



University of Oran 2
Faculty of foreign languages
THESIS

Thesis Submitted to the Department of Letters and Foreign Languages in Candidacy for the Requirement of the Degree of Doctor in Sciences in Sociolinguistics and Language Contact

An Introspection into Comic Books' World: A Sociolinguistic Study of Sabaou and Louerrad Works

Presented by:
Belhassena Dalila

Board of examiners:

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Acknowledgment

I would like to deeply thank all the people, who in one way or another, helped, supported and believed in me

First of all, I would like to express all my gratitude to my supervisor, Professor Abdelkader Lotfi Benhattab for his guidance, encouragements and constant support

I would also like to thank the members of jury for the time devoted to read and to comment my work

To my family and my friends, thank you from the bottom of my heart for having been here all this time

Dedication

To my dear father who would have been proud of me
(1944-2019)

Abstract

The investigation proposed in this study is based on the text/image dichotomy that prevails in comics. One of the main issues that this thesis aims to address is that the visual and the verbal are tightly related and the combination of words and pictures generates a unique “language”, the one of comics. Graphic narratives have become the center of tremendous studies with scholars focusing on different aspects of this medium by combining different approaches ranging from constructivism, structuralism, to cognitive and applied linguistics. This thesis attempts foremost at exploring instances of Code Switching in Sabaou and Louerrad’s works, analyzing instances of irony/sarcasm and swearing and discovering the reasons why, these speech acts are displayed in Algerian Arabic and Tamazight in a manga all written in French. The inquiry lays also at discovering the reasons behind these alternations and analyzing comics being a unique type of language using Systemic Functional Multimodal Discourse Analysis. Attempts to find answers to those questions were done using Myers-Scotton’s Markedness Model where chunks of speech uttered by characters of the manga under study were analyzed. Tentative to find out the reasons why speech acts like irony/sarcasm and swearing were displayed in the mark variety were done by submitting a questionnaire to 116 informants; males and females of different ages and of different social backgrounds. Under (im)politeness theories and views, it had been noticed that these speech acts are used to create stylistic effects. By doing so, authors confirm that choosing one variety over another is purposive and done as claimed by Myers-Scotton for optimization, getting the best outcomes and being echoic.

Key words: Comics - Algerian Arabic/French/Tamazight Code Switching - irony/sarcasm-swearing – Multimodal Discourse Analysis - Systemic Functional Linguistics.

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List of Abbreviations & Acronyms

| | |
|--------|---|
| AA | Algerian Arabic |
| CA | Conversation Analysis |
| CAT | Communication Accommodation Theory |
| CS | Code switching |
| DA | Discourse Analysis |
| F | French |
| MM | Markedness Model |
| MSA | Modern Standard Arabic |
| MMDA | Multimodal Discourse Analysis |
| RO | Right and Obligation |
| SAT | Speech Act Theory |
| SFL | Systemic Functional Linguistics |
| SF MDA | Systemic Functional Multimodal Discourse Analysis |
| VDA | Visual Discourse Analysis |

List of Phonetic Symbols

| Arabic Letters | Phonetic Symbols | Arabic Letters | Phonetic Symbols |
|----------------|------------------|----------------|------------------|
| ا | ʔ | ظ | dʔ |
| ب | b | ط | t |
| ت | t | ظ | ḏ |
| ث | θ | ع | ʕ |
| ج | ʒ | غ | ɣ |
| ح | ħ | ف | f |
| خ | χ | ق | q |
| د | d | ك | k |
| ذ | Δ | ل | l |
| ر | r | م | m |
| ز | z | ن | n |
| س | s | ه | h |
| ش | ʃ | و | w |
| ص | ʂ | ي | j |

Vowel Signs: ‘ Haraka’ : /a/ , /i/ , /u/

General Introduction

Regarded as a popular pastime, comics were biased and lacked interests from specialists and academics, as noted by Eisner (1985/2008: xi)

[F]or reasons having much to do with usage, subject matter and perceived audience, sequential art was for many decades generally ignored as a form worthy of scholarly discussion. While each of the major integral elements, such as design, drawing, caricature and writing, have separately found academic consideration, this unique combination took a long time to find a place in the literary, art and comparative literature curriculums. I believe that the reason for slow critical acceptance sat as much on the shoulders of the practitioner as the critic.

However, things have changed dramatically in recent times, with scientists and researchers from various, even seemingly unrelated, areas of academia (structuralism, generative grammar, cognitive and applied linguistics) contributing to the literature on comics' studies. Despite timid trials into the study of comics as a proper art form (Kunzle 1973, Seldes 1957, Sheridan 1973), it was not until 1985 with Eisner's book *Comics and Sequential Art* that serious academic studies were held towards this unique form of art.

At the onset of his work, Eisner settled the basis of comics being 'sequential art' and a special art form capable of communicating emotions in its own language and exposing the 'grammar' of sequential art" (Eisner 1985/2008: 2). Eisner spent almost eighteen years of his life trying to refine, develop and scrutinize every aspect of graphic narratives "from the earliest instances of its creation by the artist/author to its consumption by the end user, i.e. the reader" (Stamenković and Tasić 2014:156). Following Eisner's view and definition, Scott McCloud in his groundbreaking book *Understanding comics: The invisible art* (1993) refined Eisner's definition of comics as it needed "a little aesthetic surgery" and posits that comics are sequences of images juxtaposed intending to create an aesthetic response in the viewer" (1993). This book was also a turning point in the analysis of comics as it settled cognitive principles "to explain the ways in which people understand both individual images and sequential ones" Cohn (2012:2).

The notorious Chris Ware described as the James Joyce, the Samuel Beckett and the Emily Dickinson of graphic novels whose work is full of narrative complexity and a

fascinating detailed vision of human experience claimed that “I wanted to make comics that get at feelings that connect to the deepest moments of our lives, reading Tolstoy, Flaubert, Flannery O'Connor, Herman Melville, William Faulkner, Vladimir Nabokov and Carver to help gain the confidence to figure it out. I knew, however, the most doomed approach would be to simply create stories that felt 'literary.'

Graphic narratives have been extensively studied using many of the formalisms that spread in the history of modern linguistic enquiry. Many approaches have framed their analysis on comics, the structuralist and semiological perspective debuted in early 1970's. Language in that view was considered as a set of cultural codes, these cultural codes in comics were reduced to minimal units that were studied in at various levels of representation. “Other approaches have focused on comics' sequences by identifying elementary units of narrative functions, consistent trends in plots and stories, and then comparing them with other narrative genres” Cohn (2012:2).

Apart from structuralist approaches, some researchers adopted Peirce's philosophical semiotics. Peirce's distinction between icons, indexes and symbols inspired Manning (1998) in distinguishing between cartoony, abstract and realistic representational styles. Cognitive linguistics showed a lot of interest in the study of comics as it related the comprehension of meaning in linguistic structure to aspects of general cognition. In this, metaphor was a core element of study (conceptual metaphor with Lakoff & Johnson, 1979 and Forceville 2005, metaphors in Japanese manga with Shinohara & Matsunaka, 2009 and metaphors in political contexts with works of El Refaie in 2009).

Framed under visual language, graphic narratives address meaning using both spoken language and visual language, this characteristic makes of comics a multimodal medium capable of generating meaning, knowledge and conveying emotions to viewers and readers as well.

This research work investigates some possible reasons behind the choices of some linguistic varieties over others, how meaning is made in comics and above all how this unique medium is analyzed under the Markedness Model, Systemic Functional Linguistics and Multimodal Discourse Analysis.

In order to find reliable answers to these questions, assumptions are put forward: It is assumed that speakers vary their styles according to factors (social, geographical...), and the comics' present characters are not an exception *per se*, where each one uses their own variety, the author uses specific varieties to provide realism and accuracy. The linguistic variations used in these graphic narratives are strategic in the

sense that the author chooses to *mark* some *short* passages, to create stylistic effects mainly sarcasm or iron and intend to express intentionality when delivering his own message. Images are also analyzed in term of their ability to vehicle messages without a supporting text.

The present research work is composed of four chapters. The first one is an overview of comic books including a brief history of its emergence, a section devoted to the development of the medium, types of comic books and definitions. It also highlights the status of comics in Algeria and ends with settling the transmedial nature of graphic narratives.

The second chapter is more related to concepts that frame graphic narratives namely Visual literacy and Visual rhetoric. Comic's stylistics is also addressed as an outline of intertextuality first introduced by Julia Kristeva, largely inspired by Bakhtin's works and then popularized by Roland Barthes in his *text/image* theory.

The third chapter of this thesis is devoted to Discourse Analysis and Visual Discourse Analysis ad Semiotics. A large part is bestowed to Multimodal Discourse Analysis and Systemic Functional Linguistics being the analytical tool of this research. Under a sociolinguistic frame, irony, sarcasm and swearing are also dealt with as these two linguistic devices fell into the general analysis of the work.

Chapter four, from theory to practice is the discussion and analysis part of the whole research in light of Myers-Scotton Markedness Model and Systemic Functional Multimodal Discourse Analysis.

1 Chapter One

Comic's sphere and the development of the medium in Algeria

Comic's sphere and the development of the medium in Algeria:

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1.1 Introduction

Comics¹ are a unique and powerful form of communication, ‘...you can do anything you want with words and pictures’ as stated by Harvey Pekar, author of the autobiographical comic book *American Splendor*² (Fig.1), Pekar is not the only one praising comics, Joe Shooter goes even further claiming that comics are “... the most portable, limitless, intense, personal, focused, intimate, compelling, wonderful visual medium in creation”³. It is true that comics tell stories and involve readers in ways that no other art form not-plays, novels, nor film can duplicate. Roger Sabin points out in *Adult Comics*, “[...] they are a language, with their own grammar, syntax, and punctuation. They are not some hybrid form halfway between ‘literature’ and ‘art’ (whatever those words might mean), but a medium in their own right” (1990:9).⁴



Fig.1: Excerpts from *American Splendor* by Harvey Pekar.

