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Title

Women's Stereotypical Representation:Visual Texts Analysis of 11 Algerian Newspaper Caricatures

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Dedication

I would like to dedicate this dissertation to my husband the symbol of love, who always gives me the freedom to do what I want and encourages me to accomplish this project, to my daughters Ferdaous and Fatima Zohra.   I am grateful to my sister Sabah and my brother Mohammed Cherif for standing beside me all these years.

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Abstract

This dissertation aims to reveal and identify women's stereotypical representation in newspapers caricatures in Algerian visual text; Shedding more light on the caricatures of women used by Algerian cartoonists in newspapers. Because she is "she," woman, could not even escape from the pen of the caricaturists. This research aims to understand the important reasons behind stereotyping women in general, and in the Algerian newspaper caricatures in particular. The objective is to show the unacceptable way of describing women's roles in the Algerian newspapers.I adopted the Social semiotic approach of Kress and Van Leeuwen (2006) while collecting my samples. I select some caricatures from images and do the analysis perspective. Basing upon Kress and Van Leuven's three metafunctions;representative metafunction,compositional metafunction and interactive metafunction a total of (11)pictures were randomly collected from Algerian newspapers in order to collect the required data.After the analysis of the data gathered from the mentioned tools.Results prove that the majority of Algerian newspapers represent women as victims of domestic violence in or out of home,portray them in a stereotypical way reducing their roles for taking care of thehouse and kids. Even more Females are represented as subordinate,sex objects.

Key words:caricature,media,woman,newspaper,stereotypes.

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General Introduction

People are bombared with socially constructed stereotypes in general and gender stereotypes in particular from birth until death. Women were generally considered as an object and their role in family and society is very limited, however, media has always been a significant pillar of social transformation and social change, in addition mass media plays a significant role in a modern world. Most common forms of media are television radio, books, newspapers, however newspapers have a wide field of influence, by creating certain type of message and people start organize their knowledge about the world around them by sorting and simplifying the received information. Representing the opinions among members of a certain groups. because of many simplifications and generalizations that they produce. Stereotypes present incomplete, subjective and sometimes wrong image of the reality thus these stereotypes in images build a wrong beliefs tawards women's roles.

K. Peirce (1990) studies found that magazines aimed at women stress looking good and doing things to please man. These advertisements in magazines of women emphasize pleasing others, especially men. In magazines pointed out that women are sexual objects, while men are seldom pictured as the strong human being. This representation fixed a wrong role to women's.

Rakow,1992. explains that the hidden message behind pleasing others is the men because if a woman fails to look good and please her husband might leave. As a concept media can be a powerful tool to build up or break down ideologies, the

Media is also source of ideological thought. The framing of a news story can shape ideologies through what is both presented and left out of a story, especially when ideology deals with professional norms, framing and policy intersect. While both organizations claim to be unbiased, ideologies seeped through in their coverage choices. This can affect viewers, which can be the case with almost all news reporting (Grayantes and Murphy,2010,p.165).
The content of media reflect the pattern of value in any society, the prevailing attitude of the society gets revealed through the way subjects dealing with women are treated by the media (Arpita Sharma,2012). However, images of women on caricatures are often based on stereotypical roles of mass media in Algerian society; they also present a distorted version of the cultural life and what we perceive as normal and desirable for women. This section analyses how femaleness and femininity are portrayed and constructed by the Algerian cartoonist in Algerian newspapers.

The art of caricatures is based on drawing that exaggerate natural features and characteristics of a person or body.

The caricature convey a message from the artist to the recent through a common context based on the reality, somehow women s representation in caricatures have steadily become more and more misrepresented and media pervade their lives.

Caricature in newspapers is an expression of ideas, habits, ethics and practices produced by society, therefore involves under the banner of means of communication that reflect social phenomena. These phenomena can be simple and clear or not, including these social phenomena the misrepresentation of the Algerian society(context) in caricature reflect negatively on the Algerian recipient.

This misrepresentation of women in Algerian caricatures motivated me to analyze how women are stereotypically portrayed.

I based my research on the following main questions :

1.How does media, as a source of knowledge, depict and represent women in caricatures ?.

2.How do caricatures influence viewers ?.

