People's Democratic Republic of Algeria
Ministry of Higher Education and Scientific Research
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Multimodal Communication of Anas Tina and DzJoker Vloggers: A Social Semiotic Approach to MANSOTICH and Rani Za3fane Videos

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

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2021-2022

Abstract

This study examines the modalities employed by Algerian vloggers Anas Tina and DZ Joker in their videos **"Rani Za3fane"** and **"MANSOTICH**." The researchers used Kress's multimodal social semiotic approach (2010) , which draws on the work of Halliday (1978,1985), and other scholars' views such as Barthes, Pierce, Jewitt, and Leeuwen, to analyse data in which the social semiotic dimension is emphasized, the way that individual signs connote or symbolise is addressed, and the use of language and other semiotic modes is employed, aiming at analysing the visual signs and language signs employed in this study, in addition to investigating how multimodalities are used to communicate with the audience, as well as answering the research questions. To analyse the data, the study employs the qualitative research method, which includes content analysis. The corpus data was gathered from the contents of the videos **"Rani Za3fane"** and **"MANSOTICH"**. The findings then indicate that the entire modalities used by the vloggers are considered the most important factor that led both videos to achieve successful results, since they help for making meaning for what is communicated and promote the topic with illustrations; however, Anas Tina7 achieved a better performance at the level of acting the scenes using such modes of communication to some extent.

*Keywords***:** Online Communication, Multimodal Communication, Visual signs, language signs, Anas Tina vlogger, DZ Joker vlogger

Dedication

We dedicate our work to all our families

To our parents for their love, patience and sacrifices,

and for supporting us and carrying to finish our dissertation.

To our sisters, brothers

and friends for the encouragement and pride

they have presented to us.

special thanks to all our teachers who lighted our path over five years of perseverance,

efforts and support.

May God bless all of them.

Mansouri Khaoula

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List of Abbreviations

- **CDA** : Critical Discourse Analysis

- **EMDA** : East Midlands Development Agency

- **MDA** : Multimodal Discourse Analysis

- **SF–MDA** : The Systematic-Functional Multimodal Discourse Analysis

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General Introduction

1. Background of the study

Communicating a specific content with a particular category of people necessitates interpersonal communication. The interaction occurs between the addresser and the target interlocutors, relying on a particular means of communication through which the message will be communicated. Communication cannot be accomplished solely through language; however, other modes of communication can be used to send or share a specific idea, content, or message, known as multimodality communication.

Multimodality is a newly debated topic that requires the analysis of both communicated language and the means of communication. According to Jewitt (2009), Multimodality is the approach that recognizes communication and representation as more than just language and addresses the full range of communication forms that people use, including images, gestures, gaze, posture, and other forms. In other words, Multimodality focuses on how humans communicate with one another, taking into account methods other than language through which members can interact. The term "Multimodality" was first introduced in the mid to late 1990s and was first used by scholars like Goodwin, Kress, and Leeuwen in their works. Gradually, it became widely used in academic discussion forums, as well as in various disciplines such as semiotics, linguistics, media studies, new literacy studies, education, sociology, psychology and many other disciplines, and became used to denote people's means of making meanings; whereas, the expression "meaning-making" is often called modality or mode. Furthermore, it has been extended to be studied in further studies such as linguistics, semiotics and sociology in terms of various aspects like the cultural and social resources considered important premises for meaning-making, and this has resulted from the emergence of new disciplines like visual sociology and visual anthropology which concentrate on the means of meaning-making. Because of the developed technologies

and digital environment that it is surrounded with, multimodality has recently changed; thus, the available multimodal resources have been expanded by bringing new affordances such as music, images and videos into our everyday life to facilitate our interactional practices (Jewitt, Bezemer, O'Halloran, 2016).

Nowadays, online communication necessitates adherence to new norms and standards, such as "YouTube" which is one of the newest innovations in the network due to its popularity and accessibility that contributed to the development of information interaction, and the formation of innovative structures of social relations, since different categories of the society around the world began to massively use it in their daily lives for different purposes, for it facilitates their interactive tasks and enables them to achieve their aims. YouTube is a digital space and social networking platform that allows people to communicate and create videos for multiple aims. As Strangelove stated, "YouTube is not merely an archive of moving images. It is much more than a fast-growing collection of millions of homemade videos" and "YouTube is a social space" (Strangelove, 2010, p.5). It is a commercial Web site launched in June 2005 and purchased by Google in 2006 for $1.65 billion (Strangelove, 2010), and it became one of the most visited Web sites in the virtual world (Adami, 2009).

Analogously, the current study is based on Kress's social semiotic approach to investigate how Multimodality can be used in online communication, specifically "On YouTube". Furthermore, the ultimate aim of this study is to analyze two videos entitled **"Rani Za3fane"** and **"MANSOTICH"** to demonstrate how Multimodality is used to interact with and communicate such messages, using various modes of interaction.

2. Statement of the Problem

Usually, the hidden modes of communication are difficult to be maintained correctly, leading people to maintain them differently or end up with various interpretations; therefore, certain approaches like the multimodal social semiotic one is created to help solve this issue. In doing so, the researchers apply the social semiotic approach introduced by Kress (2006, 2010) which draws on the work of Halliday (1978, 1985) and the views of other scholars like Leeuwen, Jewitt, and Barth. He stated "multimodal social semiotics is interested not just in the means for making meanings, but in what these means are, so whether we choose to use language, images, gestures, sounds, etc." (Kress, 2010 cited in Machin and Mayer, 2012). Hence, the researchers extract the visual, linguistic signs from the videos "**Rani Za3fane**" and "**MANSOTICH**," aiming at showing how different modes of communication are used to express different ideas and help in making meaning, in addition to analyzing the hidden modes of communication and how people perceive them, and also how these modes help to spread certain types of discourse.

3. Research Questions

In the light of the foregoing background information, this study attempted to answer the following research questions:

1. What are the multimodal social semiotic practices used in the "**Rani Za3fane**" and "**MANSOTICH**" videos?

a. How do the visual signs and language signs in the video "**Rani Za3fane**" represent the Algerian social, political, and economic issues presented by the vlogger Anas Tina?

b. How do the visual and language signs in the video **"MANSOTICH"** denote the Algerian social, political, and economic problems presented by the vlogger DZ Joker?

4. The Study's Objectives

The study's objectives are:

1. Researching the application of Multimodality in media interaction (YouTube channels).

2. Investigating Multimodality in media interaction (YouTube channels).

3. Maintaining Anas Tina and DZ Joker's similarities and differences in language and visual signs to express Algerian social, political, and economic problems.

5. Methodology

In this study, the researchers analyze the modes of interaction used by Anas Tina and DZ Joker in their videos **"Rani Za3fane"** and **"MANSOTICH,"** which discuss a single topic about social, economic, and political corruption in Algeria; thus, a qualitative research method will be used. The selected data are words, phrases, and sentences from Anas Tina and DZ Joker's speeches; therefore, a qualitative research method was deemed relevant to the type of data, which is not numerical. Thus, the researchers found it more appropriate for the study. Furthermore, because the primary focus is on analyzing the contents of both videos, this study includes content analysis, which is defined as "a method for describing the meaning of qualitative material systematically" (Schreier, 2012, p. 1).

6. Structure of the Dissertation

This study is concerned with investigating multimodality communication in a media interaction. The researchers use a social semiotic approach to analyze the modes of interaction Anas Tina and DZ Joker used in their videos "**Rani Za3fane**" and "**MANSOTICH**." The study is divided into two chapters, the first theoretical and the second practical.

The first chapter is divided into two sections that discuss the literature review. The first section covers a wide range of topics related to Multimodal communication. It begins by defining the concept of Multimodal Communication, its history, and approaches before delving into semiotic word and image choices, Multimodality and digital technologies, Multimodal discourse analysis (EMDA), critical discourse analysis (CDA), media discourse analysis, the benefits of Multimodality, and issues in multimodal studies. The second is interested in discussing YouTube as a communication platform, beginning with its definition and background, then moving on to joining the YouTube community, the phenomenon of YouTubers, fame and YouTube, promoting YouTube videos, and creating the perfect YouTube video before moving on to the appeal of vlogging, multimodal features of YouTube, and types of vlogs.

The second chapter focuses on the research questions, sampling, research instrument, and analysis methods. It is also concerned with analyzing both videos created by Ana Tina and DZ Joker, titled "**Rani Za3fane**" and "**MANSOTICH**," and the study's findings and discussion.

Chapter One: Literature Review

Introduction

This chapter is divided into two sections. The first section aims to discover the notion of multimodality and represents different aspects of it. It starts with the definition of multimodality, multimodality communication, and multimodality as a social semiotic approach, covering other important disciplines like semiotics, media, and discourse analysis that are related to it. Then multimodality and digital technologies and multimodal discourse analysis and the issues of multimodal studies. Finally, the advantages of multimodality.

The second section discusses YouTube as a means of communication. It starts with the definition and background of YouTube, joining the YouTube community, the phenomenon of YouTubers, fame in relation to YouTube, and promoting YouTube videos. Then create the perfect YouTube video, followed by the appeal of vlogging and multimodal features of YouTube and types of vlogs .

1.1. Section One: Multimodality Communication

1.1.1. Multimodality Definition

To achieve successful communication, people have to express their thoughts, feelings, opinions, and gestures in a way that makes them understand each other well through the use of multiple modes that help them to be more transparent and convincing, regardless of the use of language alone. Multimodality has been defined as a group of forms that create meaning and provide methods for analysing visual, aural, embodied, and spatial aspects of interaction (Jewitt, 2009, Kress, 2010). Therefore, the multimodal approach enriches our understanding of communication, especially in the current textual habits, in which digital technologies are highly contributed. As Jewitt stated " it attends to the full range of communicational forms

that people use, like images, gestures, gaze, posture, and so on, and the relationship between them" (2009, p.14).

Additionally, Jewitt suggests " multimodality, it could be argued, strictly speaking, refers to a field of application rather than a theory " (2009, p.02) which indicates that multimodality is helpful for communicators who can use it to communicate such signals or messages. Also, Kress indicated " multimodality as such is not a theory even though it is often used as if it were. The term maps a domain of inquiry "(Kress, 2009, p.54), which leads us to think that multimodality can help us in communicative acts regarding it as more than a theory; thus, we can realise that multimodality is helpful to the extent that we can rely on it as a domain which involves the factors that we need to achieve our aims. Briefly, multimodality is not just a kind of theory that we should know about to discover the main concepts of communicative aims; it is an approach of analysis that is useful to achieve those aims. It can be used for images, texts, or videos.

Moreover, according to Morrison, Sweenery, and Heffernan (2003), multimodality is an approach to learning and developing the skills needed for a more inclusive curriculum like visual, aural, and kinesthetic skills. Similarly, according to Birch and Gardiner (2005), multimodality is an approach that can be applied to a wider variety of learning styles. It has been successfully applied to many courses. Further, Kress and Leeuwen claimed "multimodal representations mediate the social, cultural ways in which these modes are combined in the communication process" (Kress and Leeuwen, 2001, p.20); it entails that facilitating the communication process, we need a combination of specific modes that help in getting a reasonable interpretation for what is communicated.

1.1.2. History of Multimodality Communication

Multimodality appeared when linguists, educational researchers, sociologists, semioticians and other researchers realised that it is useful to look beyond language or at least around it to understand communication and how humans interact in their social lives. Those Researchers investigated how interaction is related to the digital environment varies across disciplines. They focused on language, which remains the primary analytical element for them, the origin of the term "multimodality" is relatively recent, and it was dated from the 1920s; however, it is regarded as a newly discovered field when it is related to the psychology of perception, in which perception is multimodal and integrates information received by different senses; however, some linguists and discourse analysts have broadened the term "multimodality" to denote the combined use of additional communicative resources such as language, image, and music; thus, they started with the study of texts and communicative events rather than sentences. Moreover, the term multimodality has developed into a field of study investigating the common and distinct properties of different modes in multimodality.

Until the 1920s, public communication became increasingly multimodal. The film had an impact on acting because it expanded some aspects of nonverbal communication and influenced how people talk, move, and smile. In the twentieth century, different schools of linguistics dealt with communicative modes rather than languages, such as the Prague school in the 1930s and 1940s, which expanded linguistics into the visual arts and the non-verbal aspects of theatre, including folklore studies, in addition to Paris school in 1960 which adopted linguistic concepts and methods to comprehend the proper communicative modes other than language. It is inspired by Barthes's work in which the focus was on the analysis of popular culture and mass media rather than other studies like folklore which focuses on a broad spectrum of social expression, examining the forms and ways through which

communities shape their reality that include language, work, food, dance, song, gestures, and so forth (Barthes 1967, 1977, 1983). During the same period, the multimodal analysis of spoken language and non-verbal communication began to be interesting for American linguists like Birdwhistell (1973), who developed a complex set of tools for analysing body motion, and Pittenger et al., (1960), who published a highly detailed multimodal analysis of the first five minutes of a psychiatric interview. Furthermore, in the late 1960s, the 16 mm film sound camera was replaced by the Cassette recorder as the research tool of choice due to conversation analysis, in which the attention to non-verbal communication was diminished, then it was re-introduced by other scholars (Ochs, 1979; Goodwin, 2001).

Together with Leeuwen, Kress (2001, 2006) was one of the first Anglo-Saxon scholars considered a founding father of the discipline that is nowadays referred to as multimodality (Kress and Leeuwen 2001, 2006). Kress wrote that multimodality requires defining "Mode" and advocated a dynamic view in which mode is a social-representational need for a particular community in a social dimension; therefore, the mode is implemented in any dimension of mediated meaning-making. He paid attention to the practical side of communication; for instance, a sign-maker such a gaze, gesture, a spoken sentence, or touch to the audience. Additionally, he claimed that the pictorial mode enables universal access more than the verbal one through criticising the Saussurian view that signifier and signified relation is arbitrary, considering arbitrariness asymptomatic of an ideology rather than a plain fact.

According to Kress and Leeuwen (2006), one cannot derive the meaning of a word or a sentence from its form unless he learns the language's norms and conventions of" grammar, vocabulary". Thus, the essential difference between the verbal and visual modalities plays a role in maintaining a straightforward interpretation. In other words, a phrase such as the grammar of graphic design should not be taken literally. Recently, multimodality has been

more developed since it has its bi-annual conference and a range of edited books, handbooks, and encyclopaedias on linguistics, discourse analysis, and visual communication (O'Halloran. 2004; Ventola et al., 2004; Levine and Scollon, 2004; Norris and Jones, 2005; Unsworth, 2008; Jewitt, 2009). Due to the advent of computers and other technological devices, a noticeable change occurred recently in the communication landscape (Kress, 1997; Gee, 2001; Warschauer, 2010).

1.1.3. Approaches to Multimodality

A multimodal approach looks beyond language and describes the communicative work of all modes like images, gestures, gaze, body posture, and space. It brings attention to a different communicative work of other modes while countering the partiality of looking at just one form of communication (language), that is why it situates what is written or said alongside all the other modes of communication used, such as images, gesture, gaze, body posture, space, and so on, and provides a framework for the systematic description of modes and their semiotic resources since it wonders about the elements that are contributed when we make meanings that will be presented in communication. Therefore, it enables a multimodal ensemble of communication to be interrogated to get the contradictions between what is spoken or written and expressed in other modes.

The multimodal approach provides the tools to examine texts by breaking them into their essential components and understanding how they work together to make meaning; thus, it enables the technologies and objects we use in our everyday world to be seen differently, looking at all modes about to digital texts. It also explores power relations and how they are materially instantiated through the different kinds of access that people have to communicational modes. Thereby, it indicates the distribution of modal resources across social groups, in which people resist the various markers of power, as shown in the instance represented in the project with Kress, Jones, Anton, Franks, Hardcastle, and others, from

"The Production of School English" on which Jewitt was the lead researcher (Kress et al., 2004). The first situation was described when a teacher and her students were discussing the analysis of a poem, and the students were working in small groups, and the teacher joined each group for around five minutes. They relied on different ways of interaction, such as the objects on the table - the pens, the dictionary, the printed poem, and their gaze, gesture, and posture. Yet, the teacher stands and learns informally across the table, holding the dictionary, and the students write, looking at one another the teacher. The talk is distributed across the teacher and students, with multiple questions and answers to express the expensive open gestures. The figures below illustrate the description.

Figure 1

An English classroom from the "Production of School English" project (kress et al., 2004).

Note. From "Learning and Communication in Digital Multimodal Landscapes" By Jewitt, 2012, p. 08

In the second situation, the teacher sits at the table holding the pencil and the poem, the students' and teacher's gazes do not meet, and the posture is closed, arms folded with no gestures; therefore, multimodality makes the distribution of modal resources visible across social groups.

Figure 2

An English classroom from the "Production of School English" Project (Kress et al., 2004)

Note. From *"Learning and communication in digital multimodal landscapes"*

by Jewitt, 2012, p.09

The multimodal approach identified and developed new digital resources and new uses of existing resources-particularly in digital environments. It designed inventories of modes and semiotic resources by analysing how they can be used in range of specific contexts, which is an inventory that joins the past with the present (Jewitt, 2013). Modal resources, digital synthesizers, and other digital technologies have been reshaped due to the digital technologies that impacted the non-digital use of modes; for example, it has reshaped the possibilities of the human voices in digital artefacts like public announcements music (Leeuwen, 2005, cited in Machin and Mayer, 2012), and it is represented in another situation in which the teacher altered her gestures using digital modes to communicate her students.

Figure 3

An English teacher using an overhead from the "Production of School English" project (Kress et al., 2004)

Note. From "Learning and communication in digital multimodal landscapes" by Jewitt, 2012, p.10

1.1.3.1. Multimodality a Social Semiotic Approach. This approach to language is slightly different as it is particularly interested in the way it is used in the social context and how to use the language to communicate. It draws on the work of Halliday (1978, 1985), who argued that language creates dispositions in people through which a possibility of more open interpretations of the world is allowed; thus, speakers can see through and around the words and concepts that they have in language, which lead them to be able to explain what they mean to people in case they do not initially understand what they say or mean. This approach is considered different from other traditional semiotic approaches because it addresses how individual signs connote or symbolise (Barthes, 1973). It regards the individuals as embedded in networks of social relations where all of us communicate, making signs through semiotic choices. These individuals are described as sign makers within their social environments since they participate in how signs are produced, used, and remade. Moreover, they use language and other semiotic modes according to their interests. In other words, they can plot

how their ideas, identities, and values that involve discourse have a life across networks of social relations (Machin and Mayr, 2012).