Involving the audience is a core concept of comics meaning that the reader is a willing collaborator; he is no more a “voyeur”, he plays a central role and decides whether to go through the story or not. Indeed, some specialists claim that comics’ reading is an act of participation, it “is a medium where the audience is a willing and conscious collaborator” McCloud (1993:65).

¹ Comics is an ‘extension including newspaper comic strips, mainstream, underground and ‘alternative’ comic books, graphic novels, graphic narratives, one-off comics in magazines, photocomics, webcomics, and manga.

² *American splendor*: published in 1976 and drawn by Robert Crumb. Pekar recalls his daily histories and frustrations while being a clerk in a veteran’s hospital

³ Stated in Randy Duncan: *Toward a Theory of Comic Book Communication* 1990.

⁴ Stated in Randy Duncan: *Toward a Theory of Comic Book Communication* 1990

Comic's sphere and the development of the medium in Algeria

This process is reflected in the fact that comics are a combination of words and images through which readers give entirely themselves to an autonomous content through the text. Reading comics is in a sense, object-driven and essentially based on dialogues and reflections illustrated in sorts of balloons. Readers often reference other texts, figures, events and the like from past, present and future when reading; which is one aspect of participatory reading.

It is true that comics became more notorious than ever before, this was not always the case as they went through a long journey where criticisms towards them were very harsh owing them pejorative and even dangerous reputation as Fredric Wertham⁵, most known anti-comics crusaders claimed in his books, essays and theories against comics. In a time when many parents, teachers and moral guardians already looked down on comics, his speeches only accelerated witch hunts against comics. Within one year a censor brigade, the Comics Code Authority⁶ (Fig.2), was established and a lot of comics were banned (Fig.3). A list of very strict rules was set up regarding what comics were allowed to show and what not. Various publishers were forced to close down and numerous comics' writers and artists were severely hindered in their creativity.

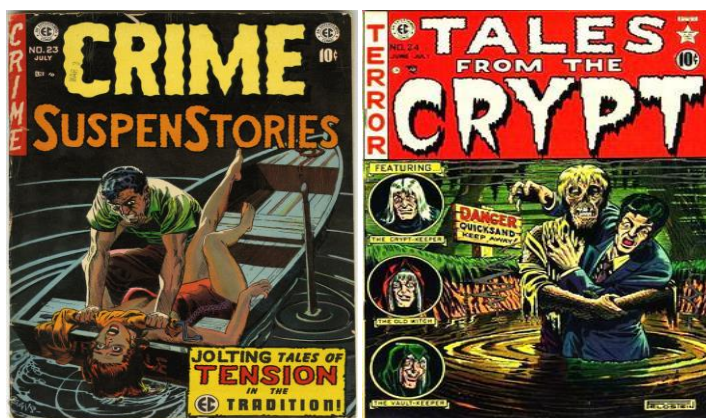


Fig.2: Comics Code Authority Seal Fig.3: Examples of banned comics

Through time, people familiarized with works in this appealing and diverse format, where artists like *Art Spiegelman*, *Will Eisner*, *Hèrgé* and *Naoki Urasawa* to name just a few and with respect to all remaining comics' creators, illustrated their masterpieces in graphic novels, scripts and manga like '*Maus*' (Fig.4), '*A Contract with God*' (Fig.5), '*The Adventures of Tintin*' (Fig.6) and '*20th century boys*' (Fig.7). In fact,

⁵ In his book « the seduction of the innocent » (1954), he claimed to have found a correlation between violent comics and juvenile delinquency.

⁶ Comics Code Authority rules are found in appendices.

Comic's sphere and the development of the medium in Algeria

more innovative, experimental and high-quality stories flourished and people became eager to read more and more of them.

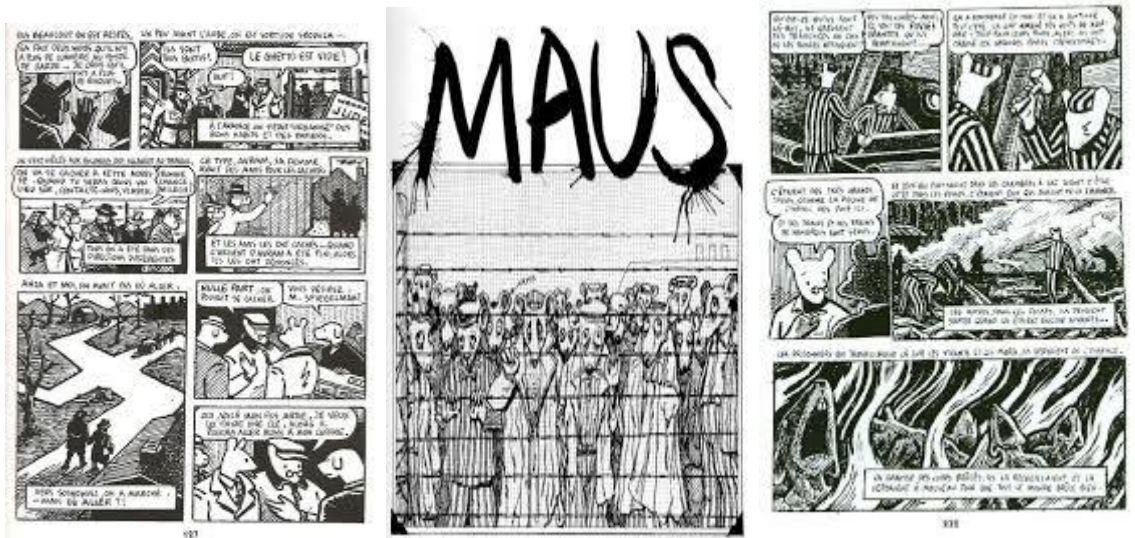


Fig.4: Excerpts from 'Maus' by Spiegelman



Fig.5: Excerpts from 'A Contract with God' by Eisner



Fig.6: Excerpts from 'the Adventures of Tintin' by Hergé



Fig.7: Excerpts from '20th Century Boys' by Urasawa

It is sometimes tremendous to give a universal definition of what exactly comic books and graphic novels are; this work aims foremost at providing practical definitions, meaning that the bulk of this dissertation will be done on all that concerns comics, comic books, graphic novels, graphic narratives and manga in terms of history and evolution, style, narrative, rhetoric and visuality with a focus on the Algerian context (history, practitioners, evolution, landmarks and present status); relying on new approaches and recent theories regarding transmediality and narratology, the principle interest is to trying to determine the nature of comics as it is on the one hand a challenging task and on the other one a complicated and rather complex ground where conflicting and sometimes diverging views intertwine. Throughout these pages, a tentative will be also done as to define graphic narratives as medium, genre or art form as this question aroused so many times in the mind of linguists, professionals and even amateurs.

1.2 Comics: Comic Books / Graphic Novels/ Graphic Narratives/ Sequential Art: What are they?

Once regarded as one of the lower forms of mass entertainment, [comics] are today widely considered to be potentially capable of complex and profound expression as both literary and visual art form.

Dziedric and Peacock⁷ (1997:22).

Over the past three decades, graphic novels and comics have developed to be an accepted and respected form of literary expression, becoming regarded as legitimate

⁷ Quoted in Duncan and Smith (2009:11)

works of fiction and nonfiction. Over time, they grew to be widely accepted among audiences, including considerable internal field development. Extensive academic work has been done related to comics in almost all fields of study including linguistics, sociology, philosophy, literature and history in recent years. Assemblies such as the American Library Association (ALA) have established groups and conferences—such as the annual International Graphic Novels and Comics Conference and the ALA's yearly Graphic Novel Conference (“Convention Profiles,” 2017)—giving renown to the genre on national and international scales. Along with this has come a system of awards developed for the genre or in conjunction with other awards, such as the Will Eisner Comic Industry Awards (“Eisner Awards History,” 2012), the Hugo Awards category for Best Graphic Story (“Hugo Awards,” 2015) and (“The Pulitzer” Prize to Spiegelman for *Maus* 1992). Comics-type works even have an established academic journal, the Journal of Graphic Novels and Comics (“Journal of Graphic novels,” 2017).

Comics are in fact, informative, creative, communicative and graphical forms of entertainment. They address a range of societal issues and allow readers to showcase what is happening in the world today; comics act as plot devices, social commentaries, and as invitations to think readers' life questions. Elevated to the rank of the most vibrant and ambitious visual communication media; graphic narratives evolved from spandex clad superheroes to a unique medium/transmedial conveying meaning through images, symbols and signs.

1.2.1 Comic Books: Some Historical Facts and Events

Much ink was used trying to hold a coherent definition of comic books; this task seems to be quite hard with all the pervasive views and semantic confusion existing on the comics' stage. Many theorists and specialists like Eisner (1985-1996); McCloud (1993, 1996), Duncan and Smith (2009), Danziger-Russell (2013) acknowledge that sequential art is the core concept of comics and that any definition has to go along with this notion. Duncan and Smith (2009) for instance provide a broad definition encompassing the notion of sequential art, length; how long a comic book might be, characters that may be objects, sounds or even sensations. In their words comic books are then “a volume in which all aspects of the narrative are represented by pictorial and linguistic images encapsulated in a sequence of juxtaposed panels and pages. Duncan and Smith (2009:14).

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This functional definition seems to be inspired by the one of McCloud (1993) and explores comic books parameters such as length or number of pages, characters and narratives.

In fact, in his ground breaking book *Understanding comics: the invisible art* (1993), McCloud spends the first nine pages trying to develop a definition of comic books. This definition emphasizes the fact that all comics employ sequential art: a series of static images arranged in sequence to tell a story or express thoughts and feelings, so according to him, a *suitable* definition of comic books would be a “juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or to produce an aesthetic response to the viewer (1993:20).

Comic books like drama, poetry or prose can communicate a wealth of ideas using sequential art, where stories are told through sequences; words and thoughts are expressed through balloons. One of the most important features of comics is of course the art form, using both sequential art and encapsulation⁸; special moments are kept to render the story more realistic and plausible. The layouts⁹ including panels, gutters and tiers are more complex and elaborated in comic books giving the freedom to authors to go beyond static ideas and express a myriad of emotions as in Frank Miller's 300 (Fig.8). Besides of creating different types of artifacts, they use a unique language, the one of comics.