3.Do women representation in this visual images reveal a hidden ideologies of this stereotypical representation ?.

The abovementioned research questions are formulated in conjunction with two hypotheses :

1.Females are frequently portrayed as passive,subordinate and powerless.

2.Women representation do not reveal what is happening nowadays Algerian society.

Therefore, the handling of this issue is embodied into three distinct interconnected chapters that are described as follows:

Chapter one entitled, theoretical framework, tackles stereotyping women in media, discourse analysis and defines some newspaper , caricatures. It also examines the relevant literature review related to these concepts that appear in the present study.

Chapter two entitled research methodology presents an overall description of the research design.Data collection and sample of Algerian newspapers,as well as,the research tools that help the researcher in eliciting the required data.

Chapter three entitled data analysis and discussion of findings, tries to devote to implement of Kress and Van leeuwen mode analysis of caricatures in Newspapers.The findings concerning Stereotypical representation in the press.The study has revealed that images can reinforce stereotyped forms of feminity.

The objective of the present study was to investigate the presence of women's caricature in Algerian newspaper.

1.1. Introduction:

This chapter will cover the above points in two parts, the first part will advance from a general definition of ''stereotype'' to a specific definition of 'stereotyping women in the media and how are they represented in the media as a discourse which is newspapers. It will as well shed light on the how can this underrepresentation of women can be an ideology mostly used as means of abuse, which is reinforced by justified objections of various groups such as women in order to Less respect her even in caricature. Additionally, the second part will devote the history and definition of caricatures.

Part One: Gender Stereotypes in Media.

1.2. What is Stereotypes

Ecologically the term stereotype was invented by Fireman Didot in the profession of the printing press, during the late eighteenth century in France. The first application of the word "stereotype" was in 1850.Some dictionaries defined it as " a fixed idea that many people have about a thing or a group that may often be untrue or only party true." (Merriam Webster dictionary since 1828).

Stereotypes overly simplified conceptions, images, or beliefs about individuals and specific social groups. The term stereotypes were, first coined in 1798 in the field of typography. It originally meant "duplicate impression" and described the process of casting a print mold   (Mary Kosut,p.372).In 1922,American Journalist Walter Lippmann redefined the term as a perpetual" picture in our heads". Unfortunately, that image is usually has stereotype negative and has negative connotations.

Stereotype is a concept that may be adopted about specific types of individuals or certain ways of doing things, but that belief may not accurately reflect reality. A membership in to a particular group formed certain beliefs according to social categorization and it is defined as the process where people sort each other into groups on the basis of gender race as stereotyping women in media and form negative belief out of nothing and these stereotypes distort perceptions of individuals. Therefore it is a kind of discrimination against women by a special treatment due to the stereotypical attitudes and behaviours towards women.

The mediated representation of women in media can clearly show how women are treated as sexual objects.

1.3. Stereotyping Women in Media:

In Brown's words (1981); women are appeared in stereotypical roles such as moms and wives and are also more portrayed in "home-bound" activities. In all forms of media women and young ladies are more likely uncovered at domestic (cooking, cleaning etc.) as mothers (taking care of their kids);as sex objects who are display mainly to serve men; and as victims who can't secure themselves.

" Medias is the most powerful entity on earth. They have the power to make the innocent guilty and to make the guilty inncent, and that power. Because they control the minds of the masses", Malcom X

Media plays a great role in construction image of women, women representation, women stereotypes, such stereotypes need to be examined in a critical light. Marshall McLuhan noted that" the medium is the message/message." means that the medium can convey a hidden message by a textual message. In everything from advertising, television programming, newspaper and magazines, to comic books, film, women are likely to be shown: in the home, performing domestic chores such as laundry or cooking; as sex objects in order to please men in a sexual assault, harassment as victims who cannot protect themselves. Beuf 1974; Morgan1982 said that during the preadolescent and adolescent years, when girls are preoccupied with being popular and attractive, they also are more likely to be influenced by media image of women that emphasize traditional feminine characteristics and roles.

Media portray women as domestic, weak and subordinate to men and hold also stereotypical presentation such as have to take care of their children as if they do not to share the responsibility with, weak, stupid.

