People's Democratic Republic of Algeria

Ministry of Higher Education and Scientific Research

Larbi Tebessi University - Tebessa

Faculty of Letters and Languages

Department of Letters and English Language

The Claim for Stretching English Use in Algeria: A Social Semiotic

Perspective to the Online Socio-political Posters

A Dissertation Submitted to the Department of Letters and English Language in Partial
Fulfillment of the Requirements for the Degree of Master in Language Sciences

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2021/2022

Acknowledgements

Dedication

The highest praise and gratitude are dedicated to the Almighty God, Allah.

I am deeply grateful to:

My amazing parents for their unwavering support, love, and encouragement.

My dear siblings.

My best friends Meriem and Asma for being by my side and supporting me.

Thank you all for your love and prayers.

Rania HAMDADOU

Dedication

I would like to thank the Almighty Allah for giving me power and patience along this

journey.

To the memory of my father, Allah bless him.

To my lovely family, my source of inspiration and happiness, to whom I owe great gratitude,

my mother.

To my wonderful sister Ines who has kept supporting me and to my dear brother Baha

Elddine.

To my best friends Rania and Mebarka, my aunts, and all my friends.

Meriem ABADLIA

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Abstract

Multimodal communication avails from the variety in the semiotic resources constituting different modes. This treatise aims at exploring the ones employed during the production of the Algerian socio political posters, as a point in case. Particularly, the study explores how these resources are craved, interconnected, framed and interwoven to construct and convey messages. To this end, we analyzed the posters (Number=four) -produced during El Hirak 2019/2021- that claim for stretching the use of English. In so doing, we adopted the exploratory qualitative research design vested in the projection of Kress and Van Leeuwen's model of the Grammar of Visual Design (2006) on the data. The results showed that there are some resources that are used in new ways to create new meanings. We recommend that this work would be of help for specialists and people in general to understand how some political events would be exploited to express more specific meaning.

Keywords: multimodal communication, semiotic resources, modes, English, grammar of visual design

General Introduction

1. Background of the Study

Communication as a natural human aspect is considered as an ongoing process that occurs daily between individuals to share knowledge, to establish social relationships, and to deliver messages. During this interactive process, people naturally use various forms of signs such as gestures, facial expressions, and eye contact to express approval, disapproval, frown, sadness, disappointment, … etc. Language as the key driver of communication comprises a system of signs through which messages and thoughts are delivered and interpreted (Shaumyan, 1987). In order to understand how the meanings made through these signs are coded, decoded and interpreted, it is noteworthy to make use of the science of signs, semiotics, which is a sub field of linguistics.

Basically, the emergence of this field is attributed to three major figures: the father of linguistics Ferdinand De Saussure, Charles Sanders Peirce, and Roland Barthes, who all considerably contributed through their crucial works to provide the basic knowledge concerning signs in terms of their significations and interpretations. Though semioticians investigated signs from their own perspectives and in relation to their areas of interest, their works are complementary and compatible rather than totally different. De Saussure interpreted signs psychologically, Peirce in association to philosophy, while Barthes introduced the visual signs that are socially and culturally interpreted.

Visual communication as a form of communication is a norm rather than an exception in today's interactions. It requires the interrelations of visual elements in a produced image in order to deliver meanings. Designers of the different forms of images find in this form of communication a pathway to contribute to social issues and phenomena and to create a social influence on the audience to act and react (Van Leeuwen, 2005). However, visual communication (multimodal as we will explain later) does not only comprise the use of

visual elements, but also the verbal ones; thus, to examine these modes and the modalities used in this form of communication, social semiotics as a sub field of semiotics came into being.

Social semiotics investigates meaning making and meaning makers within a specific social and cultural context, and it studies signs as sets of semiotic resources, which constitute modes, whether verbal modes (spoken language) that are produced in a form of clauses, typographic (written) that are represented in texts or visual that are encoded in a form of pictographic elements like colours. Accordingly, to examine how meaning is made in texts and messages, many scholars shifted their interest to deeply investigate how the different modes are used and interpreted. For that purpose, many theories of semiotic analysis are developed by scholars. The start was marked by Halliday's theory of Systemic Functional Grammar (1978), which is restricted to the study of the linguistic codes and which formed the basis for other ones such as Gunther Kress and Theo Van Leeuwen (2006). They worked in collaboration to expand Halliday's theory to include also the visual modes. Their model is known as the Grammar of Visual Design, which is introduced in their book Reading Images in 2006 (this approach is the focus of section two).

2. Statement of the Problem

Socio political issues are significantly debatable and are generally meant to improve the situations of the society. As a point in case, the trend issue in Algeria, recently, is the struggle, though unofficially, to substitute the language of the colonizer (French) by the language of modern era (English). As a result, expressing this issue has been the content of many online posts as a means to transmit the public voice and interest towards events and issues. Several individuals then tried to express their wish of replacing French by English in a form of images called socio political posters or campaigns. This idea, being unique and of its own, grasped our interest particularly that it was raised during Elhirak on the 22nd February

2019, and reintroduced this year through broadcasting the news in English for the first time in the history of some Algerian channels such as El Djazairia N1, and Canale Algerie.

3. Research Questions and Assumptions

3.1 Research Questions

Because our study is centered on social semiotic analysis of the posters that represent Algerians willingness to replace French with English, we need to answer four crucial questions that are set out of the literature we read:

1. What are the semiotic resources used in the posters produced during Elhirak to express Algerians willingness to replace French with English?

2. What are the modes used more or less? Alternatively, are the resources of a specific mode preferred over others?

3. Are there resources that used in new ways, if so do they create new meanings?

4. What is the hidden ideology that the designers exploited to claim the stretch of English use?

3. 2 Assumptions

Because our research is exploratory, it is based on the following assumptions:

1. The hidden message can be only understood and interpreted throughout understanding how the verbal and the visual modes are exploited and combined.

2. The use of ordinary modes in an unordinary way (recontextualization) assists in producing new meanings.

4. Aims and Significance of the Study

4.1 Aims

1. Analyzing the main verbal and visual modes encoded within the posters applying the selected theory.

2. Interpreting the verbal and non-verbal modes to decode the encoded hidden message.

3.   Figuring out how this hidden meaning can be elaborated on to express the national claim of stretching the use of English in Algeria.

The objective of this research is to reveal the contributions of verbal and non verbal modes in highlighting the role of the posters attempt to orient decision making towards replacing French by English in Algeria. Therefore, revealing the hidden message encoded within the posters, which holds a socio political opinion that would change actions, attitudes, and relations between Algeria and France, and would assist in enhancing the political position of Algeria around the world.

4.2 Significance of the Study

Addressing the aforementioned aims, our research is significant in many ways, and the study then can be used by other future researchers. The significance lays in:

1. First of all, the study would unravel how a particular political phenomenon can turn out to be an occasion to claim a social national desire .i.e., while in its lateral meaning might be a peaceful Hirak to make political changes, it was an opportunity for the posters designers to associate with it the claim to disseminate the use of English.

2. The target research can be used as a basic ground to conduct studies related to this social phenomenon within other fields of linguistics not only social semiotics.

3. The selected posters of this research are socially produced. That is why, this study would inspire future researcher to investigate the influence of these kinds of posters on changing actions and reactions towards other social issues.

5. Research Methodology

The qualitative design is the adopted in this research because it is deemed more suitable to analyze the four available socio political posters i.e., it is more commensurable with the nature of our data that occur in natural setting. The qualitative research is a type of social activity that focuses on how people interpret and make sense of their experiences in order to comprehend individual social realities; it is mainly concerned with interpreting interviews, texts, and visual materials (Zohrabi, 2013). Therefore, the qualitative design is the most adequate method used to analyze the social phenomenon of substituting French by English in Algeria. In line with this, the theory of social semiotics that is projected upon the sample of the study is Kress and Van Leeuwen's Grammar of Visual Design, which is based on Halliday's Systemic Functional Grammar.

6. Structure of the Dissertation

This study is divided into two main chapters. The first chapter is theoretical and is devoted to the literature review, the second chapter; however, is rather data driven. The first chapter comprises two sections that respectively cover an overview of semiotics and social semiotics. More precisely, in the first section, we went through the distinctive definitions of semiotics and social semiotics, provided a broad range of knowledge concerning signs, covered the main theories that investigated the signs and explained how these theories paved the way to the emergence of social semiotics. Then, we made a paradigm shift from semiotics to social semiotics took place discussing its main beginnings and its constituent concepts. The second section provides an explanation of the main multimodal theories of social semiotics starting with Halliday's Systemic Functional Grammar of verbal modes, which consists of

three metafunctions, and Kress and Van Leeuwen's Grammar of Visual Design, which is concerned with the visual communication concluding the section with semiotics and social semiotics previous studies and an information about the socio political posters as a sample analyzed in this dissertation, and the status of English.

The second chapter which is devoted to the analysis of the posters is divided into three sections. The first section highlights the research methodology that includes the study design, the unit of analysis, and a description of the posters, their background, and the data analysis procedures. The second section, however, is concerned with a thorough analysis of the posters. Finally, the third section is devoted to discuss the outcomes of the research, the limitations we encountered along the study, and the recommendations for future researches.

1. Chapter One: Theories and Approaches to Semiotics and Social Semiotics

Introduction

Communication is a natural human aspect through which individuals share ideas, knowledge, convey messages and meanings .Indeed, the socio political issues constitute one of the main ideas people would share and express throughout several ways, among which advertisements, videos, and images. Thus, all these ways are described as being part of the visual communication, which is used as a tool to persuade people to get involved in a certain actions and reactions. Daniel (2016, as cited in Fatimayin, n.d) referred to visual communication or non verbal communication as delivering messages in the form of body language, symbols and signs .Signs then, as the central theme of visual communication should be studied to decode the hidden messages in a given image through the so called field semiotics .This latter grasped the interest of many semioticians who were interested in investigating signs and how they are interrelated together to constitute meaning. Indeed, their works contributed to the field through providing a broad range of knowledge as well as theories of analysis. Semiotic investigations opened the door for other fields to study signs in a distinctive way, and from other perspectives leading to a paradigm shift. The new paradigm is social semiotics that is considered as a sub field of semiotics which studies signs as semiotic resources operating at different cultural and social contexts.

Social semiotics focuses on multimodal communication as a norm in visual communication rather than an exception. Scholars who are interested in this fields of study, mainly Michael Halliday, Gunther Kress, and Van Leeuwen, provided frameworks to analyze a variety of visual designs such the socio political posters - such as the sample of this research . Therefore, an overview of semiotics, social semiotics, the multimodal theories and the socio political posters are discussed along the first chapter, which is divided into two sections.

1.1 Section One: An Overview of Semiotics and Social Semiotics

Social interactions are interesting human behavior that consists of a negotiation of knowledge during which signs are used to transmit messages. Shaumyan (1987) stated that human's mind is full of thoughts that need to be expressed throughout language as a crucial aspect of human's life. Language then, comprises a system of signs that convey messages and meanings daily. Semiotics then as the study of signs came into being for the purpose of investigating the amount of signs in daily life, and their significance in delivering several meanings. Social semiotics, as a sub field of semiotics is not less important in interpreting signs or modes, yet each field has its own interests and perspectives .given this interconnectedness between the two fields, it is relevant to go through both in the following section to make clear their differing concepts and common grounds.

1.1.1 Semiotics

Semiotics as a field has witnessed noticeable developments that are tightly linked to the evolution of the concept of sign. Many theories of semiotic analysis are timed out while others are established due to the shift in semioticians understanding and theorizing of signs. Accordingly, to understand what semiotics is and what is its interest, it is imperative to, first, explain what is a sign and, then, to trace back semiotics successively established definitions**.**

1.1.1.1 Definition of Signs. Ferdinand De Saussure (1959) stated that signs are represented in a variety of forms and these forms constitute signs, however, Peirce as another major founder of the field of semiotics explained that signs do not stand for themselves, but for something else (Peirce, as cited in Huhtamo, 2003). Besides, Barthes (1968) indicated that any type of signs carries meaning mainly the visual ones.

1.1.1.1.1 Ferdinand De Saussure's Definition of Signs. Saussure (1959) stated, in general terms that a sign is a set of physical sounds, gestures, letters, etc that stand for

something else. In technical terms, a sign, according to De Saussure, consists of a signifier that encompasses these physical sounds and a signified that refers to their mental representation. This means that the meaning of a sign in a specific culture is fixed and the signification process is dyadic i.e, it turns to be a representation process (representing the sound image with a concept).

      1.1.1.1.2 Charles Sanders Peirce's Definition of Signs. Peirce (as cited in Huhtamo, 2003) defined a sign as anything that stands for something else in the mind of the receiver. A sign for him consists of three interrelated entities which are: the representamen, the object, and the interpretant. Therefore, Peirce based his ideas on Saussure's classification of signs (signifier and signified), the sign (representamen) can be considered as the signifier that represents a written word, utterance, whilst the object is something that the sign refers to. However, Unlike De Saussure whose model of sign is dyadic, Peirce's model is triadic. The new third feature of Peirce's theory is the interpretant, which the signified sign only has a meaning when it is being interpreted. For instance, smoke is a sign of fire, so the representamen is the smoke, the object is the fire, and the interpretant represents that there is danger somewhere (Atkin, 2010). Thus, as opposed to De Saussure view of sign, Peirce believes the meaning of a sign in a specific culture is not fixed and the signification process is triadic i.e, it turns to be an interpretation rather than a representation process (a process whose ultimate outcome is the interpretation of the meaning of the sign rather than representing its sound image with a concept).

      1.1.1.1.3 Roland Barthe's Definition of Signs. According to Barthes semiology (1968), signs represent musical sounds, images, objects, and gestures, in which they form a system of meaning regardless of their substance and restrictions. Barthes meant that anything that conveys meaning is a sign including any type of signs, among which visual signs. By a visual signs, it is meant "signs that are constructed with a visual signifier, that is, with a

signifier that can be seen (rather than heard, touched, tasted, or smelled)" (Stoian, 2015, P. 65).