Social Semiotic Approach to communication considers the social dimension of sign making as a central element since it explores sign making in relation to the social contexts of communication and the semiotic resources that are socially available for generating meaning potentials. Also, it was argued that semiotic systems cannot be understood in isolation, or independent from the social uses and functions, since the methodological perspective of social semiotics discussed different theoretical approaches to social semiotics, mainly the paradigmatic formulation of De Saussure's structuralist linguistic theory and Pierce's (1998) triadic modal of signs (object, sign vehicle and interpretant, and their symbolic, iconic, and indexical relations) provided in the interpretive semiotic foundation, and also the semiotic discourse on the substance and roles of signs in understanding human cultures, principally with the influence of the critical poststructuralist on the socio-cultural production of meanings; that is to say that semiotics and society are inseparable and should be interrelated in the study of social semiotic communication, and it appears in Halliday's functional linguistics analysis of language as a set of social semiotic meaning potentials, in which the importance of the social dimension in making of signs and meanings is mainly emphasised (Lemke, 2009). Furthermore, multimodal semiotics and the social semiotic view of visual communication are not concerned with the means of making meaning, but even more in all the processes of communication available throughout different modes such as language, images, gestures, sound, in addition to the functional repertoire of signs and their use in context to communicate broader ideas, attitudes, and identities (Leeuwen, 2005; Kress, 2010). Visual communication shapes and maintains a society's ideologies and helps maintain and legitimise certain kinds of social practices; thus, the choices of visual elements and features do not just represent the world; however, it constitutes it too and is drawn upon a

social semiotic view of communication. Another point is that we must look at the visual representation of the used terms as we do in language; for example, when we describe people such as women being described as "wives" or "mothers", or the processes they carry out, we have to look at the visual representation of women as "wives" or "mothers" or glamorous career women.

Moreover, the choice of terms used to describe people is critical as it can be viewed as ideologically significant; for instance, women can be defined as "wives" and "mothers" in the press, whereas "Men" are not described so often as "Husbands" or "Fathers". A British soldier is emphasised to be a "Father" and "Husband" but not the same for the enemy, and using the word "bloke" over men too. That is to say that the cultural ideologies have a role in the use of terminology, which leads the political language choices to shape how people and events are represented (Kress, 1985, cited in Machin and Mayr, 2012), and this explains that the social semiotic approach to communication is interesting in describing the available choices of signs, so that we understand what is that people are openly doing with them.

According to this approach, we may say that a flag symbolises the nation, and to those who fly, the flag might connote pride and strength, as it can equally connote closed-mindedness and stifling the exclusion of others. It is interested in the details of things like colour or shape and their interrelationship in visual design or image; therefore, we must be able to describe and document the particularly semiotic choices made and view these in the context of the observed available resources, relying on the study of both language and images (Machin and Mayr, 2012). Individuals are usually aware of how words and visual elements have distinct affordances or potentials to mean; thus, they will be mindful that certain words carry particular potentials and that different modes of communication offer multiple means for communicating meanings. In other words, they will realise that such methods as an image can share something about the broader ideas in a way not so conveniently accomplished by language. Kress (2010) pointed out that social interaction provides the dynamic force that drives communication and the need to work with semiotic resources. That is why we must be

aware of how to best make such choices in the context and of the work that we can accomplish throughout them. Besides that, the multimodal approach is grounded in a social semiotic view of language and communication, since semiotics is interested in the processes and structures of social communication whereby meaning is made in social spaces (Hodge & Kress, 1988; Kress & Leween, 2001).

1.1.3.2. The Contextual Multimodal Approach. This approach to multimodality provides a complementary perspective since it is developed for speech, sound, and music (Leeuwen, 1999), scientific texts (Lemke, 1998), hypermedia (Lemke, 2002), action and gesture (Martinee, 2000), educational research (Jewitt, 2006) and literacy (Kress, 2003), as it has been classified as social semiotics multimodality and multimodal discourse analysis (Jewitt, 2009).

1.1.3.3. The Geo-Semiotic (Discourse in Place) Approach. This approach is built upon concepts that take multimodality in different directions in which linguistic anthropology and place semiotics is combined with a social semiotic approach to cover the spatial material's character of semiotic artefacts used in interaction (Ron and Suzie, 2003).

1.1.3.4. The Multimodal Ethnography Approaches. This approach draws on a social semiotic approach and ethnography to evaluate the artefacts and interactional in context as adopted from Kress's arguments about this approach; it can be regarded as a multi-semiotic form in which meaning is produced through the inter-relation between different media and modes (Dicks, Soyinka, Coffey, 2006).

1.1.3.5. The Multimodal Reception Analysis Approach. Bucher's (2015) view, this approach is interested in the combination of eye-tracking methods from a cognitive approach

to the perception of textual artefacts with social semiotics, aiming to focus on the cognitive processes that underline their reception since it lies in how do recipients integrate the different modes and acquire a coherent understanding of the multimodal discourse.

1.1.3.6. The Systemic-Functional Multimodal Discourse Analysis (SF-MDA).

According to O'Halloran (2008), the multimodality approach is concerned with analysing meanings underlined from the use of various semiotic resources in discourse built upon written, printed, and electronic texts to material lived in reality, as it can be a raised through the use of language and visual imagery in printed texts, investigating the linguistic and visual forms semiosis, and formulation of cross-functional systems like the use of colour as a semiotic sign for communication. It can also be demonstrated via the analysis of ideational meaning found in print advertisements.

1.1.4. Analysing Semiotic Choices: Words and Images

To achieve such communicative aims like sending messages, people tend to make semiotic choices in language and visual communication. That is why the analysis of those choices depends on how authors make choices in individual semiotic resources, focusing on the individual words and individual visual elements and features, through which a basic shape of a social and natural world could be set up through their speech, text, or image. Thereby, some kinds of meanings would be highlighted, and others are backgrounded, which leads the authors to use combinations of visual and linguistic elements, depending upon their affordances, to accomplish what they exactly wish to communicate. Visual communication uses semiotic resources to communicate things that may be more difficult to express through language. Moreover, images are dynamic in terms of meanings, so they are more suggestive and open to various interpretations. Thus, Leeuwen (2000), drawing on the work of Barthes (1977) and Panofsky (1972, cited in Machin and Mayr, 2012), has shown that it is essential to look at images from a side in which

individual elements and features can communicate implicit or indirect meanings and that they too can be thought of as mapping out a terrain driven by certain preoccupations.

1.1.4.1. Word Connotation. To analyse the fundamental choice of words used by a text producer, we have to investigate some important points like the kinds of words are used and is there a predominance of particular kinds of words, so we assume that authors have made certain choices for particular motivated reasons since language is considered as an available set of opinions. Also, words tend to carry particular connotations in a particular culture, which help to place some events into particular frameworks, references, or discourse; thus, an extract taken from an East Midlands Development Agency (EMDA) document is an example to show how lexical choices place events in discourse. **(see Appendix A)**. EMDA's mission statement is one of the numerous regional organizations in Britain by the former New Labor government to regenerate parts of the country suffering from multiple issues. However, this report has no concrete sense of what they do. The analysis of this text reveals a predominance of words such as "dynamic," "innovation," "competing," "creativity," "strategy," "ambition," "challenges," "goals," and "strengths". At the same time, there is no mention of words like "poverty" or "unemployment". Chiapello and Fairclough (2002, cited in Machin and Mayr, 2012) pointed out that the kind of terms used in this text does come from the language of business rhetoric, which they describe as the empty rhetoric of corporate speak, so that issues such as "poverty," is referred to as "challenge," the poor as "stakeholders" and "solutions" as "creativity". These terms connote a sense of business, and words like "stakeholders" connote that those taking action are those who have a vested interest in the outcome or those who control it, that is to say, that the choice of words is significant at the level of carrying out certain meanings and intentions.

1.1.5. Multimodality and Digital Technologies

The use of digital technologies in relation to multimodality is reflected throughout the communicative potentials of different technologies in which a wide range of modes is available; these technologies differ in how they make available multimodal affordances and resources, through the convergence across platforms is increasingly reliable (Jewitt, 2012); for instance, the movement of the body features in the use of mobile phones, online game environments, and Wii games which are distinctly performed according to the used mode of interaction. Digital technologies manipulate the way everyday texts and objects look and feel, affecting how people communicate with each other and their practices in significant ways for communication and learning. Jewitt indicates that "Digital texts, online resources, DVD, virtual worlds, and simulations have expanded the role of the role of the visual in learning resources and environments" (Jewitt, 2012, p.15), which means that digital technologies are increasingly contributing to the distribution of multimodality so that we can notice that the shift to visual devices is valuable for multiple aims like visual communication, that is due to relying on digital technologies as a valuable way to do so, and it is represented in the increased use of the image in digital texts; thereby, a significant impact on the way character, stories, and other concepts can be defined. Therefore, we can say that digital environments do shape the interaction practices and how people communicate ideas, build hypotheses, explore and collaborate for their communicative aims (Price & Jewiit, 2013).

1.1.5.1. Interaction Devices. To gain a good knowledge about multimodality, we need to know how abstract information is physically represented in different media and their information channels. This knowledge has nothing to do with learning about interaction devices since they are subject to change, but not modalities. In other words, signers and developers have to be aware of which physical devices are better useful for enabling interaction relying on particular modalities. Consequently, modality choice is a crucial step in

deciding about the mode to be used in interaction; for example, different 3D gesture modalities for input in which if the enabling camera and image processing technologies currently cannot deliver reliable recognition of those gestures, it becomes a problem for the user in terms of the interaction process.

    1.1.5.1.1. Visual Modality. According to Hodge and Kress (1988); Kress and Leeuwen (1996); Kress (2010) who claimed that meaning is not communicated only via language; however, visual language is another channel that allows a visual communication of meaning; thus, in visual modality communicators focus on the elements that help them to get a consistent interpretation for the message, particularly video users who work to cope with the limited diversity of video characteristics to clarify more the content, and at the level of this phase digital devices play a role in enhancing the quality of the video content such as colour information, two head-mounted cameras, and manual selection of features points on the first frame. Similarly, Tzovaros (2008) indicated that some other elements should be stressed while expressing meanings like facial features. The communicators try to be expressive and underline the emotions, mainly focusing on facial expressions synthesis and animation, and influenced by the neurophysiologic and psychological studies. These elements are represented in face localisation, nose localisation, eyebrow localisation, eye localisation, and mouth localisation. Additionally, Tzovaros (2008) claimed that "facial expressions are related to the six universal emotions, namely Joy, Surprise, Disgust, Sadness, Anger, Fear, as well as Neutral" (Tzovaros, 2008, p.235), which means that in visual communication facial expressions which are very important to communicate such meanings, are related to the emotional factors that govern the way that communicators express their feelings using their face tracts.

Figure 4

Facial expression skeletons
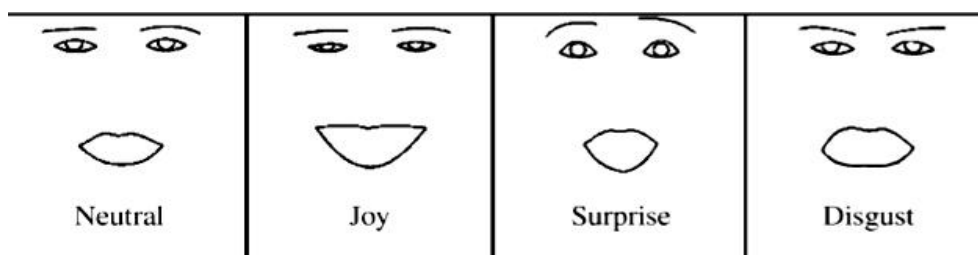
1.1.5.1.2. Auditory Modality. In the auditory modality, sound patterns and recordings in groups have to be processed to make the audience understand the message behind speaking in a certain way according to the discursive devices tone, melody of sounds, and prosodic features such as intonation; thus, the target emotion will be well expressed (Tzovoras, 2008). In addition, sound recordings help get the correct feeling sent via the speech, whether it expressed sadness, happiness, anger, enthusiasm, or any other emotions. The communicator must focus on the audio elements such as pitch frequency, voiced segment characteristics, pause length, and others (Tzovoras, 2008). Audio includes voice, music, and various kinds of environmental sounds, and it is considered an essential type of media since people started to realise the importance of the audio content analysis when digital audio became widely available; whereby one particular audio type such as speech, music, or silence is a feature that is usually extracted for this analysis purpose, and it is also essential to people's enjoyment of the video content.

1.1.6 .Multimodal Discourse Analysis (MDA)

Since a great interest was devoted to analysing texts and spoken language, much research in multimodality has examined texts and images, or images in relation to texts, in which different scholars raised their attention to study the approach surrounding this such as (Kress, 1985; Fairclough, 1989; Wodak, 1989; Dijk, 1991; Leeuwen, 1996; Colads

Coulthard, 1997). They tried to study the systematic analysis of language and texts through content analysis-type approaches and literacy style interpretations in association with cultural studies; hence, it leads to focusing on how speakers and authors use language to create meaning for what they want to inform or conscience people about, or even to manipulate their thoughts about their communicative intentions, (cited in O'Halloran, 2004).

Scholars like Hodge and Kress (1988) agreed that language is a form of social practice, which means that it is combined with the human interactions and behaviours in social lives, and it reflects the way that people use it to promote particular views of the world in particular contexts for the sake of being natural and communicable; thus, language is used to encourage and naturalise unique ideas, views, and identities. But on the other hand, Kress and Leeuwen (1996, 2001), O'Halloran (2004), and Baldry & Thibault (2006) developed their models for the analysis of the approach to language in Critical Discourse Analysis (CDA). Yet, they tried to investigate how language, images, toys, monuments, films, sounds, and other modes of communication are used to create meaning. Then this is referred to as multimodal analysis, which aims to explain the nature of languages to support the systematic analysis of media texts.

1.1.6.1. Critical Discourse Analysis (CDA). CDA arguably has its origins in critical linguistics, which appeared in the late 1970s in the work of Fowler, Hodge, Kress, and Trew at the University of East Anglia in the UK. As the scholars Fairclough and Wodak stated "discourse helps show how power is transmitted" (Fairclough & Wodak, 1997, p.272, cited in Machin and Mayr, 2012); we can study how power relations are practised. CDA has to do with analysing news texts, political speeches, advertisements, school books, and diversity of textual habits. It expresses a specific strategy that covers an ideology and seeks to shape a particular content or concept for a particular purpose to reflect social reality. Therefore, analysis can show how kinds of power are maintained throughout media.

On the other hand, Hodge & Kress (1988) and Kress & Leeuwen (1996) criticised the CDA because they thought that visual analysis locked the kind of toolkit that could facilitate the systematic and careful description that would allow more accurate analysis since they believe that some of the principles of linguistics analysis that is started in the systematic functional theory of Halliday (1978), could be even applied to visual communication. Kress and Leeuwen (1996) argued that what is needed is a set of tools that help us study visual features' choices equally, as CDA allows us to learn lexical and grammatical choices in language. Likewise, some linguists like Fairclough (1992) criticised CDA for its lack of development of the relation between language, power, and ideology which are considered necessary elements at the level of the analysis of discourse; therefore, Fairclough and Wodak worked on this gap and tried to develop methods and theories that could better capture the interrelationship between language, power, and ideology, showing that CDA is also subject to the political intervention and social change; for example, media can be used to invest such ideologies in activating a number of analysis politically against a particular concept for the sake of manipulating the audience thoughts, being affected by those who are mighty in the language (politics) throughout media.

1.1.6.2. Media Discourse Analysis. Analogously to human-human interaction, multimodality can also be seen in human-media interaction as the use of different input-output channels, and there is a need for terminological clarification. Therefore, we adopt the following definition of May bury and Whlster (8991) :

Medium: a material object used for presenting or saving information, physical carriers including computer input-output devices (sounds, movements, speaker, screen, microphone).

Code: the system of symbols used for communication (natural languages, gesture) .

Mode (modality): human mechanism of perception, senses employed to process incoming information (vision, audition, olfaction, touch).

Multimodal systems emphasise abstract levels of processing, explicit representations of the dialogue contexts, and the investigations of the user's beliefs, intentions, attitudes, capabilities, and preferences (O'keefe, 2006). Media discourse analysis focuses on how conversations are structured and organised, making inductive comments about social organisation and how social interactions carry out language in many social situations. Also, it is the subject of scrutiny in linguistics, particularly conversation analysis, ethnography of communication, linguistic anthropology, pragmatics, sociolinguistics, and cultural geography. "The influence of media on beliefs, opinions and ideologies has to be carefully studied through media discourse analysis" (Matheson, 2005, p.1), which means that media plays a role in manipulating people's thoughts around certain phenomena throughout discourse analysis, that is why it has emphasised the intellectual side of what is going to be among people.

1.1.7. Advantages of Multimodality

According to Bunt et al. (1998) and Quek et al. (2002), human interaction with the world is inherently multimodal since we do employ our multiple senses, whether sequentially or in parallel, to interact, explore our environment, confirm expectations about the world, or receive new information; that is why multimodal interaction systems are considered to be advantageous because they aim to support the recognition of naturally occurring forms of human language and behaviour relying on the use of recognition-based technologies (Oviatt, 2003; Waibel et al., 1996). Natural and efficient interaction is delivered through the multimodal interfaces that users over unimodal alternatives choose since they can offer flexibility and reliability and interaction alternatives that better serve the needs of various users with a range of usage patterns and preferences (Xiao et al., 2002; Xiao et al., 2003;

Oviatt et al., 2005; Bohus and Horvitz, 2010). Dumas et al. (2009) pointed out that multimodal interfaces can increase efficiency. Therefore, it is a valid resource for interaction that helps humans process information faster and with a better quality of communication when presented in multiple modalities. Additionally, Oviatt et al. (2000) claimed that multimodal interfaces are advantageous to the users since they permit the flexible use of the input modes that involve alternation and integrated use and support improved efficiency and more straightforward speech utterances to achieve more robust speech recognition and provide users with alternatives in their interaction techniques, and especially prevent the overuse of any individual mode during extended computer usage, and also it still advantageous for many other aspects.

