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# **A Multimodal Discourse Analysis of Local Election Posters in Algeria**

**Case Study: Electioneering Campaign 23<sup>rd</sup> of November 2017**

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Master's Degree in language sciences**

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# Dedication

*I dedicate this research to my tender mother for her never ending love*

*I will be always grateful to my father for his confidence and support.*

*To all my teachers and friends.*

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## Abstract

Multimodal discourse analysis mainly focuses on the study of language in use with others modalities like images, music, and graphs. With the publication of the book 'Reading images, the grammar of visual design' by Kress and Vanleeuwen (2006[1996]), multimodal discourse analysis has become a research subject for linguists 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 local campaign, in 23 November 2017. The researcher focuses on four posters of the candidates in these elections with exploring the technique that are used for presenting the candidate appropriately. This study depends on leaders of parties in elections, one candidate is chosen from labor party (Louiza Hanoune), another from National Liberation Front (FLN) led by Djamel Oueld Abbas. The last one is Naima Salhi from Equitableness and Manifest party. 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 that, one significant instrument implemented for the analysis of the images is Kress and Vanleeuwen (1996, 2006), which demystify 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.

**Key words:** multimodal discourse analysis, visual analysis, Kress and Vanleeuwen mode, ideology, critical discourse analysis, electoral posters.

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# General Introduction

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## General Introduction

Multimodal discourse analysis essentially is a combination between language and other semiotic resources in which the study of linguistic codes involves the existence of other resources such as images, graphs, gestures, actions and music. The combination of those different modes facilitates the understanding of electoral posters with their messages and meanings.

According to some researchers such as Liu (2014) multimodal discourse analysis focuses mainly on both visual images and grammar in conducting analysis of different modalities. To achieve this, the combination of the two visuals (images and grammar) is required in the analysis. This method mainly presents a comprehensive understanding of images.

Investigating the relationships between linguistic text (written text) and non-linguistic text (photograph) motivate the researcher to analyze those different posters. Moreover, knowing whether the electoral posters persuade the citizens to vote for a particular party push the researcher to conduct the present study.

The objective of the present study is to analyze the electoral posters of political propaganda in Algerian local elections (2017), for the purpose of observing how political leaders of the three Algerian parties (Djamel Ouled Abbas, Louiza Hanoune, and Naima Salhi) are represented. This study also explores the main linguistic and visual characteristics that are used in order to convince the voters. Simultaneously, the analysis highlights the similarities and differences between the posters that are observed by citizens.

This research is carried out to answer the following questions:



2. Does the electoral poster actually persuade the viewer to vote for a candidate?

3. How are the leaders portrayed in the posters during their elections campaign?

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

2. It is hypothesized that posters are used effectively to convince the voters in voting for a particular candidate



## General Introduction

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3. Perhaps leaders of parties are represented in a positive way during their elections campaign

For the linguistic analysis of images, Halliday in 1978 adopted significant approach called Systemic Functional Grammar. According to Halliday's (1978) language is systematic resources for expressing meaning in context. He mentioned this theory in order to understand both the meaning of text (image), and the language used in picture (slogan for instance), then it's functions. After that Vanleeuwen and Kress (1996,2006) brought a new approach evolved on the basis of systematic functional grammar which is called visual grammar. This latter applying for the analysis of visual images. Precisely speaking, visual grammar allows to achieve the meaning embedded in images without linguistic assistance (Cheng, 2014, p.4).

The congruence of systematic functional grammar and visual grammar attempt to investigate how multimodalities operate a new perspective for image. Conspicuously, visual grammar is applied to analyze pictures. This analysis commonly premises on three processes: representational meaning, interactional meaning and compositional meaning.

Ultimately multimodal discourse analysis explores the various artifacts elements in pictures (case of electoral posters) in order to project a meaning and realize its impacts on the audience. Then the combination of linguistic and nonlinguistic analysis in terms of systematic functional grammar and visual grammar (visual rhetoric) contribute to comprehend the components elements of images, with appreciation of the effect on spectators. Similarly, the linguistic analysis helps us to understand roughly the meaning of images (Cheng, y. ,Liu, w. ,2014 ,p.6).

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. The second one discusses the political discourse which examines the role of communication in political process. The last section pertains to visual rhetoric and visual analysis theory that are related to the meaning constructed in images.

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 Vanleeuwen in order to analyze visual objects and linguistic ones for communication purpose.



## General Introduction

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The last chapter is devoted to the implementation of Kress and Vanleeuwen mode for analysis of electoral posters in Algeria. The analysis helps us to reveal the main strategies that convince the electorate to vote for certain d irection. Additionally,it enables to grasp the differences and similarities between leaders in their representation.

**1.1 Introduction**

This chapter is devoted to the overview of the main concepts related to the term multimodal discourse analysis with its definitions. It deals also with critical discourse analysis as a discipline that investigate the relationship between language and ideology. Moreover, the role of communication in political process is going to be discussed. Finally, it seeks for the gigantic role of multimodal discourse analysis in exploring the various artifact elements to present comprehensive understanding of images (electoral posters) with the appreciation to its influence.

**1.2 Critical Discourse Analysis**

The term discourse analysis was first introduced by Zellig Harris (1952). For him, discourse analysis focuses on the analysis of both speech and written text that enables the user to go beyond the level of sentences to stress the description of meaning. This term is mainly concerned with the language in use while the Frankfurt school expand the idea of discourse analysis by including the social aspects; thus, critical discourse analysis is based on the relation between discourse analysis and society. In this respect, Fairclough (2002) states that language is form of social behavior and it reproduces and creates social structure. It is used in the social relations in order to legitimized relationships, to establish power difference and to reproduce ideologies because the ideology is a mechanism of power in modern society. For that Van Dijk (1989), who is knowledgeable in public knowledge, used ideologies, norms and belief in creating compelling advertisements and images for the projection of certain politicians over and above others in electoral campaigns.

Van Leeuwen, T. (2009) claims that:

“critical discourse analysis is based on the idea that text and talk play key role in maintaining and legitimizing inequality, injustice and oppression in society”. (p. 06)

In this way, critical discourse analysis does not solely interpret the text, but also explain them in order to examine the power relation that are enacted, exercised through discourse. In addition to that, it helps users to grasp the connection between the linguistic, the visual choices and the way of communicating in a particular context. It also constructs relations between discourse and society. Besides that, critical discourse analysis is considered as discipline that examines the use of language into relations to power, ideology, politics, culture and identity. (Forough, R. , Riasati, M. J. , 2011)



According to Fairclough (2011) the most significant value of critical discourse analysis is to reveal the hidden ideologies in discourse. He claims that Description, interpretation and explanation are three dimensional processes for analysis of any communicative events. The former deals with the expression of events. The second dimensional processes depend on the interpretation of text production in realistic way (Pragmatics). The last one is relevant to the relationship between the discourse practices with sociocultural context (p.3).

As a result, these procedures enable to uncover the hidden ideologies which are embedded in discourse or text.

### 1.2.1 Ideology

Van Dijk (1995) reveals that ideologies are typically, though not exclusively, expressed and reproduced in discourse and communication, including non- verbal semiotics message such as pictures, photographs and movies. Kress, G. (1993) asserts that language and ideology consider as “syntagmatic model” made up of the assumptions of the interaction of language, thought, ideology and the classification system which consists of “actional” and “reactional”.