All these are unrealistic portrayals of women in media because of images and messages we see and hear can be both positive and negative. Unfortunately, in constructing women s image, the media follows its own profound codes. Fragmentation of women into stereotypes, such as sex objects, widow, daughter, mother, or housewife is one method. Thus, media is a space where social life is reinforced in both real and imagined ways. Golden man (1992) has argued that advertisement is a major social and economic institution which strives to maintain cultural hegemony by providing us with socially constructed ways of

seeing and making sense of our world. Media are the most pervasive and one of the most powerful in our daily lives. All forms of media communicate images of the sexes, many of which perpetuate unrealistic, stereotypical, and limiting perceptions, in this view, media are extremely powerful in shaping public opinion. Underrepresented of women in media have indirect influence on viewers.

1.4.The effects of Stereotyping women in media.

Media today has a huge influence on viewers and strongly impacts our ideas and beliefs about stereotyping women and at other times media have reinforced a gender biased such as stereotyping women by showing as dolls are born just to serve men. In general, media continue to present woman as passive, sex objects, taking care of homes and people. All these stereotypes of women in media pervade our lives and may distort how we as women ourselves as normal women in negative a way and limiting perception which makes women underrepresented.

The effect of media is very large in the dissemination and interpretation of a lot of knowledges. Today, the mass media constitute a big part of our lives unconsciously affected and influenced the thinking and behaviour of each of us. Unfortunately, mass media plays a tremendous role in shaping women s roles in society. In the past, many stereotypes portrayed in mass media held women back. Media has an incredible influence over the perceptions we have of ourselves, women have been more susceptible to stereotyping and marginalizing in mass media many of messages about women telling people, women must be "beautiful". Women have always been measured against cultural ideals of beauty.

1.5. Discourse and Critical Discourse Analysis

Discourse is a product of society and at the same time a dynamic and changing force that constantly influences and reconstructs social practices and values, either positively or negatively (Fatemah Perham,2013,p1).

Stubbs defines discourse analysis as the study of "language above the sentence or above the clause" Stubbs,1985:p1).Thus, it is concerned with language use beyond the boundaries of a sentence and/or an utterance, in other words, discourse analysis is a study about how the language is used in conveying different meanings, ideas, purposes, etc. by having wider meaning than what it

is, using certain ways in a context or situation (e.g. debate, a discourse, a job application letter, an interview, etc).Some discourse analysts tends to analyse texts (textual and verbal) in terms of their grammatical structures. Other discourse analysts may have no specific procedure of rigorous analysis. Instead, they search for patterns of language use that may be linked to social or power structure and ideological coloring ,and understanding what going on and make sense of what we read in texts, understand what speakers mean despite what they say.

Van Dijk (1998) defines CDA as:

A type of discourse analytical research that primarily studies the way social power abuse, dominance, and inequality are enacted, reproduced, and resisted by text and talk in the social and political context. With such dissident research, critical discourse analysts take explicit position, and thus want to understand, expose, and ultimately resist social inequality. (p. 352)

Through this definition, Van Dijk sees CDA as a mean that focuses on social issues and looks for to have an impact on social movement and social relationship by advertising its most comprehensive and satisfactory results when the broader societal setting is included within the analysis and it is concerned with the hidden meaning of a text in which people make sense of things within a given cultureor context.

Critical Discourse Analysis points a critical dimension in its hypothetical and expressive accounts of text.

1.6.Definition ofNewspapers:

Newspapers as a print media is one of the oldest media. It is generally agreed that newspaper is a set of large printed sheets of folded paper containing news, articles, and other information usually published every day. According to Oxford Advanced learners Dictionary a newspaper is

"a printed publication appearing daily or weekly and containing news, advertisements, and articles on various subjects."(Oxford, 1995:782).

Besides, there are two main types of newspapers; the first type is called newspapers of general interest that deal with all topics and contain

different news. Whereas, the second type is known as specialized newspapers, which deal more with subjects such as sports, economics, and politics.

1.6.1.Newspapers as a Discourse:

As the scope of the media is so far reaching it is not surprising that it is the subject of a great deal of intellectual scrutiny. Newspaper texts are a common form of written discourse. Owning to their public nature and availability of large numbers of people, newspapers are among the most widely-read type of written texts.