1.1.8. Issues in Multimodal Studies

Bateman (2011) demonstrated that most discussions of multimodal analysis and multimodal meaning-making still proceed without explicit consideration of just what the mode of multimodality is referring to. In some contexts, in which multimodality is concerned, we cannot understand the purpose behind using such mode because it seems to be not clear to us, and this is due to two common assumptions which state that either the modalities under investigation are unproblematic and self-evident like language, graphics, music which are distinct modalities, or it may be assumed that semiotic modalities naturally align with sensory modalities. So visual, auditory, tactile, and information are distinct. These assumptions can be held separately in numerous ways and are prevalent in technological and non-technological approaches to multimodality. In addition, when we read language purporting to represent the spoken word of the substantial proportion of daily language use in contemporary literate societies that occurs through writing, sometimes we do not get the complete picture; for example, the orthographic resources of writing do not give an accurate

transcription of the full meaning potential of spoken dialogical constructed text (Halliday,1985).

1.1.8.1. The Decomposability of Semiotic Modes. Particular difficulties may emerge in a central task of multimodal research, showing how a combination of modes expands what is possible to express beyond that within individual modes. As Stôckl stated "multimodal refers to communicative artefacts and processes which combine various sign systems (modes) and whose production and reception calls upon the communicators to semantically and formally interrelate all sign repertoires present" (Stôckl, 2004, p. 9). Consequently, it entails that the interrelation between signs has to be achieved semantically and formally to obtain an accurate interpretation. However, if modalities are maintained differently from each other, then accounts of meaning have to explain the combination between modes, and in case those modes reflect more a choice of output modality, then they are made to appear more similar than the reality. Therefore, these assumptions lead to a methodological problem in which it becomes difficult to reveal just what semiotic modes are operating in an artefact. Yet, Biber's (1988) corpus-based study of the distinction between written and spoken language has assumed that spoken and written language are two different modes of language use. It has also shown that the spoken-written dimension has to be seen as co-variation with a range of distinct dimensions such as narrative and non-narrative, overt expression of persuasion, online informational elaboration and others, and this is an example to show how these dimensions provide a far clear representation of the variation observed in distinct text genres than the simple spoken-written distinction.

1.1.8.1.2. Intonation, Speech and Writing. Within Multimodal Studies, Halliday (1985) indicated that the orthographic features of writing could not produce an accurate transcription of the full meaning potential of spoken texts, especially in dialogues, due to the prosodic features like pitch movement that might occur in an unexpected position. Thus, this

choice cannot be inferred from the written text, and it will not lead to a successful interpretation. Intonation, speech, and writing are considered part of the language that should be respected in multimodal studies. Therefore, Halliday (2005) clarified the relationship between intonation, grammar, and vocabulary, as included in his overall framework for language the intonation systems as a set of phonological systems that realise a variety of grammatical language systems in the English language, the latter which he collectively labels intonational systems. Smith (2011) explores approaches to intonation description and description variation in interpretation of written transcription into speech, as he assumed that to appreciate the study of multimodal communication, the intonation phenomenon can be treated either as a part of the language or as systemic resources for communication, in which intonation has been explored and analysed in relation to another auditory phenomenon such as melody and rhythm in music (and in terms of the visual mode). Whereby intonation, speech, and writing are fundamental issues that help to emerge in the field of multimodal studies, involving the production of discourse in the theoretical domains, in addition to register that it is considered as the central concept in writing that helps to provide a useful starting point for exploring the characteristics and roles of different approaches in the study of the contemporary multimodal text.

1.2 .Section Two: YouTube a Platform for Multimodal Communication

1.2.1. YouTube Definition and Background

YouTube is a commercial website, a social networking platform, and one of the most visible manifestations of a widespread change in how the internet and a plethora of related digital technologies are being used (Strangelove, 2010). Also, video interaction is a new form of communication practice which has been taking place on YouTube since May 2006, thanks to the introduction of the " video response " option (Adami 2009).

In addition, it is an online space for social interaction in which conversation participants try to make sense of each other's contributions in their online environments, for it offers a text facility through which YouTubers are able to post comments on previously uploaded video files, and thus, they are able to share, negotiate, agree, and challenge their opinions. YouTube is an appliance that allows YouTubers to reply to any given video by means of another video; hence, the whole communication threads are composed of videos interacting with another. It offers multiple services for its users as filming anything from anywhere and posting it on the internet so it can be visualised by anyone and it shares every little detail with the entire world, as well as being a popular and successful figure, basically due to the digital technologies like cameras in mobile phones, laptops, personal computers, and drones that facilitate the process.

As (Alexander, 2011; Burgess and Green, 2009; Adami, 2009; Pauwles and Hellriegel, 2009) stated, the story of the beginning of YouTube is typical. In February 2005, it was launched under the slogan "Broadcast yourself", when Jawed Karim, Steve Chen, and Chad Hurley wanted to explore new possibilities of communication. They discovered an easier way to share videos with their friends and colleagues by creating a website that started out as an online dating site and made it public. Thus, today YouTube came to be a platform where there are proximately 400 hours of video materials being posted every second; it has

become an excellent means to rely on and a newly developing amateur filmmaker. Then, it was sold to Google with an activity rate of 100 million views and over 65,000 daily video uploads (Paolillo, 2008). Therefore, people around the world found a new possibility for expressing themselves when the first video gained a couple of hundreds of views. YouTube became popular and influential due to its video-sharing (vlogging) facility, which is regarded as its emblematic form of participation and cultural production because it has attracted considerable attention as a social networking system; whereas Adami (2009) claimed that in the Nielsen / Netratings survey, 65,000 new videos are uploaded daily, and over 100 million are viewed, and each month the website averages 20 million visitors in which 44% are females and 56% are males, differently aged with 12-17 years old dominating. Thereby, it has grown into a database used by over a billion users, and each day they watch a billion hours of videos and generate a billion views.

1.2.2. Joining The YouTube Community

Many Internet users see themselves as part of a community; and this is particularly true of YouTubers since people can be deeply engaged in online communities in which they do believe that they know each other, which means that the members of each community tend to recognise the personalities of the other one. Due to these virtual communities, they experience and observe more personal relationships than do members of offline (face to face) communities who lack the opportunities to meet at any time, unlike online communities who have the chance to contact each other on the social media at any time (Sahlin & Botello, 2007). Joining the YouTube community and creating an interactive community depends on three major features, which are commenting, channels, and groups. Initially, groups of individuals invest time and develop relationships through it; thereby, they might interact around shared interests since YouTube provides them with a real space where they talk and meet each other, make friends, and bond over shared interests and goals, as far as these

communities can be divided into different directions such as a village cope, a community of pirates, YouTube celebrities, productive fan communities, haters, spammers, other deviants, a highly reflective community, and so on (Sahlin & Botello, 2007). From an anthropological perspective for some time where the community has been regarded as a difficult focus of study; since communities were once seen as bounded, isolated, and homogeneous, the anthropologists Wilson and Peterson suggested that anthropology is uniquely suited for the study of the internet, and they noted that new media theorists had shared the difficulty of this kind of study. However, nowadays, these communities have become highly interconnected, heterogeneous, and rife with discord and dispute. Additionally, the offline and online worlds are both deeply interconnected, where we can find that online communities often exist in some fashion as a continuation of offline communities. For instance, those who are more active offline are more active online and vice versa (Sahlin & Botello, 2007).

1.2.3. The Phenomenon of YouTubers

YouTubers are members of the new generation, which involves young adults in their twenties and thirties who are excited to find a new way to represent their creativity in different domains, express their feelings, and share their thoughts with the entire world. They are known as "vloggers," which entails blending the words video and blogging; referring to vlogging Burgess & Green stated "they are not celebrities, famous for being famous, rather they are stars" (2009, 24); which means that YouTubers are not only a part of the traditional media; however, they can be the future of media, or so-called new media, which is based on user-generated content more than large and expensive productions that include teams of hundreds of people working for them. Additionally, YouTubers can create good or bad quality videos according to the possibility of an anonymous person to have such an effect on such a large crowd, which lead them to become well-known or famous faces and turn into a celebrity of calibre as well as famous actors, singers, and bands (Jukić, 2018). In the past few

years, it has been shown that the most popular YouTubers are those who have gained more views on YouTube with their simple homemade content than mainstream celebrities with their expensive video and music production. For instance, Pew Die Pie is one of the most popular YouTubers currently, has approximately 18 billion views on his channel, and the channel of the singer Louis Fonsi who is the owner of the most-viewed YouTube video of all time, specifically the music video for the song "Despacito", has 12 billion views altogether (cited in Jukić, 2018). YouTubers or vloggers usually tend to upgrade their blogging to tell their lives and dispatch their stories to their fans not by writing but by filming themselves, similar to a personal diary available to the public eye. They try to create an image that reflects their personalities via describing their everyday lives and showing their daily routines spiced up with interesting content, as if they want to be influential as well as content makers since people in some ways are curious about other people lives and always want to investigate other people's lives details (cited in Jukić, 2018).

1.2.4. Fame and YouTube

Sudden fame is a new phenomenon that has evolved recently in the virtual world due to the huge number of people who rely on different ways to make themselves famous. Hence, many Tubers have used their videos and channels as a portfolio to score record deals, television appearances, acting roles, and comedy gigs because it became very easy for them to achieve their aims in the light of the noticeable advance of the internet age since it is not necessarily for people to be graceful or talented; they do not need to move to Hollywood either. Rather suddenly, they can get famous from the comfort of their own homes, and they become famous just for being themselves, via creating so many videos and so many viewers, then it will be very easy for them to achieve what is called "fame" (Sahlin & Botello, 2007). Different users such as players, teachers, musicians, comics, and filmmakers tend to use smart ways to become well known by using YouTube to create a special account, and for

being listed as directors, comedians, musicians, or gurus, and have their accounts identified in very specific terms; for example, singers want to create accounts that can be placed in a YouTube search as a singer's account, and comedians wish to their channels to be identified as comedy channels (Sahlin & Botello, 2007). Moreover, YouTubers are classified into different categories, and each type tries to upload all its performances to promote its talents, aiming to provide users with a way to search and find them easily; for instance, the Gurus account is a place where experts in different fields try to show others how to cook, bartend, create better videos or any other skill we can pass on (Sahlin & Botello, 2007).

Many users choose YouTube as one of their major sources of music, and thus many singers and musicians are creating popular names for themselves and trying to attract large audiences (Sahlin & Botello, 2007). Also, the comedians' channel is a great area where comedians show their performances, and new directors are another place where young filmmaker could do their work. Subsequently, the directors' channel has gained huge success in its own right as a melting pot for all types of variety clips (Sahlin & Botello, 2007). In other words, YouTube is a great leader and a perfect vehicle that offers them increased options for customising their channel page, as well as helps them to perform for the masses, in which they can throw a video camera into the scenario, upload it to YouTube, and they have an audience. If they have a little thing called talent to add to that equation, they might find themselves suddenly famous (Sahlin & Botello, 2007). In other words, YouTube has created for them an entirely new venue, a new place to be seen, and a space to build a fame base. Without even going to recording studies, thanks to the venue, anybody can get famous for anything good or bad, which is presenting them as stars. Consequently, we can never say never in the age of YouTube (Sahlin & Botello, 2007).

1.2.5. The Promotion of YouTube Videos

YouTubers always try to satisfy their audience by uploading something well done. To attract the viewers, they upload videos that are interesting, polished, and as professional as possible because people's attitudes are hard to be manipulated (Sahlin & Botello, 2007). Additionally, YouTubers want to capture a better quality of video by adjusting different aspects that need to be emphasised while working on it, like editing it and then optimising it for the Tube, and also, they do their best to make their videos stand out against the competition; for example, they intend to trim unwanted videos from their clips (Sahlin & Botello, 2007). Furthermore, they attempt to make their videos shine by adding some professional transitions, titles, and ending credits to make their audience happy with what they are watching and make their videos seem professional (Sahlin & Botello 2007). Because YouTubers want to bring their channels to life and ensure their personality shines, and to do so, they spend efforts to achieve their aims; and they check their productions many times before posting them; for instance, they double-check the lighting and audio quality, do a test run before they press record, and rehearse and perform in front of the mirror to be more aware of their body language and facial expressions; likewise, they pay attention to their attitudes because bad attitudes will not make people want to watch their vlogs, taking into consideration everything make their audience excited to watch the vlog; thus, they act smartly to attract the audience to their videos like reaching out to their viewers in the comments section and thank them for viewing their vlog, for building up a strong community and being effective in a huge part of YouTube (Sahlin & Botello, 2007).

1.2.5.1. Making the Content Right. Sahlin and Botello (2007) noted that people usually prefer to watch enjoyable videos that contain beneficial content, especially to be entertained, informed, and educated. These are the main functions that the most popular YouTube videos could offer to viewers and make them enjoy the content and share it with

friends. Therefore, videos that perform these functions are the most attractive to large numbers of viewers due to the creativity that leads them to watch repeatedly. Furthermore, most videos on YouTube seek to entertain the audience in different ways like cute kittens, stupid human tricks, or wryly humorous video blog postings trying to attract them via some measure of entertainment, since some videos entertain by being funny, others by being heart-warming, and others by being inspiring (Sahlin & Botello, 2007). On the other hand, viewers tend to enlarge their knowledge and get relevant and useful information. Fortunately, plenty of videos around this are available on YouTube, which attracts millions of viewers who want to have news about topics of broad interest (Sahlin & Botello, 2007). Similarly, a large number of viewers rely on YouTube videos to learn how to do things they need in their daily lives since multiple videos show viewers how to do exactly the target situation under the slogan "do it yourself," working through the instructions step by step either via a short video or in a video blog using a video-editing program, and providing as many details as necessary; thus, the more expert help the content offers, the more viewers will be attracted (Sahlin & Botello, 2007).

      1.2.5.2. Optimising Videos for Search. Sahlin and Botello (2007) claimed that YouTubers often try to find a way that makes the audience find their videos easily because the higher their videos appear in the search results, the more viewers they will get. That is why they need to optimise their videos for search to capture the most click thoughts, as well as being as high as possible on the first page to search results, and to do so they might follow certain methods such as choosing the right tags to make people aware of their videos in which viewers use such keywords to search for videos on YouTube. Then, it will be easier for them to find those videos. Whereas, YouTubers have to think the same way viewers do, they must know what is going on in the minds of their potential viewers and understand their thoughts so that it will be clear for them to understand how they might search for the

information they need. Then they will have the most effective tags for their videos which should involve a combination of both generic and specific keywords to attract the audience's interest and make themselves well known (Sahlin & Botello, 2007).

Additionally, selecting titles is very important since it is considered a key to attracting viewers and helping them determine what the video is about. That is to say that a title is a mirror that reflects the value of what is inside; which means that a good title has to be concise, descriptive, and compelling and includes the most important keywords or tags to convey well the content of the video (Sahlin & Botello, 2007). Besides that, the presentation of the thumbnail image is another important factor that attracts more viewers; the video has to be introduced with the most attractive and relevant thumbnail image possible because images play a great role in clarifying the idea to the viewer and providing him with hints about the content which leads him/her whether to watch the video or not; hence, YouTubers would better pick the thumbnail that looks best on the search results page, and better represents what their video is about (Sahlin & Botello, 2007). Moreover, the promotion of videos is as important as the already mentioned factors that help YouTubers to optimise the videos on YouTube, in which they apply anything that helps in making these videos promoted and popular; thus, they intentionally let their friends and subscribers know about the newly uploaded videos, and it is considered to be an easy process since YouTube itself facilitates it because it automatically sends an email to all of their channel's subscribers informing them of the video in the form of notification (Sahlin & Botello, 2007).

1.2.5.3. Advertising Videos. Nowadays, YouTube has developed in many aspects and ameliorated some elements to help users facilitate their tasks. Currently, Sahlin and Botello (2007) claim that YouTube offers pay-per-click keyword advertising, which is an option that allows YouTubers to advertise any video they have uploaded on the YouTube site and promotes videos to other YouTube viewers; however, it is not free since the process is

described as selecting a keyword or group of keywords that best describe the video, and purchasing these keywords and selecting how much someone is willing to pay for each click, then when viewers search for a keyword that the YouTuber has purchased, his or her ad will appear automatically on those viewers results page. Furthermore, YouTuber's accounts are charged for the click at the previously agreed-upon rate; thereby, they have to sign up for promoted videos if they want to advertise a specific video on the YouTube video, track performance, and promote outside of YouTube; which means that they can promote their videos outside of the YouTube site where all forms of online and traditional marketing can be used to promote their videos such as email marketing, blog marketing, social network marketing, banner ads, and others (Sahlin & Botello, 2007). In addition, YouTubers can involve a kink to a certain video other than their own or their YouTube channel in their marketing material. Therefore, it will be easy for viewers to understand what they are talking about (Sahlin & Botello, 2007).

1.2.5.4. Plan a Video. In creating a successful vlog, vloggers consider everything that goes into creating it before recording, making such a plan that they will follow to gain the expected result (Asadi, 2015). Preparation is very important since it is a key to putting together all they need to know to get themselves, their kits and their sets ready for show time; whereby, they consider everything that participates in making it filmed in the right way (Asadi, 2015). Therefore, Asadi (2015) stated that the most important piece of equipment they need to consider to create a successful video blog is the camera which is the essential element for that, so they should make sure it has some required specifications that must be focused like the one which offers a strong battery life and generous shooting time of at least 30 minutes and offers at the very last 720p resolution or better still, 1080 p full HD, anything less. Their work will turn into Minecraft graphics on bigger screens. Also, vloggers may have computers with microphones since they help capture sound so that it will be easy to keep the

desired sounds and delete or reduce the unwanted ones. They should make sure their microphones have USB connectivity to only pop it to their computer's mic jack without installing diverse software (Asadi, 2015).

Additionally, vloggers must prepare their kit in which they adjust their camera's settings to improve the overall production of their footage. They must think about what they wear while vlogging because clothing can affect the audience and how they perceive the video. That is why, vloggers may care about their genre choice of clothing, choose dresses that suit better the content of the video, and wear something that the target audience would expect (Asadi, 2015). Then similarly, colours are an important aspect that they should work on since they send out different messages; for example, bright colours like pink, yellow, and orange are upbeat, blues are soothing, reds are passionate, and greens are associated with the environment, while blacks can appear dressing. Moreover, a few things might be considered, such as a cushion, a lamp, or flowers to be used as signals to catch the audience's impression and ensure the background adds to the vlogger's package (Asadi, 2015).

On the other hand, video-editing is the most important side that vloggers should take into account to gain amazing results; whereby, vloggers might cut and arrange scenes, add fancy transitions between scenes, add titles or subtitles, and even add their music soundtrack and there are numerous available programs to facilitate the operation which are free such as Apple Movie, Microsoft Windows Live Movie Maker, Microsoft Windows Movie Maker, and so many others. In contrast, other programs cost less than $100, including Adobe Premiere Elements, Arc Soft show Biz, Cyber Link Power Director, and others, this kind of program is called "affordable". Whether to use free or affordable programs, the aim is to adjust everything vloggers need to do (Asadi, 2015).