Van Dijk (2001) states that texts are ideologies embedded in curriculum. He claims that enforcing hegemony and dominance over the community is achieved by “controlling discourse”. A key focus, the analysis of texts goes beyond the level of description to the comprehend text. As Van Dijk (1998) demonstrates that through discourse there are many ideologies are formulated, reinforced and reproduced. It means that diagnostically the political and cultural ideologies that cover the text. (as mentioned in Paltridge, B, 2012, p.194)

### 1.3 Political Discourse

Fairclough, N , 2012 asserts that “political discourse provides people to realize the main strategies used by politicians to convince electorates and to notice the distribution of political powers through the representations of the candidate.”

Political communication is understood as the “role” of communication in the political processes (Kaid, 2004, p.13).According to Encyclopedia of social Science (2001) political communication is process where the information is conveyed a cross politicians either publicly or via media news. The Message is transmitted from the politicians towards citizens, and from





public opinion towards authorities in a hierarchical manner. In other words, the exchange of ideas and opinion occur between the governors and citizens.

Fairclough (2002) clarifies that “*politics in general is about findings solutions to general problems and trying to find some common way to organize socially*”(p.34). For him, politics is concerned with problem solving and looking for methods that establish a well-formed society; Moreover, he argues that there is semiotics resources (modes) which play role in political discourse such as photographs, gestures and posture that consider significant resources in political poster. Similarly, Van Dijk (2006) argues that political discourse analysis having crucial value in investigating the role of different genres that have functions in the process of power enactment and in the exercise of persuading people to vote for one political party. Choosing one political genre or another involves a change in the context that surrounds the text. For instance, parliamentary debates occur in parliamentary dome, whereas the electoral posters appear in the streets and people have to analyze the explicit or hidden meaning; furthermore, the politicians speak directly in parliamentary debates. In contrast, the electoral poster represents who is not seen most of time during the campaign, thus the poster as political practice has some specific characteristics than the other political genres (Maria Martinez, L. ,2015, p.6).

Swanson, H. , Nimno, S.(1990 ) mention that “*political communication is highly connected with propaganda due to its strategic approach to the persuasion*” (p.10). political campaign (propaganda) enables politicians to achieve their purposes and clarify their political agenda to voters. Additionally, the viewers do not take into consideration only the political agenda but also the visual artifacts of images are required for attracting the voter. For such reason, this kind of communication aims at influencing the people opinions through the use of images.

## 1.4 Multimodal Discourse Analysis

It is widely recognized that communication in modern world does not depend only on the verbal language, the non- verbal one also is needed. Communication requires the combination of both linguistic and visual characteristics which is known as multimodal. This



last relies on semiotics resources for the projection of the meaning. (Ademelkum. M., Olateju.M, 2015) .

Multimodal discourse analysis goes back to *Halliday's (1978, 1989) "Social Semiotic approach to language"*. This semiotic approach enables people to communicate through semiotic resources, (gesture, image and music) in order to transmit meaning with each other; hence, language operates to describe the social situations that contribute in creating meanings (Brain paltridge, 2012, p.170).

*Halliday, M. A. K. (2009)* describes three types of social meanings that deal with the use of language:

5. Ideational meaning which is the whole idea of the text.
6. Interpersonal meaning which pertains to the relationship between the participants.
7. Textual meaning that relies on how the message is organized.

Multimodal texts imply these aspects to achieve visual meaning. Images carry these three aspects ideational which represents the meaning of image, interpersonal which means the engagement of the image with the viewer and textual meaning depends on how the component of the images are organized to achieve its impact.

Kress and Vanleeuwen (2001) argue that multimodal text is concerned with three perspectives to express meaning of images that are representational, interactive and compositional meaning. The former is concerned with the description of text, the latter is pertained to the interaction of linguistic with other signifiers such as color, gaze and dress. The last perspective is depended on the explanation on the constituent elements of images and its function. But, Lemke (1998) named them representational and organizational meanings

*Ademelum, M. (2014)* asserts that “multimodal texts are becoming popular for political discourse, protest discourse and discourse of civic engagement among many others,” (p.2). The widespread of the use of multimodal resources dependson the publics’awareness of the potentiality of multimodal texts to carry explicit meaning. Overall, multimodal discourse analysis is pertained to the different modes of communication. In case of political posters images with written text are combined Namely that multimodal texts need to be understood as



the combination of different modes which serves the purposes of creating meaning in effective away. (Hollaran and Smith, 2011, p.50).

In multimodal discourse analysis, the image contains different figures such as diagram, photographs (person), and maps. Images also contains written text like slogan, emblems and banners. This means that multimodal discourse analysis depends on the link between the portray element and written text, specifically the combination between verbal and non- verbal communication. The essence of multimodal discourse analysis is shown in the use of visual elements (depicted element) with written language. It is important to note that visual analysis is very significant to provide reader or viewer with sufficient detail of what is depicted or exhibit (images, video, photography).

Natharious (2004) demonstrates that *"in human history, the visual image has never been more dominant than it is now"* (p.2). Namely the abundance of visuality in modern human communication contributes to overcome the other sort of communication (verbal communication). Similarly, Domka, Spratt. (2002) mention that visual communication considered an effective tool for reinforcing elite or popular about causes or various issues. Moreover, politicians for instance portrayed in posters; in order to provide their followers with general details and information about their political ideologies, their plans and visions about future. Additionally, the political power of visual images serves the political campaign in the sense that those images provide them with the supports and acceptance of the politicians by voters (p.4).

In this respect, Barthes, R. (1977) use the two concepts anchorage and relay in demonstrating the syntagmatic relationship between verbal and non- verbal communication in discourse. He asserted that anchorage is most frequent function of linguistic message and commonly found in press photographs and advertisements (p.40, 41), this means that anchorage refers to the linguistic message which directed the reader in understanding meanings. While the relay is concerned with the connection between text and image that reflect a complementary relationship.



### 1.4.1 Visual Analysis Theory

Van Leeuwen, T. (2001) mentions that visual analysis is typically based on visual semiotic and iconography which is associated with the art of representation of pictures and description of images; Moreover, the iconographical process of visual analysis developed by art historians such as Edgar Win, Erwin Pano Fasky and Mayer Schapiro. These processes play a crucial role in simplifying and clarifying meanings that are presented in images.

Carey, j., Rumiko, O. (2001) claims that visual analysis introduces a clear method for analyzing the meaning and the element presented in images in relation to people and things. In this way the meaning is described not only for representational sake, but also for interactional side in order to catch the intention of the viewers to the image. This means that the study of images and the description of its social context is not sufficient; so that, the semiotic practices is a significant process that influence the followers' decisions because images are produced to serve reality, documentary of place, thing and event. Their analysis exclusively premised on factual information, precisely how maker is constructed reality in images (interpretation, color, ideology, bias).

According to some researchers, visibility plays vital role in political expressions in the sense that visual images are used for the representation of politicians, political parties, their attitudes to public; moreover, the visual images are more reliable to people than spoken or written language. (Ademelkum, M, 2016, p.2).

*Kress, G. (2010)* in multimodality: "A Social Semiotic approach" to contemporary communication mentions that there are various modes such as writing, images, color, and facial expression taking account the relation between them, multimodality considers which mode conveys

appropriate information which mode has function in the text and which one is for grounded.