Reading the daily newspaper is a normal routine for many people. Newspapers texts can be said to be a discourse of their own. Besides, the discourse and language of the media are addressed by academics, and progressively more by linguists Fairclough (1995) claims that "we need to analyse media language as discourse and the linguistic analysis of media should be part of the discourse analysis of media". That is, Fairlough's words as the way texts are produced by media institutions received by audiences and socially distributed. Cotter asserts that" the discourse of the news media encapsulates two key compontes: the news story, or spoken or written texts; and the process involved in producing the texts." In order to use language effectively, and produce better text.

(In Schiffrin,2003) views the text as the main focus of most media researchers, especially when it encodes values and ideologies which have an influence upon the larger world, he clarifies that the process, the second dimension, includes "the norms and routines of the community of news practitioners".

1.7.Ideology:

As a concept, ideology used with French philosophers who sought psychological answers for philosophical questions during the Establishment (Grossberg,2005p.175-178).In order to challenge an emerging democracy, Napoleon Bonaparts added a negative connection to the concept of ideology by arguing that it was just abstract knowledge that had no real backing in life or experience. Ideology is a prominent concept in communication studies because of its influence on individual and group identities.

Van Dijk (2004) defines ideology as" the foundation of the social representations shared by a social group". He states that ideologies are not solely recognized with dominant groups within the sense that dominated groups may moreover have ideologies. Image, belief, ideologies are related with social groups, classes, casts or communities which in this way represent their principal interests.

Van Djik (1995*)* argue 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.

Part two: Caricatures: meaning and history.

2.1. History of Caricatures:

Etymologically, the word caricature comes from the Italian 'caricatura' derived from 'carricar' which means' load, exaggerate'. It is therefore exaggerating the cartoon is coming to an end comic or satirical. It is defined by Aurélie Wood in the article on the Cartoon dictionary international literary terms as' Drawing painting giving something or someone a distorted picture, outraged, burlesque, by the magnification of certain features or certain details by exaggeration of expressive signs.

A caricature is a portrait of a person that exaggerates certain features in order to express the essence of the person and still make the subject easily identifiable. The earliest forms date back to ancient days. In the excavations at the Roman city of Pompeii, crude pictures were found drawn on the walls of some buildings that very much resembled caricature.

 Atleast, the purpose was obviously the same. The true purpose of caricature was conceived as 'loading' the portrait with as much meaning as possible. Some of the earliest preserved examples come from the works of Leonardo Da Vinci, who sought out models with deformities for his portraits. Today caricature remains in political cartoons and celebrity magazines, but has also become an art from of the people as artists working on street cancers and fairs produce inexpensive caricature drawing for a small free.

2.2.Defining Caricature :

Caricature is a device used in descriptive writing and visual arts, in which particular aspects of a subject are exaggerated, to create a silly or comic effect.

A caricature refers to an imitation or representation of a person or thing in drawing, writing or performance, that ludicrously exaggerates its distinguishing features. Exaggeration seems a meaningful concept only in a symbol system where one can also tell the truth, because of the point is that exaggeration a prime tool of the caricaturist, is also a key device of the humorist. Humor is neither a sermonizing preacher nor a garbage collector, although these activities are always attributed to it.

According to David Perkins, two concepts merit caricature. One is exaggeration a caricature typically exaggerates features of its subject. The second is individuation: a caricature typically exaggerates so as to differentiate the subject from his fellows. According to editorial cartoonist Draper Hill, « is not a synonym for satire, or even a genre of drawing. It is a language of exaggeration, a method of projecting inner characteristics, real or imagined, into appearances. » Caricature, as art historian Ronald Paulson has two components: the representational and rhetorical. As pictures of people, Objects, or scenes, caricature ranges freely around artistic conventions. It takes familiar settings and humane motions or the images of allegory, folklore, history, or fantasy, compresses them into one picture in order to convey specific message.

2.3. Conclusion:

The context of media reflect the pattern of value in any society, the prevailing attitude of the society gets revealed through the way subjects dealing with women are treated by the media (Arpita Sharma,2012).As a concluding section elucidating the important role that caricatures play on the ideology of people and affect on their daily attitudes in general and Algerian newspapers in particular.