What has been stated so far can not be left without some commentaries. First, as contemporary communication is multimodal (as is clarified later in this section), ''a sign contains a message'' (Danesi, 2004, p.65) and many signs of the same or different modes or both are combined to form what is called in contemporary semiotics a text. Thus, the meaning each individual sign expresses is coded with the other meanings to convey a holistic meaning that is called a message (Jackobson, 1971). Second, this message can have different interpretations: ''a message can have more than one meaning, and several messages can have the same meaning'' (p.65).

All the previously stated definitions of signs are relevant to this research because all forms of signs, verbal or visual, like gestures and objects are frequent in the sample of our study. They altogether for the message and therefore their understanding is a prerequisite to understand and interpret the meaning expressed in the posters of our study.

1.1.1.2 Definition of Semiotics. Broadly, semiotics is conceived as a branch of linguistics, which is concerned with the study of signs in all of its forms. The earliest contemporary definition of the field of semiotics is that of Ferdinand De Saussure (1974 [1916]: 16) 'A science that studies the life of signs within society is conceivable… I shall call it semiology (from Greek semeion, "sign") (cited in leeuwen, 2005, P.2). Semiotics then refers to the field which is concerned with the description and the investigation of the relationship between the signs and the different meanings they express. (Danesi, 2004). As stated by the later, ''the primary task of semiotics is to identify, document, and classify the main types of signs and how they are used in representational activities.''(p.24)

To put it into perspective more, Morris (1938, as cited in Ijam & Abbaas, 2019) claimed that semiotics is the science of signs, in which the latter are represented everywhere in the form of gestures, words, books, traffic signals, etc. Similarly, Eco (1976) who shared most of his ideas with Morris (1938, as cited in Ijam & Abbaas, 2019) stated that "semiotics is concerned with everything that can be taken as a sign"(p.7). As opposed to the Sausssurean definition of sign, Eco (1976) clarified that semiotics is not concerned only with the linguistic signs that appear in daily speech, but also with the visual signs that stand for something else such as images, people's behavior, and objects. This means that semiotics is concerned with how signs are used as tools of interaction and communication to create meanings and to convey messages- semiotics is concerned with the processes of communication and signification.

In the same line, there are two distinguished names for the field: "Semiology" of De Saussure since he was interested in psychology and "Semiotics" of Peirce who attributed the field to logic. Saussure (1959) in his book course in general linguistics coined the term "semiology" to refer to the field of semiotics because it is a science that investigates the signs socially and psychologically. In other words, to understand how meaning is both created and represented in social life, signs cannot be studied in isolation, but in connection to other signs. In contrast, Peirce introduced the term "semiotics" or "semiotic", which is equivalent to the notion of logic since its main focus is on how human minds process and treat signs to perceive the target meaning and its adequate interpretation (Peirce, 1931, 1958, as cited in Yakin & Totu, 2014).

1.1.2 The Theories of Signs

Through time, the evolution of the theories of signs witnessed a great development. De Saussure was the first to study the linguistic signs on the basis of his definition of signs referred to earlier- (two elements which are the signifier and the signified). Following the

same path, Peirce adopted the triadic tradition; thus, he divided signs into iconic, indexical, and symbolic. Barthes, however, introduced a new dimension in the study of signs and highlighted the importance of non verbal signs (visual images) in the field of semiotics as other forms of signs needed to be studied and interpreted according to three levels of signification" denotation, connotation, and myth ". In fact, there are additional theories developed by other semioticians among which Sebeok, and Jackobson. Yet, we are not interested in semiotics; that is why, we focus just on the major theories of signs. In what follows, we explain the theories of Saussure's, Peirce's, and Barthes's models respectively.

1.1.2.1 De Saussurian Model. As stated earlier in this section and repeated here for convenience, Saussure (1959) introduced two basic terms: the signifier that refers to the sound image and the signified "the concept" that represents this sound image. In his dyadic theory of signs, he focused on the linguistic (verbal) signs. Moreover, De Saussure explained the process that links between the sound image and the concept as being psychological in terms that the signifier is perceived through the senses, whereas the signified is a mental representation of that sound image. Both the signifier and the signified cannot be separated from each other. Hence, Saussure termed the relationship that combines these two concepts as the signification, which is based on arbitrariness (convention) (Chandler, 2007).

1.1.2.2 The Peircian Model. Peirce's theory is based on the triadic tradition of sign- an icon, an index, and a symbol (Chandler, 2007). These are explained as follow:

- **Icon/Iconic:** the signifier and the signified share the same characteristics i.e a portrait, metaphors, imitative gestures, etc.
- **Index/Indexical:** the physical association between the signifier and the signified can be noticeable or inferred; for instance, smoke, footprints, phone ringing.

- **Symbol/Symbolic:** the relationship between the signifier and the signified is based on agreement or arbitrariness (convention), in which the signifier does not seem or look like the signified. For example, the language, letters, numbers, traffic lights, and so on.

1.1.2.3 Roland Barthe's Model. Barthes' theory of signs is based on Saussure's tradition since both of them belong to the structuralist school. Besides, Barthes was the first to focus on non verbal signs (visual images). He was the first semiologist who claimed that signs can be dynamic because they are attributed to social and cultural aspects. In other words, the members of each society and culture have their own interpretation of signs which is conventional (Barthes, 1972, 1979).

Barthes' contribution to semiotics is based on main interrelated elements: code and message, denotation; connotation; myth, and anchorage and relay.

1.1.2.3.1 Code and Message. Messages cannot be understood and interpreted without codes. A code represents a set of conventions that has to be adequate to a specific society or culture in order to appropriately interpret the meaning of the message. Barthes (1977) also added that there is a static and standard rule which must be followed to convey and interpret the message. This means that there is no message without a code. The rule emphasizes the importance of codes in any form of messages whether photographic images, waving hands, or other different forms.

1.1.2.3.2 Denotation, Connotation and Myth. Denotation, connotation, and myth are the most significant concepts in Barthes' theory of signs. Denotation is the common literal meaning shared among individuals, whereas connotation refers to the cultural meaning found in both the image and the text -The myth is a related process to the connotation level that is called also "ideology". It refers to certain reasons behind a given idea within a particular

society; myth takes many forms such as historical periods, through which signs do not really express themselves, but other faces of values. In other words, myth represents different ideologies according to a particular society or speech community, where there are reasons behind expressing a certain ideology among which heritage, beliefs, and rituals that are shared among individuals within the same society (Barthes, 1977).

Barthes and Lavers (1973) stated that myth as the third level of signification is the development of the connotative meaning through history i.e as time passes this connotative meaning is going to become a myth in a particular culture or society

1.1.2.3.3 Anchorage and Relay. Barthes (1977) claimed that anchorage and relay refer to the relationship that combines both the text and the image.

- **Anchorage:** in this element, there are meanings expressed in the text that need to be interpreted, where the linguistic text is the key element of interpretation, and anchorage's function is ideological. In other words, there is an already expressed ideology in the text that the signified (like the linguistic sign) are used to guide the reader to understand the ideology.
- **Relay:** in this element both the text and the image are in a complementary relationship, in which the message is identified and understood by the reader.

1.1.3 From Semiotics to Social Semiotics

Even though semiotics is the basic for social semiotics, however, there is a contradiction between both of them. Social semiotics, then as a sub branch of semiotics, is distinctive in terms of interpretations and the form of signs. Accordingly, this is going to be more clarified in the following quote:

Traditional semiotics likes to assume that the relevant meanings are frozen and fixed in the text itself, to be extracted and decoded by the analyst by reference to a coding system that is impersonal and neutral, and universal for users of the code. Social semiotics cannot assume that texts produce exactly the meanings and effects that their authors hope for: it is precisely the struggles and their uncertain outcomes that must be studied at the level of social action, and their effects in the production of meaning. (Hodge & Kress, 1988, p.12)

Traditional semiotics contradicts with social semiotics in the sense that meaning in semiotics is fixed only to the text i.e there is no interpretation beyond the text, however, in social semiotics, the meaning is dynamic in which it is both created and interpreted beyond the text.

Social semiotics as a sub branch of semiotics grasped the interest of many semioticians such as Michael Halliday and Kress. Consequently, social semiotics is discussed next.

1.1.4 Introduction to Social Semiotics

As a synthesis of semiotics, social semiotics came into emergence as a sub-branch, but with its own meaning and signification. It traced back to 1978 when Michael Halliday published his paper, which is entitled "Language as Social Semiotics". This latter is considered as a basic beginning to investigate the new field and conduct research by some pioneers in addition to Halliday such as Gunther Kress, Robert Hodge, Theo Van Leeuwen, and others. In the light of Halliday's work in 1978, social semiotics considers meaning making and meaning makers, this means that the meaning behind a given text, a photographic or an image is created rather than being fixed to the text produced within, and this meaning is made by certain individuals to reach a particular target message. Besides, the meaning is

made as a creation of a set of signs grouped together in order to deliver a wished hidden message, which is related to social and cultural contexts (Halliday, 1978).

1.1.4.1 Historical Overview of Social Semiotics. Halliday's "Language as Social Semiotics" (1978) tackled the most relevant concepts associated with social semiotics that make it much distinctive from semiotics in some aspects. Accordingly, signs are called semiotic resources of language that are manipulated by how individuals deal with them, and the social context they are produced in. In other words, semiotic resources are controlled by meaning makers "the individuals" who wish to convey a specific hidden message that is related to meaning making "the social context". Hence, the social context is a crucial element to appropriately identify the meaning created in a certain image, which undoubtedly can restrict a set of speculations and interpretations to a precise interpretation fixed to social and cultural ideologies and mythologies.

Much later (1979), Robert Hodge and Gunther Kress were inspired by Halliday's Language as Social Semiotic, and they synthesized it to a book entitled "Marx in Language as Ideology" as a critical developed work of language and society in addition to the book of "Social Semiotics" (1988). Concerning these significant books, Hodge and Kress introduced a new direction of semiotic resources, which is the resources of image.

Hodge and Kress (1988) explained that language resources are not the only semiotic resources that express meaning, but also the resources of image. These scholars worked in collaboration to give a broad range of knowledge towards social semiotics, where they added that the resources of the image are signs like "language" to make meaning and convey messages. To support their claim, Hodge and Kress (1988) gave some examples of these images which are shown in "print media " such as billboards.

1.1.4.2 Definition of Social Semiotics. Social semiotics as an extended field of semiotics has been introduced by many figures, for giving that new field an essence of existence in linguistics. That is why recent studies conducted by the pioneers of social semiotics have a great impact on the emergence of that field and its main theories. Halliday was among the most known semioticians who defined social semiotics, and studied it from a linguistic perspective. Halliday (1978) has defined the concept social semiotics as follows: people perform the social structure via their everyday actions of meaning, validating their situations, responsibilities, constructing, transmitting shared systems of value and knowledge, interpreting language in terms of its social context, this is not the same as taking a single sentence, and putting it in a social context. It entails the arduous challenge of focusing on both current and potential meaning while understanding both discourse and the linguistic system that underpins it in terms of the absolute complex network of meaning potential known as culture. Halliday meant by his definition that the social structure is performed by individuals in their daily activities, where they interact and share common knowledge, norms, and values. He also highlighted the effect of the social context on the interpretation of language, and he distinguished between the interpretation of a single sentence from the whole language, in which Halliday mentioned two entities of meaning: the actual meaning that refers to the clear noticeable meaning, and the potential meaning that refers to "culture" or the hidden meaning associated and manipulated by the cultural context. For example, in some societies and cultures, silence is one of the available semiotic resources that means such a positive way of interaction. In China ,silence sometimes means respect, agreement, praise, and so on.While in America, silence is negative, it means disgust, disagreement, anger, and so on (Quan, 2015).

Hodge and Kress (1988) introduced social semiotics as being first an original social phenomenon associated with many components, among which the most dominant " the social

context", and it deals with a variety of social forms such as texts and semiotic activities in different types of human society at any era of human history (p.261).

1.1.5 Major Concepts in Social Semiotics

In terms of concepts, social semiotics includes some concepts that distinguish it from semiotics and linguistics in general. These concepts encompasse semiotic resources, modes, semiotic potential, and affordances, explained in the coming sub sections.

1.1.5.1 Semiotic Resources. Semiotic resources is the most crucial concept in social semiotics, where many semioticians tried to give comprehensive definitions to that term to add a specific flavor to social semiotics as a distinctive field from semiotics. As a starting work, Michael Halliday is considered the first to define semiotic resources. Halliday (1978) argued that the grammar of a language is a channel "a resource" through which meaning is made, and this is the significant function of the grammar of the language, not just using it to produce accurate sentences (p.192). Halliday in this definition explained how the grammar of language functions as a sign "a resource" of making meaning, where he added that in social semiotics is not necessary to use the grammar of language to produce correct utterances or sentences, but rather to create meaning. Halliday extended this definition to that semiotic resources are a set of procedures and artifacts used to interact and deliver messages, where these procedures or activities are produced either physiologically throughout body language, or using technological tools like computer software. Hence, Halliday claimed that semiotic resources were traditionally called signs in semiotics; however, he introduced the term semiotic resources to highlight the difference between social semiotics and semiotics. In addition, he focused on verbal semiotic resources, which are related to the language as a means "a resource" to convey certain meanings.

Hodge and Kress (1988) have agreed on a clear definition of semiotic resources, which take a variety of forms that are not necessary writing or speech, but even the physiological forms produced by human beings in everyday life, where they gave the example of "walking " to more support the definition. They stated that humans "men and women " have different ways of walking, and each way means something, and conveys a specific message behind it. Such as the walk of the army, and the walk of actors .among those messages: expressing identity (whom they are), area of interest (what are they doing), people's attitude towards each other (how they want people to see them).