For instance, in case of Michelle Obama picture, the image conveyed significant information

And it is in foregrounded. Behind this, it is depicted to catch the reader for buying the magazine and read about Michelle Obama. (Paltridge, B, 2012, p.173)





Kress and VanLeeuwen (2006) analyze the picture of Michelle Obama. They are examined that layout of the page and the replacement of the image are very significant in which conveyed certain information value as well as communicate the salience layout of the message to the reader. The Time Magazine carried picture of Michelle Obama with text “*The Meaning of Michelle*”. In this image, Obama look straight at the camera. He established eye contact with the followers. The image has shown visual focalization. It means more meditate. The shot is horizontal which offer strong connection with the reader; thus the image encourages certain elite to read the page. (Paltridge, B., 2012, p.172)

The image of Michelle Obama placed in medium of the page. The cover supported by text which give particular meaning. These two elements indicated that text and picture explicitly combined together to give intermodal complementary. The image enables to derive the composition aspect of the page like information value, salience, framing that contribute for ensuring interpersonal connection. (Paltridge. B, 2012, p.173); Consequently, Connolly and Phillips (2002) assert that multimodal discourse analysis in itself involves the investigation of the text through diverse modes of communication. (p.1)

### 1.4.2 Visual Rhetoric Theory

Images extremely accomplish in order to send such goals or to advance particular ideologies. Similarly, political images which construct to provide the audience by specific traits of candidates' messages. (Kathleen, E.K. ,1912,p.2). It is important to note that visual aesthetics consider as essential part in rhetorical environment, and the condensation only on verbal discourse can't lead to understand the whole message.

The rhetorical theory exceeds the area of the analysis of linguistics artifacts, in which concern with uncovering ideologies and the hegemonic power that offer s in images. (Charles, A.H. , Helmers, M. ,2008,p.4).

*Sonjak and Foss (1994)* in their book “*A rhetoric schema for the evaluation of visual imagery*” visual rhetoric’s used to mean both a visual object or artifact and perspective on the study of visual data (p.304). It means that visual rhetoric’s use the visual symbols for sake of communication.

It is worth to note that visual rhetoric characterizes by three concepts: the visual rhetoric is a symbolic action in which occurs between the image (what is portrayed) and the sign which is connected. Then visual rhetoric contains also such constituent elements like



color, size and form which employ to transfer such message to communicate. Finally, visual rhetoric is communicative in which arranges particular elements and such action like smile, frown, etc for the purpose of emotional connection (Sonja, K. , 1994, p.305).

Goggin, Maurron daly (2002) in her book “*Rhetoric review*”, articulates that visual rhetoric divided into rhetoric of image and words and appears together in semiotics practice. She elucidated that the relationship between rhetoric of images and words is more fluid than is typically theorized (p.305); Furthermore, in case of political image, the symbolic representations of candidate and their emblem are merged to appeal the electorate. Verbal or rhetoric’s is triedd to convince citizens with verbal symbols or words including an amount of arguments and assertions (Kathleen, E. K. , Strachan , C. J. , 2004, p.136).

The analysis of rhetorical text is determined that communication can be visual, oral, written or any other multimodal form. Audience, context and purpose are three concepts take into account during the rhetorical analysis. Audience is the target citizen for the text, for instance in the electoral posters the electorate is the intended audience. Next, context is relevant to the norms and values that underlie the text, because is aimed to reveal the perspective and values that embody in the text. At the end, purpose of text in which pursuit to communicates about particular ideas and concepts. For example, electoral posters are represented to appeal electorate to vote for particular party (Alfano and Brien, 2011).

## 1.5 Conclusion

This chapter is devoted to review what linguists and researchers claimed about our topic of interest. This work gives an overview of some key terms of our researcher like critical discourse analysis and political discourse. Next, researcher deals with multimodal discourses analysis which is concerned with combination between the linguistic and non-linguistic analysis in term of systematic functional grammar and visual grammar. It is important to note that the two approach is constructed to comprehend the components elements of images with appreciation of its impacts on followers. This is the essence of multimodal discourse analysis.

Finally, this review of multimodal discourse analysis help us to understand roughly of images.

## **Chapter Two**

## **Semiotics Study**

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### **2.1Introduction**

As it was mentioned previously (p.2), the aim of this study is to investigate the interaction of written text (linguistic) with other semiotic resources like gesture, gaze, and dress. The

researcher is wanted to explore whether the semiotic modes (visual artifacts) and the rhetoric text are effecting the followers.

In the first part of this chapter, the researcher starts by methodology. He tries to describe the visual data of images (electoral posters). Then he chooses critical discourse analysis and Kress and Vanleeuwen mode (visual grammar) for this study in order to deconstruct the main discursive strategies that persuade the electorate. Next, the researcher undertakes semiotic approach for this study in order to realize the intended meaning of signs and symbols. Finally, this work focuses on kress and vanleeuwen mode which is applied on images to achieve their meaning.

## **2.2 Methodology**

In this paper, the analysis focuses on four electoral posters of three leaders of political parties in Algeria local elections campaign, which is took place in 23 November 2017. Two electoral posters relevant to the president of the Labor Party Louiza Hanoune and one of them is related to the leader of (FLN) Djamel Ouled Abbas. The last one is pertained to Naima Salhi.

This study has been carried out within framework of critical discourse analysis in order to reach visual data. Van Leeuwen and Kress in 2006 identify various parameters to analyze these posters, in which depends on the main linguistic and visual choices. The analysis is based on two goals:

8. To deconstruct the main strategies are used in the representation of politicians.
9. To exercise the hegemonic norms of participant through the way they are represented in the electoral posters. Take into account the relationship between the written text and visuals ones, in order to understand the poster as multimodal text; hence, critical analysis is emphasized on written language and visual analysis of the picture to analyze posters.

Kress and Vanleeuwen mode are applied to demonstrate the various semiotic resources that are used to comprehend the electoral posters. Similarly, the analysis of written text and



visual one are supplied to notice how visual objects express meaning. In addition, the analysis is examined the hidden message in posters and reveals the implicit values and thoughts.

Kress and Vanleeuwen in their work are explored the main linguistic and visual strategies that are used to persuade electorate to vote for particular party. Additionally, the analysis helps us to deconstruct the way leaders are represented in their posters.

In the present study, the selection of texts (posters) are premised on various options. Initially the leaders are presumed major personalities in government. Then the depiction ensures to look for the hegemonic power of posters between male and female character, whether male or female character are represented in positive way.

*Popva, G. (2012)* mentions that “the political poster has been used for propaganda purposes and persuasion in elections campaigns.” (p.247). Namely, the electoral posters enable candidates to prompt their purposes and clarify their political agenda to electorate.

## **2.3 Semiotics and Iconography**

### **2.3.1 semiotics**

According to English dictionary semiotics is the study of signs and symbols, which is considered language means for communication.

Social semiotics approach is a practice which operates to analyze different semiotic resources. In this approach “semiotic resources” is key term in which refers to the actions and visual artifacts that are used to communicate, for instance with facial expression, gesture and also with arms. Beside this, the concept “sign” has crucial role in this approach. The most semiotician who dealt with this concept Ferdinand De Saussure. For example, the red colour signs danger, white signs peace and tranquility, also frown signs rejection and disapproval (Vanleeuwen,2005, p.1).

According to William (2013) Semiotic in the political nature is constructed to analyze the images that are used for general elections and propaganda posters (143). It is important to note that advertising images (electoral posters) are served to citizens in order to shrink and polarize the electorates. Similarly, it is favored that viewer shed light on candidate's image, because the advertising images are implemented the aesthetics elements to convince the viewer and make political communication very effective.





**2.3.2 Iconography**

According to Cambridge Advanced Learner's Dictionary, iconography is the use of images and symbols to represent ideas, or the particular images and symbols in this way by a religious or political group, etc.