⁸ : Encapsulation is the selection of key moments of action.

⁹ : Layout is the relationship of a single panel to the succession of panels, to the totality of the page, and to the totality of the story; it involves choices of size, sequence, and juxtaposition.



Fig.8: Excerpts from Franck Miller's 300

Culture is also a core feature in comics as they are a vehicle of pop culture, a mirror of society and an echo of the concerns of the eras in which they were published. Comic books are products in their own right and are part of *almost* every individual.

1.2.2 Graphic Novels/Graphic narratives: Introducing Nawel Louerrad

The term graphic novel was first used in 1978 by Will Eisner, to identify his comic-book collection, *A Contract with God* (Arnold, 2003). Graphic novels like comic books use sequential art too; their topics encompass visual parodies, satire or political cartoons...¹⁰. Graphic novels and comic books share a lot of things in common; they both have panel-style illustrations that do a large part of the story telling and which makes easy to mix the two.

Stories in graphic novels are told in a book-length from sixty to five hundred pages as defined by Steve Roiteri “a standalone story in comics form, published as a book” (Roiteri, 2003). This medium is aimed to a more mature audience with plots ranging from history, science fiction or horror. Most graphic novels tell a single story that is complete within its pages. The length of these graphic novels allows presentations of stories of great intricacy; besides, the characters are much more elaborated and details are consistent to provide the reader with a more satisfying experience.

In spite of their similarities comic books and graphic novels have several differences lying in shape, content, edition, etc. Indeed, many readers use binding as the determining factor in whether something is classified as graphic novels or comic books.

¹⁰ Political cartoons depict caricatures of events that happening in the political arena. The cartoons can also be directed to important political figures or parody them.

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Comic books on the one hand, use traditional saddle stitching i.e. they are held together with staples in the spine; graphic novels, on the other hand are bound in hardback or trade paper (soft cover) like a book, with a thick spine glued to hold the pages together. Although, this differentiation seems satisfactory for it points to a clear physical difference, it is not sufficient. Another distinction is that comic books are periodicals. They are edited monthly and usually have a good amount of action that progresses the story line forward to the next issue. Graphic novels are read like a book, they delve deeper into the story lines of characters and history and they complete the full arch of a narrative by the end of the novel.

Some authors advocate for graphic novels claiming that it is a different medium whereas others object to the use of this term as Alan Moore (1985), *Watchmen's* creator claiming:

"It's a marketing term... that I never had any sympathy with. The term 'comic' does just as well for me... The problem is that 'graphic novel' just came to mean 'expensive comic book' and so what you'd get is people like DC Comics or Marvel Comics—because 'graphic novels' were getting some attention, they'd stick six issues of whatever worthless piece of crap they happened to be publishing lately under a glossy cover and call it The She-Hulk Graphic Novel..."¹¹.

Graphic novels are more than just illustrated pages meant only to entertain the young and the adults, they challenged the difficult task to give a voice to the silent and succeed in it with their narrative strategies where "...a picture can evoke an emotional [...] response in the viewer" McCloud (1993:121).

In his introduction to Comics, Manga and Graphic novels, Petersen defined graphic narratives as expressing ideas by transforming them into a story where the actions of characters become a way of describing experiences and sensations beyond one's own lived experience. Despite this common purpose across all storytelling forms, different means of communication are intrinsically linked to culturally formed modes of reading that convey different values and judgments (2011).

The choice for studying works by Nawel Louerrad were more than obvious, the work of this committed artist revolves around the philosophical journey into the value

¹¹ : Quoted in an interview.

of life, love and art. Inspired by theatre and scenography, she considers her pages as theatre stage where “the sets slide like canvases painted in a theatrical scene”.

Language is crucial for Louerrad as she emphasizes the struggle of finding the right language to work in by describing the different Arabic dialects, many of which are not mutually intelligible. “In which Arabic language am I supposed to write?” said Louerrad, it is in fact a redundant question for an artist who wishes to be understood. Her dilemma of language and consistency is further fueled by the fact that children learn classical Arabic which is not used in everyday conversation.

Nawel Louerrad also shares her thoughts on women and stereotypes in Algeria, “I represent Algerian women but don't fall into the stereotypes”¹². She also talks about social and personal taboos and does not hesitate to shake status-quo through her drawings full of symbols and symbolism. Another part with an analysis will be dedicated to Louerrad works' with regards to silent comics, symbolism and iconic representations.

1.3 Development of Comics: Some historical facts

Cave paintings in France and in Spain, old scratches on walls and Egyptian hieroglyphs are meant to be the ancestors of comics. In fact, the history of sequential art can be traced back over centuries ago with the starting of humanity's artistic expression around 10 000 and 25 000 years ago (Duncan and Smith 2009). If these manifestations of art are assumed to be the first versions of comics, they are far removed from the actual sequential art –*comic books and comic strips*- “...in terms of production, distribution and function” Duncan and Smith (2009:32).

Indeed, the history of comics can be dated over four centuries ago, according to McCloud (1993), their origin can be situated around 1519 with pre-Columbian picture manuscript discovered by Cortés¹³ (Fig.9), a thirty six foot long scroll recounting the ascension of *Eight-Deer 'Tiger's claw'*¹⁴, a great military and political hero, but, hundred years before the Aztecs comic stripes, France produced the *Bayeux Tapestry*, a two hundred and thirty foot long manuscripts recalling the Norman conquest of England in 1066 (Fig.10).

¹² “Drawing and Narrating: An Algerian Experience.” Conference, France.

¹³: Cortés: Hernán Cortés: a Spanish conqueror.

¹⁴ : Eight-deer tiger's claw or Ocelot's claw according to McCloud (1993).



Fig.9: Excerpts from Colombian scrolls

The spread of the printing machine in the fifteenth century throughout Europe contributed to the appearance of a new type of entertainment called the *Broadsheets*¹⁵. Though, the text was not incorporated to the picture, it was rather below or above, these broadsheets contained the form and performed the function of today's comic books. Broadsheets enjoyed popularity from 1450 to 1800 and were even used to issue official notices, political satire or teach moral lessons.



Fig.10: Excerpts from the Bayeux Tapestry

William Hogarth, an important figure of the rise of comic books is credited to be the forerunner of comics by popularizing sequential art through his works (paintings, engravings...) (Fig.11). In fact, in the beginning, Hogarth was criticized because his work lacked coherence, but then he refined it and was able to create a narrative through sequences. His works were very popular among London's upper class, but Hogarth wanted to reach a broader audience; he therefore authorized copies that could be sold cheaper than the originals.

¹⁵ Broadsheets: a large single page where images are incorporated and sometimes text is added.

Due to the availability of pirated prints, Hogarth's works crossed class boundaries, his contribution in the history of comics' lies much on his marketing ability than in his creative ability (Duncan and Smith 2009).

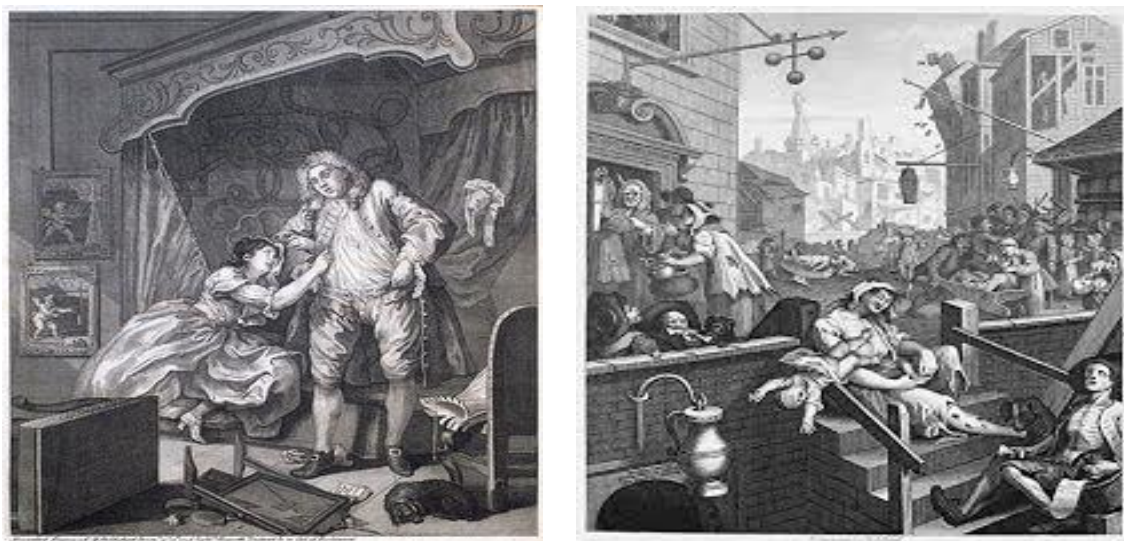


Fig.11: Excerpts from Hogarth works

It is always quite hard to establish exact dates and events that contributed to the spread of this genre, unlike Coogan (2006) who described the evolution and the development of comic books in terms of ages with approximate dates: (**The Golden Age: 1930-1956, The Silver Age: 1956-1971, The Bronze Age: 1971-1980, The Dark Age: 1980-19963** and **The Ageless Age from 1993 to present day**), this work will be more concerned with the development of sequential art through eras with an emphasis on the most important contributors and art works, this classification prones overlapping between different periods and thus help define the different characteristics of each one.

1.3.1 The Era of Invention

Like his father Wolfgang Adam Töpffer, Rodolphe wanted to pursue a carrier in the visual art, but a defected eye prevented him from this. Rodolphe thus, turned to literature writing short essays like “My Uncle’s Library” and *Nouvelles Genevoises*. Töpffer worked as a Teacher-Director in a boy’s preparatory school, he earned most his fame with his *histoires en image* or as he liked to call them *la littérature en estampe* (picture stories) which are considered by Thierry Groensteen¹⁶ (1994) the first in the comics genre. Six stories were created, *Histoire de M. Jabot* (1833), *Monsieur Crépin* (1936), *les amours de M. VieuxBois* (1939), *Monsieur Pencil* (1940), *Le Docteur Festus* (1940) and *Histoire d’Albert* (1945).