1.2.6. Creating the Perfect YouTube Video

Sahlin and Botello (2007) declared that YouTubers always want to show the world the best of their productions attached to their user names to improve that everything they produce is worthy and build up a high quality of production, that is why they attempt to end up with a perfect video that impresses a lot of viewers, and in the light of this idea, there are some ways to be followed to do so, regarding the YouTuber "Cristopher Bingham" who is one of the famous figures on YouTube, and his experience with vlogging. Using an advanced camera, microphone, lighting gear film, and technically brilliant short film with special effects will achieve good results and serve the vlogger better, focusing on framing, lighting, and technical quality (Sahlin & Botello 2007). In addition, finding the balance between something modern or weird and something traditional will help vloggers to discover the gap that they will work on to produce something different, and seemingly as Bingham realised, simple classical framing can be the most powerful rather than the complicated one (Sahlin & Botello, 2007). Vloggers have better seem honest, natural, and intimate while representing their lives and avoid poser personalities to be closer to the audience. They should note ideas that come to their minds on their phones or some paper and save them from being not forgotten and used later on (Sahlin & Botello, 2007). Similarly, they have to spend at least 20-30 minutes writing out what they are planning to say, so if they are satisfied with what they have written, they can use all of it .

1.2.6.1. YouTube for Comedians. Sahlin and Botello (2007) stated that Since YouTube was launched, it has witnessed development in different aspects through time, and it is still evolving now; it has become a platform for people who want to get famous, and an online performance space for those who aim to try out new materials and show the world to what extent they are talented and able to do things that not everybody can do; hence, we can notice that YouTube offered the opportunity for multiple amateurs to improve their

capacities like comedians whose channel has become one of the most visited areas of the site, and according to the audience opinions the comedians' channel is the best resource for them to watch funny videos and see performances from some of the country's hottest and upcoming comics because they find it easy to add any video they want to tend to their playlist where they can laugh their way at any time they want. Moreover, for comedians, YouTube is a great space where they can build a fan base throughout the performances they make since it puts a new spin on them in which instead of standing up as a comedian in front of a live audience and daring to make them laugh, they can do their job by video without the need to step out onto the stage (Sahlin & Botello, 2007). In this way, new comics will realise whether they can make anybody laugh or not and get some feedback to learn more about their weaknesses to be avoided next time; thence, they will gain some performance experience that leads them to develop their abilities even if they do it with no audience (Sahlin & Botello, 2007). YouTube is not helpful for comedy performance only, but it also supports writing, and great comedy writers as comedy do, that is why doors are open anyway in case the comedian can achieve better in writing more than performing since all that matters is making fun (Sahlin & Botello, 2007).

     1.2.6.2. YouTube for Directors and Filmmakers. The directors' and filmmakers' channels were the first specialty channel created by YouTube and one of the most interesting areas. Before the changes that happened to the YouTube site, it was a platform for new directors and filmmakers to make their marks; then, they had an opportunity to create a special account entitled "directors account" (Sahlin & Botello, 2007). However, it would not evolve to be primarily about directors; rather, art clips are the most viewed list of it; since in case the user is a filmmaker or a video artist and want to be identified as such, they must select the art style or follow the artistic path, and due to this fact, the directors' channel became successful, as it mixes a variety of clips (Sahlin & Botello, 2007). Furthermore, the

directors' channel is useful for YouTubers to post their vlogs since it has a great place for vlogging, which it becomes very popular, as well as support for experimental video projects even more than conventional filmmaking; likewise, it arranges multiple kinds of clips to the extent that someone would wonder what they are going to find when they click one of these clips, through low-budget filmmaking, absurdist comedy, and post-slacker sitcom are considered as the second most visited in the channel (Sahlin & Botello, 2007) .

1.2.7. The Appeal of Vlogging

Due to the advantages that YouTube provides to its users, they find it a perfect space where they can be creative and consider it as an inspiration whenever they want to try out their creative capacities; hence, vlogging has become so huge, although editing and filming is not an easy task and can take up a lot of time (Asadi, 2015). The reasons behind pushing vloggers to create their vlogs are multiple according to the content of the video and its needs; for instance, there is a category of people who need to communicate customers to advertise their products and get easy access with them to buy and sell those products, and they find vlogging a perfect solution to facilitate their business affairs, then, in this case, we can say that the appeal of vlogging is for a commercial reason; and thus it is all welcomed with open arms, as long as it is in video format (Asadi, 2015). Vloggers usually achieve an overwhelming success regardless of their aims, thanks to the YouTube community that is supportive and positive in creating an environment that encourages them to perform better, although there exists a minority of people with no achievements better than drag others down by relying on the notorious YouTube comment section; however, they cannot affect them negatively since the overwhelming majority of people are as friendly as they can be (Asadi, 2015). Therefore, a constant stream of awesome stuff is uploaded daily, and vloggers are progressing well in terms of their performance and the content they share with the audience (Asadi, 2015) .

1.2.7.1. Vlogging or Video Blogging. The word "vlogging" is a combination of both "video" and "blogging", and it is defined in the Cambridge Dictionary of English as recording whatever kind of content, thought, belief, opinion or experience that is filmed and published on the internet, and it has become one of the most popular video formats on social media, especially in YouTube platform in which it is referred to as YouTube vlogging or conversational video-blogs (Sahlin & Botello, 2007). Furthermore, according to Sahlin and Botello (2007), vlogs usually are based on visual and textual data, containing different contents that are often about the vlogger's daily life and private details and information; however, any content should be presented respectfully. In other words, vloggers are free to discuss and represent whatever topic they want; however, they have to upload interesting videos to gain notoriety on their YouTube channel and maintain a good reputation (Sahlin & Botello, 2007). In addition, the personality traits are considered to be an important factor that plays a great role in promoting effective communication and video personality; for instance, some affections like anxiety, stress, shyness, and tension may impact the performance of vloggers negatively, which is why they should make sure they are comfortable, motivated, and ready to start recording to achieve better results that will make them happy since many studies concerning YouTube vlogs have been focused on the met indicators such as views and subscriber counts (Borghol et al., 2012) and the visual modality (Aran et al., 2014); which lead vloggers to think about how to impress the audience and get access to them easily and gain as fully as a possible number of viewers, who will be considered as followers in a next step after being a fan for particular vloggers .

1.2.7.2. Vloggers and Digital Story Telling. Storytelling is another way vloggers can be closer to the audience, where they can create a story in a digital format that has a meaning and reflects a particular point or event in their life (Jukić, 2018). Various platforms in social media are available for creating a story, such as podcasts, web videos, Facebook, Twitter, and

others; however, YouTube vloggers rely on these platforms to make their stories happen to promote their online identity on YouTube, and in the same time use these social platforms to broaden their popularity and help their fans to follow them differently, and enable them to get a complete picture of their lives as well (cited in Jukić,2018). According to Jukić (2018), storytelling is referred to as the narrative of a persona, which means that vloggers try to apply the traditional method of narrating a story to the digital world, in which they express themselves and dispatch their news to their followers. Also, this kind of story is different from the ordinary ones like those presented on a piece of paper since it can be heard, seen and read everywhere. Moreover, vloggers can show stories of their lives derived from their family, in their work or even in the street, which will be seen, commented and reacted to by the viewers; thus, the phenomenon of digital storytelling is explained via the comments, online discussions and replies to blog posts (Burgess and Green, 2009; Alexander, 2011, cited in Jukić, 2008).

    1.2.7.3. Writing a Vlog. Before publishing their products on YouTube, vloggers are typically in charge of planning for every element of the production, as they write, perform, and edit themselves, and surely the whole show is based on the first step or the starting point which should be well built to continue in a well-organised way; Therefore, the first step is represented in writing in which vloggers write down everything they need to talk about in the video, to make sure they will not miss or forgot the main ideas while recording the video (Asadi, 2015). Vloggers may write short or long-hand, single words or a list of talking points, or any other kind of writing that suits better their vlogs; however, their notes have to be personal for them in that they do not have to be seen or explained to anyone else to protect them from being intellectually stolen (Asadi, 2015). According to Asadi, many vloggers prefer to write only the essential details, creating a list that contains the most important points like names, dates, websites, or figures to remember them in case they forget them since this process helps them to seem more confident, natural in strong personality because they should

be well prepared and consider that speaking to a camera is like saying in front of a live audience, but they should not depend totally on what is written. Instead, they have only to take the points they need to remember, such as words like "remember to subscribe" (Asadi, 2015). Then, the cheat sheet or the paper containing the main written points is considered a checklist, especially if the vlogger is confident in speaking about the chosen topic (Asadi, 2015). By contrast, many other vloggers prefer to write out the entire video, particularly those who talk about complex issues like the scientific and political topics, since they need to state longer notes to present the facts accurately and to be as organised as possible in their thoughts; however, the idea is that vloggers as a whole may rely on this process in which they can write an outline of their stories, or write a script that includes all that they need to say in the video, or only take the essential notes and information that they need to be careful about, what is matter is that they find a way to help them going smoothly in preparing for their final products, save a considerable amount of tie on it and improve high quality of products that will impress the audience (Asadi, 2015).

1.2.8. Multimodal Features of YouTube

Like many other video platforms, YouTube has used the notion of "multimodality" to refer to the available set of modes of online communication. As inspired by the pioneer in the field of multimodality Kress, Jones and Hefner (2012, p.50) stated "In the speech, aural elements such as the pace, rhythm and the tone of your voice, as well as visual elements such as your gestures, facial expressions, and body language all contribute to the message that you send" (cited in Jukić, 2018, p.9), which means that YouTube vlogs indeed to send a certain message, since they are comprised of audio visual elements, language, communication, and speech. Multimodality is a new discipline that dominates an altered way to communicate messages represented in digital texts on a screen that incorporable language, communication, image, and sound rather than the traditional way readers were written on paper are used

(Jukić, 2018). Therefore, in visual communication, where videos are highly utilised, multimodal analysis tries to capture and investigate how participants use particular resources to create meaning, such as hand gestures, bodily movements, and objects brought in the participation frame (Jukić, 2018). In addition, while communicating to the audience, vloggers should focus on the multimodal features of text, including time, space, and especially the linguistic and visual features, which are the main components of multimodality in a video in which such elements have to be emphasised like some kinds of expressions and so-called "formulas," greeting expressions, body position, body language, gestures, and so forth (cited in Jukić, 2018). The main reason behind relating the subject of multimodal features to YouTube is that YouTubers try to make videos a private domain in which they share their own experience with people around the world for specific purposes to have a personal satisfaction of being popular and loved by a lot of fans, and to do so it is essential for them to concentrate on the way they use to attract the viewers and make the intended message perceived well, that is why some knowledge about multimodality may help them to discover how to deal with the audience in a right way, and gain what is called "charisma" and make themselves unique and distinguishable in their domains, as well as put them in the right path that leads them to continue their careers until they obtain their ambitions, since many of them leave their jobs and schools and dedicate their time to pursue YouTube career. Thus, YouTubers have a good reason to stick with YouTube (cited in Jukić, 2018).

1.2.9. Types of Vlogs

Vlogging is not limited to just one unified direction; however, there exists a lot of variety in video blogging because people's interests are directed into different domains. Besides that, people are different in their tastes in which every single person has their unique thoughts, preferences and choices; that is why vloggers are classified into different categories. Each category tries to tackle a particular perspective that follows a certain path

according to the will of a specific audience, and deals with the aspects that suit better their taste (Asadi, 2015). Therefore, an arrangement of multiple kinds of vlogs has resulted thanks to the high demand for various topics of today's generation, such as the personal vlogs in which a lot of bloggers talk about their lives, their own experiences, home life, and other aspects, and the appeal of this kind of video might be due to the curious character of the audience, as well as to identify and bond with the creator, from which they may have lessons and warnings since vloggers grant them with an extremely intimate level of access (Asadi, 2015). Another kind of vlogging that is popular is represented in humour, since many vloggers find YouTube a brilliant outlet to show their hobbies and make entertaining and funny videos, such as Pew Die Pie, Zoella, Alfie Deyes, Joe Sugg and Tanya Burr (cited in Asadi, 2015).

On the other hand, other bloggers prefer to make fashion and beauty videos since this kind of video finds a huge audience, ranging from spoken reviews to big-budget fashion shoots modelling, new outfits, and editing techniques to show and teach the audience some basis of beauty like makeup, clothing or modelling contracts (Asadi, 2015). In addition, Asadi (2015) stated that vloggers could discuss travelling, which is an interesting topic recently, in which they lead the audience to explore the world via the association of documentary filmmaking and honest or spontaneous moments that reflect the reality throughout fiction since vlogging offers a unique opportunity to travel. Besides that, science and education are other important content that took their share of vlogging, in which noticeable attention has been raised to the educational revolution that is happening on YouTube; hence, many vloggers around the world use YouTube platform to produce digestible videos to make it accessible, in which they try to be as excitable, engaged, and entertaining as possible to catch the attention of those who prefer to learn via YouTube channels that provide them with scientific and educational programs (cited in Asadi, 2015).

Besides, many people prefer to follow news and commentary; thus, plenty of vlogs are available on YouTube around this; that is why vloggers of this kind put the stress on issues they feel are important to provide as much as they can the audience with more details about what is traded recently; however, this kind of vlogging is not 100% reliable, since YouTubers are free to upload any news they want without being under an obligation of the fact check, even more than the viewer is free to choose from which source they want to be informed (Asadi, 2015). Moreover, many innovative vloggers prefer to reflect the fact throughout fiction and scripted with unscripted work; in other words, they try to make what they want by themselves since they do not have managers, producers or directors to tell them what to do; that is why they attempt to discover and experiment the world alone, and they make records to be shown to gain the support to advance more in this field; hence, experimental vlogging achieved a noticeable spread on YouTube channels recently (Asadi, 2015)

To sum up, all the above mentioned are types of vlogs that are mostly uploaded on YouTube and many other types that participated in making YouTube popular via the number of views that have been gained. Moreover, vloggers of multiple identities try to do their best working on various types to maintain a strong relationship with the YouTube community (Asadi, 2015).

Conclusion

In conclusion, an increased focus has been placed on multimodality that surrounds the use of modes in social interaction since linguists, educational researchers, and educational practitioners realised that it is helpful to look beyond language or at least around it to understand communication and how humans interact in their social life. Indeed, multiple researches have been conducted to investigate the role of digital media in enhancing social interaction; thus, YouTube is a great example to help understand how interaction occurs in

the light of digital media. Therefore, the first section of this chapter provides a general overview of multimodality communication with mass media. The second section highlighted YouTube as a developed means of communication that supports social interaction through altered ways, and the role of vloggers in creating a new assumption for YouTube via video blogging. Thereby, this chapter focused on investigating how multimodality is useful for the human's daily life interaction in the light of mass media, and showing how social networks like YouTube are reliable and servable simultaneously, especially in terms of communication.

Chapter Two: Research Methodology, Analysis and Discussion

Introduction

Chapter two contains two sections. The first section stresses the main procedures we used to conduct the research questions, as well as a detailed representation of the target sample, research instrument, and means of analysis. The second section includes an analysis of the **"Rani Za3fane"** and **"MANSOTICH"** videos, as well as the study's findings and discussion.

2.1. Section One: Research Methodology

2.1.1. Research Questions

As long as multimodality has been defined as an approach that allows the use of multiple modes or channels rather than Language to achieve communication, our research aims to investigate some critical aspects of this; thus, the primary research questions are:

1. What are the multimodal social semiotic practices employed in the videos of **"Rani Za3fane"** and **"MANSOTICH"**?

a. How are the visual and Language signs used to represent the Algerian social, political and economic issues presented by the vlogger Anas Tina, in the video **Rani za3fane**?

b. How are the visual signs and language signs used to denote the Algerian social, political and economic problems presented by the vlogger DZ Joker, in the video **MANSOTICH**?

2.1.2. Sampling and Setting

Our study's target population consists of vloggers (bloggers) who have recently gained millions of followers on YouTube and are considered famous and effective influencers. Two

Algerian YouTubers and broadcasters named "Anas Tina" and "DZ Joker" were chosen from this population because their YouTube channels are very popular, with millions of followers, and they are ranked among the top 102 influential people in Algeria. We chose them primarily because the content they provide appears relevant to our research. On the one hand, the video "**Rani Za3fane**" was released on November 23, 2017, and was created by YouTuber "Anas Tina" in Algeria prior to the local elections on November 27, 2017. The scenes in this video were shot in various locations, including the cities of "El Kasba" and "Beb El Wed." "El Kasba" is an ancient city from the Ottoman era, and its landmarks delve deep into history. "Beb El Wed" is another Algerian city known for its historical landmarks dating back to the French colonization era; however, both cities share the same historical value, and even their inhabitants speak similar dialects, which is why we can say that Anas Tina recorded his video in the most famous cities that represent a great historical part of Algeria, in which he used different locations to record the scenes of the video, such as a popular neighborhood, demolished houses, public roads, traffic areas, in front of the sea, and next to walls with various slogans, On the other hand, the video "**MANSOTICH**" was released on May 1, 2017, and was created in Algeria by the YouTuber "DZ Joker" prior to the Algerian local elections. Similarly, he recorded the video scenes in "Beb El Wed" because he discovered that it is a worthy place to record this type of video in various locations such as the sea, the hospital, the street, the prison, next to garages, in the market, the pharmacy, and other places he used to demonstrate each scene.

2.1.3. Research Instrument

In our research, we used YouTube channels and bloggers as a tool to obtain, measure, and analyze data and provide readers with detailed information about our study; thus, the data were taken from two YouTube channels from which we selected two videos that were respectively triggered by a video about the unfortunate situation that the Algerian people is

currently experiencing during the country's turbulent political, social, and economic period, and a video about, and a video about the same theme was shown during the election period to show the Algerian people's miserable situation and their dissatisfaction with voting in these elections. These videos were chosen because they address how both YouTubers were creative and to what extent they attempted to illustrate the image via multiple modes of interaction to convey a clear message about the topic; thus, they appear interesting for our study and are primarily adopted from the "Anas Tina" YouTube channel, which was founded in November 2011, and the "DZ Joker" YouTube channel, which was founded in November 2012.