In iconography there are three layers: representational meaning, iconographical symbolism, and iconological symbolism.

3. **Representational meaning:** this type does not focus on what is represented solely, but also relevant to recognize or understand the conventional meaning that associates with what is presented. For instance, person uses gesture of greeting by representing a man lifting his hat. But viewer ought not to know that lifting hat is a conventional form of greeting.
4. **Iconographical symbolism:** the accomplishment of the analysis of images not relies only on study at the level of particular person, thing, or place, but also it examines the ideas, and the values which are associated with image.

Iconological symbolism: or labeled as ideological meaning. This is typically concerned with the analysis of image in order to explore the hidden attitude or values. Deeply it is premised on the interpretation of the composition of documents and iconographic features (Vanleeuwen, 2001, p.95).

**2.3.3 Content Analysis of Visual Image**

Content analysis is pertained to the visual representation of particular images, actions and events. Similarly, it focuses on the analysis of linguistic representation as well as visual ones. The content analysis is quite technical procedure. It provides viewer with various thought, values that contribute for answering questions about what is represented. Moreover,

itenables for the interpretation of the meaning in domain of representation. For instance, the content analysis is used to understand the political agenda of candidate. In the same time, it shows that the viewers are effected many particular way or not (neither the viewer accept the program or refuse)(Philip. B, 2001, p.10).

As mentioned before, content analysis of visuals is an objective procedure which is premised on reality. For example, in advertisement the representation of men and women



carried reality and purification. Namely See how “men” and “women” are represented without complex of diverse or any bias to one sex(Van Leeuwen, T. , Carey, J. , 2001, p.5).

Philip, B. (2001) already states that content analysis is an empirical (observational) and objective procedure for quantifying recorded “and is visual” including verbal representation using reliable. The representation of women and men in political rally, the content analysis engages observer to see the hegemonic power of men and women in images without complex or subtle manner(P.16).

Carey, J.( 2001 )said“content analysis is attempt to describe salient aspects of how group of text (image or visual text) represents some kind of people, process, events to yield the meaning of much mode (p.7). Particularly, getting the outcomes of content analysis of images, events, means that go beyond the data of salient aspect, reveal the social practice, ideologies and significant artifacts of visuals.”

Succinctly, visual content analysis is a vehicle for describing constituent elements of such situation, events, type of images. The major purpose of content analysis does not focus on how the viewer understand or see the picture, but it shown what is given priority or salience and what is not(Philip, B. , 2001, p.19).

Van Leeuwen, T. (2001) mentions that visuals semiotic relies on two layers of meaning. The first one is Denotation which depends on what and who is being depicted. The second one is Connotationthat deals with the various values and thoughts expressed in representation and in which way.

### **2.3.4 Denotation vs Connotation**

At the beginning, this term is used by philosopher John Stuart Mill in his book “A system of Logic 1983”. He says that words contain kind of meaning. For instance, the word “white” refers to white things such as snow, paper, etc...It means denote to white things but also give us other perceptions about culture meaning of “white” which connotes abstract concept like “peace”, “tranquility”(Van Leeuwen, T. , 2001, p.95).



Mehidyeva, M. , (2016) states that “connotation of the word and sign is based on historic, emotional and symbolic elements; however, denotation represents the literal meaning of words. For instance, the word “terrorism” denotes to an unauthorized use of violence pursuit of political purpose, while the connotation of the word could vary amongst cultures, in western countries the word connotes “fear” and “frighten” (p.22). Beside this, Lyons, K., (1977) point out that denotation as “cognitive” meaning, and connotation as “emotive” meaning. Denotative meaning is shared by all speakers of the language, while connotative meaning is variable.

There are many linguists dealt with concept denotation and connotation. For instance, Barthes (key player in the Paris School Structuralist Semiotics 1980) evolves his theory on semiotic modes of denotation and connotation into relation to photographic image (1973, 1977). He asserts in his book “*Image, Music, Text*”, that images have two layers. The denotation layer which is concerned with objects that are depicted in images. Then the connotation layer is pertained to values and thoughts that are expressed in representation. Further he argues that photographic images denote unproblematic issues, in which Operate to uncover the implicit message and decipher its easily. The interpretation of the messages are depended on cultural background of the viewer, in which ensures to deduce the meaning of the signs on a subconscious level (Mehidyera, M. , 2016, p.22).

Also Barthes, R. (1977) argues that connotation comes through the style of art work or the techniques of photography such as framing, distance, lighting, focus, speed”. He called this process photogenia which means producing or emitting light.

## **2.4 Social Semiotics Analysis of Visual Communication**

It is important to note that visual communication exclusively describes the component elements in images then people interpret these elements through the information that relevant

to particular situation. Particularly, the viewers reach the analysis of visuals data through the cultural background. In addition to that, the visual modes of social semiotic are not enough to make analysis. Furthermore, the analysis is associated with others sources of gender end masculinity to notice gender construction in images (Goff man,1979, p.16).



Kress and Van Leeuwen (2006) in their work “social semiotics approach to the analysis of images”: states that the main dimension for describing image is the setting, props and the actors’ appearances as the compositions of each image, then the relationship between the represented components and the viewer. In contrast, Rumiko (2001) emphasizes on the function of visual social semiotic. This latter is related to visual resources that establish specific kinds of semiotic work (p.136).

Halliday’s (1978) demonstrates three kinds of semiotic works labeled as “metafunctions”:

4. Ideational Metafunction: it refers to main idea of representation, also it is concerned with constituent aspects of image that expresses real world.
5. Interpersonal Metafunction: it focuses on interaction between participant and viewer.
6. Textual Metafunction: this type mainly is based on recognition of specific kind of text or communication event.

### **2.5. Kress and Van Leeuwen Mode**

Kress, G. , Van Leeuwen, T. (1996) examine the interpretation of images using different concept: representational, interactive, and compositional.

#### **2.5.1 Representational meaning**

generally visual analysis of representational meaning is premised on “Syntax” of image. In case of electoral posters, the analysis tackles the written text (slogan) in order to complement meaning about representation.

Kress and Van Leeuwen (2006) demonstrate visual syntactic has crucial role to make meaning in text (image), in which tells about visual objects that are depicted in mages. There are two sorts of patterns narrative representation and conceptual representation.





Conceptual representation: it represents participant in terms of their generalization, stable or timeless “essence”. They did not represented them as doing something, but as being something or meaning something (Rumiko, O , 2001, p.141).

Narrative representation:narrative representation is associated with participants by presenting them doing something. Here the vectors play a significant role, in which serves line that connect participant with spectators. (Vanleeuwn, 2005,p.141).

### **2.5.2 Interactive Meaning**

Conspicuously, images establish particular relations between the viewer and what is represented. The viewers are interacted with the picture by revealing such attitude through the representation products(Van Leeuwen.T, 2001, p.90).

There are three main factors that contributed to achieve the meaning of representation which follow: contact, behavior, and distance.

1. Contact:it is associated with the eye contact of participant. Some pictures exhibit peoples inside look directly at the viewer. They establish eye contact with followers. These kind of pictures according to Kress and Van Leeuwen (1996) in theirs book Readings Images: “the grammar of Visual Design” called “demands” pictures. The participant in picture symbolically demand something from the viewer by gestures, facial expressions like smile, stare, looking up, down, etc. Furthermore, the gesture of participant allude to the viewer what is demand. It is labeled an “offer” image, in which offers information to followers.