¹⁶ Thierry Groensteen is one of the most important historian and specialist of comic books.

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Töpffer's works were very influential, when writing *Anna Karenina*, Tolstoi was inspired by his techniques and the way he depicted the human nature, his *Les Amours de M. VieuxBois* translated as *The Adventures of Obadiah Oldbuck* (Fig.12) was the first comic book ever published in 1842.

Töpffer created stories using sequential art but "...his greatest innovations were not in content but in form" Duncan and Smith (2009:35). John Geipel affirms that the particular style of Töpffer is due to his eye deficiency, Kunzle adds that "his art is all movement, breathless, relentless; it is the movement for the movement's sake" (Kunzle 139 in Duncan and Smith 2009:36).

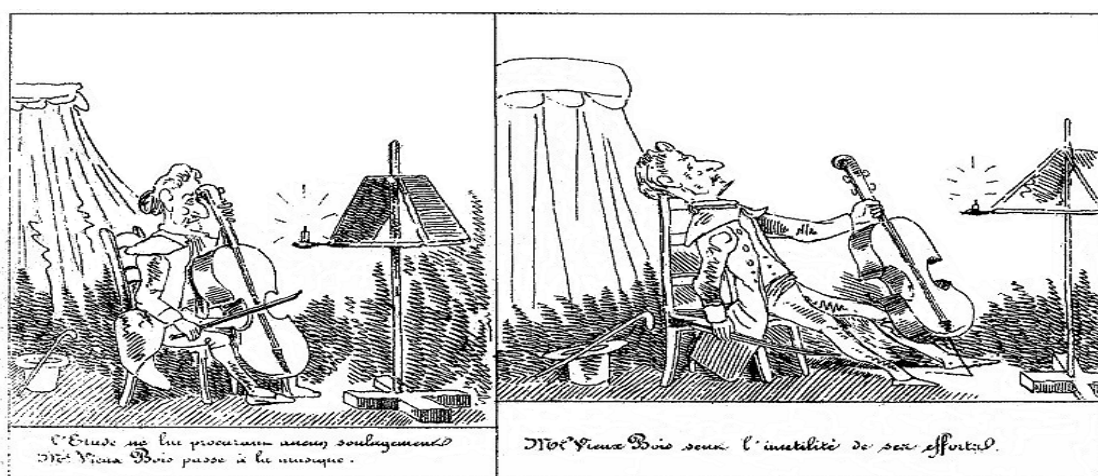


Fig.12: Excerpts from Töpffer's *Les Amours de M. VieuxBois*

Though Töpffer's work was regarded as frivolous and lacked restrictions, his narratives became more serious in form, where pictures melted to texts became the first manifestations of a new art form i.e. sequential art.

1.3.2 The Era of Proliferation

Comics blossomed into a distinct entertainment industry after 1938 when Jerome Siegal and Joseph Shuster created Superman which appeared in *Action Comics* (Fig.13), the initiator of the superhero genre that would remain the cornerstone of the comic book industry, Superman was created by Shuster based on the costume of trapeze artist outfit. Though, Superman remains one of the most important comics in all history, its publication went through a long journey where Siegal and Shuster faced seventeen rejection letters. Ultimately, it was *DC comics* who took in charge the publication of this all new brand superhero. So, for \$130, the super hero appeared in the cover of *Action Comics*¹⁷ holding a car over his head.

¹⁷ *Action Comics* is an American comic book/magazine series that introduced Superman, one of the first major superhero characters.

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Following the immense success of Superman, DC comics introduced its second superhero, The *Bat-Man* (the hyphen was dropped later on in 1939) (Fig.14); it eventually pushed out the “crime” and “detective” stories from DC’s title.



Fig.13: Superman in 1938



Fig.14: Bat Man in 1939

The 1930’s led to the creation of other characters such as *Wonder Woman* (Fig.15), *The Flash* (Fig.16), and *The Green Lantern* (Fig.17). *Marvel* comics introduced enduring characters such as the *Human Torch* (Fig.18) and *Captain America* (Fig.19), Coogan (2006).

In terms of style and technique, Will Eisner’s work on his masked detective series *The Spirit* (Fig.20) adapted many film techniques to comics and developed much of the storytelling grammar still used in comics today. For example, unlike the short daily strips and fixed perspective of juvenile comics, Eisner’s “cinematic” storytelling

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unfolded stories over several pages, using a montage of light and sound, dynamic framing, and vibrant colors.

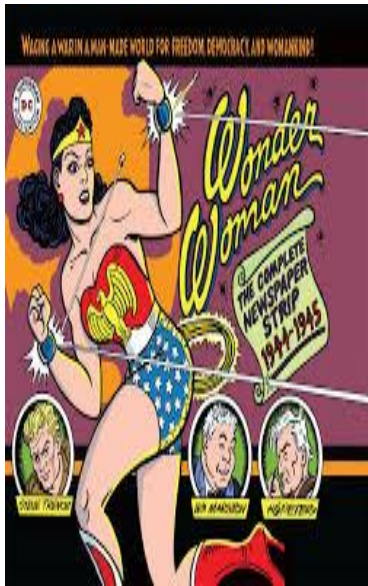


Fig.15: Wonder Woman



Fig.16: The Flash

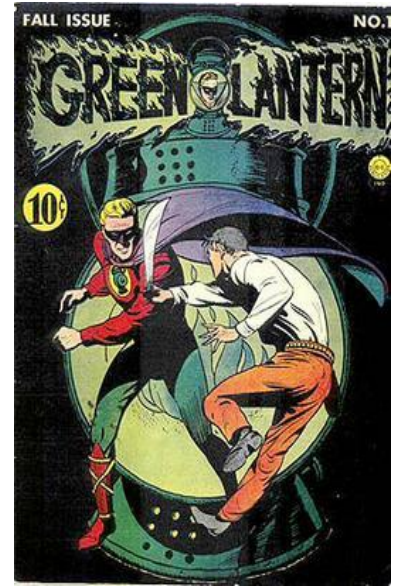


Fig.17: The Green Lantern



Fig.18: The Human Torch



Fig.19: Captain America

By the middle of the 1940's, comics were selling at an incredible rate, a total of "...18,000,000 monthly copies" (Ames and Kunzle 2007:552)¹⁸ in Duncan and Smith 2009:33). This was mainly due to the help of *comics' shop*; an elaborated system consisting of a staff being responsible of a feature for instance or an aspect and then pass it all along the assembly present. These shop systems were meant to help

¹⁸ Quoted in Duncan and Smith (2009:33).

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publishers support the increasing demands of the superhero genre, but when this latter went into decline, shops automatically stopped working.



Fig.20: Different covers of Eisner's Spirit

World War II was a blessing for comics' editors, promoting patriotism, in this vein the DC superhero comics tacitly stressed a common interest in public welfare and strong federal government; besides, comics at that time were very appreciated by soldiers being their sole means of entertainment.

The primary narrative convention of the Golden Age is the defense of the normal. But after World War II, the readership of comic books declined due to decrease of demands as soldiers returned home.

After World War II, and upon the emergence of the nuclear bomb, new types of comics were created mainly scientific, and detectives which lead to the decrease of the superhero genre sales and the starting of a new period.

1.3.3 The Era of Diversity

After WWII, comics lost readers and publishers alike due to lack of purpose as well as competition from television, but the industry of comics was still present and started to diversify, a number of genres emerged: funny animals, romance, western, detective and horror.

Walt Disney stories which were the most consistent genre that rose in the 1940's portrayed the adventures of *Donald* (Fig.21), his nephews and his stingy *Uncle Scrooge McDuck* (Fig.22) (Duncan and Smith 2009).

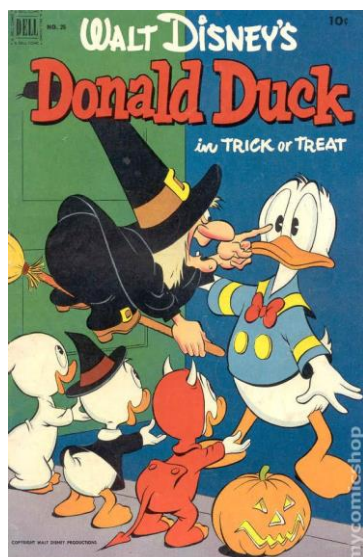


Fig.21: Covers of Donald

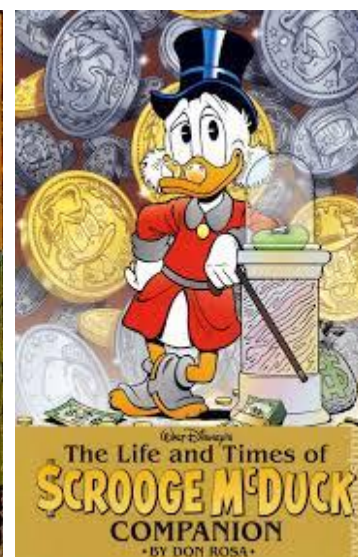
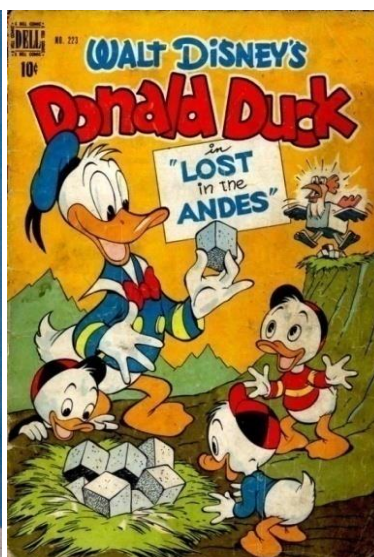


Fig.22: Cover of Uncle Scrooge

Crime comics were so popular among readers that almost every publisher had a comic crime in 1948. These latters got a great deal of attention even from psychiatrics as in the symposium of “The Psychopathology of Comic Books” where some citizens urged authorities to ban comics. But, perhaps most damaging to the comic book industry was Dr. Fredric Wertham’s book *The Seduction of the Innocent: The Influence of Comic Books on Today’s Youth* which accused some comics of corrupting the youth and inciting them to violence. In response to Wertham’s attacks, comic book companies created the Comics Code Authority (CCA) as a way to self-police the industry and win back readers (McCloud 1993).