Table 1 Information about Anas Tina and DZ Joker videos

Title	Number of views	Video Link	Duration	YouTube channel
Rani Za3fane	17 million	https://youtu.be/UvE>3Ks>LG8	05:46 M	Anas Tina
MANSOTICH	17 million	Https://youtu.be/tcqvHqbQv94	04:39 M	DZ Joker Chemsou

Our motivation for selecting YouTube channels as an instrument for our research is that YouTube has properties that better serve our study than other instruments such as Facebook, Instagram, and others, such as being the first platform for uploading videos and video blogging and allowing users to upload video clips to the web, and, most importantly, the subscription feature that encourages users to subscribe to the channels, which is regarded as an important feature because we need it to maintain how many people are interested in the chosen topic and whether their interest is still continuous in nowadays or it is reduced. Additionally, YouTube can contain any video at any time we want since we can save the video we want for a long period to be found easily without searching for it, and it helped us a lot, especially in the analysis process. Also, it is useful because it is a video sharing site that

allows us to easily share the contents we want and negotiate our opinions about them, as well as discover the new prospects and latest events of our YouTubers that may inspire us with new ideas that can enrich our topic due to the "Reels" option that allows adding short stories by which the YouTuber can communicate his fans spontaneously with more effective characteristics; these stories can then be available for viewing. Furthermore, YouTube is primarily used for watching videos and interacting with creators via comments and replies; thus, it allows us to interact with other users via community posts, comments, likes, and shares. Moreover, as Strangelove stated, "YouTube is not merely an achievement of moving images. It is much more than a fast-growing collection of millions of homemade videos. It is an intense emotional experience"(Strangelove, 2010, p.04). Subsequently, we found out that YouTube is useful since it influences people's ideas and thoughts from different perspectives as a video-sharing social media platform, as we noticed that it affects how the message is displayed among users differently than the other social networks.

2.1.3.1. Anas Tina Vlogger. Anas Tina, real name "Anas BOUZEGHOUB," is an Algerian YouTuber and blogger. He was born in Algeria on August 1, 1989, and he has been a humorist, broadcaster, and an effective figure in social media since 2011 when he began to belong to the broadcast world and follow the artistic path; thus, he made some of his productions only in pictures without revealing his identity, but his followers insisted on watching him in public through recordings. Afterwards, he decided to satisfy his fans as he started to appear on social media, particularly on the YouTube platform, making various videos that drew a large number of viewers, which led him to receive numerous calls from various private channels seeking to sign a contract with him. Then he became one of the greatest comedians seeking to address Algerian society's multiple social, political, economic, and cultural problems.

Most of his works are based on topics that carry a political or social issue about Algerian society and recent political events that occurred in Algeria, using his unique style

that is characterized by a sense of humor and irony; thus, sarcastically, he tries to reflect a certain reality about Algerian society that makes the viewer laugh while also learning a valuable lesson, which distinguishes him from other comedians. Actually, "Anas Tina" has a degree in the commercial branch and a master's degree in the financial branch; however, he preferred to continue his artistic career, which is represented in providing artworks of a comic nature that include valuable messages; for example, he considers Algerian stadiums, illegal immigration, bribery, nepotism, and many other interesting topics. He mainly has about 100 uploaded videos on YouTube on his channel "Anas Tina", with 2.97M subscribers, and he is the only YouTuber who has received the YouTube Silver Award in his era. One of his most-viewed works by the audience is the video "Kabch El 3id," which received 63 million views on his YouTube channel, and the topic "Hitler" elicited numerous responses.

2.1.3.2. DZ Joker Vlogger. DZ Joker is an Algerian broadcaster and YouTuber with the surname "Chams Eddine OMRANI" and the alias "DZ Joker." He is one of the most prominent figures who has gained enormous popularity as a result of his valuable works and comedian clips, which have recently become much more political. He was born in the Algerian town of "Bab El Wed" in 1990. On June 20, 2011, he released his first video on his YouTube channel, "DZ Joker Chemsou", which was regarded as a simple work in which he commented on various types of Algerian personalities in the form of an audio comment. Then, for the first time, he appeared in an Algerian humor series that discussed various topics such as doctors, hospitals, and the French Language; as a result, his popularity gradually grew. Following that, he launched a vlog in which he delivered numerous funny positions in which he exploited his style of performing during his trip to Tunisia; as a result, he received more views and, a result, he became famous. He once stated that he had agreed with the private channel "Ennahar TV" to broadcast a series titled "Imagine," in which he imagined himself as a famous character or a superhero such as Superman, Iron Man, and Dracula each episode. In 2017, before the Algerian local elections, he made a big deal by releasing a video

called "**MANSOTICH**," in which he stated that he would not vote for parliamentarians. He clarified his position through a series of impressive scenes about the country's socio-economic situation. This video received over 17 million views on his YouTube channel and over 50 million views across all platforms and channels that broadcast it, and it spread even in the Arab world, sweeping the other social networks. In 2019, he returned to deal with political topics through his clips, and he launched a special work to support the Palestinian cause, as well as another work in which he refused "Bouteflika's" fifth presidential contract. Finally, in 2020, he released "Mahmoum," which received over 3 million views, and his channel grew in popularity, with 2,6 million subscribers and 104 uploaded videos.

2.1.4. Means of Analysis

In This study, we relied on qualitative data analysis as a method of analysis, specifically content analysis, in which non-numerical data that analyzed video content in order to answer the research questions and see how multimodal social semiotic practice or modes are used in "**Rani za3fane**" and "**MANSOTICH**" videos. Henceforth, qualitative research was used to analyze and obtain data from these videos in terms of gathering, structuring, and interpreting to understand what these videos represent. Also, We used this method to analyze various aspects of the selected videos like physiognomy, space, images, gaze, posture, Language and gestures in order to demonstrate how multimodality is used in online communication, in order to demonstrate how different modes can be used concurrently to convey a clear and meaningful message and achieve successful communication in light of media interaction. Our analysis is based on Kress's multimodal approach (2006, 2010), which was inspired by other scholars such as Halliday, Barthes, Pierce, Jewitt and Leeuwen, in which the social semiotic dimension is emphasized, the way that individual signs connote or symbolize is addressed, and the use of language and other semiotic modes is employed. Kress (2010) stated that visual communication is interested not only in the means of making meaning but even more in all the processes of communication available throughout different

modes like Language, images, gestures, and sound. Furthermore, social interaction provides the dynamic force that drives communication and the need to work with semiotic resources, in addition to the available repertoire of signs and their use in context to communicate broader ideas, attitudes, and identities (Kress, 2010). This approach will be dropped into the steps that we will follow to analyze the videos besides our assumption that is derived from it, in which multimodality has been defined as an approach that looks at how people communicate and interact with each other in ways other than Language, such as the use of gestures, gaze, body language, posture, font choice, colors, images, and so on in a visual form. More specifically, it is about how people learn, communicate, and convey information using various forms of media, with mode as socially shaped and culturally given resources for meaning-making. Thus, when we analyze the target videos, we will use this approach to maintain the main features that we need to use to discover the link between multimodality and media interaction, particularly on YouTube.

2.2. Section Two: Data Analysis

Introduction

Section two examines the previously mentioned videos, **"Rani Za3fane"** by Anas
Tina vlogger and **"MANSOTICH"** by DZ Joker vlogger, to demonstrate multimodal analysis
in terms of various modes of interaction. The first video is 05:46 minutes long and includes
several frames to be analyzed, each with a different mode. The second video lasts 04:39 and
contains multiple frames for analysis as well as various modes of interaction.

2.2.1. The Analysis of Rani Za3fane (Anas Tina Vlogger)

 2.2.1.1. Visual Features

 2.2.1.1.1 Physiognomy (Physical Appearance). Each physical appearance derived
from the overall physiognomy is regarded as a mode to depict the reality of Algerian
citizens' lives. At the start of the video, Anas Tina stands on a terrace overlooking the city,
dressed shabbily and carrying an old-fashioned bag on his back, with a long beard on his
face and damaged teeth, as if impersonating a homeless or beggar character.

Figure 5

Physical appearance of Anas Tina

Note. From **"Rani Za3fane"** video (0:03-0:07 Seconds).

https://youtu.be/UvE73kS7LG8

In another scene, he appears in a miserable situation, dressed in worn clothes that barely cover half of his body because he is cold while sitting in a filthy environment, describing the category of people who suffer from poverty and deprivation.

Figure 6

Anas Tina acts as a homeless in the street of Aban Ramdan

Note. From "**Rani Za3fane**" video (02:44 minutes).

https://youtu.be/UvE73kS7LG8

Similarly, he appears in the street holding his objects and wearing clothes that are more appropriate for older people, despite the fact that he is young; however, he appears tired, depressed and has a lot of problems.

Figure 7

Anas Tina walks in the street

Note. From "**Rani Za3fane**" video (01:43 minutes). https://youtu.be/UvE73kS7LG8

Moreover, in another situation, once he has clapped his hands, they appear full of dust, then he seems in a miserable situation; whereby his face looks tired with black spots under his eyes, long beard and curly hair. In this case, dust is considered a visual sign that indicates that those who make wrong provisions in the important domains like the educational system are of empty minds and that it is time to put an end to their imperious system, which lasted for a long time.

Figure 8

Anas Tina describes the educational system
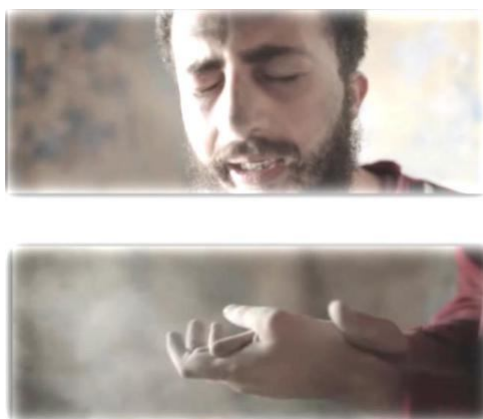
Note. From "**Rani Za3fane**" video (01:41-01:54 minutes).

https://youtu.be/UvE73kS7LG8

Furthermore, in a completely different situation, he appears well dressed, with a beautiful face devoid of beard, but with healthy teeth and good hair texture, standing on a mountain overlooking the city and the sea. In this case, he appears in his natural state, which reflects his personality, to demonstrate that he is a typical Algerian citizen who is sad and upset about the state of his country.

Figure 9

Anas Tina shows his real personality
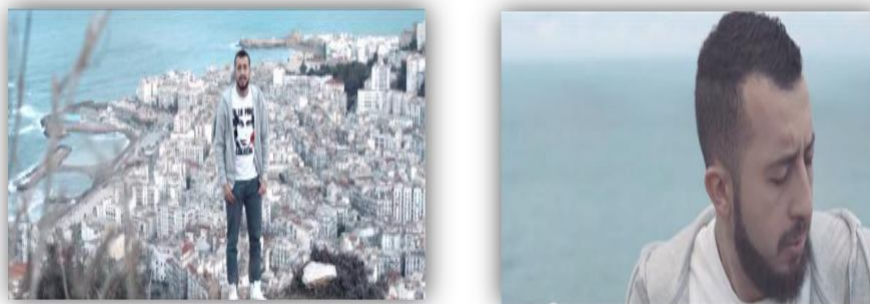
Note. From "**Rani Za3fane**" video (04:47-05:46 minutes).

https://youtu.be/UvE73kS7LG8

2.2.1.1.2. Space. Anas Tina has chosen various locations to film the video scenes depicted in the images, mainly in El Kasba, Beb El Wed, Sahat Chouhada and Maqam Echahid. He appears in a variety of settings, including the street, stairs, neighbourhoods, in front of the sea, and next to trash, and he appears angry in almost all of them, expressing his dissatisfaction. Each location is chosen to complement the filmed scene and convey a clear image of the intended message.

Figure 10

Anas Tina records his scenes in different places

Note. From "**Rani Za3fane**" video. https://youtu.be/UvE73kS7LG8

2.2.1.1.3 Gestures

- **Facial expressions**

Anas Tina has relied on multiple gestures to express his emotions, and he appears to have focused on facial expressions as a means to do so. He used an angry emoji at the beginning of the video to express his feelings about the problem he was experiencing.

Figure 11

Anas Tina appears upset

Note. From "**Rani Za3fane**" video (0:05 seconds). https://youtu.be/UvE73kS7LG8

Further, because facial expressions are associated with the six universal emotions of joy, surprise, disgust, sadness, anger, fear, and neutral, it is observed that he has used various facial features to fit the scenes at the level of lip movements, mouth, eyes, and brow; for example, his face appears bemoaning for his homeland Algeria because he is overlooking the landmarks of the city thinking deeply with a closed mouth, absence of smile, pale face, focused eyes on the camera and strict face.

Figure 12

Anas Tina looks bemoaning

Note. From "**Rani Za3fane**" video (0:04 seconds). https://youtu.be/UvE73kS7LG8

Then, to represent the poor, he used a sad, neutral, and fearful face with a semi-open mouth, taut brows, and pathetic eyes that suggest oppression and grief.

Figure 13

Anas Tina acts poor

Note. From "**Rani Za3fane**" video (04:09 minutes). https://youtu.be/UvE73kS7LG8

To express his anger, he made an angry face with an open mouth and joined brows, with his face muscles completely taut.

Figure 14

Anas Tina acts angry

Note. From "**Rani Za3fane**" video (02:28 minutes). https://youtu.be/UvE73kS7LG8

In another scene, his face appears angry, disgusted, and spiteful, particularly with a sharp expression that expresses oppression, pain, annoyance, and sadness all at once.

Figure 15

Anas Tina expresses his feelings

Note. From "**Rani Za3fane**" video (01:19 minutes).

https://youtu.be/UvE73kS7LG8

He appears disturbed, upset, and highly annoyed, putting his hands around his head to close his ears and squeezing his legs into each other to express the pressure he is feeling in a way that reflects the modes he uses to persuade the audience about the realistic scene.

Figure 16

Anas Tina appears disturbed

Note. From "**Rani Za3fane**" video (0:29 seconds). https://youtu.be/UvE73kS7LG8

When he spoke about the minister of education, his face appeared mocking, with his cheek raised.

Figure 17

Anas Tina appears mocking

Note. From "**Rani Za3fane**" video (01:51minutes).
https://youtu.be/UvE73kS7LG8 He also appeared standing in front of the garbage,
looking for food and items that
could help him.

Figure 18

Anas Tina acts eating from the garbage

Note. From "**Rani Za3fane**" video (02:08minutes). https://youtu.be/UvE73kS7LG8

In contrast, he used a joyful emoji that expresses irony, indicating that he is an
ordinary citizen who is dissatisfied with the situation that his country is in; as a result,
he sighs deeply and represents his position through multiple modes.

Figure 19

Anas Tina sighs deeply

Note. From "**Rani Za3fane**" video (05:30). https://youtu.be/UvE73kS7LG8

- **Hand Gestures**

In the 02:29 minute of the video, Anas Tina becomes extremely nervous and overuses hand gestures to express his rage, as he shouts to the local authorities while pointing his fingers and hands at the tyrant governors who produced his rights.

Figure 20

Anas Tina acts nervous

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Note. From "**Rani Za3fane**" video (02:29 minutes). https://youtu.be/UvE73kS7LG8

He appeared to be sleeping on the ground with his hands around his head, indicating that he was fed up and unable to bear any more misfortunes.

Figure 21

Anas Tina looks upset

Note. From **"Rani Za3fane"** video (03:41). https://youtu.be/UvE73kS7LG8

In a critical situation, he appeared to be sharpening in the street while crying due to the deplorable conditions that he is in suffering from.

Figure 22

Anas Tina acts sharpening in the street

Note. From "**Rani Za3fane**" video (04:04-04:08 minutes).

https://youtu.be/UvE73kS7LG8

In contrast, he transitioned into another situation in which he appeared as an ordinary person, dressed well, and surrounded by a clear environment.

Figure 23

Anas Tina acts in his natural status

Note. From "**Rani Za3fane**" video (04:46 minutes). https://youtu.be/UvE73kS7LG8

In this case, he used hand gestures to promote his speech with more explanation, because he hits his chest as a way to prove his love for his motherland, and indicates that his love is strong through body movements and hand gestures.

Figure 24

Anas Tina uses hand gestures

Note. From **"Rani Za3fane"** video (04:59-05:01-05:07minutes).

https://youtu.be/UvE73kS7LG8

2.2.1.1.4. Images. Anas Tina appears to have derived images from Algerian society's real life to promote the conveyed message with more evidence to reflect and adapt the facts in a realistic manner; thus, these images are used as modes to communicate and persuade the audience about a specific phenomenon. The first image depicts the poor state of Algeria's healthcare system, in which patients and employees alike suffer from a variety of issues, as seen in the video, where a pregnant woman in the hospital is in pain and screaming for help while doctors' abilities are limited due to a lack of developed equipment.

Figure 25

Pregnant women need help

Note. From "**Rani Za3fane**" video (0:36 seconds). https://youtu.be/UvE73kS7LG8

The second image depicts the sufferings of Algerian youth, as a university student works as a tobacco seller rather than having a respectable job, despite his high educational level.

Figure 26

A university student sells cigarettes

Note. From "**Rani Za3fane**" video (0:47 seconds). https://youtu.be/UvE73kS7LG8

The third image depicts a man and children holding the slogan "**Rani Za3fane**," which translates as "I am angry," to represent the dissatisfaction of Algerian citizens on various levels with the quality of life they live.

Figure 27

Algerian citizens

Note. From "**Rani Za3fane**" video (01:00 seconds). https://youtu.be/UvE73kS7LG8

Anas Tina, in an altered image, did not forget to speak about the tragedy of the

"Harragas," these young men who chose illegal immigration as a solution to live in better

conditions, because they take the risk and ride the boats of death to escape to Europe

dreaming of a better life and hoping to find what they are looking for, but unfortunately, most

of their immigrations result in their deaths as they are swallowed by the sea.

Figure 28

Algerian harragas

Note. From "**Rani Za3fane**" video (01:37seconds).

https://youtu.be/UvE73kS7LG8

Other images are represented by the poor man who tried to feed himself from the

trash and the young who has no way to escape his bad reality except for smoking and

consuming drugs to achieve a temporary comfort that may make him feel better; as a result, he forgot the obstacles that he is trying to overcome every single day, but he cannot.

Figure 29

The sufferings of Algerian people

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Note. From "**Rani Za3fane**" video (02:07-04:13). https://youtu.be/UvE73kS7LG8

2.2.1.1.5. Posture. From one scene to the next, we can see that Anas Tina has a negative attitude, which is reflected in his position in Algeria's political system; thus, he tried to express his position through multiple modes, including hand gestures, body movements and shaking his body, moving his head, mimicking, running, walking, and crying.

