samples of the Algerian electoral posters from the 2019 elections in order to examine their effectiveness, credibility and whether they helped the four candidates to deliver their message and fix the public image of some of them, especially with the sensitive and unstable political situation during that period.

Before examining the posters, we started by giving a general briefing on discourse analysis, and multimodal discourse analysis and their relation to the ideology and expression using visual and grammatical features to portray a significant image. After that, we dug into the noteworthy semiotic approaches whether being signs or symbols which give strong meaningful impacts relying on Kress and Van Leeuwen's approaches. Later on, we tried to perform a thorough examination on the multimodal strategies and tools that are used in deciphering these posters like connotation and denotation, and compositional features.

In order to prove the credibility and the effectiveness of these electoral posters, an analysis had to be made by applying multimodal discourse analysis tools. We managed to decipher the posters and extract several means and tactics that were used and proved their effectiveness to individualize the candidate, presented them as the perfect choice for the intended role, and created a positive image of them. Also, the tools or strategies performed by each candidate's poster were either targeting a certain category of viewers or whole which helped to persuade the voter to vote for them by relying on the concept of the important role that the semiotic and symbolic signs like national symbols and colors play in generating public interest and reaching the emotional side of the audience in the Algerian community. While the written and linguistic approach using quotes or grammatical tactics ensured effectiveness in persuading the reasonable side of the audience, images and nonverbal approach using images and colors appealed mostly to the emotional side.

These posters from the 2019 elections gave a living sample on how effective visual images or grammar can be in delivering a message or creating a line of communication in order to persuade to vote or create a positive image of the candidate or any political figure and the importance of multimodality in political race. Also due to its necessity during political camping, a functional specialization has been added for it as “printed and media strategist” which analyzes the cultural and demographic combination of the voters and using printed media “posters” he/she can create the perfect image of a certain candidate.

This collective work was made despite some difficulties in collecting data from finding a verifiable political poster by pursuing every reliable source like the candidate’s social media or the local party offices of which they belong. Furthermore, the lack of similar studies in political discourse and visual or grammar analysis was a negative factor.

Through this work, we can attract future researchers on how important this field of study, not only on the academic level but the social and political one which we are dealing with during our daily life. It can open the door not only for future research but also to functional opportunities in the political domains as mentioned before.

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## الملخص

يركز التحليل الخطابى متعدد الوسائط عموماً على دراسة اللغة واستخداماتها مع أنماط أخرى كالصور، موسيقى و الصور البيانية. بعد ان تم نشر كتاب "قراءة الصور، قواعد التصميم المرئي" لكريس و فان لوين ما بن (2006،1996)، أصبح تحليل الخطابى متعدد الوسائط موضوعاً دراسياً للبحث عن اللغويين (اللفظي) وغير اللغوي ( الموارد المرئية علم الرموز). الغرض من هذه الدراسة هو تحليل الملصقات الانتخابية الجزائرية خلال اقتراع 12 ديسمبر 2019. وتركز الدراسة على ثمانية ملصقات للمرشحين الأربعة للانتخابات مع استكشاف التقنية المستخدمة لتقديم المرشح بالشكل المناسب. تعتمد هذه الدراسة على المرشحين الأبرز و الأكثر تأثيراً ، حيث تم اختيار كل من مرشح مستقل (عبد المجيد تبون) وآخر عن حزب طلائع الحريات بزعامة علي بن فليس. والثالث عزالدين ميهوبي من التجمع الوطني الديمقراطي. والرابع من حزب حركات البناء الوطني عبد القادر بن قرينة و الأخير د. عبد العزيز بلعيد من حزب جبهة المستقبل. تحدد هذه الدراسة أيضاً أوجه التشابه والاختلاف بين كل قائد. وبشكل أكثر تحديداً ، تبحث الدراسة الحالية في الاستراتيجيات اللغوية والبصرية الرئيسية المستخدمة لإقناع المواطنين بالتصويت لكل مترشح. بالإضافة إلى ذلك ، فإن إحدى الأدوات المهمة التي تم تنفيذها لتحليل الصور هي من بحوث و أعمال كل من لكريس و فان لوين (2006،1996) ، والتي توضح فهم كيفية تمثيل المشاركين في الملصقات. وتبين النتائج التي تم الحصول عليها أن الملصقات الانتخابية تروق للناخبين وتقتنعهم بالاعتماد على العناصر المكونة للصور.