2.1. Introduction:

The present chapter is devoted to the methodology used in conducting this research, namely the methods used ;starting by describing kress and van leeuwn method, the sample,the tools used to collect data,the observation and take the participants which is provide a quantitative data to be analyzed.The theory will be taken in analysis,namely Kress and Van Leeuwen's grammar of visual design. Kress shows use the images we see in advertisements, press,etc.may convey more than notice that they carry prejudice data.and learn what images are trying to do to our minds.Visual communication conveys data and concepts out wardly by visual means. along with its different types, it has been examined from differentviewpoints;contentanalysis,culturaldimensions,psychoanalysis or social semiotics.

2.2. Methodology:

The present study was specifically designed to investigate three research questions regarding the stereotypical representation of women,and how she is stereotyped and how women figurein the caricatures of Algerian Newspapers?The sample of caricatures from of stereotypical women in the print media is designed for the purpose to gather data about how women embody in caricatures which is created by the Algerian caricatunists.

2.3.The sample:

To conduct this study, this research adopts a quantitative method. Caricatures of women are taken from different Algerian newspapers which are Libeté,Elchorouk,elnaharjazayre el yaoume and el khabar, which are a daily newspapers.the reason behind chosing these qualitative research is to describe how women are presented in Algerian newspapers caricatures.

2.4.The Tool :

The caricatures which are taken from different Algerian newspapers, will be analyzed and used as a research tool as well as the social semiotic approach of Kress and Van Leeuwen's theory to analyze the connotative meaning of the way women are viewed in caricatures. In this study, the research will be quantitative since it needs description and will focus on visual manners of caricatures rather than words.

2.5.Kress and Van Leeuwen's (2006) Social Semiotic Framework of Visual Communication Grammar.

Moriarty (1995) explains how Semiotics is 'a philosophical approach that seeks to interpret [visual] messages in terms of their signs and patterns of symbolism'. Semiotics,According to Kress (2003:41) is the 'science of the sign, a fusion of form/signifier and meaning/signified

"the description of semiotic resourses,what can be said and done with images and other visual means of communication and how the things people say and do with images can be interpreted"(Jewitt,Oyama2001:134).In other words visual asserts are a functionalist approach that addresses society as a whole in terms of the function of its constituent elements; namely, customs, traditions, and institutions which focus on social structures that shape society as a whole and how this images interpreted by viewers. In other words, social semiotics of visual communication includes the portrayals of semiotic resources and how the things can be interpreted. Kress shows us that the images we see in advertisements, books, newspapers, etc. May convey more than notice that they carry prejudice data. And learn what images are trying to do to our minds. According to Kress, 2010:6The current era in particular, being marked by a major shift away from the dominance of writing to the dominance of screen images. Kress and van leeuwen (199;2006). Social semiotics of visual communication includes the portrayals of semiotic resources and how the things individuals say and do with pictures can be interpreted.

they consider that visual communication is a semiotic mode,has to serve full system of communication. Kress and Van Leeweun argue that visual social semiotic resources that could be used to perform three specific social

metafunctions for reading images are representational,interactive and compositional.

2.5.1.Representational metafunction:

According to Kress and Van leeuwen (2006) conceptual representation represents participant in terms of their generalization, stable or timeless "essence". It represented them participants doing something, but asbeing something or meaning something

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 metafunction:

"the interactive metafunction is represented by the patterns of interactions between participants. Several types of participants are involved in visual communication, namely represented (depicted) and interactive(real).(Kress and Van Leeuwen 2006,p.26);the interactive meaning is a transformation of intercommunication between the image and the viewer and how images place the viewers in to a given district.Kress and Van Leeweun explain that since the producers are absent from the place where the actual communication is completed, social relations and the relations between the producer and the viewer are "represented rather than enacted"(p.166).

The interactive meaning of images has two dimensions: imagesact, social distance and point of view. The first dimension is the image act is interrelated to the gaze direction of the represented participants, which can be focused by the viewer to establish an imaginary relation with the viewer since address him or

her precisely,the representatives use facial expressions or gestures to transmit a certain idea or message to be understood by the viewer.these relation namely,demand is to ask the viewer to establish an imaginary contact'gaze'.seconddimension,social distance from which individuals,places and things are appeared,and makes a visual relate of physical closeness in every day interactions."social distance is realized through'framesize'and there are three basic options available here:'close_up''medium'or'long'shot.Kress and Van Leeweun 2006,p.26).The close_up 'personal' closes between viewer and image,the medium suggests(social distance is consider by popular business interactions and 'long'shot is "impersonal" distance is the distance between people who are and are and to stay outsiders.the last one is point of view or perspective is a relation of viewer and what is viewed over represented participant(eye-level shot) and a relation of representated participant over viewer.