Figure 30

Anas Tina's postures

Note. From "**Rani Za3fane**" video. https://youtu.be/UvE73kS7LG8

2.2.1.1.6. Gaze. It's notable that the same gazes are used throughout the video because Anas Tina is speaking to different levels of the audience and attempting to integrate

himself into the topic; thus, his eye contact is focused into the camera to strengthen the interaction. Furthermore, he alternated between sharp, deep, hateful, strict, cumbersome, sad, and serious expressions to convey his emotions, attempting to influence the audience's thoughts and beliefs about the political system, particularly parliamentarians.

Figure 31

Anas Tina's expressive gazes

Note. From "**Rani Za3fane**" video (02:07-04:13). https://youtu.be/UvE73kS7LG8
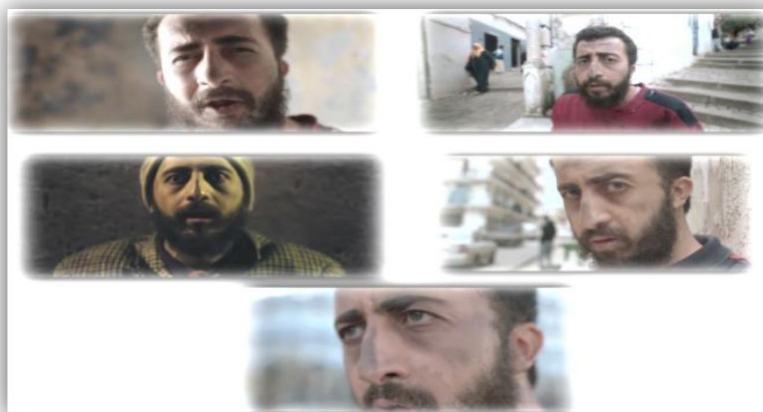
2.2.1.1.7. Sounds. He used a piece of famous background music from the motion from the movie "Titanic" which is known for the tragic end of the Titanic ship, indicating that his country is experiencing the same situation, in which it is sinking in injustice, unfairness, and persecution, as the Titanic ship sunk in the sea. Furthermore, whenever a young man calls Anas Tina and says, "hello there, man! Are you upset? "His sound is used to demonstrate that no one cares about the youth, their interests, and ambitions other than themselves and that they always try to console themselves and overcome their obstacles alone.

2.2.1.2. Language. In this video, "Anas Tina" overused street words; for example, at 0:49, he said "Kavi," which means a marginalized person in a broad sense, to describe those in control of political positions who lack the qualifications to do their jobs

properly. Also, at the 01:00 mark of the video, he says, "Mechta9 7aba banan," which means he craves a banana while those politicians and their children live a luxurious and comfortable life outside of the country similar to the case of Algerian society.

In the 01:16 minute, he said "Eda7ka safra," which means "false smile," referring to politicians who pose as supporters of the people while their primary goal is to satisfy their own desires. Also, at 01:26, he said "Mkhanthin," which means gays, to describe the singers who earn large sums of money from the Algerian people's rights.

In the 03:31 minute, he said "9anat El Istihmar," which translates to "stupidity," to describe Algerian TV channels that attempt to cover up the dark reality through propaganda that seeks to shine the political image in Algeria. Furthermore, he dubbed them "Sa7afat El 3ar," which translates to "press of shame," and "Akhbar regard," which translates to "news of mold." These expressions were used to describe Algerian politics as being unjust to the people; thus, he wanted to break the silence barrier that had led Algerian society to be easy prey for the political system .

He said "Mazbalt l'histoire" (dustbin of history) at 04:18 minutes. It is noticeable that "Anes Tina" used derogatory terms, as well as code-mixing between the Arabic and French languages; for example, he used French words such as "passport diplomatique, musique, grippe, universitaire, niveau primaire, double nationalitees, la solution, espoir, coupe du monde, l'histoire...etc.

In the video, he used the expression "Rani Za3fane" several times to emphasize his feelings. He sighed a lot, especially when he said the word "espoire," which means hope, at 04:34 minutes, intending to say that hope is the only available solution for the Algerian people to survive with the reality, hoping that one-day valid people will contribute to building a new flourished Algeria, and eliminating corruption and injustice that exist in the country.

Also, at the end of the video, he invokes the souls of Algerian resistance fighters who gave their lives for the country's independence, most notably colonels "Amirouch," "Si El-Hawas," and "Didouch Mourad," and testifies to them about the country's disastrous situation, as if he is complaining about the state of the homeland. Another thing to note is that he repeated the same rhyme over each sentence in the overall speech, as we can hear the same ending sound; for example, when he said Titanic....diplomatique, L'hik....antique, Netfarej....

L'kharej, Universitaire....primaire.

Finally, when it came time to close the video, he used intertextuality from the Algerian anthem to conclude his speech, declaring that he was very angry and using the word "Fashahadi," which means "testify."

2.2.2. The Analysis of MANSOTICH (DZ Joker Vlogger)

2.2.2.1. Visual Features

2.2.2.1.1. Physiognomy (Physical Appearance). DZ Joker played different roles in this video to convey a clear image about the topic, and he looks completely different in each role. At first, he appears in a stylish black suit with a white shirt, looking brilliant and confident, as if he is discussing important matters.

Figure 32

DZ Joker' physical appearance

Note. From "**MANSOTICH**" video (0:17 seconds). https://youtu.be/tcqvHqbQV94
Next, he appears fell in the sea and raised by the sea water, and still talking and complaining, though he is in a bad situation that needs emergency assistance.

Figure 33

DZ Joker acts fell in the sea

Note. From **"MANSOTICH"** video (0:37 seconds). https://youtu.be/tcqvHqbQV94

After that, in another scene he looks sick and barely speaking lying down on a bed, as he is totally over fatigued, wearing a grey t-shirt.

Figure 34

DZ Joker acts sick in the hospital

Note. From **"MANSOTICH"** video (0:50 seconds). https://youtu.be/tcqvHqbQV94

In another scene, he appears standing next to a wall with drawing tools, attempting to draw specific slogans; however, he covers his face with a mask and wears a sports shirt, appearing angry and nervous.

Figure 35

DZ Joker drawing on the wall

Note. From **"MANSOTICH"** video (0:59 seconds). https://youtu.be/tcqvHqbQV94

Furthermore, in another scene, he changed into the role of a beggar with shabby

clothes, appearing in a miserable situation because he is cold and hungry, and lacking the aids

that allow him to live in better conditions, sitting in the street of "Aban Ramdan".

Figure 36

DZ Joker acts as a beggar

Note. From **"MANSOTICH"** video (0:18 seconds). https://youtu.be/tcqvHqbQV94

Moreover, when he played the role of an athlete who lacks the opportunities to

achieve his ambition and compete in the global Olympics, he used a traditional method in

which he practices sport exercises inside a basin full of water and contains bottles of frozen

water to compensate pools, professional means, and developed ways that help him achieve

better results.

Figure 37

DZ Joker trains inside the bath

In another situation, he appears in prison wearing a blue sport shirt and appears

careworn behind bars, complaining about his misfortune.

Figure 38

DZ Joker Acts in The Prison

In another situation, he sits next to a garage and appears to be an unemployed man

lost in his thoughts, overthinking his future while wearing a beautiful blue shy suit.

Figure 39

DZ Joker Acts as An Unemployed Man

However, in an entirely different situation he looks like a handicapped person, wearing organized clothes.

Figure 40

DZ Joker Acts as A Handicapped Person

Note. From **"MANSOTICH"** video (02:15 seconds). https://youtu.be/tcqvHqbQV94

Additionally, in the role of the pharmacist, he appears wearing medical suit and glasses. Then, he appears in the street wearing a policeman clothes, and also in the market playing the role of the poor father who cannot feed enough his family, wearing an elderly man clothes and carrying a market bag.

Figure 41

DZ Joker perform different roles

Note. From **"MANSOTICH"** video. https://youtu.be/tcqvHqbQV94

It is noticeable that DZ Joker uses a variety of physical appearances to fit the roles he plays; each type is then used as a mode to communicate a specific meaning and persuade the audience about a specific phenomenon, but he kept his physical identity without being inspired by any of real character.

2.2.2.1.2 Space. DZ Joker recorded the scenes for each role in this video in various locations. Thus, the video begins with high buildings in Algerian neighbourhoods, then DZ Joker appears standing on a mountain overlooking the sea and Algeria's Maqam Echahid monument, which is a symbol of highness, freedom and resistance; whereby, whereas the city's landmarks appear behind him on which he stands talking to the audience.

Figure 42

DZ Joker stands on a mountain

Note. From "**MANSOTICH**" video, (0:10seconds) https://youtu.be/tcqvHqbQV94

He also recorded himself in the sea after falling from a broken boat, in the hospital surrounded by medical equipment, next to a wall with the popular slogan "khawa" (brotherhood and sisterhood), in the station, in the bathroom inside a bath in the prison behind bars, in the pharmacy, and in the market.

Figure 43

DZ Joker records the scenes of the video in multiple places

Note. From "**MANSOTICH**" video. https://youtu.be/tcqvHqbQV94

DZ Joker purposefully chose these different locations to run in parallel with

each

recorded scene, serving as a mode to convey a specific message while communicating with

the audience.

2.2.2.1.3. Gestures

- **Facial Expressions**

DZ Joker used his facial features to express his emotions and indicate his personal

attitude toward the discussed issue. Thus, he appears angry while asking the question

"why" at the beginning of the video, and he appears to direct his eyes to the camera to

speak to the audience with a provocative look that expresses anger followed by a false

smile, trying to transmit a message about his position towards the local elections.

Figure 44

DZ Joker expresses his position from the elections
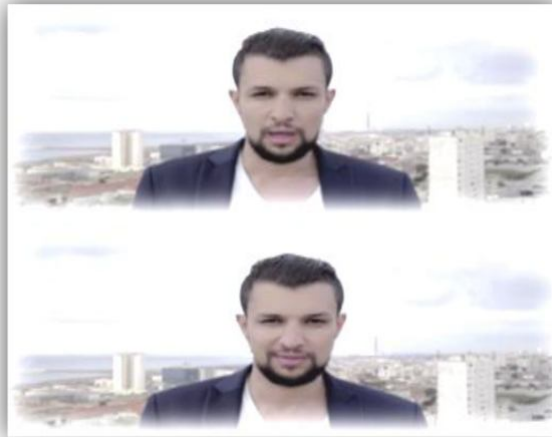
Furthermore, in the hospital scene, he appears tired with pale face features, exhausted eyes, and dry lips to denote the critical situation that he is in; Throughout, he appeared mocking from a failed system that is powerless to provide the necessary capabilities to the health sector.

Figure 45

DZ Joker acts sick in the hospital

In another situation, he appears nervous, agitated, and angry, with a disgusted expression on his face. Furthermore, he appears to be in a miserable situation in which he feels cold due to the turbulent weather and appears to be a tramp who lacks shelter, food, and clothing; therefore, in this case, he appears puzzled, discombobulated, lost, sad, and hopeful that someday he may gain a respected housing in which he feels safe and warm, but he wonders whether he will meet his hope or not.

He made a querulous face to express his oppression and frustration. Similarly, he appears depressed, frustrated and stunned by how the justice scale is measured only with poor people who lack the ability to defend themselves, but not with the wealthy, so he uses a disgusted face to express this feeling.

He used strict facial features to express his worry and dissatisfaction with his situation while also being anxious and nervous, and then he expressed his tension by throwing away the market bag.

DZ Joker, on the other hand, replaced these facial features with others that depict hope and happiness, implying that the Algerian people are strong and coherent and aspire to a better future despite obstacles and disappointments. That is, the overall facial expressions used in this video are viewed as a mode to facilitate communication and help the audience understand the message being conveyed   .

- **Hand Gestures**

DZ Joker used hand gestures to highlight the corrupt system that caused the educational system to fail at various levels. He used a dislike sign to describe the educational level, indicating that wealthy people study abroad because it is deemed ineffective for them, whereas poor people study locally and achieve low levels.

Figure 46

DZ Joker's hand gestures

Note. From **"MANSOTICH"** video, (1:04, 1:08,1:12minutes)

https://youtu.be/tcqvHqbQV94

Furthermore, he rubbed his hands due to the severe weather, attempting to describe

the feelings of a specific group of people who are suffering silently while the local

authorities are completely absent.

Figure 47

DZ Joker acts as a beggar

Note. From **"MANSOTICH"** video, (1:15minute)

https://youtu.be/tcqvHqbQV94

In addition, he used hand gestures to express his rage, such as when he aggressively threw the battle of the frozen water, being nervous and upset, describing the feelings of marginalized athletes who deserve to compete in international gymnastics.

Figure 48

DZ Joker trains inside the bath

Note. From **"MANSOTICH"** video, (1:41minute)

https://youtu.be/tcqvHqbQV94

Similarly, he used hand gestures to show that he is psychologically suffering, fed up, and despised, while describing the case of poor imprisoned people who have lost their right to defend themselves.

Figure 49

DZ Joker acts in the prison

Note. From **"MANSOTICH"** video, (1:48minute) https://youtu.be/tcqvHqbQV94

However, he used hand gestures to express a completely different feeling in which he appears happy, optimistic, and enthusiastic; however, he is eating a banana, which is a sign of

a political meaning that symbolises the relationship between the purchase capacity, high prices, and the Algerian citizen, attempting to say that hope still exists, and that the Algerian people do not believe in the impossible chance.

Figure 50

DZ Joker acts happy

Note. From "**MANSOTICH**" video, (2:58,3:01 minutes)

https://youtu.be/tcqvHqbQV94

2.2.2.1.4. Images. In this video, DZ Joker used images from Algerian society's real life to convey his message, using them as modes to communicate with the audience and make them understand the purpose of using them. As a result, he represents the facts through various scenes in which he attempted to embody reality; for example, he used the sea as a symbol of sinking in which he appears in the middle of the sea raised by the waves without any help, representing the situation of many Algerian harragas who lost their lives in illegal immigration, while trying to escape to foreign countries, looking for a better quality of life; whereas, they are ignored by the government.

Figure 51

DZ Joker acts in the sea

Note. From "**MANSOTICH**" video, (0:32seconds). https://youtu.be/tcqvHqbQV94

Furthermore, he demonstrates the negative aspects of the health sector in which many

patients are forced to seek treatment outside of their country due to poor conditions, a lack of

necessary equipment, and a lack of experience, as well as the possibilities that many

offer better conditions for them.

Figure 52

DZ Joker acts sick in the hospital

Note. From "**MANSOTICH**" video, (0:24seconds). https://youtu.be/tcqvHqbQV94

In addition, he shed light on a specific category of people who are marginalised,

ignored, and abandoned on the streets, so he represents the scene as a tramp to transfer

his feelings towards these people.

Figure 53

DZ Joker acts as a homeless man in the street

Note. From "**MANSOTICH**" video, (1:18minute).

https://youtu.be/tcqvHqbQV94 Furthermore, he transmitted images from Algerian

society, such as the sports field,

which is completely ignored, because great athletes who deserve to be globally known rely

on primitive methods of training.

Figure 54

DZ Joker acts inside the path

Note. From "**MANSOTICH**" video, (1:41minute). https://youtu.be/tcqvHqbQV94

And the justice scale that is strictly applied to the lower category of people who barely

defend themselves, in addition to the young's category who try their hardest to build their

future but are unable to do so due to the binding taxes that disable them from working and

frustrate them almost all of the time.

Figure 55

DZ Joker acts in the prison and in the street next to the market

Note. From **"MANSOTICH"** video, (1:49,2:08minutes).

https://youtu.be/tcqvHqbQV94

A side from pharmacists, whose rights are being violated, and the retired father whose salary is insufficient to meet the family's needs. Following that, we notice that these modes help to promote the content by providing more evidence that makes the viewer wonder to what extent DZ Joker is truthful in his performance.

Figure 56

DZ Joker plays roles of pharmacist and family father

Note. From **"MANSOTICH"** video, (2:21, 2:32minutes).

https://youtu.be/tcqvHqbQV94

2.2.2.1.5. Posture. DZ Joker clarifies that he refuses to vote in these elections in favour of parliamentarians. He improves his position in various ways, such as postures in which he appears dancing, shaking his body, training, attempting to overcome his handicap, eating banana, laughing, jumping, and playing music. These signs are used to demonstrate

that the Algerian people can overcome obstacles, defeat misfortunes, face challenges, and be happy, despite being in a very sensitive and bad situation that can affect them negatively in various aspects, because they are naturally independent and revolutionary in reference to the great victory that they achieved against the French enemy.

Figure 57

DZ Joker acts eating banana, laughing and playing music

Note. From "**MANSOTICH**" video, (2:21, 2:32minutes).

https://youtu.be/tcqvHqbQV94

2.2.2.1.6. Gaze. DZ Joker attempts to draw the audience's attention to the spread of corruption in the country and who caused it and caused the country to deteriorate at various levels by indicating his personal perspective and showing his position on the local elections, creating content that convinces them about his reality and influences their thoughts. As a result, he relies on his gaze to communicate with his audience; thus, in the first scene, he uses an intransigent gaze to indicate that he strongly refuses to vote in local elections, in addition to the puzzled look to investigate the reason for exploiting the election period to gain the voices of people, with the intention of saying that the government is unfair.

Figure 58

DZ Joker expresses his position about the local elections

Note. From "**MANSOTICH**" video, (0:19seconds). https://youtu.be/tcqvHqbQV94

In another scene, he blamed the local authorities for their irreverence with a tired and exhausted gaze. Then he used the disgust, repulsion, and despise gaze to say that the political system had failed to create a successful educational system. Furthermore, he purposefully used an angry, strict, confident, and solemn expression to defend his rights, which had been violated by the government.

Rather, he concludes the scenes with a joyful image in which he appears to be dancing, laughing, and singing, using happy gazes to convey a message about the Algerian citizen who believes that nothing can stop him from being happy, strong, and powerful.

*2.2.2.1.7. Sound***s.** Joker's question, "Who caused the unfortunate situation that the Algerian people are living?" and they respond with "they," referring to the government and its supporters, as well as music from the historical film "Gladiator" titled "Now We Are Free." In this case, we can say that DZ Joker used these sounds to show that the people's voice is very important and that he used Gladiator music, which represents freedom, victory, strength, and courage, to reflect the Algerian people's identity, and to say that their dream will definitely come true when they defeat the corrupt regime.