1.1.5.2 Modes. A mode is a socially ordered collection of semiotic resources for producing meaning. Modes encompass, among other things, image, writing, layout, and speech. For anything to be considered a mode, it must have a collection of semiotic resources and organizational rules that are acknowledged as manifesting meaning within a society (Jewitt et al., 2016).

1.1.5.3 Semiotic Potential. The semiotic potential is a related concept to social semiotics, where Van Leeuwen (2005) stressed the term " semiotic potential " as being a tool used to make meaning, and it is described as "potential " or " possible" because there are many questions can be raised towards a certain meaning. For instance, the previously mentioned example of " walking", the questions that can be asked " what ways of walking can be noticed ? What meanings can be created with these ways? and so on . Possible meanings made by "semiotic potential" cannot be predicted since they are shaped by the social and the cultural contexts (p.4).

The semiotic potential then is another face of " semiotic resources " or it is centralized in the semiotic resources as being controlled by two important contexts of society and culture, where each society and culture interpret a meaning differently and distinctively

because " societies and cultures " share certain knowledge, norms, and values that are not similar to another speech community.

1.1.5.4 Affordances. Affordances are closed terms to semiotic potential. They are based on the work of the psychologist Gibson (1979). According to Gibson, affordances are potential "possible" noticeable meanings of a specific object related to people's preferences and needs. Gibson also stated that there are two meanings around the world: objective and subjective. Gibson shared his ideas with Halliday about affordances, where they have agreed that affordances are free from restrictions, which means that the meaning brought throughout affordances is broad, and the interpretations are many according to the social context, where the message is produced.

As we can deduce from what has been stated so far, any study of contemporary communication, which is rather multimodal , would call for social semiotic theories . Indeed, purely semiotic retudies would not be sufficient as the meanings of the semiotic resources are constantly changing within social and cultural contexts due to globalisation. The case of our study is no exception; the posters are produced during a critical period of the algerian history and therefore, the traditionaly stable meaning of some resources is used in new ways to express a new meaning which is the claim for stretching English use in Algeria.Acordingly, it is relevant at this juncture to have a glance on English use in Algeria so that we see if the claim worth studying.

1.1.6 The Status of English in Algeria

In Algeria, English has its position as a foreign language among the other spoken languages. Currently, English learning is classified as a second foreign language after French (Benrabah, 2005, 2013, 2014). For the first time in 1993, English gained the opportunity to be inserted as the first foreign language, yet many families selected French over English in

practice to be taught in the 4th grade of the elementary school; thus, English nowadays is taught to first year middle school pupils as a second foreign language (Benrabah, 2007a, 2007b, 2013, 2014, Mostari, 2009, Belmihoub, 2018a).

Due to the emergence of globalization and the advancement of research and technology, English appears to be accelerating to overtake French. The linguistic struggle in Algeria appears to be mostly fueled by the competitive standing of English and French (Marley, 2008). Hence, English starts to gain appeal from the society to be part of enormous domains, among which trade, higher education, and technology (Kadem, 2015, Belmihoub, 2018a). All of these factors motivated Algerians to ask for stretching English in Algeria taking advantage of "El hirak".

Hassaine (2011) inquired about linguistic challenges in Algeria with college students enrolled in medical field. The data revealed the students' preference for English and their recognition of its worth in terms of language preference and attitude. In this regard, the majority of learners attributed their preference for English to its status as a global language (Hassaine, 2011). Despite the fact that they are grad doctors, while French has always been the medium of teaching, they demonstrated an interest in English as a worldwide language. It is indeed reasonable to assume that this inclination is linked to their ambition to integrate into the international community. Certain individuals, for instance, like shopping online, want to learn English. In addition, there are several multinational products with instructions written in English. As a result, such a language serves as a window into contemporary life for them.

1.2 Section Two: The Grammar of Visual Design as a Theory of Analyzing Multimodal Communication

This section discusses the main theories that can attend for multimodal messages. In this regard, a variety of theories such as Van Leeuwen and Kress's (2006) Grammar of Visual Design can reach a highly delicate level of analysis. The latter is based on Halliday's Systematic Functional Grammar theory (1978) which is not less important than it, and which focuses on how language is used to produce meaning through three main metafunctions the ideational, the interpersonal, and the textual. Kress and Van Leeuwen (2006) developed these metafunctions into the representational, the interactive, and the compositional dimensions to serve the aim of their model which is studying the visual modes. Kress and Van Leeuwen's framework is the model we project on the posters constituting the sample of our study.

1.2.1 Halliday's Systematic Functional Grammar

Systemic Functional Grammar is Halliday's framework of language as a system of semiotic resources that are used to produce meaning. Language, then, according to him is organized into three layouts concurrently. Each layout depicts a distinctive function or metafunction concerning meaning making, as called by Halliday (1978). These metafunctions are the ideational metafunction, the interpersonal, and the textual metafunction (Eggin, 2004; Thompson, 2014; Bloor & Bloor, 2010).

1.2.1.1 The Ideational Metafunction. According to Halliday (1978), in the ideational metafunction, language is used as a thinking tool or to conceive or depict the experiential or actual world to ourselves, including the internal world within our own consciousness. The primary grammatical feature described by Halliday in the ideational metafunction of language in employing the clause to describe or conceive the real world to us is Transitivity system. At the level of rank, transitivity operates at the level of both to the verbal and the

nominal groups in the clause and is defined by Halliday as the general resource for encoding experience. It refers to the type of action stated by sentence participants as well as the settings and the manners in which they participate. The sentence three constituents, as represented in figure 1, fall under the ideational (experiential) metafunction of language (as cited in Bakuuro, 2017).

Figure 1

The Components of Experiential Metafunction
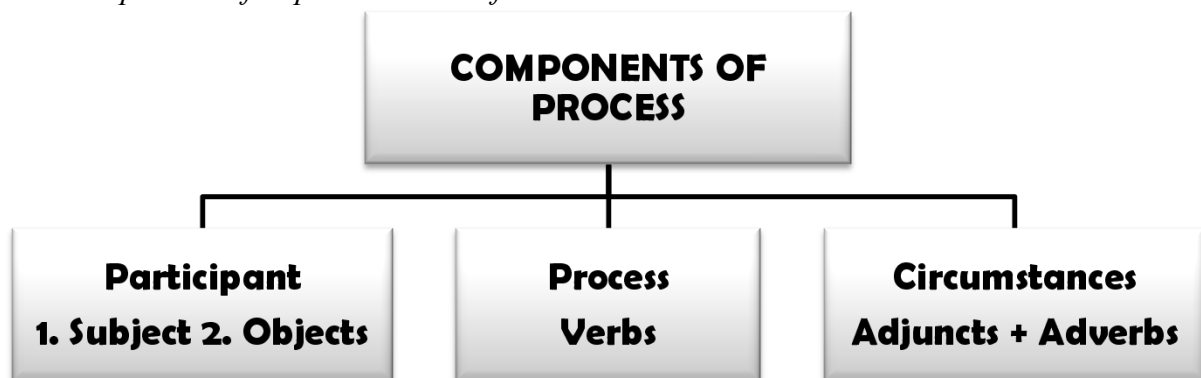
Note. From "*Demystifying Halliday's Metafunctions of Language*", by J. Bakuuro, 2017, University of Ghana, International Journal of Language and Literature, Vol. 5(2), December 2017.

Figure 1 describes the three components of the process contributing to expressing our actual world of experiences. The participant refers the subject and objects of the clause while the process itself is the transitivity or verbs found in the clause.The process is the head of experience which carries the semantic load and without it there is indeed no clause. Lastly, the adverbs and adjuncts of the clause are called circumstances.

1.2.1.2 The Interpersonal Metafunction. In the interpersonal metafunction, the participants are involved in social interactions mainly for the sake of building relationships with each other, exchanging knowledge, and opinions. Halliday then, explained the

interpersonal metafunction at the level of the clause and its relation to the social interactions.The clause's interpersonal metafunction considers language usage to involve encounters in which we start or react to the act of offering or demanding goods and services or knowledge. According to Halliday and Matthiessen (2004), this function is one of exchange between participants. The main grammatical element in the clause realizing the interpersonal metafunction is the Mood system, which contains a selection between imperative and indicative sentences. Hence, the mood system represents the part of the clause in which there is a demanding, giving, offering and so on. The mood brings out the clause's interpersonal functions and is composed of Subject + Finite. The subject is realized by a noun phrase to which the speaker assigns responsibility for the clause's authenticity, whereas the Finite is realized via an element of the verbal group. The predictor, which is an element of the residue, is the remainder of the verb phrase. Thus, a clause is made up of Mood + Residue. This is more explained in table 1 (Halliday & Matthiessen, 2004).

Table 1

The Interpersonal Metafunction

Ajo	shall	play	the match
Subject	Finite	Predicator	Complement
MOOD		RESIDUE	

Note. From "*Demystifying Halliday's Metafunctions of Language*", by J. Bakuuro, 2017, University of Ghana, International Journal of Language and Literature, Vol. 5(2), December 2017.

In table 1, there is a classification of the main components of the clause regarding the interpersonal metafunction, in which "Ajo+ shall" constitute the mood system, whereas "play+ the match" refer to the residue.

1.2.1.3 The Textual Metafunction. The textual metafunction highlights how language is applied to organize discourse and generate consistency and flow in our writings or conversations. From a textual metafunctional perspective, the clause comprises a theme and a rheme. The theme in a clause begins the semantic interpretation of the clause and is the main grammatical element, whereas the rheme enables the development of the discursive operation beyond the theme. The textual metafunction of the clause serves both linguistic and social functions in language use. The theme is the message's beginning point since the message begins there, whereas the rheme is the remaining of the message. This is illustrated in the following example:

The thief + has stolen my father's hat.

My father's + hat has been stolen by the thief.

THEME   RHEME

The textual metafunction consists of two main parts within the clause which are the doer and the receiver. According to the speaker or the writer's preference, the theme and the rheme do not have fixed places within the clause. In the first sentence above which is in the active form, the thief (the doer of the action) represents the theme, and the father is the rheme. In the second sentence, however, which is in the passive form, the theme is the father and the rheme is the thief (as cited in Bakuuro, 2017).

1.2.2 The Grammar of Visual Design

1.2.2.1 Visual Design. Visual design is a visual communication discipline or profession that mixes images, text, and concepts to transmit a message to the public and achieve a particular impact. In other terms, visual design is a form of communication that involves the use of images and design to communicate ideas (Wahl, 2018). The words visual design and graphic design are used interchangeably. According to Evans and Thomas (2013), graphic design is defined as "the act of combining pictographic (Images, graphics, symbols…) and typographic (textual) components to achieve efficient communication" (p.4).

1.2.2.2 Multimodality. Multimodality is seen as a phenomenon instead of a theory. In general, all types of conversations are considered to be multimodal. Oral discourse, for example, is defined by the mix of language, tone, voice quality, gestures, facial expressions, and posture, as well as some features of self-appearance such as clothing and haircut. On the other side, written discourse incorporates graphical expressions, artwork, design, and color. Such intense examination of both oral and written discourses was driven by the assumption that analyzing different semiotic modes which take place in a given piece of speech and examining how well these modes interact holds the potential of employing several hidden ideologies and beliefs (Van Leeuwen, 2015).

The multimodal nature of contemporary communication has imposed new ways of looking at semiosis - the two processes of signification and communication. The phenomenon of globalization has made it possible for the characteristics of one specific place to be present and active in another one leading to a move from the stability to the instability of social world and along with them a move form older ways of meaning to new ones. This new ways of representational and communicational practices are constantly changing due to globalization and therefore a grammar of fixed and stable rules cannot account for the changes. Accordingly, new modes of representation and communication and, subsequently, new

semiotic resources that can account for demands of the need to represent, produce and disseminate new meanings are needed. These resources are not only of one particular semiotic system- generally reflected in mode of communication, but rather multiple semiotic systems such as images, colours, gestures ....etc.

    1.2.2.2.1 Posters as a Genre of Multi Modal Visual Design. Posters gain their persuasive and powerful appeal from the combination and the interaction of linguistic content, visual meaning, colors, and typographic elements. Posters may be categorized as a genre, defined as a social semiotic creation, i.e a social construction, the result of traditional social meaning-making, which is a part of the intertextuality network. Socio-political posters are a sensible and cost-effective technique to communicate with a specific target. It takes judgment from the part of the producer to select how much content must be included, whether this content should be displayed graphically, textually, or both, and how to arrange it in the available space. They usually include a call-to-action language that encourages the audience to take action (Plaza, 2018).

    As an illustration of how the textual and the visual modes are combined together to persuade the viewer to take an action towards protecting the environment, particularly highlighting the problem of water pollution (figure 2). The poster's designer amalgamates the visual modes which are the colours (the blue of the sea, grey, black, and white), the sea, the fish, and the panda shaped as a fish with the verbal mode, which is the utterance "WOULD YOU CARE MORE IF I WAS A PANDA?". Thus, the producer wanted to draw the attention by reshaping the face of the panda in the body of a fish to show that even water pollution is not less important than the land pollution, and all the animals of the sea have the right to be protected like the animals of the land "the panda".

Figure 2

Would You Care More If I Was a Panda? Print Advert

Note. From "*Rhino, Panda, Gorilla*", by WWF ad agency: Ogilvy, www.adsoftheworld.com

1.2.2.3 An Overview of the Grammar of Visual Design as a Term. Kress and Van Leeuwen (2006) in their book Reading Images wished to present the term "grammar" in a distinctive way. In this book, they clarified that Grammar of Visual Design does not really refer to rules ,but rather it refers to what is more similar to words .In other words, from a linguistic perspective, linguistic grammar (traditionally refer to as grammar) is concerned with what is called" lexis" that are combined in sentences ,and clauses. However, from a semiotic or social semiotic perspective, a visual grammar is concerned with how concrete objects such as places, individuals, and even abstract things are grouped together in visual statements to deliver messages.