The code stipulates among many other rules that “all scenes of horror, excessive bloodshed, gory or gruesome crimes, depravity, lust, sadism, [and] masochism shall not be permitted”. Duncan and Smith (2009:40) and thus, help to get rid of some scrupulous publishers who were specialized in crime and horror comics.

1.3.4 The Era of Retrenchment

The second half of the 1950’s was a curse for the industry of comics, in fact, comics had to challenge television which became the most dominant mass medium. According to surveys, almost 90 percent of American homes had at least one television set, people’s fascination with this new medium grew and therefore comics’ attraction started to fade away.

Anti comics crusades intensify and again Wertham adds a layer by publishing in April 1955 a criticizing article “It’s Still Murder” on Saturday Review of Literature. This article was a ringing bell for parents who felt the need to protect their children

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from the *influence* of comic books. Wertham argues that comics stultified the imagination of normal children giving them a taste for blood and gore besides of contributing to juvenile delinquency. The psychiatrist went even further by claiming that comics' superheroes were the hidden face of perverse penchants, *Superman* for instance reminded Wertham of a Nazi German, *Batman* and *Robin* were archetypes of gay culture and promoted homosexuality and *Wonder Woman* threaten to turn *healthy* girls into lesbians.

Wertham words' echoed to parents worried about their children's education, religious and patriotic organizations started book burnings to set comics aflame, acts and ordinances were issued in this vein, in Washington, a license to sell comics was required according to the Comic Book Act. In Los Angeles, an ordinance banned distributing or selling comics to children under eighteen, both laws were considered unconstitutional; they diagnosed the *malaise* felt regarding comics.

The image of comics was stained by fallacies, Wertham's articles and Senate investigations into the cultural influence of the comic book industry. The community of comics was distressed by such charges; creators were even ashamed to tell people what their occupations were, Stan Lee when asked, told he was an illustrator of children's books; many talented creators quitted the business and so did publishers as *Dell* and *Atlas*.

Though, the late 1950's characterized comics' decay and witnessed the fall of different genres and publishers, it encouraged a return to the roots meaning the superhero genre.

1.3.5 The Era of Connection

By the beginning of the 1960s, comics' industry showed further signs of recovery. Like the Golden Age, the Silver Age (Era of Proliferation) began with superhero comics acting to convey the prevailing social ideology. But when that no longer appealed to audiences, the Silver Age comic book moved away from explicitly ideological texts. The superhero genre which had been used to build consensus and morale during World War II was now questioning America's role as the world's superpower, due largely in part to the public's perception of the Vietnam War.

The revival of the superhero genre was due to Julius Schwartz, a fan of science fiction comics, In fact, Schwartz resuscitated *The Flash* by 1959 (Fig.23) by changing his identity and costume which led sales increase. Besides of the fact of constantly

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revitalizing the genre, Schwartz established a real connection between fans because he was one of them and he knew what they wanted and was worried about their concerns. “Doing so helped these fans feel a connection to each other and to the men who created the comic books they loved” (Duncan and Smith 2009:46).



Fig.23: The flash 1959 covers

Marvel comics further revolutionized the superhero by creating characters that had some kind of weakness or defect, such as the *Hulk* and *Spiderman*, a.k.a *Peter Parker*, a young bookworm who gained the powers of a spider in a science demonstration.

Peter was a frail teenager who had problems with romance, family and work. The spider man *problems* made fans identify to him. Marvel's heroes were persecuted and misunderstood outsiders and spoke directly to public disorientation. In response to DC's *Justice League of America*, Marvel created the *Fantastic Four*. While these narratives still featured contests between good and evil, those concepts are slightly complicated with the introduction of virtuous villains and reluctant, selfish, or bickering heroes, Coogan (2006).

By the end of the 1960's, DC's and Marvel were the most dominant publishers, fans could choose between DC's characters full of inventiveness and Marvel's superheroes' humanity.

1.3.6 The Era of Independence

The late 1960's were a turning point in comics' history, as emphasized by Duncan and Smith "...something more radical begun to happen to comic books as both a medium and an art form" (2009:51). Authors returned to basics, they emphasized the

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form and embellished it to the point where form became the “substance” or “content” of the work. The medium, then started to experiment a new type of art form, led by unconventional comics’ readers and avid fans who made their own comics.

Around this time, writer Chris Claremont¹⁹ revived a series about a ragtag group of mutants called the X-men (Fig.24). Adding racially diverse, international characters to its cast, Claremont’s second wave of mutants still had godly powers, but now they were reviled by the public for that very reason. Echoing the struggles of the Civil Rights Movement, prejudice against the X-men’s genetic traits became the comic’s most enduring theme.



Fig.24: Excerpts from the X-men

These comics, although looked like pamphlets, could not compete with traditional comic books newsstands; they rather developed a distribution system other than bookstores or head shops.

The content and form of this new artwork was a rebellion against the Comic Code restrictions and old established conventions, these *underground comix* as they were called, aimed to deliver comics from archaic policies and editorial rules.

New York based publishers took in charge the production and distribution of such items and so became known as the *mainstream*.

Eight-pagers or *Tijuana Bibles* are recalled to be the first underground comix containing crude and explicit sex, depicting political figures or fictional characters employing coarse language and obscenities besides of enjoying sexual acts, thing that was illegal at that time.

¹⁹ Chris Claremont, a comic book writer and novelist, known for his 1975–1991 stint on uncanny X-Men.

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Underground comix with their deliberately shocking and obscene content were very appreciated among pre-college and adolescent audience *thanks to* Marvel who started to cultivate a taste for such comics, brand new counterculture heroes emerged like the *Silver Surfer* (Fig.25) by Stan Lee or Steve Ditko's, *Doctor Strange's Adventures* (Fig.26).



Fig.25: Silver Surfer covers

Though comix were appreciated and somehow praised, their contents were explicit sexuality and graphic violence. Hippie inspired, they dealt with social themes like sex, drugs, rock music but above all, their main concern was political and anti-authoritarian, they broke taboos and went on direct attacks; "...underground publishers had a fierce commitment to freedom of expression that allowed the creators to be not only offensive, but also creative and experimental" Duncan and Smith (2009:57).

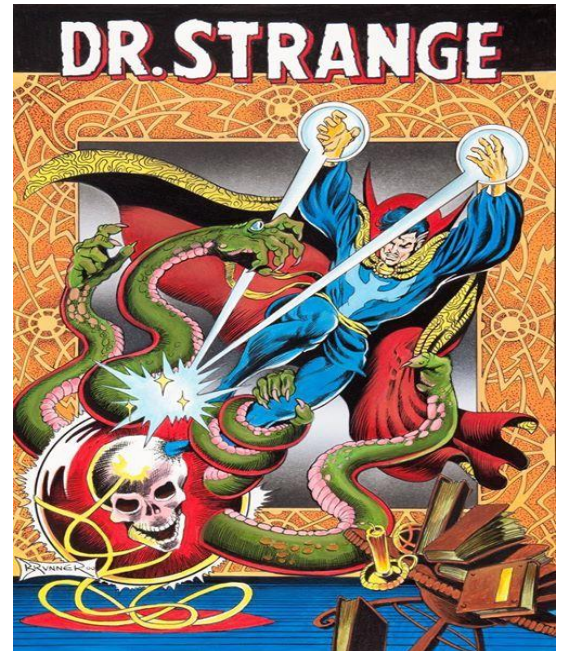


Fig.26: Doctor Strange covers

The Era of Independence was not only concerned with comix, it emphasized the struggle for equity, for blacks and whites, for men and women and vehicle a strong feeling of patriotism. Comics like *Hero of Hire* (Fig.27) started to appear starring *Luke Cage*, an African American character. Female voices begun also to be heard in comics' sphere with works of *Trina Robbins* and publications of magazines such as *Wimmen's comix* (Fig.28) debuted in 1972.



Fig.27: Hero of Hire covers

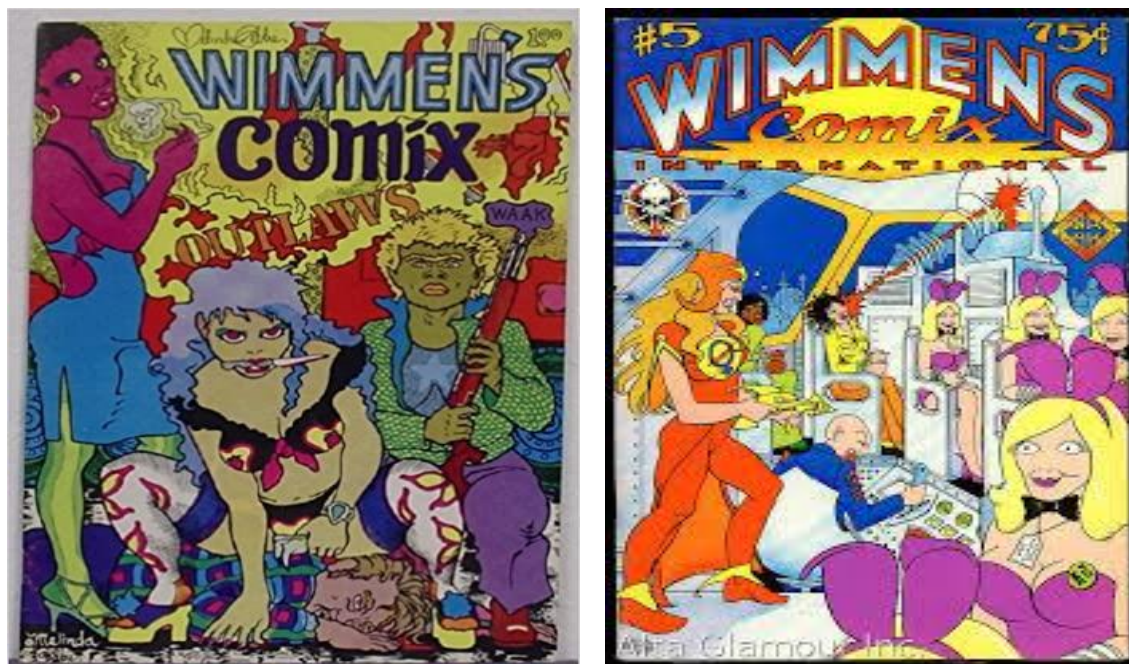


Fig.28: Wimmen's comix covers

Independence for comics meant also hiring new creators to upgrade sales and make new adventures to reach a wider audience; in fact, such authors depicted the loss of innocence in the first half of 1970's portraying superheroes with drug addictions (*Green Arrow's* sidekick), and introduction of gloomy themes (death of *Gwen Stacy*, the Spider man girlfriend). These new themes were a turning point in the industry of comic books and helped development of *Newave* (mini-comics or mini-comix), *Ground Level* (*Lord of the Rings* by Tolkien), *Independent* (*Sabre: Slow Fade of an Endangered Species* by Don McGregor and Paul Gulacy) and *Alternative comics* in the tradition of underground comix.