Kress and Van Leeuwen (1996) already argues that visual image has two functions. Initially, it creates direct address toward the viewer. Then the image maker is used different ways to do something for viewer, labeled an “image acts”.

It is compulsory to distinguish between the participants who look directly at the viewer with establishing eye contact and who do not. According to Kress and Van Leeuwen, (1996) “participant who look directly at the viewer simulate an interactive relation with the viewer, this may be accompanied by other features such as smile, a wink of the eye, a



sarcastic expressions of the face, knitted eye brow, stylish forward and so on". Namely that links between two sets of eyes support the affiliation bond of solidarity between them. In contrast, the lack of eye contact offers the non-interactive between the followers and the participant (p.121).

2. Distance: Overall, distance is premised on the close depiction in picture (People, thing, picture) to viewer. It is simulated between the viewer and what is depicted in image. Obviously, distance embodies various parameters which assign the transformation of visual text. Particularly Close up representation is observed people initiate with their facial expression clear. This depiction enables to discover their individuality and personality that is carried (Rumiko, O , 2001, p.149).

Kress and Van Leeuwen (2006) mention that "visual images may simulate interpersonal closeness or distance between viewer and the participant in the text." Also the author is divided the social distance of participant in image in various steps:

- 1) Intimate distance: this type enables viewer to see the space and the head of the participant.
- 2) Close person distance: it is concerned with the projection of head and shoulder.
- 3) Far personal distance: far personal distance engages observer to see other persons from the waist.
- 4) Far social distance: it ensures to see the whole figure.
- 5) Public distance: it engages the viewer see the torso of four or five person minimally.

Hall's, E. (1972) states that visual semiotics are transformed the proximal resources which regulates social interpersonal relations between interactional. Close up (proximity) is revolved around intrinsic values, which is expressed intimacy and personality. In other hand,

distance is offered an interpersonal relationship. Kress and Van Leeuwen relate the representation of social distance of participant of images to *Edward Hall's (1996)* discussion of “proxemics”.

Hall's. E, (1996) is shown that “there are set of invisible boundaries beyond the analysis of image. The location of these boundaries are determined by configuration of



sensory potentialities, whether the certain distance allow us to smell or touch the other person.

For instance, how much of the person we can see in the own peripheral” (P.20, 110).

The author demonstrates the different features that correspond vision. He says that the viewer saw the face or head only at close personal distance, in which look the head and shoulders. As far personal distance viewer saw the other person from the waist up. Then at close social distance viewer saw the whole figure with the space around it. Finally, in public distance viewer saw the torso of various people. It is clear that this correspond of visual system is derived from “proxemics”. (p .13, 129)

Kress and Van Leeuwen (1996)hypothesize that the interpersonal of Cleo (covers of Australia magazine from 1972- 96) front pages has changed in following ways:

1. The Pater image presents models as more socially distant in 1974, 04 covers.
2. The modality of the image in 1996-7 is lower than the earlier period.
3. The modal gaze at away from camera is not different between two sets of images, but the pose of the models (their head, body positions) are less “powerful” in more recent examples.
4. The 1996-7 models are more frequently blonde, less frequently brunette than the earlier period.
5. The Pater is covered depict models that look younger than do those from the earlier period. (p13)

3.Behaviors: behavior essentially is referred to the various manner that are used by participant. This manner pursuit for interactional purpose. Kress and Van Leeuwen deal with

the issue of interaction between viewer and people that are shown in image. Followers are influenced by gaze of the represented participants.

Kress, G. , Van Leeuwen, T. ,( 2006 ) claim that's there are fundamental differences between picture which is represented participant look directly at the viewer's eyes, and pictures which are not case. When participant is looked directly at the viewer, the vectors are formed by participant eye lines, in which connect the participant with the viewer. behavior is established to followers only in imaginary level. In addition, there are ways be further vectors formed by a gesture in the same direction(p.122). Consequently, there are behavior body like



wink, hand up which signifies the power of participant in order to catch the attention of followers.

### **2.5.3 Compositional Meaning**

#### **2.5.3.1 Information Value**

The information value depends on the placement of the constituent elements of visual resources, whether place it on left or on the right, either in medium or in the margin, or in the top or in the bottom.

According to Kress and Van Leeuwen (2006) left to-right placements treats “given-news” structure. Left elements are associated with “given” namely the viewer has knowledge about the representation. Right element relevant to “news”, means that the viewer does not know what is presented and also not argued. They also deal with the top and bottom images. They demonstrate that what is presented in the top call the “ideal” and what is presented in the bottom as the “real”. For “ideal” the component element is presented at the core of the information, while “real” it is expressed the accurate information about the representation. Ultimately the margin and center of image, the authors argue that the marginal is submissive to center, it means belong to it.

#### **2.5.3.2 Framing**

The term “framing” indicates that the constituent element can either separated or represented belonging together. Additionally, framing relies on two concepts “connect” and “disconnect” elements.

1. Disconnection: it is existed in different ways. Through empty space between elements, through difference in lightness, brightness, or any other visual features.
2. Connection: connection can accomplish in opposite ways through similarities and rhymes of colour. Through direct quality connect elements (vectors), through the absence of space between elements which create obscurity (Van Leeuwen, T , 2001, p.16).

### **2.5.3.3 Saliency**

Kress and Van Leeuwen (2006 ) argues that the term “saliency” indicates some elements can make more eye-catching than others. Namely the aesthetic element of picture





may be more prominent than other ones. Furthermore, salience ensures features of images to know more the most predominant element in the text.

Overall, salience helps in various ways size through colour (may exhibit image in less colour way), absence of solidarity between compositional elements (Kress and Van Leeuwen, T, 2006 *Reading Images: The Grammar of Visual Design*).

Baldary, A. , Thibault, P , (2005) claim that salient objects tend to occupy a smaller proportion of the total volume of visual field than the background do. Similarly, salience is pertained to the prominence object or information which takes place in text.

#### **2.5.3.4 Modality**

One important concept in social semiotics approach is modality. This latter is associated with truth and purification. Linguistics and semioticians ask “how truth is represented in images. Namely photographs are often shown events or things in reality. This kind of image is called “image of real” (Rumiko, O , 2001, p.153).

Van Leeuwen and Kress (1996) state that visual modality is pertained to pictorial expressions (Colour, depth, representational details). Hereby the modality is coded to particular “orientation”.

The domain of modality is concerned with “sensory”. A sensory coding orientation is suitable to images in order to establish sensuous connection with viewers. modality is associated with the representation of images by giving sensory coding orientation. It is premised on various measures like saturation, gesture, posture (Carey. J, 2001, p.9).

Profoundly, modality typically is based on two different definitions:

1. Naturalistic Modality: it is relevant to the concordance between what you see as object in image and what you see in reality with eye. Particularly, naturalistic modality premises on more color saturation, more sharpness, deeper perspective. It is dependent on potential meaning.
2. Scientific Modality: scientific modality goes beyond the level of image in order to see the representation in specific situation and from specific angle. Scientific modality is ensured to examine things accurately in order to reveal "hidden truth" (Carey, J,2001, p155).



Van Leeuwen and Kress (1996) distinguish a number of orientations to “reality” in visual semiotics. They are stated three main orientations: the naturalistic, the sensory, and by personal. This makes different validity to the truthfulness or degree of correspondence to reality (p200). Also Philip. B, 1982 mentions that there are three standards of modality to distinguish on his variables such as high, medium and low.