First of all, Kress and Van Leeuwen (2006) were inspired by Michael Halliday's Systemic Functional Grammar (1978); nevertheless, they focused on the interpretation of

images rather than of linguistic statements as they are expressed by Halliday. Therefore, Whorf (1956) has supported the ideas of Van Leeuwen, Kress, and Halliday, in which he claimed that even words like sunset, morning, and winter are not encoded only as nouns, but they are even objects, and can be resembled in images. As an instance ,Whorf gave the example of time ,where he said that time is not just a word ,it can be utilized ,and calculated; however, he added that in some cultures like "Hopi" in north America ,they consider time as something cannot be neither counted nor utilized ,it remains just a word .Thus , the interpretation of words as being fixed to linguistics or to images according to Benjamin is culturally bound. I.e. the interpretation is related to the cultural and the social contexts.

1.2.2.4 The Difference between Linguistic Grammar and the Grammar of Visual Design. Kress and Van Leeuwen (2006) along their work indicated that Grammar of Visual Design is different from linguistic grammar in some aspects. Indeed, they made a distinction between both of them, in which linguistic grammar deals with language rules, however, Grammar of Visual Design refers to the social resources of a particular group. Thus, Kress and Van Leeuwen provided a definition to these concepts stated as follows:

1.2.2.4.1 Definition of Linguistic Grammar. Kress and Van Leeuwen (2006) defined linguistic grammar as conventional rules shared within the same language like the rules of English.

1.2.2.4.2 Definition of Grammar of Visual Design. Grammar of Visual Design has been defined as the social resources of a given group, the explicit and the implicit knowledge, and their activities in their society (Kress & Van Leeuwen, 2006).

The main differences between linguistic grammar and visual grammar are summed up in table 2.

Table 2

The Main Differences between Linguistic Grammar and Visual Grammar

Linguistic Grammar	Visual Grammar
Conventional rules.	Social resources.
At the level of the sentence.	At the level of the social group.
At the level of the same language.	At the level of the same social group.
Static, logical, free of emotions rules.	Dynamic explicit and implicit Knowledge and Activities.

Adopted from: Reading Images (2006)

1.2.2.5 Kress and Van Leeuwen's Grammar of Visual Design Framework. Kress and Van Leeuwen (2006) integrated Halliday's work on Systemic Functional Grammar within their work. They adopted the main metafunctions introduced by Hallidy, however, in relation to the Visual Design. Indeed, Kress and Van Leeuwen claimed that semiotic modes also serve those metafunctions, besides; they reused the experiential, the interpersonal and the textual metafunctions, and renamed them respectively as the representational dimension, the interactive dimension, and the compositional dimension to constitute a complete communicative system to the Visual Designs. Hence, they are explained as follows:

1.2.2.5.1 The Representational Dimension. According to Kress and Van Leeuwen (2006), the representational dimension is similar to the ideational metafunction. It refers to the association between the surrounding objects in the globe, and within humans. This dimension consists of three elements, which are the participants, the processes, and the circumstances.

- **The Participants:** Kress and Van Leeuwen made a distinction between two categories of participants. The first category refers to the represented participants like objects, individuals, and places which appeared in the texts, and images. The second category refers to the interactive participants, or the individuals who make the images and the texts like "photographers", in addition to people who see such images and texts, and read them .Kress and Van Leeuwen added that the participant who produces the vector is "the Actor", whereas the participant who receives that vector is called "the Goal".

- **The Processes:** the processes are divided into the narrative processes and the conceptual processes.

The narrative processes reveal the situation where the participants are associated via a vector "a link", and how they are related according to a set of elements such as the doing of actions, the happening of events, transitory "temporary" locative arrangements, and activities of change. The vector that links the individuals or the participants, as named by Kress and Van Leeuwen, is produced throughout limbs, instruments, and bodies, and throughout the vector the narrative processes are described as being dynamic. The basic type of the narrative processes is the reactional process. It occurs within the image, when the reaction of the participant formed throughout an "eye line". When it is so, the participant in this situation is called "a Reacter", and who receives that vector is called "the Phenomenon". The reaction can be transactional when both of the Reacter and the phenomenon are present and non transactional when only the Actor is present.

The conceptual processes unlike the narrative process are static, which means that there are no vectors, and they refer to the participants' structure, signification, and class. In fact, the conceptual processes refer to the participants' thoughts rather than the performance of their actions.

- **The Circumstances:** the circumstances represent the locative setting within the image (the background and the foreground).

1.2.2.5.2 The Interactive Dimension. Kress and Van Leeuwen (2006) stated that the interactive dimension is equivalent to Halliday's interpersonal metafunction. It refers to the communication between the image's producer and the receiver (viewer), between the represented participants within the image, and between these participants and the viewer. Kress and Van Leeuwen claimed that the producer encodes the social significance of the image throughout the gaze, the social distance, the angle, and the modality.

- **The Gaze:** in visual designs, the participants (the viewer and the producer) are connected by vectors (links), through which these visual designs make requests to the viewer. Thus, the participant's vision or gaze can be either a demand gaze or an offer gaze. A demand gaze is achieved throughout an eye line or gestures when the represented participants look towards the viewer, and demand from him to engage in an imaginary situation via the use of body language. However, in an offer gaze the eye line or gestures are excluded, and the viewer treats the participants as part of the information represented within the image.

- **The Social Distance:** the social distance refers to the distinctive relations that occur between the participants and the viewer. The size of the social distance can be short, long, or medium. The more the distance in the design is short, the more the relationship between the participants is intimate and vice versa.

- **The Angle:** Kress and Van Leeuwen (2006) explained the angle as the point of view or the perspective from which the producer designed the image. There are two types of angles which are the horizontal angle and the vertical angle. In addition, the viewer may see the represented participants from an eye level when both of them belong to

the same social group, and the relationship does not refer to power ,it is equal relationship no one is more or less powerful than the other.

The horizontal angle is described as frontal denoting the participation "involvement", or as oblique denoting disconnection. Thus, the degree of the angle identifies the level of involvement and disconnection.

The vertical angle refers to power in two cases. In case the viewer sees the represented participant from a high angle, the participants allocate power, and in case the viewer sees them from a low angle, they are depicted as more powerful.

- **Modality:** modality is concerned with identifying authenticity or realism in a given image in relation to a specific social group. Viewers then are the ones who judge how real or authentic the image is in terms of colours (depending on the cultural and the social context of the image), representation (details of the participants), contextualization (details of the background).

1.2.2.5.3 The Compositional Dimension. The compositional dimension equals Halliday's textual metafunction. In this dimension there is an emphasis on incorporating the two previous dimensions (the representational and the interactive dimensions) to have a full meaning. In other words, how the representational and the interactive dimensions are interwoven together to constitute meaning as a whole. The compositional dimension then is analyzed on the basis of framing, salience, and information value (Kress & Van Leeuwen, 2006, p.177).

- **Framing:** framing is about how the different modes (verbal and non verbal) of the image are grouped together or detached in terms of their position within the image whether they are put next to each other or separated, and in terms of meaning either

they have a homogeneous relationship or not i.e the more the elements are related to each other, the more they compose the same information. Nevertheless, the distance between the elements within the same image does not really affect the interrelation of these elements in terms of meaning because they can be distantly separated, or separated even in relation to meaning, but they share the same idea.

- **Salience:** salience depicts the analysis of the prominent constituents within the image such as the background, the foreground, colours, and size. This means that within the same image there is an exaggerated representation of the elements via using bright or dark colours, writing in bold or in capital letters and so on.

- **Information Value:** information value refers to the position of the different components in the image whether left and right, top and bottom, center and margin. Thus, all the elements regardless their position share the same message.

The left part within a certain image indicates the "given" information, or the already shared knowledge within a specific society, however, the right refers to the new information that the society should reveal.

The information that is put on the top of the image refers to "ideal" information that is supposed to be in the society and supposed to be real. While the information that is on the bottom of the image represents "real" facts that already exist in the society.

The center is described as being the crucial information of the image, whereas the margin refers to the additional information, in which together constitute the full meaning.

Although Kress and Van Leeuwen developed a theory that constitutes a full communicative system, yet it is not necessary to apply all the components of the theory on a given image in which the analysis needs to be adequate to the only semiotic modes provided in a certain image.

Despite the fact that Barthes was the first semiotician that studied the visual signs ,and thanks to him Kress and Van Leeuwen shifted their interest to such type of signs, but he did not speak in details about the main principles that should be applied to analyze the Visual Designs, and he did not provide an approach of analysis that goes in parallel with the visual images .Thus, Kress and Van Leeuwen's Grammar of Visual Design is the chosen approach of analysis of the four posters in the target research. Kress and Van Leeuwen's theory is combined with Hlliday's Systemic Functional Grammar since the posters contain linguistic signs.

1.2.3 Previous Studies

Sathvika and Rajasekaran (2022) conducted a descriptive qualitative research using three advertisements of coca cola and candy of Chupa Chups Company in 2021. Via the combination of the Saussurean and the Barthesian models, the researchers highlighted the importance of those visual signs whether they are visual texts or visual images in modern advertisements encoding, and how advertisers use the semiotic signs to attract the consumer's attention.

Most works that used Barthe's model are qualitative. Dagli and Hacibektasoglu (2015) analyzed a poster about violence against women. His research revealed that verbal and non-verbal signs complement each other, and only together can deliver the required message about violence against women. Specifically, the research demonstrated that combining linguistic signs written in bold or in red – a visual sing, the poster conveyed the meaning that violence against women is a subject matter around the world. In the same line, Syakur et al. (2018) study showed that throughout encoding a set of signs like cool music, and soft colors, advertisement depicts how deeply the companies that produce cigarettes affect adolescents to consume that dangerous product. Nurfatwa et al. (2018) analysed the Logo of "STIKIP SILIWANGI and IKIP SILIWANGI" to figure out the effect of the circle and the curve shape

forms on attributing the mythical meaning to a new sign. The results clarified the effect of the different shapes on the transfer of the mythical meanings in both logos to a new object.

Likewise, most studies that used Peirce and Saussure's models are qualitative. Bartles (2021) analyzed the Russian military map symbology and terms focusing on cartography (military map), graphological information science, semantics, symbology and linguistics. As a result, it is noticeable that Russian military maps are well designed by the government in precise symbols, and technical terms; however, these symbols do not belong to the same source since Russia has a huge number of military governorates. The use of signs and symbols in those military maps highly assist soldiers to determine their road during the working process.

Kress and Van Leeuwen's Grammar of Visual Design theory is used in some qualitative studies. To start with, Cilliers (2014) analysed the representation and construction of masculinities in men's health . Mainly, the researcher choose 27 visual texts taken from a magazine to show how the combination of visual signs delivers meaning of how the notion of masculinity is ideological according to different cultures. In a similar study, Lirola (2016) analysed political posters in Ireland during and after the Celtic Tiger. She argued that the combination of the linguistic and the visual elements persuades people to vote for the political parties that represent them. In a broader study, Stoian (2015) analyzed advertizing honeymoon packages for the three dimensions of the model- the representational, the compositional and the interactive . At the level of the representational dimension, the study showed that the the participants (the couple), are linked by vectors via a transactional reactional process. Concerning the interactive dimension, the couple's gaze is an offer gaze that indicates that the couple want from the viewer to be involved in to to establish an intimate social relation. As for the compositional dimension ,the researcher analyzed the

advertisements in terms of salience, framing ,and information . The researcher concluded that visual analysis can be applied in multiple domains like teaching materials. In a narrower scope, Dallyono and Sukyadi (2019) analysed how multimodal resources in the posters that seek environmental protection have been used to raise people's awareness towards the importance of protecting the environment . The researchers focussed on the interactive dimension and, thus, they clarified how the exploitaion of transitivity and mood systems was sufficient to highlight how the hidden message is conveyed. In the same line of thought, Hu and Luo (2016) conducted a multimodal discourse study of the doublee shopping carnival advertisement. Their findings showed how the different semiotic resources are combined together to deliver the advertisement's message, to psychologically affect the viewers and to persuade them to attend the carnival. From her part, Plaza (2018) studied the use of colours in socio political posters for apurssuassive function. The researcher highlighted how those socio political posters have been designed with two colours (red and blue) using famous political profiles for the sake of protesting against politicians to give the artists their rights, especially it was the period of economical crises. The results demonstrated that the political posters proved their effective way to persuade the politicians to take an action towards giving the artists their rights. This study therefore would form a basis upon which our study would rest in terms of the parssuassive function the coulours would have.

Conclusion

From this chapter , we come up with two fold conclusions: Frst of all, to study the sociopolitical posters, a paradigm shift from semiotic to social semiotics is need. Therefore,in the first section we provided an overview of semiotics and social semiotics as a sub field alond with their main concepts arguing for the need to a paradigm shift to meet the requirements imposed by globalisation . Second, that Kress and Leeuwen model is suitable for our study as the posters are a typical model of multimodal communication, the main

multimodal theories of social semiotics are highlighted. That it is not possible to cover all of them in this few papers, only Halliday's Systemic Functional Grammar which is suitable for analysing the verbal semiotic resources, and Van Leeuwen's Grammar of Visual Design which is suitable for analysing the visual semiotic resources are discussed.

2. Chapter Two: Research Methodology and Data Analysis

Introduction

The second chapter provides an overall representation of the main procedures discussed in the research methodology, data analysis, discussion, results, the limitations and the main recommendations for future researches. Hence, these points are scattered through the chapter which is divided into three sections .The first section discusses the major steps of the research methodology mainly the research design we followed. The second section represents data analysis and discussion. While the third one is concerned with the main findings, the limitations we encountered along the study, and the recommendations.