2.2.2.9. Language. DZ Joker begins the video by questioning why the government only considers people's voices when elections are held; as he says at 0:17, "3lach ghir ki y9areb lvote li te7ebi tesm3i sote"; this means that the government tends to ignore people's interests, but when elections are held, it prioritizes people's voices.

He used the phrase "Walah ma nsoti" at 0:25 seconds, which means he is swearing that he will not vote in these elections at all, as if to emphasize his stance on these elections. In addition, he used the word "MA Nsotich" which has a denotative meaning that represents his desire to keep his voice and refrain from participating in these elections in order to protect himself from being exploited by politicians. This word was used similarly to the word "MA Nsotich" for its conventional meaning, in which he believes that voting in these elections will inevitably lead to him being in a bad position; thus, he displayed both words to create one single meaning.

Moreover, he used colloquial dialect to make his speech clear for the Algerian viewer; thus, most of the words he used express disappointment, despair, and unhappiness; for example, at 0:38 seconds, he said "9aleb bina el boti," which means our boats is broken, to denote that the government betrayed him as the boat did because it did not protect him from being swallowed by the sea while attempting to immigrate illegally

In 0:43 seconds, he said, "Nti ki normed ma dawinich," which means that the government did not provide the necessary equipment to the health sector, which is why people suffer from illnesses without effective treatments and must travel abroad to be cured under favourable conditions. Furthermore, he used code-mixing between Arabic and French language using words like "important, niveau bas, la preuve, retard, le pouvoire," which are derived from the French language, which is the second language used in Algeria and is widely used by people in their daily lives. Furthermore, at 02:06 minutes, he said, "kont

nestarza9 fi dlala machi 7a9 lik sizili table," which means that the government has barred people from participating in mini-projects such as road sales and pier sales under the guise of road distortion.

It is noticeable that he repeated the word **"MANSOTICH"** several times throughout the video; thus, each scene begins with the word **"MANSOTICH**," implying that the miserable situation is transferred via each scene. DZ Joker represented himself in his true personality at the end of the video because, in the 03:08 minute, he said **"MANSOTICH**," Ana Chemsou DZ Joker Nahder B Ismi"; this means he is speaking about his personal perspective influenced by the negative impression he has of Algerian politicians, particularly parliamentarians, because in the 03:19 minute he said "El Barlamen ta3k Ma fhemtouch."

2.2.3. Findings and Discussion

Anas Tina and DZ Joker have used multimodalities in these videos for situation building, suspense transition, message transferring and even imitating. For example, Tina's inclination has been directed in the video **"Rani Za3fane"** to imitate the homeless man touring around the city and repeating the expression **"Rani Za3fane**," which means "I am angry", so he inspired him to create this video under the title **"Rani Za3fane"** (**see Appendix B**). As depicted in the figures, Anas Tina wore dirty and shabby clothes that were completely consistent with that of the homeless man and began imitating his behaviors by roaming around the city and telling the tragedies of Algerian people and how the rulers are unfair in their jobs; whereas, he relied on" Zajal" in his language, which is characterized by the use of colloquial Algerian dialect (Darija and Ammiya) to be closer to ordinary Algerian citizen. As a result, "Zajal" is considered a type of poetry written in colloquial Arabic (Darija), as Bensherifa claimed that it is a literary art that flourished in the fourteenth century in Al-Andalus and medieval North Africa (cited in Elinson, 2017). Similarly, he has used street words/taboo language as linguistic signs to refer to specific social phenomena, such as

"Mkhanthin," which means gays, to refer to the case of homosexuality with a specific category of people in Algeria who were and are still widely spread on social networks, and were invited to Algerian TV programs to sing, show their talents, and speak about themselves, such as "Mamido," "Soufian Bouait," "Houari Manar," "Jed Wahbi (**see Appendix C**). Moreover, he has said, "9anat Al Istithmar", describing the private Algerian channel "Ennahar TV" since it became a dedicated space to show all that is trivial and paltry, especially because it seeks to polish the image of politics in the country and cover its drawbacks (**see Appendix D**).

In addition, he has mentioned the names of the most prominent warriors in the Algerian resistance against the French enemy who is "Didouch Mourad", "Amirouch", and "Si El Hawas", to testify to them about the disastrous situation that the country has reached, making a comparison between them and the current corrupt leaders. Lastly, Anas Tina concluded the video by expressing his love for his country, swearing by God and quoting from the Algerian anthem. This study has focused on language as a mode of communication because it plays an important role in conveying meanings clearly and even more well understood, allowing communicators to demonstrate their abilities to clarify information and create ways to impact the audience and persuade them about the topic. As a result, it is comparable to another related study conducted by Racoma on December 18, 2017, in which spoken language in online communication was regarded as a very important element because it affects the communicators, whose mother tongues determine how much information they can access, and depend on the languages available for the information. In addition to the study conducted by Stapa and Shaari in September 2012 at the universities of Kebangsaan Malaysia and Teknologi Mara, language has been regarded as a mode of communication that can be practiced without fear of making mistakes and with a great deal of freedom to be creative in online communication.

Furthermore, Anas Tina has used visual signs to promote the topic with more clarifications, relying on facial expressions and hand gestures to convey such messages, primarily focusing on expressing emotions associated with disgust, sadness, anger, fear, and neutrality that are correspondent with the theme requirements and sensitivity; thus, these facial expressions provided the video with a special touch that reflects Tina's abilities to reincarnate the rooster. Analogous to the study "Facial Expression Analysis" conducted by Matsumoto at San Francisco State University and Ekman at the University of California in 2003, in which it has been claimed that facial expressions are related to the movements of the mimetic musculature of the face are used for various functions such as speech illustration, conversation regulation, symbolic gestures, emotion signaling and expressive regulation where since human social life requires expression regulation, facial muscles are used to signal emotional states and regulate emotion signals because they cannot simply act on their impulses whenever strong emotions are aroused while communicating with others. He focuses on hand gestures, particularly pointing gestures, to designate to whom he is directing his message, to express his feelings, and to encourage the concerned parties to reconsider their dealings with the people, using his fingers and hands to point at them and draw the audience's attention to the significance of every single word he is uttering. Therefore, this study indicates that hand gestures and pointing gestures play an important role in making the audience realize and perceive the information as it should be, as significantly improved in the similar study, "An Empirical Investigation of Pointing Gestures and Descriptions in Multimodal Referring Actions" investigated by Gatt and Paggio from the institute of linguistics at the University of Malta in 2013, in which it was indicated that human pointing state. Additionally, Anas Tina has purposefully chosen the most important regional locations in Algeria to film the video scenes, such as "El Kasba" and "Beb El Wed," which are known for their ancient history that witnessed great historical epics and events that embodied the

cohesion, solidarity, and unity of the Algerian people in difficult times, such as the floods that occurred in 2001 and caused great human and material losses, as well as swept the outskirts of there (**see Appendix E**).In addition to, "Sahat Al Chohadaa," located in the lower part of "El Kasba", has historical roots that have contributed to it becoming one of Algeria's most important geographical regions. Furthermore, he has chosen the "Sidi a-Mouhamed" court, which is the first court in Algeria's capital established by French colonization 134 years, and one of the greatest national courts in the country, in addition to witnessing the first public trial of the resigned president "Bouteflika," his system, and his followers known as "the gang"; hence, it served as evidence for the massive protests (7irak) that occurred during this turbulent period, in which people demanded an end to the corrupt system and all the involved parties who participated in the heinous crime; as a result, the court addressed most of the corruption issues, such as those related to foreign car installation factories, which is why Anas Tina recorded some scenes of the video next to this strategic location, as it is regarded as a haven (**see Appendix F**).

Consequently, these images have been used by Anas Tina, who derived them from the real life of Algerian society as proof that corruption is spread throughout the country and attached to most of the essential sectors; thus, he has used images that represent different situations, such as the pregnant woman, the university student, and the children, to be related to each derived situation from the real-life, being used as semiotic resources that connote certain meanings. This is consistent with the findings of Kruk, Lubin, Sikka, Lin, Jurafsky, and Divakaran's (2019), in which caption and image are combined with meaning multiplication to create new meaning with a more complex relationship to the literal meanings of text and image and the significant meanings of the image and caption. Therefore, multimodal social platforms enable content creators to combine visual and textual modalities. In the study conducted by Liu at the University of Science and Technology, Qingdao, China,

in 2013, it was claimed that images and texts are being combined so that readers in today's world use them as a unique strategy to construct meanings in multimodal texts during the social practices of in-person reading. This video has received much attention from viewers, and famous people from various fields have expressed their feelings and opinions about it through numerous tweets on social media, including "Kamal-alaoui, Hafid Daraji, Faycel Bou Resale, and others." Also, "El Watan" journal mentioned it and devoted a special article to addressing the essential details that were displayed in this video, such "BBC" Arabic channel made a report about this video, describing its content, how many people interacted with it, and how successful it was (**see Appendix G**).

Similarly, in the video "**MANSOTICH**," DZ Joker has developed his method of conveying a message relying on various modalities to convey the precise meaning he desired. As a result, he used the enthusiastic music "Now We Are Free" from the historical film "Gladiator" as an auditory modality to represent Algerians who are brave enough to defeat conflicts because they do not believe in failure or surrender. At the level of language, he has used his colloquial Algerian dialect, which is distinguished by the use of simple words such as "jahel", "جاهل", which means ignorant, "mrid", "مريض" which means seek, "Berdan"بردان" which means feeling cold, "masdjoun""مسجون" which means imprisoned, and the use of expressions like "3lah ghir ki y9areb lvote li t7ebi tesm3i sout علاه كي يقرب الفوت لي تحبي تسمعي صوت" " which indicates that the government only cares about people's voices during elections, and "walh ma nsouti," which means that he swears that he will not vote in these elections; thus, the word "**MANSOTICH**" has the same rhythm as the word "ma nvotich" which means I do not vote; thus, it is observed that these linguistic signs connote and describe the sufferings of many Algerian citizens from various social issues.

Besides, he explicitly clarifies and emphasizes his position regarding these elections, as he completely refuses to vote for the sake of parliamentarians in particular, so it is clear that linguistic signs aid in making meanings well understood and ideas well expressed, as claimed in the study investigated by Mingyu Wang at Tianjin Foreign Studies University in 2020, that the primary function of linguistic signs is represented in expressing and conveying meanings, as well as communicating people, considering the semiotic, systematic, hierarchical, social, ethnic and other characteristics of language. However, according to a 2019 study conducted by Chen and Sichuan and Xidian Universities, linguistic signs arise the meaning of words in terms of conceptual aspect, material aspect, and the sign as a whole, while the dominant status "concept" should be emphasized, according to Lacan's view. Furthermore, DZ Joker has chosen two major regional locations, "El Kasba" and "Beb El Wed," for their historical significance in helping to make Algeria a glorious country to record the video's scenes because both cities have a rich history dating back to the Ottoman era, in addition to the previously mentioned characteristics. In general, space plays a significant role in conveying such meanings. Also, he appears to have mixed facial expressions that denote sadness, anger, and disgust with others that denote happiness, satisfaction, and pleasure, using a smiley face to show that he moved from a situation that describes the tragic image of Algerian society to another that represents their strength, ambition, and rigor, due to the revolutionary nature that distinguishes them from other societies. In this case, as stated in the previously mentioned study "Facial Expression Analysis," "display rules are learned early in life and dictate the management and modification of facial expressions depending on social circumstance."

Additionally, DZ Joker has used hand gestures and body movements to demonstrate the content of each situation; for example, he used pointing gestures associated with a dislike signal while describing Algeria's educational level, which is considered to be very low

compared to other advanced countries. Furthermore, he used hand gestures and body movements when he appeared, dancing, shaking his body, and playing music. In other words, hand gestures and body movements can convey different meanings in two completely different situations. Furthermore, he has derived images from the real life of Algerian society, as in the case of the Algerian athlete "Bouraada," who is skilled in powered games, particularly rapid running, and has been featured on various social communication platforms, because they have deliberated his pictures retrieving his physical strength inside a basin full of water that contains frozen water bottles, rather than training in better conditions that correspond to his respect (**see Appendix H**). Aside from the poor working conditions of Algerians in various sectors, the disastrous state of the health and education sectors, and the growing social issues that exacerbate every day.

Since different Arabic channels, such as "Al-Jazeera," have widely debated it, and many people have shared their opinions about it via multiple tweets and hashtags on social media websites, particularly Twitter, to identify the digital content of this video, it has achieved an impressive success (**see Appendix I**).

Both videos follow the same path because they aim to tackle a single common and interesting topic, which is socio-economic and political corruption in Algeria, which has led to the country failing at various levels; whereby people coexist with a painful reality, as long as both vloggers Anas Tina and DZ Joker seek to represent the manifestations of corruption and its impact on Algerian society; thus, they have shed light on most of the essential points that resurface. Therefore, they have attempted to convey to their audience a clear message about the country's critical situation, relying on multiple modalities that may facilitate the process of communicating such ideas about the discussed topic as language, sounds, images, hand gestures, facial expressions, and postures, being applied in parallel to Algerian cultural

norms that are characterized by the overuse of hand gestures and severity of language in the cases of anger, in addition to the focus on using facial expressions that denote the emotions while being nervous and angry, depending on the social context.

However, some distinct differences in performance between the vloggers appear to indicate that they are completely different in their personalities. Anas Tina has excellently acted in the roles that he selected to play because he embodied the true character of the homeless man who appears to be in a miserable situation; thus, he has exploited well this character to demonstrate the case of many Algerian citizens and used a sharp tone of voice that added an extra explication to the studied situation, in addition to the prosodic features used with the melody of speech, such as sobs and whines. Also, Anas Tina collaborated with other people who appeared as secondary characters in the video, such as women, children, doctors, university students, and hospital agents, to promote and illustrate the video's content. Also, he did not cover the bad reality about Algeria's health sector, which was represented by the death of eight newborns as a result of a fire outbreak that occurred in "Bachir Ben Nacer" hospital in the city of "Wed Souf" on September 24, 2019; whereas, this phenomenon has been repeated twice in the same place; however, the first time saw no victims, while the second time the civil protection and fire brigade declared that they saved about 11 newborns, 37 women, and many pregnant women died as a result of poor hospital and government management, as they were converted into other hospitals at the time of birth from what they and their fetuses have been impacted negatively (**see Appendix J**).

In addition, he has chosen music that complements the content and adds a personal touch to the video. In contrast, DZ Joker appears to have retained his natural status, which reflects his true character, to perform the roles, which resulted in a reduction in the suspense item in the performance; however, the situation requires a different type of character.

Moreover, he used a normal tone, which made the video appear quiet, whereas the scenes required a loud voice expressing anger and oppression. Finally, he intended to maintain his charisma through his physical appearance; thus, he concentrated on showing sparkling face, smile, hair, and clothes; however, this contradicts the required status in each scene.

To summarize, it cannot be denied that both videos have achieved widespread success, as evidenced by a large number of viewers both inside and outside the country, the various reactions of people, and the various media networks that have widely discussed their contents. Still, when the modalities used by Anas Tina and DZ Joker are compared, it can be seen that Anas Tina has performed better, owing to a few distinct differences.

2.2.4. Limitations Of the Study

This research has been finished with some limitations that caused difficulty while structuring it. The first limitation is the lack of resources related to "YouTube" since it is regarded as a new topic that is still under consideration and subject to new findings at any moment. Some difficulties have been faced while translating some Arabic words into English since they have no consistent words in the target language. Also, throughout the data collection process, we wanted to contact both the vloggers' Anas Tina and DZ Joker to obtain authentic corpus data about their videos. Still, it seems impossible since we could not get access to them on any of their social media accounts. Through spending our efforts, we have successfully avoided any forms of difficulties.

General Conclusion

This research investigates how multimodality communication occurs in digital environments particularly "YouTube" platform, drawn upon Kress's multimodal social semiotic approach (2006, 2010). Yet, the major purpose of this dissertation is to examine and explore how different modalities can be used to achieve the communication process, based on the analysis of two videos created by the Algerian vloggers Anas Tina and DZ Joker, which demonstrate how they applied such modes to interact with their audience. The current study is composed of two chapters. The first chapter represents the theoretical part of the research, it consists of two sections in which the first one tackles the notion of multimodality and the main aspects related to it, while the second one discusses "YouTube" as a social communication platform, covering the major concepts related to it. The second chapter represents the practical part of the research, and it is similarly classified into two sections. The first section highlights the research field work and methodology; whereas, section two is devoted to demonstrate the analysis of both selected videos "**Rani Za3fane**" and "**MANSOTICH**" for this study, at the level of visual features that involve physiognomy and space, gestures that involve facial expressions and hand gestures, images, gaze and posture of both vloggers Anas Tina and DZ Joker.

The findings show that the social semiotic modes used by the vloggers play a great role in making the meanings well perceived and the messages well conveyed, as far as Anas Tina and DZ Joker seek to communicate a clear message about the social-economic and political corruption in Algeria. However, it has been found that the video "**Rani Za3fane**" displays a better illustration of the scenes due to the accurate use of physical mode which reflects the exact role, and the use of "Zajal" in his language, which added a unique touch the performance, besides that he effectively exploited the use of modes to reflect a real image about the topic, unlike DZ Joker who focused on his brilliant physical appearance to show his

natural status that is totally different from the performed situations, in addition to the use of simple ordinary words that show no special addition to the performance. Consequently, it can be regarded that the modes of interaction govern the way that communicators attract the audience's attention towards certain aspects; hence, the obtained data provides answers to the research questions of the multimodal social semiotic practices used in both videos, and the way that language and visual signs are used to express the Algerian social, economic and political problems.

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Appendices

Appendix A

From "How To Do Critical Discourse Analysis" (Machin and Mayer, 2012)

EMDA "mission statement"

"The vision is for the East Midlands to become a fast growing, dynamic economy based on innovative, knowledge-based companies competing successfully in the global economy. East Midlands innovation launched its regional innovation strategy and action plan in November, 2006. This sets out how we will use the knowledge, skills and creativity of organizations and individuals to build an innovation led economy.

Our primary role to deliver our mission is to be the strategic driver of economic development in the East Midlands, working with partners to deliver the goals of Regional Economic Strategy, which EMDA produces on behalf of the region.

I am committed to ensuring that these strategic priorities act as guiding principles for EMDA as we work with our partners in the region and beyond to achieve the region's ambition to be a top 20 Region by 2010, and a following region by 2020".