### **2.5.3.5 Colour**

The colours have a significant role in the text such as images. using specific colour having special projection of meaning in the reproduction of such picture. For instance, the colour “red” signifies many things such as “danger”. The colour “green” signifies “integrity” and “creativity”. This is the functions of such colours in tying various features of the text; however, it should emphasize that the colour is not an isolated element, but its significance to other features of visual sphere which is integrated. Precisely speaking, advertisement tends to prefer the saturated colours that may be used in varying ways in different parts of texts(Baldary. A, Thibault. P, 2005, p.93).

## **2.6 Conclusion**

This chapter covers the research methodology that researcher is followed. Then researcher starts with semiotics approach which is concerned with the analysis of visual resources that are used for communication purposes. Finally, the researcher shed light on Kress and vanleeuwen mode. This mode is applied for the analysis of images, in which introduce amply concepts of visual communication like framing which meant the connection and disconnection of element of visual composition. Also colour which is significant in the context. Colours connote the meaning of advertising (picture) and its relation to written text. Additionally, the researcher explains the different parameter of kress and vanleeuwen like contact, behavior and distance to realize it impacts on followers.

Eventually, semiotics analysis not solely conduct for analyzing visualresources,but also seehow these resources are used in the context of different social practices, and how people rule their use in this context.



## **Chapter Three      Critical Analysis of Electoral Campaign Posters**

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### **3.1 Introduction**

This chapter covers the implementation of Kress and Vanleeuwen analysis on Algeria electoral posters. These latter are constructed to send an amount information to voters about leaders. The viewers receipt picture by reading the written text (slogan), then annotate about various aesthetic elements that include in image.

Overall, the electoral posters make the mind of observer inquisitive to comprehend the intended message of posters through the visual artifacts that image maker used. Beside this, the artifacts elements are implemented in electoral posters to convince the viewer and make visual political communication very effective.

As mentioned before, the concept of “denotation” and “connotation” should be taken into consideration during the analysis of electoral posters. This engages the viewer to understand the difference between visual meaning and words in Algeria n culture. Also, the content analysis in political domain is implemented to distinct aesthetic element that apparent in poster in which ensuing to show meaning of visual data.

At the end of this chapter, the researcher shed light on differences and similarities between protagonist of parties in order to assess the analysis. The comparison between candidates enables the electorate to choose appropriate person. Similarly, this study is accomplished to examine several visual components and its impacts on followers.

Before starting analysis of posters, it is compulsory to recognize the leaders of parties. First poster relevant to the president of labor party Louiza Hanoune. She presents two posters in her campaign. The image producer chooses two slogans for her posters, “steadfastness and resistance”, “enough! enough now!”. Then the second poster refers to president of FLN Djamel Oueld Abbas. His banner in previous campaign “our past and present are full, our future is optimist”. The last poster pertains to Naima Salhi, the president of equitableness and manifest party (EMP).

## **3.2 The Analysis of electoral posters**

### **3.2.1 Case Study: Louiza Hanoune**

The image (figure 01) contains two types of text, written text which is the slogan and the photograph of participant (main character); thus, the image presumes a multimodal text.



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The Rhetoric message of slogan “steadfastness and resistance” Carries an explicit meaning. This short statement transmits an explicit message to viewer generally and her foes, specifically expressing that the Labor Party still stable and fight against corrupt issues. In this way, the banner underlines that stability still exists without any fissuring inside party.

The slogan is made up of two concepts:

1. Resistance which indicates radical change in order to lead country to extend progress.
2. Steadfastness alludes for struggling against all sorts of corruption.

The written text of the poster refers to an official emblem of candidates' campaign. The text focuses on “me” factors. Specifically, this fighting relies on the participant which is withstanding for wickedness. Hanoune 's banner indicates the gigantic role of the party struggling athwart depravation to lead country for better.



**Figure 01:** The political poster of Louiza Hannone during the political campaigns in Algeria local elections 2017

The information value of this poster reads from top to bottom when the name of the party and head of participant appears at the top of the poster. (Van Leeuwen and Kress 2006). The main character of the poster (Louiza Hanoune) appears foreground, namely that the photograph is most salient element of composition due to size.





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The image-producer of poster chooses three colours in depiction of Hanoune red and white colours, with slightly black one. The most predominant colour in picture is white for background and red in foreground. White signifier peace, freedom and also tranquility; however, red colour establishes slightly empathy of equal depiction, in the same time indicates that country lives in perilous situation and forecasting about coming dangerous to country.

Louiza Hanoune establishes her eye contact directly towards audience, with infiltrates some staring. From the way Louiza staring and looks fixedly, we deduce that picture establishes emotional connection with viewer. The way Hanoune stares slightly towards masses as if addresses them to vote for her party; especially women in order to trust on her and follow her path (vote for her party).

Hanoune' facial expression incarnates wretch and indignation. Furthermore; her physiognomy carries an unpleasant news. She seems not satisfy, incense about different troubles that country live in. Consequently, the image maker wants to make observer feels same feelings of the participant (Louiza).

Louiza Hanoune in her posture send ciphered message to the audience suffuse by attitude and values. In addition to that, she wants to say, why you hush down about political tampering and counterfeit.

The act that Hanoune refers to "steadfastness and resistance" at the top of the poster send several reasons. The banner points out that this candidate is the ideal one for transcend the crisis moments of Algeria. In addition to that, the two concepts of slogan emphasize on the presence of Labor Party and its leader.

The imperative visual text “Vote for Labor Party” manifest quite a written reinforcement of the meaning conveys by semiotics features in the discourse. It is referring to the linguistic message which tells about visual image. In other hand, “slogan” premises on semiotics resources that provide information about the portray. This is the essence of multimodal analysis.



### 3.2.2 Case Study 02: Louiza Hanoune

Louiza Hanoune invokes already for social democrat, which she organizes for its from long times. The analyses of technique that use in her poster during the campaign might deliver political message understand from the slogan “Enough”, “Enough now”.

The image (figure 03) contains amply of aesthetical elements with regard to the colours, the poster presents three colours such as, white which is imbue, the red in the hems of the poster, ultimately black, the colour of her dress.

The red colour usually signifies danger. It is obvious that red colour the most prominent in foreground of the picture which demonstrates that the party clash and repugnance government’s regulations. In contrast with white colour which symbol for peace. Also the hidden message of red colour might signifies the inclination of Louiza to mobilize people about different troubles of the country.



**Figure 03:**the second political poster of Louiza Hanoune during the political campaign in Algeria local elections 2017.

Hanoune's raises her hand up with splay fingers in order to catch the attention of the followers. This action highlights a few points. Firstly, the electorates are supposed to shed light on Hanoune's hand. The image producer does not emphasize the attention on the



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candidate, but he focuses on how the observer can grasp the intended meaning of hand up. Louiza sends sign to the authoritative bodies in government to prevent from stilling the money of people, stopped corruption, bankrupt and scandals.

The information value of the poster Louiza Hanoune appears in the center of the poster which highlights the most prominence element of the composition. She appears serious and angry with glowering deeply somewhere outside the poster.

The glasses are other artifacts items use for visual communication in political rally (campaign) which consider result of fishionability. Glasses appear beautiful on wearer (Louiza) which complements her dressing. Additionally, glasses attract immediate attention from people. The image producers not only aware of the utility of glasses, but also aesthetic appeal. Consequently, the glasses in the image is explicitly an aesthetically compelling.