2.1 Section One: Research Methodology

This section represents an overall description of the research methodology deemed suitable and thus chosen to analyze the four posters. This section therefore starts with the research design we used in the analysis of a social phenomenon which is substituting French by English applying the multimodal theory concerning the verbal and the visual modes. Then, an explanation of the basic unit of analysis, which is the selected posters, is provided. Finally, we moved to a general overview of the posters, their descriptions, the major steps followed and procedures of data collection and analysis.

2.1.1 Study Design

This research is an exploratory descriptive research that deals with analyzing the qualities of four socio political posters through depicting the visual and non visual modes used in these posters. Thus, we have chosen the qualitative design since it is the most adequate method to analyze the interrelation of the semiotic modes encoded in the images to show the social phenomenon of substituting the French language by the English language in Algeria. Accordingly, the qualitative research deals with investigating a social phenomenon and its progress, it assists us to comprehend more the social world we live in (Hancock et al.,

2007). Besides, the socio political posters belong to document analysis because it is a methodological process for studying or assessing documents, including printed and digital (device internet –transmitted). Document analysis like many other qualitative research methodologies necessitates the examination of data to extract significance, acquire insight, and build a knowledge base (Corbin & Strauss, 2008). As it has been discussed throughout the literature review, the posters were analyzed applying Kress and Van Leeuwen's Grammar of Visual Design in terms of three dimensions: the representational dimension, the interactive dimension, and the compositional dimension for the sake of revealing the main verbal and non verbal semiotic resources shown in the posters.

2.1.2 Unit of Analysis

The chosen images are classified as socio political posters or campaigns because they discuss a socio political issue that stems from a public inquiry to call for change. These posters have been collected from social media and different websites as the first source people depend on to express their own points of view and share ideas towards events. Indeed, changing the language of the colonizer "French" by the language of modernity "English" is considered as a trend event in Algeria that motivated the public to act and react. Therefore, the selected posters are one of major reactions Algerians have ever did to affect the government's decision making. Mainly ordinary people, professional photographers, and designers have designed such posters mixing the verbal modes with the visual modes to deliver their wish in a peaceful and a civilized way. We cannot deny the role of such posters in shedding the light on inserting English in Algeria to be the second spoken language to not only improve the educational system, but also to manipulate ideologies of the political system.

2.1.3 Description of the Posters

The chosen socio political posters have their prehistory during a specific period in the Algerian society, when they tackled a crucial socio political inquiry concerning inserting English as an official language for social and political prosperities; mainly a specific Algerian category involved in designing such posters combining the verbal and the non verbal modes. Accordingly, an overview and thorough descriptions of the selected posters are discussed next.

2.1.3.1 Background. The chosen socio political posters came into being between 2019 and 2021, when Algerians fed up from the domination of the government concerning several social aspects of public life. Therefore, it was extremely necessary to react towards the leaders harsh activities, in which Algerians decided to organize peaceful manifestations of the so called "Elhirak".Throughout this latter, Algerians succeeded to deliver their voice regarding the substitution of French by English as one of the major socio political inquiries, and they are supported to raise banners written in English and design campaigns to make the issue more practical, and more comprehensible by the government. Many Algerians whether professional designers or ordinary individuals then, contributed in spreading the inquiry via the campaigns on social media to gain strength from the supporters of the idea and mainly the approval of the government itself. The combinations of the verbal and the visual modes in the selected socio political posters of the present study have deeply shown how French constitutes an obstacle for the Algerian republic development in all domains. To explain more, the use of the semiotic modes such as size, colours, the way of writing words, clauses, and the use of different modes in an unordinary way like desert, and smoke assist in revealing how toxic French is mainly for the sake of some defined goals, which are the scientific development and national sovereignty independence. Hence, the socio political posters are effective assumptions to motivate the government to take the issue into consideration, which

proves that is broadcasting the inquiry on Algerian channels, official newspapers, inserting English in some places and faculties.

2.1.3.2 Poster Number One

Figure 3

What Languages Are Spoken in Algeria? (Algerian Arabic, Berber, French and More!) Poster
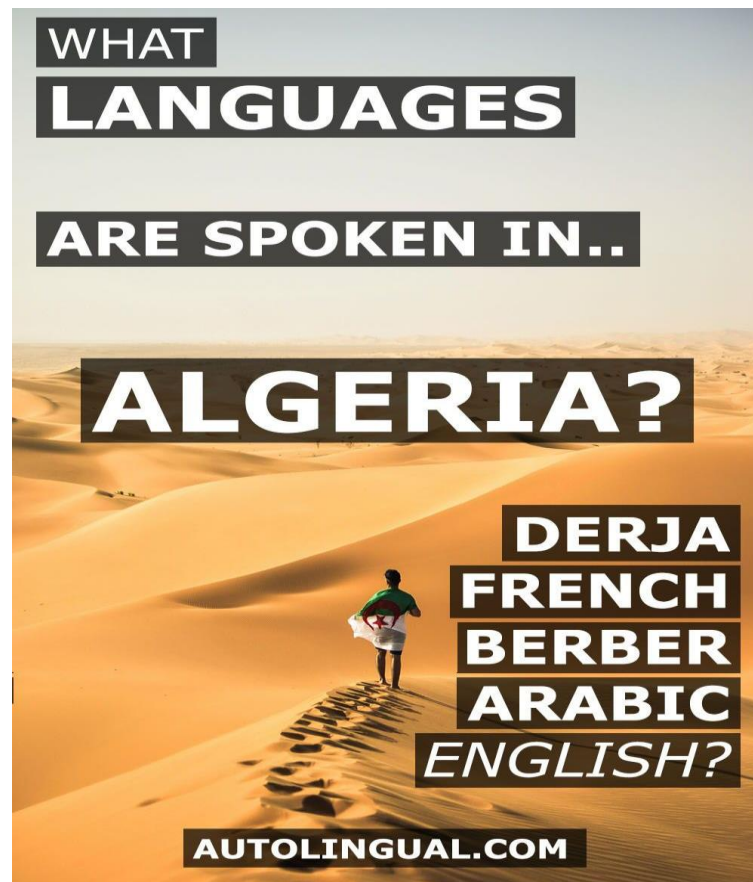
Note. From *"What Languages Are Spoken in Algeria? (Algerian Arabic, Berber, French and More!)"*, by D. Thomas, 2020, autolingual.com

Poster one depicts a vast place in the Algerian desert, where a youth boy stands in the middle of the desert on the sand wearing the Algerian flag. It is noticed that behind the boy there are footsteps, and in front of him the desert is still virgin, he has not yet walked on it. On the top left, there is a raising question written in bold in capital letters "WHAT

LANGUAGES ARE SPOKEN IN..ALGERIA", and on the bottom right ,there is an answer for the question of the spoken languages in Algeria stated under each other and also written in bold capital letters "DERJA, FRENCH, BERBER, ARABIC, ENGLISH?", however, English is not written in bold followed by a question mark.

2.1.3.3 Poster Nmber Two

Figure 4

French Smokers the Most Dangerous Type of French People Poster

Note. From *"French Smokers the Most Dangerous Type of French People",* 2021, https://9gag.com

The second poster represents two interacted pictures within one image, where on the top of the image, there are two banners on the wall with white background, and clauses are written in black. Both of the clauses are written in English and translated into Arabic. The first banner carries the message of "NO Smoking", while the second banner is about

forbidding the use of French "Don't Speak French". Both of the messages are expressed throughout the verbal and the visual modes. Concerning the bottom of the picture, there are two men sitting next to each other in the prison wearing orange clothes, after a while they interact to each other discussing the reason behind their existence in the prison, in which the strong man says "I killed a man and you?", the other man who wears glasses replies "I'm A FRENCH SMOKER", once the strong man realized that the other prisoner's crime is being a French smoker, he sits away from him. Accordingly, the whole message of this poster reflects the successful relationship that exists between the verbal and the non verbal modes delivered throughout the combinations of the two images, mainly the poster's producer associated "smoking" as a bad habit that hurts humans' health with French to reveal how toxic this language is, it hurts and pollutes wherever it is spoken. Besides, the dialogue that occurs between the two prisoners clarifies more the wished message, in which the clause that is written in capital letters "I'm A FRENCH SMOKER" indicates that French is not only toxic and hurtful, but also it is considered as a crime that all users would be punished since this language belongs to the colonizer who practiced harsh activities on the Algerian public.

2.1.3.4 Poster Number Three

Figure 5

Algeria in English Poster

Note. From "*Algeria in English",* https://twitter.com/algeriaen

The third poster, like the other selected posters, discusses the same stated message through the associations of the verbal modes and the visual modes. The image's producer sheds the light on the clause "ALGERIA IN English", where this latter is designed with the Algerian flag colours, "ALGERIA" with green, "IN" with red, and "English" with white. Indeed, the green colour indicates Islam and paradise; red refers to the martyrs' blood, while white symbolizes peace and purity (WorldAtlas, n.d). Hence, inserting English in Algeria would be better for the country peace; nevertheless, it remains an inquiry since the word English is not written in capital letters like the other words, even the word "IN" is designed in a cracked way to depict the importance of the Algerians sufferance during the colonization period.

2.1.3.5 Poster Number Four

Figure 6

Algerians Want to Replace French with English Poster

Note .From *"Algerians Want to Replace French with English",* www.aboutalgeria.com

The poster with a green background represents the British flag, and the French flag juxtaposed to each other and separated with two arrows, under the two flags, there is a clause "Algerians want to replace French with English" that is written in white colour within a black chart. Indeed, the visual modes with the verbal modes together mainly the mentioned clause and the arrows that are designed in a way that denotes "shift" refer to the clear stated Algerian inquiry of inserting English in Algeria.

2.1.4 Data Collection and Analysis Procedures

With regard to the qualitative design we have followed in our research, we went through four crucial steps to analyze the four socio political posters. First of all, we did not predefine the suitable topic until we watched the first Algerian news broadcasted in English at "Canal Algerie and Aldjazairia news channels". At that moment, we were inspired by that crucial event in Algeria, and decided to deeply investigate how Algerians react towards that

subject matter. As a next step, we looked for some videos and images, and then we have agreed to take the socio political posters (campaigns) as a sample to analyze regarding their effective contributions to call for action. Besides, it was necessary to make a balance between the theory we have chosen to analyze the posters, and the available semiotic modes in these posters. Thus, Kress and Van Leeuwen's Grammar of Visual Design is the model of analysis that is concerned with the visual communication produced throughout several kinds of semiotic resources such as colours, gaze, and social distance. Finally, the analysis of the posters has driven us to indicate the ideology delivered throughout these campaigns, which has two dimensions: the social dimension, as well as, the political dimension. From a social perspective, Algerians would incorporate English in the scientific domains and in the scientific research to enhance the Algerian educational system among the developed systems around the world. Whilst from a political perspective, Algerians believe that it is high time to get rid of the French hegemony.

To conclude this section, it is necessary to make a review of the major discussed headings. The target research is a qualitative study that investigates the social phenomenon of changing French by English formalized throughout the four chosen socio political posters. These posters develop, through the verbal modes and the visual modes, an ideology that covers both the social aspects of life and the political changes,. However, these ideologies cannot be decoded without projecting Kress and Van Leeuwen's three dimensional models.

2.2 Section Two: Data Analysis and Discussion

Section two covers two main steps in this dissertation, which are data analysis and discussion. Concerning data analysis, the four chosen socio political posters are analyzed via the applications of Kress and Van Leeuwen's Grammar of Visual Design in terms of the representational, the interactive, and the compositional dimensions to decode the visual and verbal modes. The discussion part is devoted to provide an explanation towards the main

obtained findings, however, in relation to previous social semiotic researches and in association to the theoretical explications introduced by scholars in multimodal communication.

2.2.1 Data Analysis

2.2.1.1 Poster Number One

2.2.1.1.1 The Representational Dimension

- **The Participants:**there are two categories of participants, which are the represented participants in the poster, and the interactive participants. The represented participants in this poster are the boy, the desert, the Algerian flag, the footsteps, and the written text. As Kress and Van Leeuwen argued in their book "Reading Images" (2006) that though the majority of the participants in the images are visual ,nevertheless, the verbal modes are also considered as participants ,and they can be understood throughout the visual semiotic significance as a whole .While the interactive participants represent the poster's producer and the viewer of it. Therefore, the boy who produces the vector is called "the Actor", whereas the desert (the receiver of the vector) is called "the Goal".

- **The Processes:** this poster comprises both the narrative processes and the conceptual processes. The narrative processes are achieved due to the presence of the action that occurs throughout a vector "an eye line" between the boy and the desert. Thus, this process is described as being a reactional transactional process, in which the boy is called "the Reacter", and the desert is called" the phenomenon", and it is considered as transactional since both of the participants are present in the image. Whereas the conceptual processes reflect the relationships between the desert and the text in the image "WHAT LANGUAGES ARE SPOKEN IN..ALGERIA, DERJA, FRENCH, BERBER, ARABIC, ENGLISH?", between the Algerian flag ,which is

hold at the boy's back ,and with the written text. Besides, the relation between the footsteps and the written text. Mainly, desert historically and culturally symbolizes" lost" as it denotes difficult road ,in the same sense this poster's producer linked between the desert and the written text to decode the meaning that English in Algeria is a big gap like the largeness of the desert, and Algeria without this language is lost. What more support this meaning is not writing English in bold followed by a question mark as if the producer raises the question "where is English among all the stated official spoken languages in Algeria?". Another conceptual process associates the Algerian flag with the written text indicates that the issue of inserting English is purely an Algerian inquiry stems from a deep love known as patriotism since the boy holds the flag at his back, and this love pushed the Algerians to ask for a language that can be rather beneficial for this country, yet the producer has already realized that this issue is still hard, it takes time, efforts, and a difficult far distant road to reach to. Accordingly, this latter is explained throughout linking the footsteps with the written text, in which the footsteps clarify the gradual steps the Algerian government went through to apply all the stated languages, however, the footsteps of the boy are stopped where he stands in the middle of the desert staring at the long road he will take as a representative to the category that supports the idea.