2.5.3. Compositional metafunction:

Is concerned with the frame of image and how the viewer sees it from different angles to built a meaning of what he or she viewed.The factors of compositional metafunctionare:informationvalue,salience,framing and color.Information value involves features of a given information and has three interrelated systems:left and right;top and bottom;andcentre and margin."the right side is reserved to new information,which is assumed to be familiar and accepted as a point of departure for the message by the viewer.(kress and Van Leeweun 2006.p,27).

Compositional metafunction refers to the meaning of composition"The way in which representations and communicative acts cohere into the kind of meaningful whole"(Kress and Van Leeweun 1996,p.176).It dealts with the format of the picture,the situation of the members relative salience.Thismetafunction analysis allows the representational and interpersonal metafunctions coordinated into a meaningful whole.The arrangement of

members on the page permits them to require on diverse data parts.salience refers to the capacity of a participant to capture the viewer's consideration.

2.6.Conclusion:

This chapter covers the research methodology adopted in analyzing the corpus.At that point,the researcher starts with semiotics approach which is concerned with the examination of visual resources that are utilized for communication purposes. Finally,the analyst sheds light on Kress and Van Leeuwen(2006) mode.They would like to treate images as well as linguistic forms in communication.this mode is connecting for the investigation of pictures,in which present emply concepts of visual communication like framing which implied the connection and disconnection of component of visual composition.

Invetably,semiotics analysis is conducted to analyze visual resourses,but also see how these assets are utilized within the setting in different social practices.

3.1. Introduction:

This chapter coveys the implementation of Kress and Van Leeuwen analysis of caricatures in Algerian newspapers. I was thinking more about the ways in which women are portrayed, it seems to me that there are two forms of portrayals one based on female sexuality, and the other one on women's domestic roles. All these are stereotyping women that they are visual encoding is carried on**,** either by narrative and conceptual structures. Describe them as weak, confined to the role of mother, or wife of sexual objects. Similarly, this study is accomplished to examine several visual components and its impacts on viewers.

3.2. General picture of the housewife:

Figure n°1

Ballon: Hello my dear,congratulations today is 8 March…

Figure n°2

Title: it's women's Day

Ballon: we want a 8 March chomé and paid

Dealing with females' representation, in the caricature above women always does housework and most of their action is associated with stereotypical activities such as organize and work at home on a continuous basis as is evident in (**figure 1**)the **narrative representation** as stated by Kress and Van Leeuwen (2006)women are clearly represented in the kitchen wearing apron and holding a spoon Although it is a world feast, in which the mother is portrayed holding her baby, represent the stereotyping of women as the ones with the responsibility to take care of babies and goes through daily pressure showing her that she is cooking(**figure 2**)women holds the broom to start the cleaning and the kitchen is untidy and drawer in ugly image. According to Kress and Van Leeuwen this not be interpreted as an activity but rather as 'gestures' used to draw the

viewer's attention to what they have in their hand and to transmit a visual message that women are just to work at home and always seem very tired.Hence,by portraying women wearing apron this indicates perhaps the function of women in the society is just to work at home This is her role in society and reinforces the idea that women's role is to stay at home for washing, cleaning and so on. In visual grammar, verbs of actions are rendered by' elements that can be formally defined as Vectors' Kress and Van Leeuwen 2006,p.46)

Figure n°3

Ballon: My dear wife

Figure n°4

Ballon: Cogratulations 8 March

 (Figure 3) which depicts instead of giving her a bouquet and giving it back on

A woman 's day, he gave her a bouquet made up on supplies. It seems that she is not worth the appreciation and is considered a servant for men related to Kress and Van Leeuwen the vector here is uses her arms a sign of the vector. In (**figure 3**) indicates the stereotypes of women are just house cares Kress and Van Leewuen (2006) note that salience features refers to factors such as color contrast is intended to attract the viewer attention. It is mentioned in **(figure 3)**,state two characters male and female are present.