Conspicuously, that the rhetoric message plays great role in her agenda, means that the banner “enough!”, “enough now!” which designates to transcend the limits. There is strong connection between visual rhetoric “enough!”, “enough now” and her fist raised up. Similarly, hand raised up signifies refrain from farces. Also the hand represents tha t Louiza wants to resist all sort of squalor if people trust of her party. This factor creates a link between spectator and Hanoune, means that the banner serves another message toward electorate to do logical choice.

Her fist makes it clear that she reflects on something important needs to prohibit. furthermore, the hand arrays some vectors that combine the visual with written text. Eventually, the hand is important in the composition, because the vectors join multimodal text, with slogan at the top and with name of the party at the bottom.

It is evident that dark and white colours contrast with red letters of written text (Slogan). The red is one of the colours that signifies dangerous, but in this context slightly symbolize “Blood”, the blood of martyrs. In contrast white background might understand as transparency because her dream in states on the credibility of elections. In addition to that, the choice of white colour for background is indexical of tranquility, peace, integrity and nobility.



In one hand, it is obvious that the name of the party seems on the center and in very bottom, in the same time, the slogan places on the upper of the poster in the right into various languages. The producer of the text finishes his slogan by exclamatory mark at the end of the text which reflects passion and emotion that enable spectators made the declaration; moreover, the exclamation mark use as vigorous commands in order to make voter notice that Louiza is the best choice for them.

Lastly, the poster features to people to be caution about prospect future, and being units and combat against corruption in order to reach main sake which is “change”.

### **3.2.3Case Study: Djamel Oueld Abbas**

The image in figure 02 represents another leader of Front Liberty Nationalism Djamel Oueld Abbas. Like previous picture causes a multimodal text, the written text and visual ones.

The rhetoric text of slogan sends sensory message which makes people feel optimist about future; however, the reasonbehind this is to ensure the audience following his path.

The text of image stating “Our past and Presence is full, Our Future is Optimistic” stresses on the significance of optimistic about what is coming; thus, the image producer offers to people to be optimist.

The slogan underlines important factors to expect the best or at least favorable outcome. This indicates the political strategy of Djamel Oueld Abbas, whereas people highly believe and attempt to follow his path from his agenda. Relatively, the rhetoric visual theory investigates emotional response. The viewers might feel more optimistic and they effect emotionally, because the banner tackles the historical and current background and expect better about the future of the country. The presence of three periods in one statement might call for incessancy and continuity in the future with back up of people.

Also regarding written text, there are various vectors that join the banner with name of party and with Djamel Oueld Abbas photograph's. For instance, the written text joins with





name's party; moreover, the slogan combines with Djamel's face which indicates to be optimistic to have better future.

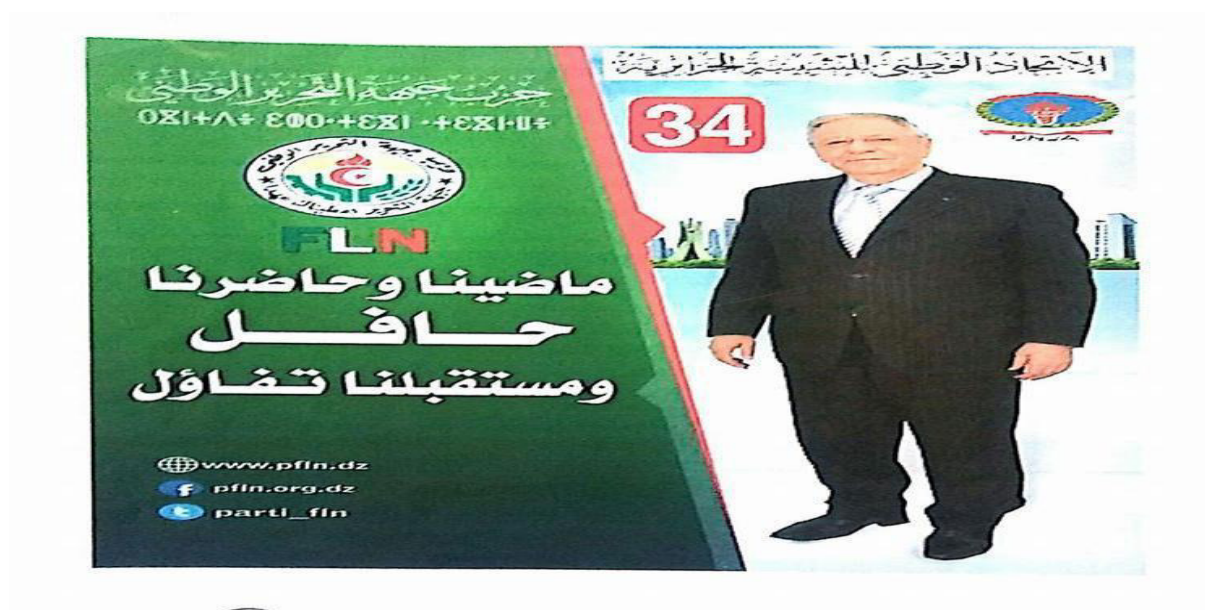


Figure 02: The political poster of Djamel Oueld Abbas of (FLN) during the political campaign in Algeria 2017.

The information value of the composition shows that the poster divides in two parts: The written text appears in the left, while the photograph appears on the right. It is read from the top to the bottom because the head of the candidate appears at the top of the composition (Van Leeuwen and Kress 2006).

Oueld abbes looks directly at the followers which explicitly interacts with them and requests an action of voting for them. This image calls demand image (Kress and Van Leeuwen 2006), with contrast with Louiza Hanoune's posters. She looks serious and feels anger. the posture of Oueld Abbes hands uncurled and straighten which signifies that he feels confident leader and more relax.

As aforementioned, the poster strategically contains two cleavages, the right of the picture depicts the protagonist of the party in foreground; however, the left part presents the visual text. These two parts create parallel lines on the poster. It means the combination between two sides and this is the core of multimodal analysis.

Concerning the foreground and background of the poster. Particularly the foreground picturing, the protagonist stands facing directly the audience which establishes connection



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with followers. Djamel Oueld Abbas wear dark suit over white shirt and neck tie. Further, his facial expression personifies happiness and gladness. These factors create balance between facial expression and text of image, more specifically relevant to optimistic concept. In the left of the picture, the name of the party is written in bilingual languages: Arabic and Tamazight. This is indicating that Tamazight people regarded “one of us”. Beside this, the bilingual rubrics indicate that we live in harmony way with comprehend that we belong to different culture.

Another factors can elicit from these two rubrics is that patriotic emotions. This does not solely point out that we belong to different cultures, but attempt to show every patriot is invite to build the country.

Regarding the background of the poster shows monuments building, green space, etc. which create horizontal line (Freez, Ledema and White, 2010). The presence of building in the background amongst this building monument of “Martyr status” reflects on history and our enshrine revolution; Thus, the image producer presents this horizontal milestone in poster in order to remind the viewers with their history. Beside this, the background contributes to join the viewer to become part of the posters, from this we can extrapolate gigantic role of aesthetic element that feature in the picture. As a result, the significant objects present in background have intrinsic value to link observer with his or her culture. In this way prompt that the country lives in acme advancement and great development.

Concerning the colours use in the poster “red, green and white” represent the Algerian Flag. Substantially, the combination of these colours represents the Algerian Nation. Overall, the producer uses sky and sea as part of the picture, the blue colour slightly visible and the most predominant one (background). This amount of colours signifies welfare, happiness and peace.

The ideology that can extrapolate that the background headline that the main character (Oueld Abbas) lead the country to the development, thrive, and welfare if follow his path.