- **The Circumstances:** the circumstances refer to both the background and the foreground .The background represents the dessert where the actions take place, whilst the foreground is the written text that depicts and explains what is happening in the background.

2.2.1.1.2 The Interactive Dimension

- **The Gaze:** this poster's gaze is treated as a demand gaze; as well as, an offer gaze. A demand gaze because there is an eye line from the boy towards the desert. An offer

gaze since the viewer treats the participants as a separate source of information that constitute the poster as a whole, and the interrelations of the participants and how the viewer sees them are mentioned before in the processes part.

- **The Social Distance:** poster one producer selected a long shot purposely for the whole poster as the size of the frame mainly because the represented participants are totally visible, in addition that the poster only provides information, and does not require for the participants to be that close to the viewer. However, a medium shot is selected to the participants to indicate the social distance. Therefore, the relationship that associates the represented participants with the viewer is impersonal formal relationship (the participants and the viewer belong to the same society). Indeed, the common aspect between the boy in poster one and the viewer is that both of them are Algerians, yet the relationship between them remains impersonal because they are not relatives or friends; they just share the same attitude towards the issue, while the relationship between the Algerian flag and the viewer is a formal relationship since the flag is one of the main constituents of the national identity. Moreover, the relationship between the desert and the viewer is also formal, in which the desert constitutes a crucial cultural heritage in Algeria. Finally, the relationship between the written text, the footsteps, and the viewer is in an impersonal relationship; the footsteps belong to the boy, and the written text refers to the delivered message of the poster. This is more clarified in table 3.

Table 3

The Relationship between the Participants and the Viewer in Terms of the Social Distance

The participants	The participants social distance	The size of the frame	The relationship between the participants and the viewer
The boy	medium	long shot	impersonal
The footsteps	medium	long shot	impersonal
The desert	medium	long shot	formal
The Algerian flag	medium	long shot	formal
The written text	medium	long shot	impersonal

- **The Angle:** poster's one producer has designed it according to the vertical angle since the poster is in a vertical way. The viewer in this case sees the represented participants from an eye level because the participants and the viewer belong to the same social group. Thus, there is no power relationship i.e no one is more or less powerful than the other.

- **Modality:** to determine how real and authentic poster one is, it is noteworthy to analyze it in terms of colours, representation, and contextualization. The poster's producer has selected bright colours related to the Algerian culture starting from the desert; the choice of the yellow colour of the sand culturally indicates happiness, warmth, and sunshine (Wolchover & Dutfield, 2022). Concerning the Algerian flag, the producer considerably emphasized choosing the Algerian flag since its colours related to crucial distinctive events and facts in Algeria. Mainly, the green colour represents "Islam" as the dominant religion and it refers to the paradise as it is stated in the Quran, while the red colour symbolizes freedom and martyrs' blood, the white

colour denotes peace and purity (WorldAtlas, n.d). With respect to the representation, the participants are represented in details in this poster. In fact, the boy is totally visible holding the Algerian flag which is also clear with its colours and its main components: the five pointed star and the crescent. The desert is prominent since it constitutes the central setting, where the events occur, in addition that the footsteps are clearly noticeable on the desert, the written text is stated in details as well. Besides, contextualization is also detailed, in which the background of the poster "the desert" clarifies where the events occur, and the foreground that refers to the written text distinctly transmit the message due to writing it in bold capital letters. Consequently, the choice of colours, the detailed representation of the participants , the background, and the foreground together raise the modality" authenticity" of this poster.

2.2.1.1.3 The Compositional Dimension

- **Framing:** framing deals with how well the elements or the participants within the poster are associated together to constitute the composition i.e the more these elements are grouped together, the more they compose the same information. Although, the various elements in poster one are put in separate frames, the space between frames does not appear to be relevant, and it seems reasonable to believe that they all express the same meaning. As a result, the poster's entire theme revolves around one central issue, which is missing English among other languages in a big country like Algeria as the producer related it to the vast desert, and how Algeria without English is lost like the boy who is lost in the middle of the desert.

- **Salience:** in order to identify the most salient "prominent" constituents of poster one, it is crucial to depict the exaggerated use of colours, size, background, and foreground. It seems that the desert as the background of the poster is the most

prominent element since it takes the whole size within the poster with the bright colour of the sand that makes it more clear and noticeable. Also, the written text that constitutes the foreground of the poster also appears in an exaggerated way due to writing it in bold and in capital letters (WHAT LANGUAGES ARE SPOKEN IN.. ALGERIA? DERJA, FRENCH, BERBER, ARABIC, ENGLISH?). However, writing English in capital letters, but not in bold followed by a question mark is used by the producer as a hint to indicate that English is missed among the official spoken languages in Algeria.

- **Information Value:** to understand more the real meaning of poster one, it is important to analyze the information position within it whether right, left, top, or bottom. Indeed, the poster comprises both the verbal information and the visual information. The verbal information is positioned partly to the left and partly to the right i.e the raised question"WHAT LANGUAGES ARE SPOKEN IN..ALGERIA" takes the left part which indicates the "given" information, while the answer of the question"DERJA, FRENCH, BERBER, ARABIC, ENGLISH?" is on the right part. This denotes the "new" information. In other words, the question ''what are the official spoken languages in Algeria" refers to the already existing idea" which is the given known knowledge. However, the answer represents the new information via stating all the spoken languages in Algeria highlighting the gap of English in Algeria, and this is itself a new information that the viewer should know. In addition, the poster's producer divided the given information between the left and the right "DERJA, FRENCH, BERBER, ARABIC" as the known spoken languages in Algeria, yet the producer put them in the right as if they are new and as a reminder in order to shift the attention of the viewer that Algeria is missed another crucial language, which is English. The desert as a visual mode can be seen from the bottom and from the

center of the poster: from the bottom, the desert together with the flag as another visual mode indicates that the events occur in Algeria, and the tackled issue is purely Algerian; besides, the boy who takes the position in the center, in the middle of the desert, seems lost and seems that he has walked for a long distance, which is indicated by the footsteps behind him. Accordingly, the interrelations of the verbal modes and the visual modes within this poster denote that the issue of inserting English as an official language is an Algerian desire stems from a social belonging, in which Algeria without English is lost.

Briefly, the poster's producer succeeded to deliver the message of the deep desire to insert English in Algeria via combining uncommon modes, in which the producer used the desert which symbolizes lost and largeness in combination with the written text which is written in an uncommon way "ENGLISH?" followed by a question mark. These are joined with the boy who holds the Algerian flag to really depict that the issue is still a public inquiry Algerians hope to achieve. Since the boy stares at the far distant road in front of him, inserting English will take a long journey that we should struggle through like El Hirak during which Algerians suffered to ask for their inquiries. Thus, the combinations of the verbal and the visual modes transmitted the message regardless their position and their separate meanings.

2.2.1.2 Poster Number Two

2.2.1.2.1 The Representational Dimension

- **The Participants:** concerning the represented participants in poster two, they are placed on the two images. The image that is on the top includes the two banners, and the written texts within them, while the image in the bottom includes two prisoners, and the prison. The interactive participants then, refer to this poster's producer and the viewer. Since the vector occurs between the two prisoners throughout the body

language when they come closer to each other and interact, the strong man who first starts interacting is called "the Actor", and the other man who replies is called" the Goal".

- **The Processes:** poster two incorporates both the narrative processes, and the conceptual processes. The narrative processes occur between the two prisoners mainly the action of coming closer to each other discussing the reason behind their presence in the prison creating a vector between each other via their bodies. Hence, this poster does not include a reactional process because the vector is not achieved via an eye line, but via gestures. The conceptual processes depict each participant in the poster as a source of information, in which the poster's producer creates a connotative meaning which encompasses that the use of French is toxic like smoking and therefore, must be likewise prohebited. in addition to choosing the prison as a place, where criminals are punished to refer to French as a crime supporting the idea with the dialogue between the two prisoners:" I Killed a man and you?", "I'M A FRENCH SMOKER".

- **The Circumstances:** the background where the actions happen refer to both places in the two images. The image on the top includes two banners that are basically found in the street, while the image in the bottom represents the prison. The foreground then encompasses both of the written texts within the banners, the prisoners and the conversation that happened between them :" I Killed a man and you?", "I'M A FRENCH SMOKER".

2.2.1.2.2 The Interactive Dimension

- **The Gaze:** the poster comprises a demand gaze and an offer gaze. Once both of the prisoners sit next to each other and communicate, then sit away from each other, the demand gaze is achieved throughout the prisoner's bodies (gestures). Sitting close to each other denotes to the viewer the prisoners interacting means that they engage in a

social interaction discussing the reason of their punishment. Sitting away from each other, however, indicates to the viewer that a presoner is disgusted from the other once he realized that he is a French smoker. This reaction that connotes that a French smoker is harsher than being a killer ulternatively connotes that Frensh is toxic and unwelcomed by the ALgerians. With respect to the offer gaze, the banners as a source of information offer to the viewer with the combinations of the verbal and the non verbal modes a clear message concerning forbidding smoking in the street similarly banning the use of French because they are considered as harmful to the surroundings.

- **The Social Distance:** the size of the frame in the present poster is long shot since all the participants are visible, whilst the social distance of the participants isfar social distance, which is also long, and medium in some aspects mainly because the participants and the viewer do not really have a close relationship. To clarify more, the viewer regards the prisoners as strangers, which refers to the far social distance between them (formal), whereas the relationship of the banners with the written texts within them, which are basically found in the street, to the viewer, is an impersonal relationship(medium) since the viewer and the banners belong to the Algerian society. However, it is still impersonal because there is no intimate relationship between them(they are not friends or relatives). Furthermore, the prison where criminals are punished is considered as a formal place to the viewer. All of these details are summarized in table 4.

Table 4

The Relationship between the Participants and the Viewer in Terms of the Social Distance

The participants	The participants social distance	The size of the frame	The relationship between the participants and the viewer
The banners	medium	long	impersonal
The prisoners	long (far social distance)	long	formal
The prison	long (far social Distance)	long	formal

- **The Angle:** the Angle from which this poster is designed is a horizontal angle for both of the images. On one hand, the image that is on the top is a horizontal frontal angle which is seen from an eye level since it is designed in an Algerian society. On the other hand, the image that is on the bottom is a horizontal frontal angle, yet it is not seen from an eye level because the viewer considers the participants as strangers. Accordingly, both images denote involvement, where they involve the viewer to deeply realize the ugliness of French.

- **Modality:** it is necessary to assess the authenticity of this poster in terms of colours, representation, and contextualization. In terms of colours, the background and the foreground of the poster are coloorred in black and white to signify lightness. The images that are on the top banners are basically designed in these colours to make the message clear for the viewer to read it and understand its significance and to make the dialogue well perceived by the viewer (Oana, 2017). The choice of the grey colour in the image that is on the bottom mainly depicts how gloomy the prison is (Ferreira, 2019). The choice of orange in the clothes of the two men is to clarify that they are prisoners. Concerning representation, the written texts within the banners are detailed

since the messages of "NO Smoking", "Don't Speak French" are shown with the verbal modes and the visual modes using a cigarette crossed out by an oblique line and the acronym of "FR" that stands for French, also crossed out by an oblique line to cnnote that speaking French is prohibited like smoking. Also, the designer also show crucial details in terms of the prisoners physical appearance. On one hand, the poster's producer represents the man that seems strong in this way to show that he belongs to mafia and he is a criminal because this category generally known with such physical appearances. On the other hand, the other man is seems slim wearing glasses to connote that he is an intellectual who speaks French, yet, his crime remains more dangerous than killing a man. Furthermore, contextualization that refers to the background and the foreground of the poster is also represented in details. The way of representing the banners reflects that they are in the street. The same applies for the background of the image that is in the bottom in relation to the prisoner surrounding details: the dialogue, the clothes of men and the place where they sit itself. The foreground also is shown in details; the banners are designed with the verbal the and visual modes, the prisoners are totally visible and the dialogue that occurs between them clearly identifies their crimes.

All in all, the poster's designer professionally semiotically combined the elements referring to each detail and its representation. The choice of colours refers to what they really symbolize. For example, the designer selected the black and the white to highlight the delivered messages and make them aparant to the viewer together. The use of color is backed up by adding other visual modes that expresses more the meanings. The context also is well exploited in this poster to localise the events. As a result, the depiction an representation of the poster's constituents precise how real the poster is, enhancing its modality.

2.2.1.2.3 The Compositional Dimension. To interpret the intended meaning of the present poster, it is significant to combine the previous mentioned information envisaging the representational and the interactive dimensions using the compositional dimension.

- **Framing:** in fact, all the elements in poster two are not grouped whether in terms of frames or in terms of meaning. The written texts in the image in the top are distributed in two separate banners, and the same is true for the image in the bottom where the events are separated with black squares. Concerning meaning, the designer succeeded to relate uncommon modes to deliver the message of stop using French, in which the use of smoking as a bad habit that is considered hurtful for its consumer and to the environment considerably depicts how toxic and dangerous the French language is. Moreover, the use of the prison enhances the harshness of this language via resembling it with a crime that is crueler than killing.

- **Salience:** although most of the elements in this poster are salient starting from the written texts which are written in dark black and white accompanied with the visual modes, and the physical appearance of the prisoners. The answer of the prisoner who wears glasses is considered more prominent since it is written in bold, in capital letters, and appears that the producer sheds the light on it unlike the question of the other man which is written in light black and white. Consequently, the designer deliberately chose this manner to design the prisoner's answer as a cue to make the viewer pay attention to the central theme the producer wants from the audience to reveal.