Alongside these new trends, comic book publishers earned greater profits than ever before by rising the cost of comic books, distributing them to specialized comic book retail outlets rather than newsstands on nonreturnable basis, and targeting the loyal fan base over causal mainstream readers. The increased influence of this specialized market on the production and distribution of comics indicated the extent to which comic books had become, in large part, the *niche* of a slightly estranged subculture.

1.3.7 The Era of Ambition

In a sophisticated interplay of postmodern intertextuality²⁰, many comic book heroes, such as Frank Miller's *Daredevil* (Fig.29), began to question their own heroism

²⁰ Intertextuality: the complex interrelationship between a text and other texts taken as basic to the creation or interpretation of the text.

and often seemed to have a tenuous grasp on their own sanity. In fact, heroes seemed to be the subject of comic book stories rather than the means to tell a story.



Fig.29: Daredevil

They started wondering about their own mortality. In fact, this period witnessed the death of numerous superheroes, including *Captain Marvel*, *Batman* (at least figuratively), and *Watchmen's*. *Superman* himself died in Lois Lane's arms in 1992. This era signed works artistically dominant; *Maus* is one of the evidence that comic books can tell stories other than ones of superheroes, while the Holocaust was much discussed after WWII and was quite a recurring theme, no account of it was like *Maus*. The author was about to reiterate the experience with *Maus II* published in 1992. This work would win a Pulitzer Special Prize Award, the one and only comic book to win such prize.

By the end of the 1980's, the comic book industry seemed interested in reconstructing the genre that nearly deconstructed itself by emphasizing continuity from the Golden and Silver Ages (rise and fall of the superhero genre) and reconstructing the mission convention that broke down in the Iron Age (superheroes self questioning) (Coogan 2006). Most importantly, the comic book industry began marketing new issues of comic books, Frank Miller for instance "...provided a grittier, less sanitized vision of vigilantism" (Duncan and Smith 2009:72) by creating *Batman: The Dark Knight Returns* (Fig.30) in 1986 where he would explore the influential, darker and violent side of Batman. In the same vein, *Watchmen* (Fig.31) was published later that year and Allan Moore depicted the implications of real people dressed in colorful costumes concerned with vigilantism. Moore's work gained acclaim and was considered as the most

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complex graphic novel ever published and"...one of the 100 best novels from 1923 to present" (Duncan and Smith 2009:110).



Fig.30: Batman: The Dark Knight Returns

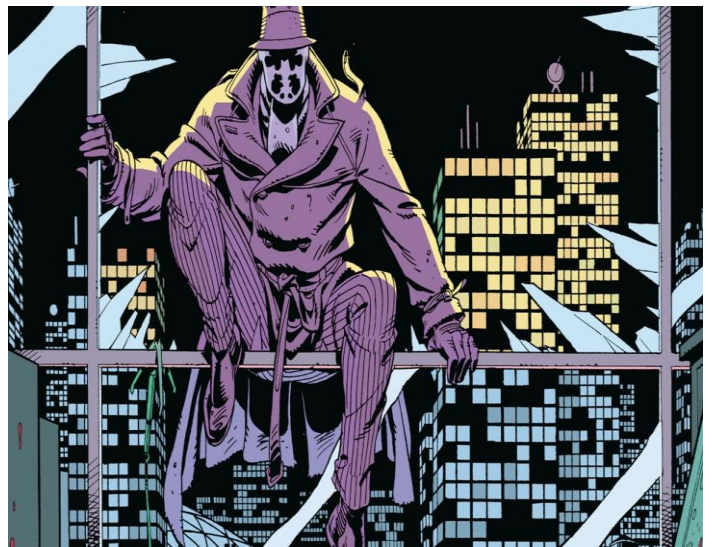
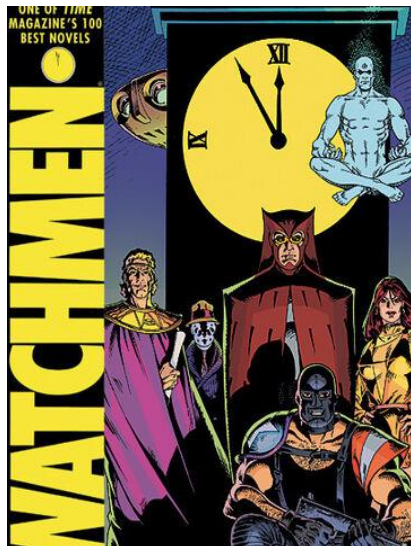


Fig.31: Watchmen

During the 1990's comics became top collector items, only less popular than stamps and coins. Even though comic books in the 1990's had a smaller audience than in previous eras, this audience was willing to buy more and pay more.

In a major symbolic event for the American Comic Book Industry, Marvel became the first comic book publisher to be listed on the New York Stock Exchange in 1991, Marvel had grown into a multimedia entertainment company, and currently the superhero is the golden boy of Hollywood.

Advanced computer-generated imagery make superhero fights and powers look as fantastic and seamless as they do on the comic page. Clearly, comic books have once again emerged as a major force in a corporate-driven commercial culture with artistic

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achievement that attracted a larger audience. While credibility and acknowledgment spread in this era, it is to be seen if ever such audience will still be tuned.

1.3.8 The Era of Reiteration

Starting from the 1980's, comic books seem to enter an era of reiteration, indeed, the superhero genre is still dominating the market. In the occasion of their fifth anniversary, DC launched *Crisis on Infinite Earths* (1985) (Fig.32), a twelve limited series aim to connect new readers with old publications. DC's *Superman* was the first to enter the scene with a six-issue limited series, *The Man of Steel* one year later all along of new interpretations of *Batman*, *Wonder Woman* and many other characters.



Fig.32: 1985 Crisis covers

A sense of nostalgia seized authors "...and led to an increasing number of "Year One" flashback projects that revisited and re-envisioned the roots of popular superheroes" Duncan and Smith (2009:78).

This concept was also adopted by Marvel, where titles like *Marvels* (Fig.33), a four limited issue series spread the market of comics; the aim of such enterprise was to get rid of complicated themes with darker tones and tormented characters and a desire to return to the *Golden Age* of comics.

Thus, in 1996, superheroes like *Fantastic Four*, *Captain America*, *Iron Man*, and the *Avengers* were canceled and restarted with number one issues.



Fig.33: Marvels covers

Marvel developed a sale strategy consisting in issuing a separate line of comics, in 2000; it launched *The Ultimate Line* meant to be much accessible to a new generation of readers. *Ultimate Spider Man*, *Ultimate X-Men* appeared and placed immediately at top of sales.

While Marvel and DC's superheroes were invading bookstores, competing publishers like *Image Comics* and *Dark Horse comics* exploited other genres. Under the first label, comics such as *Troy* (based on historical resources), *Oeming's Powers* (Fig.34) in 2000 by Brian Michael Bendis and Michael Avon mixing detective and science fiction genre emerged. *Dark Horse* presented considerable high-profile works namely Frank Miller's *Sin City* (Fig.35) in 1991 and *300*, a historical drama created in 1998 which both enjoyed great Hollywood film adaptations.



Fig.34: Excerpts from Powers

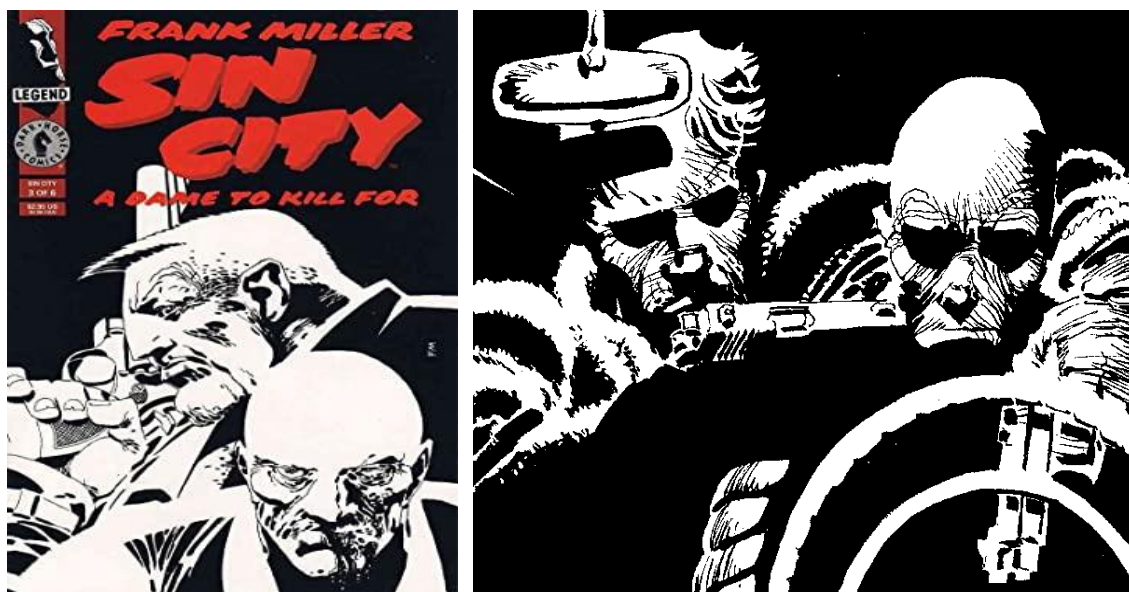


Fig.35: Excerpts from Sin City

All in all the era of reiteration was characterized by the reintroduction of the superhero genre with new themes, updated backgrounds and appearances. Besides, this era favored the emergence of independent publishers and the widespread of genres other than those of the Golden Age.