According to Kress and Van Leeuwen Vectors have the function of connecting participants and representing them as doing something to or for each other (Kress and Van Leeuwen 2006,p.59).Based on this category of Kress and Van Leeuwuen in the analysis of visual images, The woman is displayed holds a broom and a weak physical structure indicating the intense fatigue in the face and the wrinkles while the men next her is displayed holds a home cleaning supplies as a gift to his wife on a woman's day with a smile. Color contrast as it

stated by Kress and Van Leeuwen it is shown on the cover of a bouquet Green cover and painted with red hearts and rose means that the men like her wife when she takes care of her house, even she is tired, he does not care.

Moving further to the **(figure 4)** present two characters, a man wearing his wife a pink apron; proof that the man looks at the woman on the basis that she is the maid of the house just does not have her feelings of appreciation and respect at the same time the women think that her husband gives her a necklace as a gift and participants are represented by the two a man and a woman inside the kitchen. Compositional meaning includes factors which are elements are placed and composed of images in strategically organized in order to convey certain meaning as it is mentioned in the pictures below. The kitchen, the apron and the bouquet of cleaning martial's **(figure 3).(figure 4)** according to Kress and Van Leewuen (2006) information value is the elements presented on the left hand side of a picture which is a necklace and the right hand side of a picture is the side of the key information (8 mars)

3.3. Body image and physical attraction:

Figure n°1

Ballon : this is what youy call it bribery dear

Figure 02

Title: mannequins at auto show

Ballon: Air is standard!

Figure 03

Title:many women do not dare to report the perpetrators of sexual harassement

Ballon: they have long arms!

The analysis reveals that women are negatively stereotyped**.** Females are represented as sexual object this underrepresentation either stereotypes or in reality touch the women's dignity.(**Figure01**)where two characters the boss and woman worker wear a red dress needs to arise at work, but her boss looks at her and there are red hearts. A woman asking for an upgrade at work, but, her boss asks for a sexual relationship. According to Kress and Van Leeuwen (2006),the space it can be indoor as (home) and outdoor ones as (street, at work).(**Figure02**)A tall woman wearing a pink dress and high heels in the car's gallery talking to a small man who is looking to her bosom, and they are both smiling. Kress and Van Leeuwen state the mode interactive meaning (point of view) is a relation of the viewer and what is viewed over represented participant (eye-level shot).My eye level shot on the big image of woman is just to show her body clearly to the man.(**Figure03**)Fat woman with big lips wearing a pink dress, is astonished by the man's long hand, arm, this caricature sets out to visualize women's attitudes regarding sexual harassment according to Kress and Van Leeuwen states that image act in interactive model is interrelated to the gage direction of the represented participants the representative is a long hand of

a man who wants to touch the back of a woman who looks frightened. This conveys the message of men's physical abuse to women.

3.4. Violence against women

Figure 01

Title : violence against women the new law comes into force

Ballon1 : he hit you with what ?!

Ballon 2 : the penal code

Figure 02

Title :Internationale Day Against violence against women at work and at home

Figure 03

Title : violence against women

Ballon :he is angry

Figure04

Title: 9000 women are violenced in 2007

Ballon: with men that always ends in a bed

Ballon 2: at Hospital

The caricature of violence against women were selected from liberté newspaper, The caricaturist visually encodes social phenomenon. Through the drawing of women abused by a man and draws bandages on her face and blood bleeding from bruises and beating on her eye. Stereotyping women in drawing a grotesque face and on her waist to transmit a visual message that she is violated inside and outside the home, this is the point of view of the viewer and it is a relation represented participant over the viewer and very understood. In these pictures women are presented as weak, vulnerable, and they suffer from such acts of violence. In their study, Kress and Van Leeuwen (2006) note that **salience** features refers to factors such as color contract, size and so on, which intended to attract the viewer attention.