- **Information Value:** analyzing the position of the elements in the poster is considered as a necessary step to decipher its meaning. Thus, the focus in this poster is on analyzing its top, bottom, center, and margin. Since the top represents what is ideal, the poster's designer put the banners on the top to indicate that the society is

supposed to forbid consuming smoking. In connection to this, the image in the bottom depicts the harsh reality of not only being a smoker, but also a French smoker which is a heavy crime and which connotatively means stop speaking French. The center refers to the exact message of the poster, in which both of the images that are divided between the top and the bottom also constitute the poster's center along with the image where the prisoners sit next to each other and the strong man who raises the question: "I killed a man and you" and along with the image where they sit far away from each other refer to the margin. Because the banners "NO Smoking", "Don't Speak French", and the man who wears glasses answer "I'M A FRENCH SMOKER" take the center position of the poster, the main intended meaning is that French is really a toxic harmful language like. Indeed, it is considered as a shocking horrible crime rather than killing which is more clarified when the strong man feels disgusted from the other prisoner and sits away from him.

After analyzing poster two, we have deduced that the combinations of the verbal modes with the visual modes best reveal the encoded meaning of the poster. The association between the separate modes (smoking and prison associated with French) in terms of meaning   highly connotes that this language resembles the colonizer who committed tough crimes on Algerians at the revolution period. Besides, it is a dead language that recently is not used in international communication, trade, international conferences, exactly like smoking which can be rather fatal.

2.2.1.3 Poster Number Three

2.2.1.3.1 The Representational Dimension

- **The Participants:** the only represented participant in poster three is the written text "ALGERIA IN English", while the interactive participants are this poster's producer

and the viewer. Indeed, this poster does not contain a vector since it has one represented participant which is a written text that belongs to language.

- **The Processes:** because the target poster does not contain a vector, the conceptual processes are the only processes that need to be analyzed. The producer designed the written text with the colours of the Algerian flag to make each word symbolizes a different notion. He also designed it vertically, in a big size and in capital letters, writing just the first letter of "English" in capital letters, writing "IN" in a cracked way, and why "ALGERIA IN English" not "English IN ALGERIA". Since the green colour refers to Islam and paradise, the designer wrote the word Algeria in green to refer to a big rich country like the paradise, "IN" in red colour to remind the viewer with the sacrifices of martyrs to free the country that is similar to the beauty of the paradise, and English in white to connote how pure and peaceful this language is and how much prosperity its use will bring. Moreover, designing the written text in big size in capital letters is purposefully to make it clear for the viewer to see it and pay attention to this debatable statement. Indeed, it is really debatable because it raises the question: why ALGERIA IN English? And not the opposite. Once the producer writes it that way and vertically, the message seems at the first time ambiguous, yet it needs just concentration. To put it clear, the designer wants from the viewer to imagine what would happen if each detail in Algeria becomes in English identifying that it is still a hope and a desire via designing the written text vertically i.e, there are gradual steps that must be taken to reach this dream, and they are not only ordinary gradual steps, but they are also hard according to designing "IN" in red colour and in a cracked way.

- **The Circumstances:** the background of this poster refers to a mixture of a foggy and an illuminated place, whilst the foreground represents the written text.

2.2.1.3.2 The Interactive Dimension

- **The Gaze:** the poster includes an offer gaze since there is no vector occurs or gestures, where the written text offers to the viewer to deeply read it and decipher each detail to really understand the intended meaning, which is the viewer's expectations concerning making Algeria in English.

- **The Social Distance:** the designer of poster three selected a long shot for the frame because the represented participant is completely seen, and a medium social distance in which the relationship between the viewer and the written text is impersonal. They just share the same desire of making Algeria in English. This explanation is provided in table 5.

Table 5

The Relationship between the Participants and the Viewer in Terms of the Social Distance

The participants	The participants social distance	The size of the frame	The relationship between the participants and the viewer
The written text "Algeria in English"	medium	long	impersonal

- **The Angle:** the chosen angle of this poster is a vertical angle seen from an eye level since the represented participant and the viewer belong to the same social group.

- **Modality:** the choice of the Algerian flag colours extremely precise the real significance of each word in the poster because the colours of the Algerian flag signify distinctive crucial events and facts in Algeria. Besides, the choice of dark black and the colour of light to the background indicate the ambiguity of the written text itself and the issue in general. The representation of the written text as the only represented participant is deeply depicted throughout the colours and the writing

manners choice. Despite the fact that the background does not really determine where the written text is (in which place), the way of designing the background with a mixture of fog and light explains how deep and mysterious the topic of "ALGERIA IN English" is. Therefore, the successful choices of the aforementioned details strengthen the modality" the authenticity" of the poster.

2.2.1.3.3 The Compositional Dimension

- **Framing:** in terms of framing, the elements of poster three are put next to each other. However, in terms of meaning they are separate, yet the associations of the visual modes, which are mainly represented throughout colours, seem relevant to the topic itself.

- **Salience:** the most prominent component in this poster is "ALGERIA IN English" due to the way of writing it in a stout way, in capital letters, and writing" IN" in a cracked way colouring each word with the main colours of the Algerian flag relating these words to the major facts and moments in the Algerian history and culture. Furthermore, choosing the colour of light behind the written text refer to the desire of the designer to shed the light on the topic of making Algeria in English, which is ignored since the producer encloses the colour of the light with the dark black.

- **Information Value:** the producer selected a center position for the written text to indicate that this text itself with the colours' choice is the central issue that the viewer should emphasize on accompanying it with light to just make the viewer contemplate and imagine the situation of Algeria in English, and what would this the realisation of this dream add to Algeria.

The designer sheds the light on the written text to deliver the deep desire to make Algeria in English, and to assist the viewer to expect the changes that would happen. The

producer designed the written text with the Algerian flag's colours to distinctly connote that Algeria is a big wealthy country that still needs just a peaceful pure vivid language like English to enhance more the richness of Algeria intellectually, politically and economically. However, that this dream is hard to be achieved, the designer wrote just the first letter of English in capital letter, and "IN" in a cracked way coloured by red to depict that accomplishing this hope needs sacrifices like those of martyrs.Yet, it does not mean a revolution with weapons, it means a long sufferance via an ideological war.

2.2.1.4 Poster Number Four

2.2.1.4.1 The Representational Dimension

- **The Participants:** the major represented participants of poster four are the British flag, the French flag, the arrows, and the written whereas the interactive participants are the poster designer and its viewer. The poster does not comprise vectors throughout either an eye line or gestures because the represented participants are not human beings; they are just objects and a given text that belongs to language.

- **The Processes:** poster four revolves only around the conceptual processes because there are no actions achieved throughout vectors. Indeed, the poster combines two different flags, in which the flag that is on the left represents the United Kingdom i.e the English language, while the flag that is on the right refers to France i.e the French language. The two flags are separated with arrows that are designed in a form to indicate "switching" accompanied by a written text that is under the two flags written in bold in the white colour with a black background. This poster carries a clear message throughout the combinations of two participants which are the British flag, the French flag, and the arrows along with the verbal mode which is represented via the written text. Thus, through this poster, Algerians clearly stated their desire

substitute French with English. One of the strategies used to express this meaning is adding the arrows and restate what they refer to-replace- in the written text

- **The Circumstances:** the poster designer selected a green background to distinguish the two flags from the Algerian flag since the British and the French flags contain red and white which already exist in the Algerian flag. The green is the distinctive colour in all these flags. The foreground of the poster refers to the written text which verbally depicts the visual modes, in addition to the flags, and the arrows.

2.2.1.4.2 The Interactive Dimension

- **The Gaze:** because poster four does not encompass vectors, it contains an offer gaze that indicates that the represented participants are a source of information, where they distinctly deliver that it is high time to insert English in Algeria.

- **The Social Distance:** since all the participants are fully shown in this poster, the size of the frame that is selected is a long shot size. Medium and far social distances have been chosen for the participants to indicate that the British and the French flags constitute a formal social distance to the viewer mainly because they are part of the British and the French identities. The impersonal social distance is established between the written text and the viewer because there is no intimate relationship that combines both of them, yet there is a shared idea that both of them wants to be realised, which is substituting French by English. Thes details are shown in table 6.

Table 6

The Relationship between the Participants and the Viewer in Terms of the Social Distance

The participants	The participants social distance	The size of the frame	The relationship between the participants and the viewer
The British flag	far social distance	long	formal
The French flag	far social distance	long	formal
The arrows	far social distance	long	formal
The written Text	medium	long	impersonal

- **The Angle:** the chosen angle of the target poster is a horizontal frontal angle, which denotes involvement; the producer wants from to viewer to perceive the deep desire of inserting English in Algeria.

- **Modality:** analyzing the poster with regard to colours, the representation of participants, and contextualization is crucial to determine how authentic this poster is. The designer selected colours to the represented participants that are related to their representations in the real word . This covers the British and the French flags which are shown with their original colours (white, red, and blue), in addition to the smart representation of the background in green to refer first to the Algerian country, and then to indicate the distinctive colour in the Algerian flag, which make a homogeneity of colours in this poster. Moreover, the text is written in black and white to make the viewer pay attention to the clear message of the poster. All the participants are designed in details since they are fully visible with natural real colours. Although the background of this poster does not precise its setting, the choice of the green colour

highly shows that the poster refers to the Algerian context while the foreground throughout the way of writing it in bold, in white and black space, and the word choice itself considerably make it clear. In fact, the effective choice of the elements of the present poster increases its realism.

2.2.1.4.3 The Compositional Dimension

- **Framing:** despite the fact that the constituents of the poster are separated with regard to framing and almost in terms of meaning, they sound pertinent due to the associations of the arrows that are designed in a shift way together with the word replace referring to change French by English in Algeria.

- **Salience:** the most salient element in the target poster is the written text, which is written in big letters accompanied with a black background because it is of central theme the poster.

- **Information Value:** with respect to the designing manner of the poster, the position analysis covers the left, the right, and the center respectively. Since the left indicates the given information or the already existing idea in the society, and the right denotes the new idea, the designer wants through inserting the arrows to attract the viewer's attention towards the way of shifting the British flag to the right part to refer to the new change, whereas shifting the French flag to the left to clarify that this language is old, already exists, and its due time to insert a new language in Algeria, which is English. All the elements whether the flags, the arrows and the written text constitute the poster's central theme, in which all together construct the idea of the substitution of French by English in Algeria. Accordingly, the producer of the poster delivers through the combination of the verbal and the visual modes the same message of shifting French with English.

After analyzing the four chosen posters, we have realized the importance of combining the verbal modes with the visual modes, and using distinctive modes in an ordinary way to persuade the viewer to act and react towards inserting English in Algeria.

2.2.2 Discussion

The analysis of the four posters applying Kress and Van Leeuwen's Grammar of Visual Design has enabled us to reach findings that are worth discussion. In what follows, then, the representational, the interactive, and the compositional dimensions of the Grammmar of the Visual Design are disscussed to show how they are exploited to express the Algerians' claim to stretch English use.

2.2.2.1 The Representational Dimension. The representational dimension reflects the representation of the idea of claiming stretching English use in Algeria using the semiotic resources of the participants, the processes, and the circumstances; in all the posters, language constituted a crucial participant that transmitted the message of replacing French by English in Algeria. This is not surprising because Kress and Van leeuwen (2006) asserted that language is considered also as a participant that can be understood throuhout the other surrounding visual modes. Accordingly, language as a verbal mode is analyzed along the posters as a visual mode and is considered an important participant.

No doubt, there will be no meaning without taking into acount the inclusion of appropriate paricipant (s) in the construction of the message. According to Kress and Van Leeuwen (2006), the represented participants can be individuals, places, and objects, basically all the posters comprised objects and places as participants, yet poster one and two encompassed in addition to objects and places, individuals as other interesting participants (the boy who holds the Algerian flag, and the prisoners).

With respect to the processes, the designers make use of both types of processes, the narrative and the conceptual. Almost all the posters revolved around the conceptual processes; only, posters one and two consisted also of the narrative processes since both of these posters contained individuals that interacted throughout vectors. The vector in poster one is achieved through an eye line between the boy and the desert; the process in this poster is reactional transactional since the vector is performed through an eye line, and both of the Reacter "the boy", and the phenomenon "the desert" are present. In the second poster, however, the vector is achieved throughout gestures between the two prisoners; thus, the process is not described as being reactional because the vector is performed through gestures only. Hence, Kress and Van Leeuwen (2006) highlighted the role of vectors in performing actions, in addition to the conceptual processes that are concerned with analyzing the participants' thoughts rather than their performance of action. In the same sense, poster four, as a point in case, makes use of the conceptual processes to claim that Algerians want to replace French with English and in the same time evokes the peaceful ideology of El Hirak.

Concerning the circumstances that Kress and Van Leeuwen (2006) referred to as the background and the foreground, all the posters contained backgrounds that are different from each other(desert, prison, green background, and so on), yet all of them shared the same form of the foreground, which is the written texts such as what languages are spoken in Algeria, Algerians want to replace French with English. Particularly, in poster two, the foreground referred to the prisoners, in addition to the written texts, and poster four, the foreground referred to the British, and the French flags, the arrows, and the written text.

2.2.2.2 The Interactive Dimension. The interactive dimension comprises the gaze, the social distance, the angle, and modality.

According to Kress and Van Leeuwen (2006), the gaze can be either an offer gaze, or a demand gaze. In the present study, almost all the posters included an offer gaze. As an exception, posters one and two comprised both the offer and the demand gaze. This abvious because both of the posters include vectors established respectively through eye line from the boy towards the desert and through gestures, when the strong man comes closer to the other prisoner, and then stays away from him to indicate that he disgusted from the other prisoner as being a French smoker. Therefore, the viewer treated the participants as part of information that referred to the ugliness of French. In relation to the theme of the posters, the designer choice regarding the gaze is appropriate as the offer gaze connotes the peacefulness of El Hirak.