Comic books challenged a lot of media starting from television in the mid 1950's to recent other genres of comics namely Japanese Manga that became very appreciated in the community of comics. The next part is a focus on the medium, its emergence and development.

1.4 Manga: Origin and Development

Presented in a set of panels and employing sequential art too, Manga featuring characters with disproportional bodies and large eyes are becoming "...the new comic-book art format", Toni Johnson-Woods (2010:1).

The word itself translates as 'irresponsible pictures' but the medium is acknowledged to be the most prolific one for it generates a great financial success and is appealing to a wide range of audience encompassing boys and girls (*shōnen* (Fig.36) and *shōjo manga* (Fig.37)), young adult men (*seinen manga*) (Fig.38) and ladies too (*redikomi or josei manga*) (Fig.39), where a diversity of subjects is presented and a lot of topics are discussed ranging from sport to cooking.



Fig.36: Examples of Shōnen manga



Fig.37: Examples of shōjo manga



Fig.38: Examples of seinen manga



Fig.39: Examples of Josei manga

Exploring all aspects of Japanese society allowed manga own nearly forty percent of the publishing industry. Manga or ‘gekiga’ (dramatic pictures) are described by Toni Johnson-Woods as a

“...visual narrative with a recognizable “sensibility”. The term sensibility is intentionally vague in order to cover a multitude of options and embraces the stereotypical big-eyed, pointy chinned characters that many people consider the epitome of manga” (2010:2).

Manga are compared to pulp fictions²¹ that are quite cheaper with issues published only in black and white, but full with complex and sophisticated stories featuring serialized characters.

In fact, the history of manga can be traced back over nine hundred years ago as pointed by Robin E. Brenner (2007), manga and anime developed from historical art traditions in Japanese culture with scrolls created by a Buddhist Monk in the twelfth century (Fig.40) called *Choju Giga*, or “animal scrolls” representing rabbits, foxes and monkeys parody members of the clergy and those of the nobility.

²¹ Pulp fiction or Pulp magazines were the creative writings of the 20th century; they were termed so because of the cheap quality of papers used between the covers.



Fig.40: *Choju Giga* by the monk Toba

The scrolls depicted the lives of the monks in a humorous way or satirized them; they also showed the way how Japanese used space and considered calligraphic lines to create eloquent movement, expressions and figures.

But the emergence of manga is credited to Hokusai Katsuhika (Fig.41) in the sixteenth and seventeenth centuries when this latter and other painters like Hiroshige Utagawa (Fig.42) started to produce a new kind of illustrations known as “pictures of the floating world” or *ukiyo-e*⁽²²⁾.



Fig.41: Excerpts from Hokusai's works

²² : Ukiyo-e: Woodblock printing panels performed in the Tokugawa era (1600-1867).



Fig.42: Excerpts from Hiroshige's works

It is argued that Hokusai is the one who created the medium when he gathered his works around 1815 and called them *manga* meaning 'whimsical pictures' or 'sketches'. He is, indeed responsible of the most important picture of Japanese sequential art with his illustration of "the great wave of Konnagawa" (Fig.43). The picture illustrates curling waves threatening fishermen with the Mont Fuji visible, well performed using fluid lines.



Fig.43: The great wave of Konnagawa

Chouju giga, *ukiyo-e* and *kabuki* were simple offshoots of manga for the development of the medium went through a major period which is the opening to the west.

1.4.1 Development of Manga: Facts and Events

With a long history deeply rooted in the rich Japanese art, manga are one of the most fascinating phenomena in Japan and the whole world. Part of the "otaku" ("nerd") culture; these comics have been a major player in the country's publishing industry, creating a robust market, reaching millions of readers of all ages and influencing a number of works of comic book art in a variety of other nations. The medium encountered a series of developments from Monk caricatures to what is known now as manga but the most important period of manga development is with no doubt the

encountering with the west and the influence of occidental culture so different from the traditional, conservative Japanese one.

1.4.1.1 Opening to the West

During the Edo period (1603–1867), Japan had long maintained its isolation from the rest of the world, and the authority of the ruling shogun rested in part on his ability to maintain social order by keeping foreigners out. The arrival of the Commodore Mathew Perry, the American commodore in the Japanese shores in 1856 and precisely in Gorahama shoved Japanese open trade with the Western World and created a rupture with the traditional past that effectively eroded the feudal system. In fact, 1853, was the year of great changes in Japan where political leaders tried to integrate the American way of life in a still conservative Japan with the mythic samurai as leading warriors. These changes soon plunged the Japanese society in struggles with the West-leaning leaders and the conservatives.

The encounter with the Western world was characterized by the influx of new forms of arts, culture and tradition that influenced Japanese arts. Such flow was characterized by the spread of Western-style caricature and satirical prints that was a mix of Old World aesthetics and new modern forms. All the arts were emerging from under the heavy-handed censorship of the shogunate where there was enthusiasm for trying new ideas. There was also some self-repudiation by artists seeking to distance themselves from the feudal past.

An eccentric correspondent for the *London Illustrated News*, Charles Wirgman (1835–1891), was the first to bring comics ashore. One year after his arrival in Japan in 1863, he self-published *Japan Punch* (Fig.44) inspired from the famous London's satirical magazine *Punch* (Fig.45). The magazine was released more or less monthly until 1887. Each 10-page issue was produced in the same manner as traditional woodblock prints, which had been available in Japan since the early 16th century Petersen (2011). Wirgman tailored his humor magazine to the growing expatriate audience in Yokohama by showing cartoons in a manner typical of the British satire of the time. He is largely known as the one who settled the cartoon genre in Japan as he played an important role in defining the character and purpose of comic magazines in Japan.



Fig.44: Excerpts from Japan Punch

Japanese were very attracted by such caricatures and adopted the humorous and political concept by creating *Japan Punch* (Fig.45) in 1862 by Chares Wirgman but soon the magazine was taken over by Japanese publishers. Starting from this period, other funny magazines flourished in Japan as *Marumaru Chimbun* (Fig.46) created in 1877 that was characterized by its inventiveness. Japanese artists incorporated their own style with characters full of grace and gentle as opposed to the big-nosed characters coming from the West.

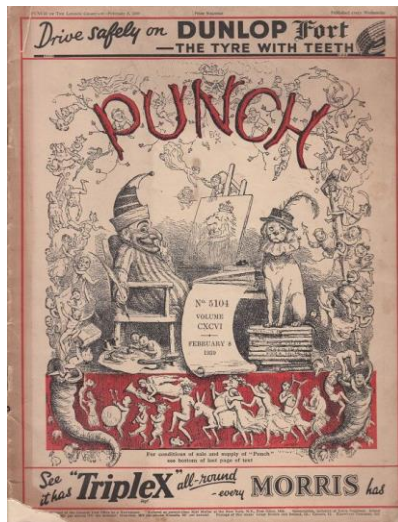


Fig.45: Excerpts from Punch Magazine



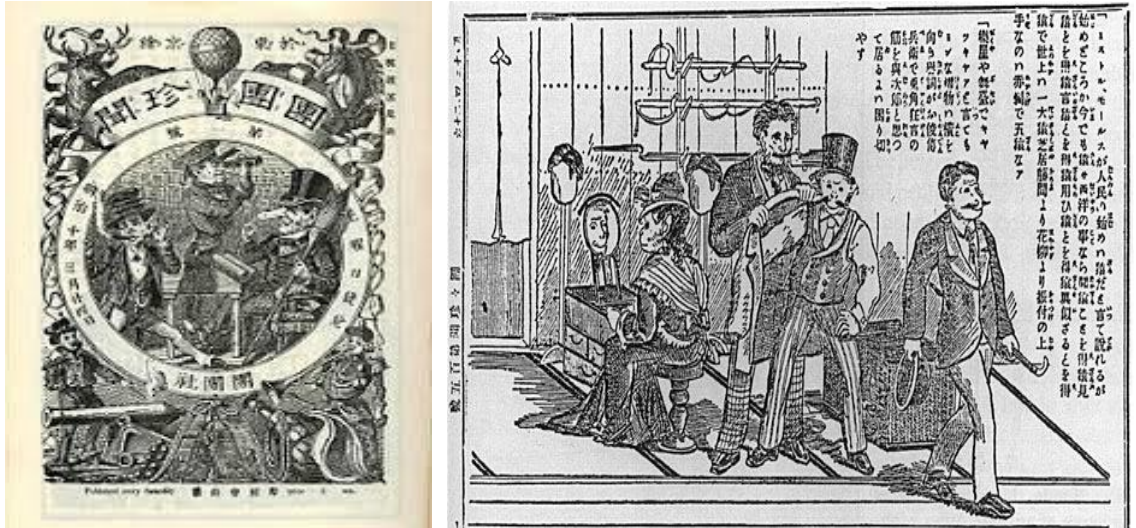


Fig.46: Excerpts from Marumaru Chimibun

Though, the Western influence was clearly felt with Japanese artists mimicking strips and comics like *The Yellow Kid*²³ (Fig.47), the ukiyo-e style was still present with simplistic layout and distinct Japanese images using *ligne claire*²⁴ (Fig.48).



Fig.47: Excerpts from 'The Yellow Kid'



Fig.48: ukiyo-e style

²³ The Yellow Kid is a single panel cartoon created by *Richard Felton Outcault* in 1895.

²⁴ A drawing style where shadows are minimized and thickness is equal in each pen line, 'the Adventures of Tintin' are a perfect example of *ligne claire* style.