Appendix B

The homeless man

Note. From Tech Plus YouTube channel, 2017, (https://youtu.be/UhuDVqS5seI)

Appendix C

The homosexual singer (Mamido)

Note. From YouTube channel, 2019. (https://youtu.be/fStcSGcmF2U)

The homosexual singer (Houari Manar)

Note. From YouTube channel, 2019. (https://youtu.be/tvu9j4PqD_A)

The Homosexual singer (Jed Wahbi)

Note. From YouTube channel, 2020. (https://youtu.be/5s0zsqzZyTM)

The Homosexual singer (Soufian Bouait)

Note. From YouTube channel, 2021. (https://youtu.be/9k4t8p7irks)
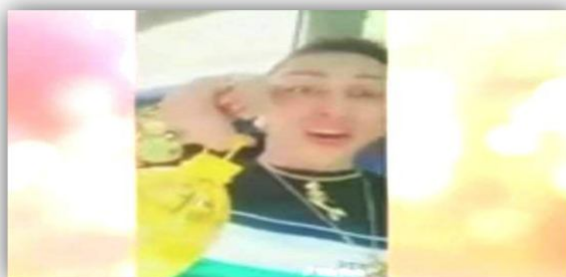
Appendix D

Ennahar TV Channel

Note. From Google Website. (https://images.app.goo.gl/ffAEC5YzkzEN3iR38)

Appendix E

The floods of Beb El Wed 2001

Note. From Wikipedia website.

(https://ar.m.wikipedia.org/wiki/%D9%81%D9%8A%D8%B6%D8%A7%D9%86%D8%A7%D8%AA_%D8%A8%D8%A7%D8%A8_%D8%A7%D9%84%D9%88%D8%A7%D8%AF_2001)

Appendix F

The Algerian politicians, Sidi a-Mouhamed court and the popular demonstrations

Note. From Google Website (https://al-ain.com/amp/article/court-of-sidi-m-

hamed-algiers)

Appendix G

The death of right newborns in the burning obstetrics hospital "Bachir Ben Nacer" in Beb El Wed

Note. From Google Website

(https://ultraalgeria.ultrasawt.com/index.php/%D9%85%D9%88%D8%A7%D8%B7%D9%86%D9%88%D9%86-%D9%8A%D8%B9%D8%AA%D8%AF%D9%88%D9%86-%D8%A8%D8%A7%D9%84%D8%B6%D8%B1%D8%A8-%D8%B9%D9%84%D9%89-%D8%B1%D8%A6%D9%8A%D8%B3-%D8%A8%D9%84%D8%AF%D9%8A%D8%A9-%D8%A8%D9%88%D9%84%D8%A7%D9%8A%D8%A9-%D8%BA%D9%84%D9%8A%D8%B2%D8%A7%D9%86/%D8%B3%D9%85%D9%8A%D8%B1-%D8%A8%D9%88%D8%AA%D8%B1%D8%B9%D8%A9/%D8%A3%D8%AE%D8%A8%D8%A7%D8%B1?page=3)

Appendix H

The tweets of people on social media about the video **"Rani za3fane"** *video*

Note. From Google Website

https://www.maghrebvoices.com/2017/11/18/%D8%B1%D8%A7%D9%86%D9%8A%D8%

B2%D8%B9%D9%81%D8%A7%D9%86-%D8%BA%D8%B6%D8%A8%D8%A9-

%D8%B4%D8%A8%D8%A7%D8%A8-

%D8%A7%D9%84%D8%AC%D8%B2%D8%A7%D8%A6%D8%B1-%D9%81%D9%8A-

%D9%81%D9%8A%D8%AF%D9%8A%D9%88

*The journal article about the video "**Rani Za3fane**"*

Note. From Al Watan journal, 2017.

*BBC TV channel shows the video "**Rani Za3fane**" for the vlogger Anas Tina*

Note. From YouTube channel (https://youtu.be/ZN6V6uFZFm4)

Appendix I

The Algerian athlete "Bou Raada"

صورة .. البطل الجزائري بورعدة
يسترجع قواه بقارورات بلاستيكية

السبت - 20 أغسطس 2016 - الساعة
12:43 ص

Note. From Google Website (https://www.aden-tm.net/mobdet.aspx?contid=13189)

Appendix J

*Al Jazira TV channel discusses the content of the video "**MANSOTICH**" for DZ Joker*

Note. From YouTube channel (https://youtu.be/TYnBL7yY_2M)

*The reactions of people towards "**MANSOTICH**" on Twitter*

Note. From YouTube channel (https://youtu.be/TYnBL7yY_2M)

English translation of Anas Tina's speech:

I cry over you, my country, they want to sink you like the titanic, the rich have diplomatic passports. They flee from you there and they live in peace and the poor in the lower. Layer are waiting for death in you, they are like that group that sings.

Hey, young man, are you angry?

I am angry, my son in the hospital dies and I am watching, the simple colds you treat outside the country. When a pregnant women dies, she blames the doctor and the midwife not the harsh situation you caused us. There are university graduates selling cigarettes on the roads.

A stupid, starting level in parliament issues laws and gives orders.

Your children have visited all countries, and I because of the people, long for a grain of bananas.

Thanks for the free Oxygen, and if you want to help you as much as we can.

Yashabab Are you angry?

I am angry, eat the money of the roads and the yellow laugh made me jealous of a yogurt box.

I am angry because you do not have money to pay the workers, but you have money to pay for the bisexual artists you could not provide us sardines but fed fish to illegal immigrants. If I leave my mother and go with the sons of my neighbourhood with a small boat, because I do not have their own dual nationality I did not understand what is the problem was because the level did not rise. Praise be to Allaah, the solution is found by the Minister of Education she deleted the name of God the Merciful.

I am angry, because you say that you just you love Algeria, and you like Tom, you just want to eat Jerry. Go mental and become crazy we are in 2017 and people are still eating from garbage.

My right, which is a simple thing, became a dream I dreamed of, before I work up / and you want to organize two sessions of the World Cup

If I am angry. I am angry because you always scare me with technology for us not to forgot.

In Ben Talha the children and the women died in 90 you found the solution only for yourselves and you all went to France / And that the people were the ones who paid the price / Only pay the price not the owners of power / I have not forgotten / Not like you issued by the Finance Act you have raised the price of everything and forgot the monthly salary / And when you do something and it is good of you / This your duty / Be wary of forgetting that God is above you.

I am angry because you are not ashamed / Is this why the Mujahid 3mirouch died?

Oh, Didoush / Hope it's gone and I am not okay for the sake of stupidity, all nationalities are mocking from us at a time when they must reform the foundation / They build prisons for us. Your bisexual children are studying in Paris / And with your filth and channel istihmar you want to make me a donkey, you deserve the sewer Oscar, shame journalism and if the kabylie did not satisfy, he wanted to speak you get out rumors that he did not fast Ramadan or wanted to set the fire on fire with a mentality you eat chicken and the national team, Now you are in trouble for the world cup / we just made it back although we have mountains, seas and deserts / You only provided us with drugs and alcohol.

A day will come, every oppressor enters the dustbin of history, take positions / and the $1000 billion / It's for you all, but do not take only our hope in this life / They have state campaigns

and this id the campaign of the poor, I love my country / I do not need to study patriotism / They are not external hand or internal hand no one incites me / My words are out of my heart / In the language of the people / And the poor living in the drought / And I am the one who gathered it by my hand. I swear by the Lord of the exiles and the good lands.

And to all who died for this country, You are my love and my heart, So Witness

I am angry.

Arabic transcription of Anas Tina's speech

نبكي عليك يابلادي يحبو يغرقوك كي التيتانيك المرفهين بلي باسبور ديبلوماتيك يهربو منك لهيك. ويعيشو انتيك الزواولا من تحت يستناو الموت فيك وهوما كي جماعة هاديك لكانت دير فلا موزيك، راني زعفان وليدي في سبيطار يموت وأنا نتفرج ونتوما لاقريب تداويها في الخارج وكل يوم تموت مرأة حاملة تحصلوه فالطبيب والقابلة ماشي فالحالة لي خليتوها هاملة.

راني زعفان لينيفارسيتار بماستر في طابلا تاع دخان وكافي بنيفو بريمار يدير ليزافار فالقانون والبرلمان ولادكم مخلاو حتى مكان حوسو قاع البلدان، وأنا كي ماشي وليد فلان مشتاق حبة بنان يعطيكم الصحة كي باطل الاكسجين وإنشاء الله كاش مايبان نديرولكم تيليتون ونعاونوكم بالشي لي كان.

راني زعفان باسك كلاو لوتوروت والضحكة الصفرا حسدتني في باطة ياوورت راني زعفان باسك ماعندكش دراهم باش تخلصو الخدامين بصح تخلصو الفنانين المخنثين، ماقدرتوش توكلونا السردين بصح وكلتو الحوت للحراقة لي راهم هاربين، مالا نسمح في ميمتي ونقلع مع ولاد حومتي فشالوتي باسك معنديش كي ولادهم دوبل ناسيوناليتي.

لقاتها وزيرة التعليم كي نحات بسم الله la solution امافهمتش أنا وين راه الديفو باش ميطلعش النيفو حمد الله ونتوما كيما توم حابين غير توكلو جيري يروحلي العقل l'algérie الرحمان الرحيم راني زعفان باسك نلعبوها نحبو نحب نهبل، في 2017 الناس مزالها تاكل من الزبل ففي لي مكان والو نحلم بيه قبل مانوض وتقولولي نديرو زوج تاع لاكوب دي موند هيهيهيهيه مالا راني زعفان .

راني زعفان باسك خوفتوني بعقلية حتى لاننسى ماتخافوش عمري ماننسى بلي في بن طلحة ماتو دراري ونساء، بلي في التسعينات لقيتو لعفسة ورجعتو ڤاع لفرنسا، وليد الشعب لي خلص وباصا وحدو لي قاسا ماشي صحاب لكراسا، أنا

منسيتش ماشي كيما نتوما، درتو قانون المالية زدتو لكلش ونسيتو الشهرية وكي ديرو حاجة شغل درتو فينا

مزية، آلور هادي خدمتكم وبلا مزيتكم وقد ماديرو مزلنا نسالوكم مالا بلاك نتوما تنساو بلي ربي راو فوقكم.

راني زعفان باسك متحشموش على هادا الشي لي مات لكونولال عميروش، آه ياديدوش قطعت البأس ومانبش

لباس على جال الرخاس ولاو يحرشو بينا الجناس، آه يا سي الحواس في عود يبداو من 16 ويربيو الناس حنا رام رينولنا

في الحباس، ولادكم كي لي بابيش فلا توريفال يقراو... وأنا بالخبث والكذب تاع قناة الإستحمار حبيتو ترجعوني حمار،

تستاهلي اوسكار تاع الطريطوار بالأخبار تاع روڤار تاع روڤار ياصحافة العار، وإذا القبايلي مارضاش وكان هدار وخرج وقال

بجياحة تاكلي Decpaceto يونامار تديرولو تبكي بلي مايصومش رمضان ولا حاب يقسم البلاد ويشعل النار، درتولنا

كي خرجنا من المونديال. basito basito الجاج وليكيب نسيونال ودوكا بينا

ربي عطانا الصحاري Peurtant وأفونسينا غير لاريار retard راني زعفان مافهمتش كيفاش خليتونا

والجبال والبحار ونتوما عطيتونا غير الكاشيات وتعمار مالا يجي نهار كل حڤار يدخل في مزبلة ليستوار أدو لي بوز وألف

مليار تاع دولار راهي ليكم كولوها متخليوش حتى دينار بصح ماتنحولناش غير ليسبان.

هاذوك حملات تاع الدولة وهادي حملة تاع الزواولة، أنا نحب بلادي واحد ميقريني الوطنية معنديش أيادي

داخلية ماشي خارجية والله واحد مراهو يحرش فيا، كلامي خارج من القلب، بلسان الشعب والزوالية لي عايشين في

المزيرية، والشح، جمعتو انا أنستينا بيديا.

قسما، قسما بالنازلات والأراضي الطاهرات ومن جميع واحد على البلاد هادي لي مات، غير نموت عليك

يابلادي حبي وفؤادي فأشهدي فأشهدي بلي راني زعفاااااااان.

DZ Joker's Arabic transcription of Anas Tina's speech

شكون لي ولادهم ما يحوزوش لارمي وأحنا نجوزوها هوما، شكون لي طلعو في كلش غير في السميڤري

مايزيدوش هوما، شكون لي فسدو القراية باش يحملونا هوما.

علاش، علاش غير كي يقرب الفوت لي تحبي تسمعي الصوت، نسمعك صوتي، والله منصوطي، مانصوطيش،

منقدرش نصوتي، شوفي حالتي، راني فااللوطي، راني فااللوطي يما قلب بينا البوطي، مانصوطيش، أنت كي نمرض

كامل عندنا زرابي في دار، كاين سبيطار، صح pourtant ماداوينيش، باش تبنيلنا سبيطار بنيتيلنا جامع بميتين مليار،

على بيها مول الدار كي يمرض يروح للمطار، مانصوطيش، قولي عليا جاهل، إيه جاهل أنت ماقريتينيش، قراية باطل

، لبروف ولادهم كامل يقراو لابا، مانصوطيش، راني بردان وماغطيتينيش، من دو ميل آن وأنا نحلم bas بصح نيفو

بهاذيك الدار، تعطيهالي كي نموت كيما مايدي روطار، منسوطيش، على جالك وليت مانونطرنيش، رايح لجوز اولمبيك

وتعاونينش، مون أنطرينو نركيبيري بلي قلاصون فلا بينوار، وقيلا هذي تاني الغلطة تاع الشعب ماشي البوفوار، مانسوطيش، راني مسجون مارحمتينيش، صح غلطت ماظلمونيش، هذه ماغضتنيش غاضني مسكين ميزان العدالة درتولو عبر غير من جيهة الزواولة، مانسوطيش كنت نسترزق في الدلالة، ماشي حق عليك تسيزيلي الطابلة، تبعت القانون حليت حانوت، طحتي عليا بليزانبو، تتمنايلي الموت، مانسوطيش، ربعمياتلف في شهر ماتكفينيش، مانسوطيش فارمسيان ندومندي حقي ماتضربونيش، مانسوطيش بوليسي كي نخدم ريقلو تفيكتيونيش، مانسوطيش بارد وفامي والشهرية ماتكفيش.

مانسوطيش، أنا شمسو د.ز جوكار نهدر باسمي، نفوطي عليك ترفد يدك تديلي دراهمي البرلمان تاعك مافهمتوش، كيما مافهمتش غولام مخرجهاش للتوش، حابتني نهجر وأنا حاب هنا نعيش أنا ولا رحت كيما الكونيكسون ديالك مانوليش، لارتيست فيك غير في رمضان لي يجوز، مسكين ولايحس روحو قلب اللوز تجيبي إليسا وأنا تفرغيلي جيبي، حتى هي علابالها تظل تغنيلي عبالي حبيبي، ولادك ضيعتيهم العلماء دارو صاروخ للقمر طلعو، ولادك فاتوهم راهم فيه يبلعو، مانيش حاب نخلطها ماتتوسوسيش، راني نهدر بالكود البراني مايفهمنيش، أنت نحبك راني عليهم اتخمميش، قتلك ماتخمميش عليا تاني، لازم نهدر يالوكان يخلخلوني المهم اليوم نرقد مهني، وأنت وإنت وإلا تخمامك كيما تخمامي دعمني، جام كومنتار وماتنساش تابوني

Résumé

Cette étude examine les méthodes utilisées par les YouTubeurs et influenceurs algériens, Anas Tina et dz joker dans leurs vidéos sous les titres **"Rani Z3afane"** et **"MANSOTICH"** où les chercheurs s'intéressent à l'analyse de données où l'accent est mis sur le social et la sémiotique. Dimension, et le traitement des signes individuels de signe et de symbole Ainsi que la façon dont le langage et d'autres méthodes sémiotiques sont utilisés, dans le but d'analyser les signes visuels et linguistiques utilisés dans cette étude, en plus de vérifier comment ces méthodes sont utilisées pour communiquer avec le public ainsi que de répondre aux questions de recherche. Pour analyser les données, l'étude utilise une méthode de recherche qualitative, qui comprend l'analyse de contenu, où les données ont été recueillies à partir du contenu des vidéos **"Rani Z3afane"** et **"MANSOTICH"**. Ensuite, les résultats indiquent que toutes les méthodes utilisées par les YouTubeurs sont considérées comme le facteur le plus important qui a conduit les deux vidéos à obtenir de bons résultats, car elles aident à donner un sens à ce qui est communiqué et à améliorer le sujet avec des clarifications.

Mots-clés: En ligne Communication, Communication Multimodale, Signes Visuels, Signes de Langue, Vlogger Anas Tina, Vlogger DZ Joker

الملخص

تبحث هذه الدراسة عن الطرائق التي يستخدمها اليوتيوبرز و المؤثرين الجزائريين Anas Tina و Dz Joker في أشرطة الفيديو الخاصة بهم تحت عنوان " راني زعفان" و "ما نصوطيش", حيث يهتم الباحثون بتحليل البيانات أين يتم التركيز على البعد الاجتماعي والسيميائي, ومعالجة العلامات المرئية و اللغوية المستخدمة في هذه الدراسة, بالإضافة الى التحقق من كيفية استخدام اللغة والطرائق السيمائية الاخرى, بهدف تحليل العلامات المرئية و اللغوية المستخدمة في هذه الدراسة, بالإضافة الى التحقق من كيفية استخدام هذه الطرائق للتواصل مع الجمهور وكذلك الاجابة عن الاسئلة البحثية. لتحليل البيانات توظف الدراسة طريقة البحث النوعية والتي تتضمن تحليل المحتوى, حيث تم جمع البيانات من محتويات مقاطع الفيديو "راني زعفان" و "ما نصوطيش", ثم تشير النتائج الى ان جميع الطرائق المستخدمة من طرف اليوتيوبرز تعتبر اهم عامل لتحقيق نتائج ناجحة, لأنها تساعد على صنع على صنع معنى لما يتم توصيله, وتعزز الموضوع بالإيضاحات, ومع ذلك حقق انس تينا اداء افضل على مستوى تمثيل المشاهد مستخدما اوضاع التواصل الى حد ما.

الكلمات المفتاحية: الاتصالات عبر الانترنت، الاتصالات متعددة الوسائط, علامات مرئية, علامات اللغة, مدون الفيديو Anas Tina, مدون الفيديو DZ Joker