Beside this, The text focuses on “You” factors. This political ideology in the poster emits Esperance in voter. In other way, he wants to presage availability in elections



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At very bottom of the poster on the left, we find the web page of the party in small size. This follows by face book count and twitter. The slogan of campaign appears in left part of the poster which is most salient element.

Djamel, the social actor that appears on the right, his focus matches directly at the audience requesting an action of vote. He appears in elegant at way that enables him to connect with his supporters. The background of the poster on the right is illuminate and very obvious.

### 3.2.4 Case Study: Naima Salhi

The rhetoric message of slogan “Our party is the strongest alternative” elucidates that the protagonist of the party entrusts by change and substitution. Further, the banner informs people to trust on leader and party that could improve Algeria situation.



**Figure 04:** the political poster of Naima Salhi during the political campaign in Algeria local elections 2017.

The information value of image (figure 04) illustrates a massive amount of symbolic message, especially when depicts the flag of the country. This approach highlights national patriotic symbols, because the flag creates emotional connection with followers.



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The image divides in two parts. The most apparent division is in the left part which contains slogan and name of the party in foreground, then building a nd flag of the country as background. The left part is the most salient one. The right part of the poster includes photograph of the main character in small depiction, also Algerian flag and catch words relevant to the party. These constituent elements create connection with each other apart from vertical line (Van Leeuwen and Kress 2006). With regard to posture, Naima Salhi appears in the margin of the poster. Above this, the most salient element is banner which is depicting in the center.

Salhi's gaze does not look directly at audience. She looks at the corner on the right hand side of the poster. This focus highlights that she offers something to spectators, by adopting new policy to lead country for improvement. Beside this, the image maker portrays pigeon which indicates peace and prosperity. (Kress and Vanleeuwen 1996).

Concerning the colour of the poster, the producer chooses green for the background with white that lighting space. The green colour does not choose randomly, it is one of the three colours that appear in the flag. In this way, we observe a cohesive use of colours. Particularly, green colour is signifying as renewal, recrudescence, reinforcing the commitment of political party to the consistent growth of all aspects of Algerian nation.

The poster of Naima Salhi frame in this visual between two written texts. The name of the party she represents and the positive slogan use to persuade people to vote for the party, "*equitableness and manifest party*". The green color is overcoming poster which signifies safety, freedom and settledness.

undoubtedly, Naima Salhi's poster is not well conducted, due to the constituent elements that are used; moreover, the poster separates in two parts. The viewer's spotlight is on the left part where the slogan is the most salient one. Similarly, the presence of the flag which covers the whole poster indicates the lack of aesthetic elements of the image. Specifically, the absence of the position that relates to the social actor results in poor visual content. Consequently, the poster does not present the political agenda of Naima Salhi accurately.





### 3.3 Similarities and Differences between Posters

Concerning the electoral posters that portray person as main social actors, there are three leaders of parties: Djamel Oueld Abbas, Louiza Hanoune and Naima Salhi. Assessing similarities and differences between posters is explicit to analyze each poster, and then find sameness points and dissimilarity ones.

Organically, the politicians are presented as individuals. In this way, it is evident that the three leaders are the protagonists of the text. It is apparent that those leaders of parties represent as active in their posters, particularly, when they look directly at audience, while Salhi seems passive because she looks in skew manner.

Evidently that the bodies of different politicians are cutout while there is single visual which depicts the whole body of politician. In fact, the analysis emphasizes on the top part of the body (upper part) principally the face. Regarding the social distance, the different leaders are represented proximal from people. These politicians assert to use close up shots. They appear as approaching to audience, in contrast to Naima's poster which appears in farness way.

There is a distinction between posters, Naima and Hanoune posters look serious and pensive in their poster. Their gaze suffuses by signs which conveys lot of meaning. While Djamel's seems smiling openly.

The four slogans of political campaign are the following: "enough, enough now", "steadfastness and resistance", "Our party is strongest alternative", and "Our past and present are full". It is clear that the slogans relevant to Louiza and Salhi are short which use positive language to convince spectators to vote.



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The following table shows the main similarities and differences of posters analyze of Algerian political leaders.

	Leaders as the main social actors	Leaders alone and serious	Leader active	Leaders with cut bodies	Leaders close up shot	Leaders look at audience
Oued Abbas	×		×		×	×
Hanoune: Figure 01	×	×	×	×	×	×

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	×	×	×	×	×	×
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Hanoune:  
figure 02

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	×	×		×		
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Naima  
Salhi

The four posters establish in different ways; each poster possesses various information values. The positions of slogan also are different (on left, center, top). Moreover, the

representation of Naima Salhi and Hanoune are observed very serious while Djamel's is appeared smiling.

### **3.4 Conclusion**

All in all, political advertising is an instrument that enables politician to show their political agenda to citizens. It is aimed to persuade the electorate to vote for particular candidate or voting the way advertiser wants to vote.

In the last chapter of this study, the researcher gives the analysis of electoral posters. Then he pinpoints the differences and similarities between posters to display which leader is presented appropriately. Particularly, the image producer selects specific values which fitting this rivalry between leaders. Moreover, the composition of posters make



## Chapter Three      Critical Analysis of Electoral Campaign Posters

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observer have sensory relation with participant. In contrast, Naima fails to create an emotional connection with her followers, because the absence of whole photograph does not underline her political agenda adequately in political propaganda. Additionally, the political message of posters is manifest, because it is very appealing and obvious to convince electorate for voting. Beside this, the visual analysis of electioneering posters of Hanoune, Djamel, and salhi examine the ideology of each candidate. The components elements of hanoune's poster arranges set of messages which aims to influence the behavior and opinion of citizens. The researcher interprets these outcomes of analysis in order to find answer to research questions.

## General Conclusion

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The researcher conducts this work to see how political leaders are represented in their posters in Algeria political campaign. Critical discourse analysis and Kress and Vanleeuwen mode is carried in this study to deconstruct their posters. The analysis attempts to explore the aspects of visuality in order to achieve meaning of semiotics artifacts of electoral posters.

This study first begun with general overview of multimodal discourse analysis. This latter focuses on combination between modalities (visual image, visual grammar) in order to express meaning of image.

The second chapter of this study is concerned with semiotic approach which refers to study of sign and symbols. Then researcher gave parameter of kress and vanleeuwen that are applied for the analysis of posters. At the end of this work, the researcher applied this parameter on Algeria electoral posters, then interprets the findings.

The findings of this study displays that the politician are represented in positive way, as active leaders, individuals, in formal appearance with power to persuade the electorate to vote for them. Namely the aspects of visuality use to appeal in positive effects. Obviously, the aesthetic appeal generates through semiotics artefacts sustain the interest of the public in the political rallies, through the colour of the poster space, the general appearance of participant (uniform), the posture, the gaze and the written text. All these communicative recourses make the politicians achieve their goal of mobilizing large crowd for political rallies and political ambitions.

Written text of the posters points out the characteristics of political discourse which sake to manufacturing the consent of electorates. The different visual and linguistic characteristic determine that the posters exhibit an example of multimodal text of political genre. It engages the observer to choose the appropriate candidate for significant errand. consequently, multimodality is important aspect of political expression globally and in Algeria particularly.

Succinctly, the analysis underscores the importance of the array of semiotics resources in motivating the public to be interest in political rallies through aesthetic appeals of



## General Conclusion

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resources, in which the electoral posters play significant role to convince people to vote for particular candidate.



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