Female characters are mentioned in pictures **(figure 01),(figure 03),(figure 04)** that all of them referring to color contract as it is stated by Kress and Van Leeuwen. First to deal with pictures that had mentioned were present a woman the very torturer result of beating. It is obvious that red colorist the color of

blood the most prominent in foreground of the pictures which demonstrate that from strength of beating, A face full of blood and eyes too blue, all these elements presents how is woman violence. Another example of color contrast as it stated by Kress and Van Leeuwen, it is also shown in **(figure 02)** whereas woman has a trace of a hand on her face and her back, the red color indicates the pain of beating and has another hidden message that women are under appreciated.

3.5. Discussion of Findings:

The present study aims at investigating Women stereotypical representation in caricatures in Algerian newspapers. The analysis was based on the social semiotic approach of Kress and Van Leeuwen (2006), Algerian female representation in caricatures in terms of representational, compositional and interactive met functions and its categories. Findings reveal that Algerian newspapers progress a stereotypes against women. Besides, females depict more often in stereotypical activities that reinforce the traditional idea of them in society. The images of women as a mother and a housekeeper this idea firmly in the mind of the viewer that women's role is just working at home as slaves. They are tired they have to work and they do not deserve the appreciation nor respect. All these elements or signs are stereotyping women.

The analyses of the representational meaning show that female occupational roles cover a much wider range such as mother, homemakers, a cook woman always she presents in the kitchen. Furthermore, females seem to be still displayed in traditional and subordinate ways.

3.6. Limitations:

   Throughout my research, my findings were mainly based on the social semiotic approach of Kress and Van Leeuwen (2006) different Algerian newspapers in the eleven(11) figures of women wearing aprons, holds cleaning materials, cooking, violence against her outside and inside home, highlighting the charms of women.

  The findings are limited of females caricatures' in Algerian newspapers so we cannot generalize the results to all the caricatures that exist in Algerian

newspapers may be stereotypes found in only in visual images of these newspapers and not found in others.

3.7. Conclusion:

After analyzing the caricatures of Algerian newspapers in this chapter using Kress and Van Leeuwen social semiotic approach (2006),and exploring how the Algerian culture is reflected in the visual images, and how the idea of stereotyping women is reinforced which my hypotheses seem to be confirmed by the findings in which women stereotypes are vividly present exist in caricatures.

General Conclusion

Mass Media play a significant role in the world by giving information quickly, be it in TV,Press,Radio,Internet. MassMedia,more importantly, represent certain attitudes and culture and also shapes them in a stereotypical way.This research focuses on this problem by investigating women stereotypical representation in Algerian newspaper caricatures.

The present study examine stereotypical representation of women in Algerian visual texts of caricatures based on the social semiotic approach of Kress and Van Leeuwen's (2006).The analysis of the sample based on three metafunction of Kress and Van Leeuwen'srepresentational,compositional and interactive modes and their features.The analysis reveale the visual texts are stereotypical and gender biased.However,images of women on caricatures are often based on stereotypical views of Algerian society.I also explore the way caricature misrepresents our social realities concerning women.

Caricature is significant as it has objectives and hidden ideologies for reducing the value of women,although women in our society hold prestigious positions, but Media still portrayed women in stereotypical manner and this latter may affect female viewers.

Concerning the objectives of the data gathered to analyze caricatures.They seem to demonstrate that the female roles are reducing to being housewives,mothers.They are portrayed active only in doing domestic activities or portrayed as sex objects.All these elements in these visual cartoons in newspapers are revealed under appreciation of women in our society.

After analyzing our findings gathered from the sample selected from Algerian newspapers,we came up with the same results.Thus,our hypotheses are confirmed in a valid way.

As a conclusion,sociocultural factors have anegative influence on women's portrayal.

Appendices

The following is the liste of the caricatures from the Algerian newspapers accompanied by the name of newspaper and the date.

Figure 01: El Echourk 02/03/2016.

Figure 02: El khabar, 12/11/2015.

Figure03: El khabar,13/08/2013.

Figure04: El Jazar El yaoum 15/06/2010.
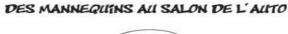

Figure 05: El Echourok 06/03/2017.

Figure 06 :El Jazayar el yaoum 01/02/2014.

Figure 07 : El khabar 01/06/2011.

Figure 08 : El nahar 20/10/2000.

Figure 09 : 23/01/2001.

Figure 10: Caricature Dilem, Liberté | 03/02/2016

Figure 11 : El nahar 22/07/2015.

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