Kress and Van Leeuwen (2006) argued that the social distance represents the different social relationships between the represented participants and the viewer These are realized through selecting apropriate shots for the size of the frame, andapropriate social distance between the participantspresent in the message. In relation to our study, Algerians want to ditach themselves from the use of French and, in the opposite, align themselves with English. This idea can be only coded in the message by making all the participants and the social distance between them visible and reflective in the posters. In fact, all the posters' designers succeeded in doing so by selecting a long shot for the size of the frame and long distance between the participants that reflects that the impersonal formal relationship between the represented participants and the viewer in all the posters. However, in poster three, it is just impersonal since both of the participants and the viewer belong to the same Algerian society, and it is not intimate since the participant is not that closer to the viewer(not relatives or friends). As an instance, in poster two the social relationship is impersonal formal; impersonal between the banners and the viewer, and formal between the prisoners, the prison,

and the viewer because the prisoners are strangers to the viewer, and the prison is the place, where criminals are punished.

Kress and Van Leeuwen (2006) claimed that the angle can be either vertical seen from an eye level, when the participants and the viewer belong to the same social group or horizontal (oblique that indicates detachment, frontal that indicates involvement). That all participants in the posters of our study belong to the same society (Algeria), one may expect that all posters are designed vertically. This expectation is not supported empirically- only poster one and three were designed in a vertical angle seen from an eye level while poster two and four were designed in a horizontal frontal angle, which refers to the involvement of the viewer to be part of the posters mainly to decipher the meaning that Algerians want to eliminate French and insert English instead.

Kress and Van Leeuwen (2006) highlighted the main elements after which the authenticity of a given image is examined. These include colours, representation, and contextualization. Along the posters, the designers selected for the black and the white colours the verbal modes as a strategy used by the designers to shift the viewer's attention towards the central theme of the posters in order to make it clear in terms of reading, understanding and significance (Oana, 2017). For instance, in poster two, the designer applied this strategy on the answer of the prisoner who wears glasses "I'M A FRENCH SMOKER" to clearly state that French is a toxic language. Besides, the designers have chosen the adequate colours to refer to its real representation such as the grey colour for the prison, which refers to gloom (Ferreira, 2019). It is noticeable through poster one, three, and four that the Algerian flag and its colours constituted crucial meanings; as it is mentioned in WorldAtlas (n.d), the green culturally refers to paradise, red to martyrs' blood and freedom, and white to peace and purity. Basically, in poster three the Algerian flag colours assisted more to decipher the real message of this poster; designing Algeria in green connotes how

wealthy and large this country and that the only thing it lacks is a pure peacefull language like English, purposefully, then, written in white. Yet, the apropriate use of red, "in" is designed in red, conotes that introducing English in Algeria is still a hard task that needs huge efforts.

In the same line, Plaza (2018) investigated how with two colours "red and blue" the posters in her study managed to persuade the politicians to react towards the issue of giving the artists their rights during a period of crisis; this research seems interesting to compare it with our research to highlight the crucial role of colours. Plaza similarly applied Kress and Van Leeuwen's Grammar of Visual Design model to qualitatively explore how two colours convey the message. Accordingly, colours are crucial semiotic resources that the designers highly use to clarify a delivered message, and they are more effective on shifting the audience attention towards social issues. Despite the fact that colours are central in our research, our focus was on all the semiotic resources, not only colours. Thus, we have reached the same results of Plaza's study that state that the socio political posters are crucial to call for action.

Along the four posters, the participants, the backgrounds, and the foregrounds were represented in details. The backgrounds and the foregrounds of poster three and four are not considerably detailed like poster one and two, yet the smart use of the foggy background in poster three, and the green background in poster four reflects the messages of these posters. A good example of this, the choice of the green background in poster four indicated two crucial ideas: the green is the distinctive colour that genuinely diferenciate the Algerian flag from the British and the French ones. This goes hand in hand with the issue of replacing French by English which is purely Algerian. Consequently, the effective use of colours that refer to their representation in the real world and the detailed representation of the participants, the backgrounds, and the foregrounds together enhanced the authenticity of the four posters.

Dallyono and Sukyadi work (2019) was norrower in scope than ours; they analyzed the posters interms of the interactive dimension onle because they wanted to show the interactional meanings of the verbal and the non verbal modes. Our study expands the scope to include also the reprentational and compositional dimensions. However, we reached the same results as Ruswan and Didi's study; the posters are effective tools to persuade the society to take an action towards the social.

2.2.2.3 The Compositional Dimension. Kress and Van Leeuwen (2006) asserted that the compositional dimension is the tool to bring the representational and the interactive dimensions together to form a message. It comprises framing, salience, and information value.

The four posters are separate in terms of framing and in terms of meaning, yet the elements in poster three are juxtaposed with regard to frame, but separate in meaning. Indeed, the posters regardless their disconnection transmitted the message of stretching English in Algeria via depicting the harshness of French. This is clearly illustrated in poster one and two; in poster one the designer associated the desire of inserting English as an official language with the desert, which is separate in meaning, to indicate that Algeria without English is lost since the desert symbolizes loss.In addition, linking smoking to French in poster two deeply depicts that French is a toxic harmful language like smoking.

Analyzing the most prominent semiotic resources in each poster seems to be relevant to emphasize on the posters' central theme. Almost in all the posters the written texts are the most salient semiotic resources, which carry the clear message of replacing French by English, yet in poster one and two the desert, the prisoners, and the prison are all highlighting the use of new semiotic resources in uncommon way to create the new meanings of French being a crime that all its users must be punished.

Kress and Van Leeuwen (2006) emphasized the role of semiotic resources position in transmitting messages. The semiotic resources can be placed on the left, the right, the top, or the bottom. Placing them in the center, however, would signify the posters central theme. This has been applied on the four posters . For instance, the semiotic resource" Algeria in English" in poster three was put in the center to highlight what would happen if Algeria becomes in English.

Lirola (2016) found that the combinations of the linguistic modes and the visual modes positively affect people's minds to vote on their representatives in the parliament. Likewise, then, the interrelations of the verbal and the visual modes in the way they are used in the posters of our study has delivered the message of substituting French by English and has been infleuntial; the governement intends to adopt English inprimary schools and writing doctorat thesis at the Algerian universities is prised. Furthermore, it is noticeable in our research that in addition to the combination of modes to convey the aforementioned message, some semiotic resources such as the desert, smoking, and the prison are used to create a new meaning that they have never been used to create which is replacing a toxic language by a peaceful one.

The assumptions we have supposed were approved.

2.3 Section Three: The Overall Findings, Limitations, and Recommendations

This section provides the overall findings abtained after analyzing the four posters.As such, the section can also include the answers of the four questions which are all related to the issue Algerians willingness to substitute French by English.

2.3.1 The Overall Findings

With regard to the research questions we have raised at the beginning, the main findings are stated respectively. As an answer to question one, the designers used the individuals and objects as represented participants , the offer gaze rather than the demand gaze and transactional interactive processes and horisonatal front framing. Both vertical written texts as the verbal modes, the Algerian flags, and its colours as the visual modes are more preferable by the designers along the four posters to distinctly indicate the clear message of the absence of English in Algeria, and show through the Algerian flag the Algerian belonging and patriotism to ask for a peaceful language like English, yet this dream is hard to be achieved, it mainly requires struggling. Due to the use of desert that indicates the long road to achieve the dream of stretching the English use in Algeria and the use of the red colour in poster three that connotes the sufference of Algerians towards this social issue. Therefore this is the answer of question two. Moreover, as an answer to question three, throughout applying Kress and Van Leeuwen's model we realized that the interrelations of the verbal and the non verbal modes assist in constructing and expressing new meanings; as an instance, in poster four the interactions of the flags, the arrows, and the written text together transmit the message of replacing French by English in Algeria. Also, the use of the desert creates the meaning that Algeria without English is lost since the desert symbolizes loss, the association of smoking and the prison to French indicates how toxic this language is, and it is considered also as a crime. Besides, the Algerian flag shows the Algerians patriotism to ask for a beneficial language"English" although this inquiry is still difficult to be approved. Finally, by answering the three first research questions, we are in a position to figure out the hidden message serving as a foundation for claiming the stretch of English use Algeria. Through taking Elhirak as an opportunity, the designers of the four posters implicitly

associate the peacefullness of Elhirak with the peacefullness and usefulness of English implying that Algeria is in a loss without English and is a victim of French use.

2.3.2 Limitations

Along this research, we encountered multiple obstacles stated as follow:

1. Our topic is original and trendy; that is why, we found a problem to select more posters. The four chosen ones are the only available ones.

2. Semiotics and social semiotics are bulcky fields which is hard for a master student to tackle.

3. The theory we have chosen to analyze the posters is complexand a simplified version of it is not available in details in articles or journals.Hence, we relied on the book of reading images as the original and the only source that provided a broad range of knowledge concerning the theory. The sorce itself isnot easy to undestand and doing so took more time more than the available.

4. Due to the originality of the topic, we did not find much related prior researches.

2.3.3 Recommendations

1. Future researchers can investigate the same topic of substituting French by English, however, from other perspectives such as the sociolinguistic.

2. Social semiotics is a new field in Algeria. Future research can use it to study different issues.

3. Our study is a basic ground for future experimental qualitative research .

On the whole, the target section discusses the major results which are related to the research problem, questions, and objective.

Conclusion

This chapter presented a thorough explanation ofthe research design of the this study, data analysis, discussion, and results. In this sense, the four selected posters show how the combinations of the verbal and the non verbal modes transmit the hidden message of replacing French by English in Algeria, the use of distinctive modes to create new meanings concerning the ugliness of French, and the purity of English. In addition, the chapter provided the main limitations of this research, and recommendations for future researches.

General Conclusion

The socio political issues often leave strong effects on the whole society and pushes its members to take actions towards desired or undesired socioplolitical aspects . Recently, in Algeria the socio political issue of substituting French by English has become trendy. As a piont in case of the reaction toward this issue, many designers of posters relied on visual communication to launsh campaigns claiming the strech of English use in Algeria. These designers incorporate objects, colours, symbols, figures, and texts, which refer to signs in semiotics, and resources and modes in social semiotics. The interpretation of signs is fixed to the text the signs are produced within, whereas the interpretation of the semiotic resources goes beyond the text to value the role of specific social and cultural contexts. Accordingly, to analyze how modes are encoded within a given image to express ideas, meanings, and messages, multiple theories came into being.

In this sense, this research attempted to reveal the main verbal and non verbal modes used to express the issue of replacing French by English in Algeria. The literature review tackled an overall explanation of semiotics with regard to its basic notion of signs, its main theories developed by Ferdinand De Saussure, Charles Sanders peirce, and Roland Barthes moving to highlight the main differences between semiotics and social semiotics. Besides, the study provided an overview concerning social semiotics as a subfield of semiotics, which investigates meaning making and meaning makers discussing the beginnings of this field and its related concepts. In addition, the target research covered the two social semiotic theories of Halliday's Systemic Functional Grammar that is concerned with studying the verbal modes and Kress and Van Leeuwen's Grammar of Visual Design, which is based on Halliday's theory that investigates the visual modes concluding with explanation of the socio political posters as tools of communication, and persuasion to call for action, and previous related studies.

Throughout adopting the qualitative research and applying Kress and Van Leeuwen's Grammar of Visual Design, the four selected posters were analyzed with respect to the representational, the interactive, and the compositional dimensions; correspondingly, we decoded the verbal and the visual modes the posters' designers encoded to express their desire to insert English in Algeria, in which they combined these modes to make the idea clear for the viewer to be convinced enough to take an action. Furthermore, the use of distinctive modes in different contexts assists to create new meanings and interpretations towards the ugliness of French, and the purity of English.

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Résumé

La communication multimodale profite de la variété des ressources sémiotiques constituant les différents modes. Cette recherche vise à explorer celles employées lors de la production des affiches sociopolitiques algériennes, comme un cas d'espèce. En particulier, l'étude explore comment ces ressources sont entrelacées pour construire des messages. À cette fin, nous avons analysé les affiches (Nombre = quatre) -produites lors d'El Hirak 2019/2021- qui prétendent étirer l'utilisation de l'Anglais. Ce faisant, nous avons adopté le design de recherche qualitative exploratoire investi dans l'application du modèle de Kress et Van Leeuwen de la grammaire du design visuel (2006), qui est basé sur la grammaire fonctionnelle systémique de Halliday (2004). Les résultats ont montré que certaines ressources sont utilisées de nouvelles façons pour créer de nouvelles significations. Nous recommandons que les ressources qui sont utilisées d'une nouvelle manière développent d'autres types d'affiches.

Mots clés : communication multimodale, ressources sémiotiques, modes, Anglais, Kress et Van Leeuwen

الملخص

يستفيد الاتصال متعدد الوسائط من التنوع الموجود في الموارد السيميائية التي تشكل الأنماط المختلفة. يهدف هذا البحث إلى استكشاف تلك المستخدمة أثناء إنتاج الملصقات الاجتماعية-السياسية الجزائرية. على وجه الخصوص، تستكشف الدراسة كيف تتشابك هذه الموارد لبناء الرسائل. لتحقيق هذه الغاية، قمنا بتحليل الملصقات (العدد = أربعة) - التي تم إنتاجها خلال الحراك 2019/2021 - والتي تدعي توسيع نطاق استخدام اللغة الإنجليزية. من خلال ذلك، اعتمدنا تصميم البحث النوعي الاستكشافي المخول لتطبيق نموذج كريس و فان ليون من قواعد التصميم البصري (2006)، و الذي يستند الى قواعد هاليداي الوظيفية النظامية (2004). واظهرت النتائج ان هناك بعض الموارد التي تستخدم بطرق جديدة لخلق معاني جديدة. نوصي بان تقوم الموارد المستخدمة بطريقة جديدة بتطوير انواع اخرى من الملصقات.

الكلمات المفتاحية: التواصل متعدد الوسائط ، المصادر السيميائية ، الأنماط ، اللغة الإنجليزية ، كريس وفان ليوين