1.4.1.2 Osamu Tezuka: The God of Manga

Osamu Tezuka is credited to be the father of actual manga; he transformed the manga by introducing cinematic effects inspired by motion pictures. Tezuka believed that comics and especially manga can achieve highest standards of creativity, he didn't hesitate to experiment techniques inspired by Walt Disney pictures and *Betty Boop* (Fig.49) creators, the *Fleischer brothers*, Tezuka used cinematic techniques "...including pans, zooms and jump cuts by using the space in between the panels like the break between film frames" Brenner (2007:6).



Fig.49: Betty Boop, original drawings

Dubbed by fans 'The God of Manga', Tezuka reinvented the manga style by his innate sensibility and the power he had to capture characters' emotions. Stories like *Kimba the White Lion* in 1950 (Fig.50) and *Astro Boy* in 1952 (Fig.51) were very appreciated and praised.



Fig.50: The White Lion



Fig.51: Astro Boy

Transcending cultural and age barriers, manga are a medium where emotions are expressed employing sequential art in a typical Japanese tradition.

The exportation of manga all over the world made avid fans want to create their own manga with a unique touch and style as did Said Sabaou; a young Algerian who

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grew up watching anime and reading manga. Sabaou immerses in the Japanese culture and creates atypical works with a special Algerian touch. His manga portray actual Algerian society's concerns, joys, typical humor, anger and achievements with characters being society's archetypes. The essence of Sabaou's works is patriotism, nationalism and as he calls it "Algérianité", pride of being Algerian.

As for many artists, the theme of the Algerian war is ubiquitous for he released "le prix de la liberté: les prémices d'une guerre" (Fig.52) in 2012 which portrays heroes and scenes of the Algerian revolution. Language, dialects, Algerian intelligibility and unity are also important for the artist as he does not hesitate to ascribe his characters different varieties from different regions, emphasizes some linguistic clichés and get rid from some others especially in his trilogy "Houma Fighter" (Fig.53).

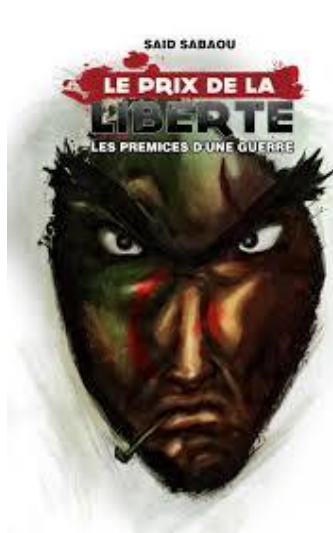


Fig.52: Cover of Le prix de la liberté



Fig.53: Houma Fighter

1.5 Comics in Algeria: History and development

The history of Algerian comics can be traced back over the 1950's where artists and cartoonists like *Ismaël Aït Djafer*²⁵ (Fig.54 and 55) illustrated their comic strips on colonial "French" newspapers. It is after the independence of Algeria in 1962 that Algerians really started to publish their works. Indeed, post independence comics were mainly used as a tool to vehicle a sentiment of pride after the war. In this, artists such as *Haroun*²⁶ and *Chid* began to illustrate their strips in newspapers like *Algérie Actualité* or *El-Moudjahid* newspapers.

²⁵ Ismaël Aït Djafer (1929-1995) also known as the author of 'La Complainte des mendiants arabes de la Casbah et de la petite Yasmina tuée par son père' edited in 1951.

²⁶ Haroun : Algerian cartoonist and founder of M'Quidech

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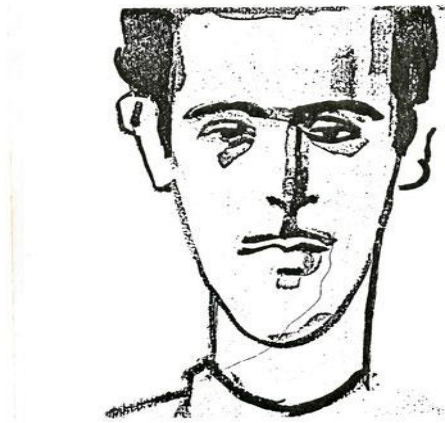


Fig.54: Portrait of Ait Djafer by M'Hamed Issiakhem

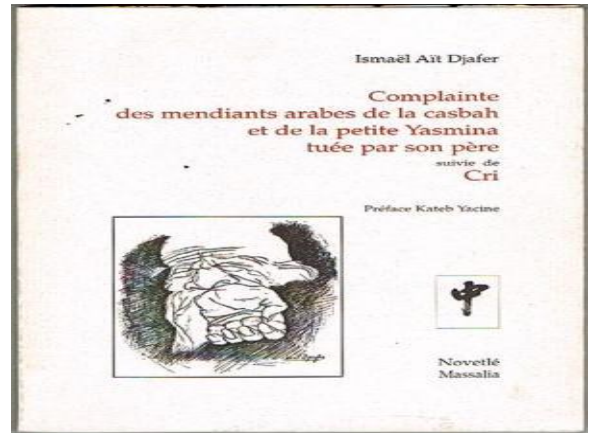


Fig.55: Cover of Ait Djafer poem

In this vein, *Algérie Actualité* published Mohamed Aram's *Naâr: une sirène à Sidi Ferruche*, (*Naâr: a siren in Sidi Ferruche*) (Fig.56) where a superhero fights sirens. It is also in this period that one of the most well known characters in the Algerian comics appeared namely *Mimoun* that was later renamed *Bouzid* created by Slim (Fig.57).



Fig.56: Some of Mohamed Aram's works



Fig.57: Bouzid by Slim

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In 1969, *M'Quidech* (Fig.58), the first comic book published by the SNED (Société Nationale d'Édition et de Publication translated as The National Company for Publication and Diffusion) appeared. *M'Quidech* refers to a famous character in Algerian popular tales. These comics aimed to establish a national spirit by promoting characters speaking in Arabic, wearing traditional clothes and narrating stories in a typical Algerian humorous way.

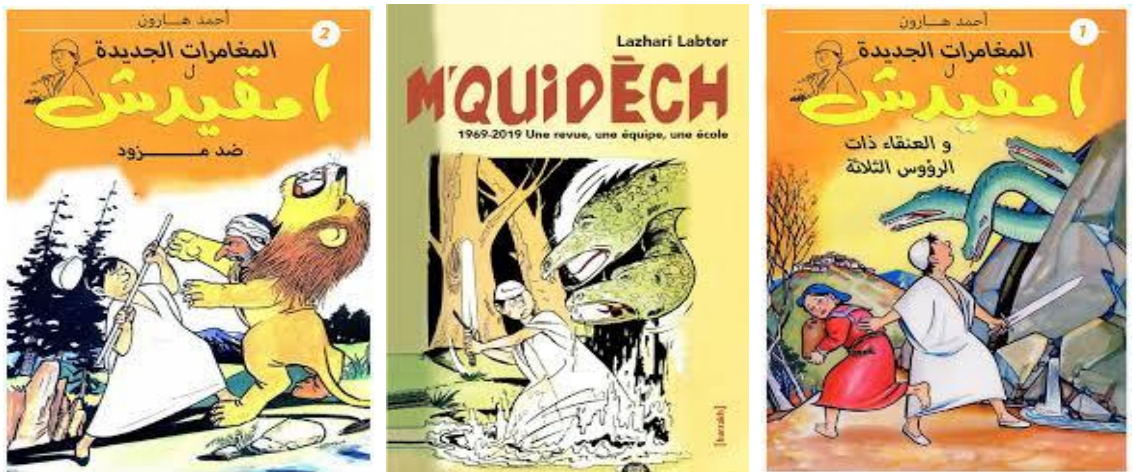


Fig.58: M'Quidech covers written in Arabic and in French

Other artists also came into the scene like *Rachid Aït Kaci*²⁷, (Fig.59) *Mohamed Bouslah* (Fig.60) *Nour-eddine Hiahemzizou* and *Mohamed Mazari* with works such as *Tchipaze*, *Krikech*, *Zach* and *Tchalabi*, respectively (Sid Ali Melouah 2009).

The recurrent theme of most of these comics was the history of the Algerian independence painted by artists whose age did not exceed 16 years old.

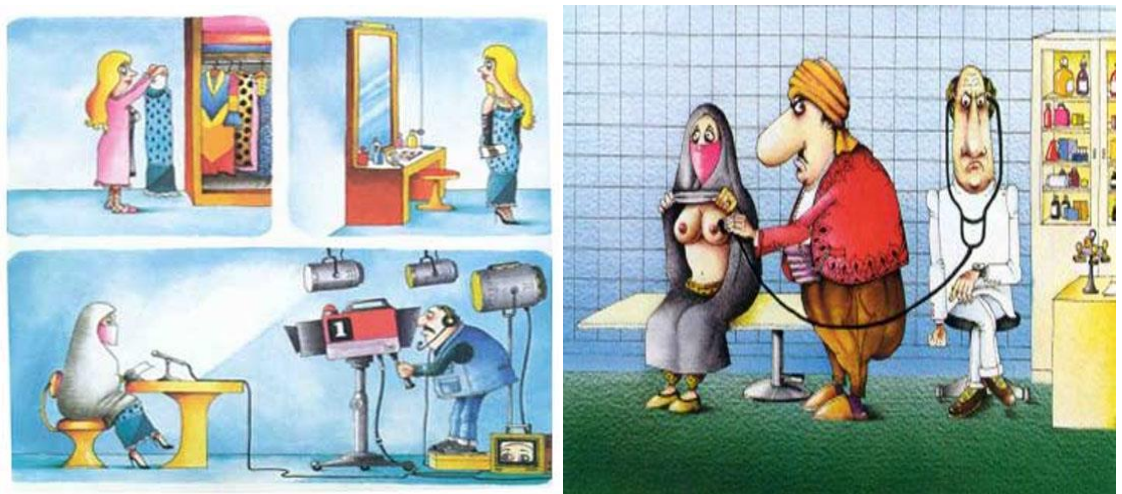


Fig.59: Excerpts from 'Bas les voiles' of Aït Kaci

²⁷ Rachid Aït Kaci: also author of 'bas les voiles' in 1984

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In 1972, the SNED decided to stop the publication of *M'Quidech* which led to a halt in creativity except for *Slim* who was still publishing strips in newspapers.

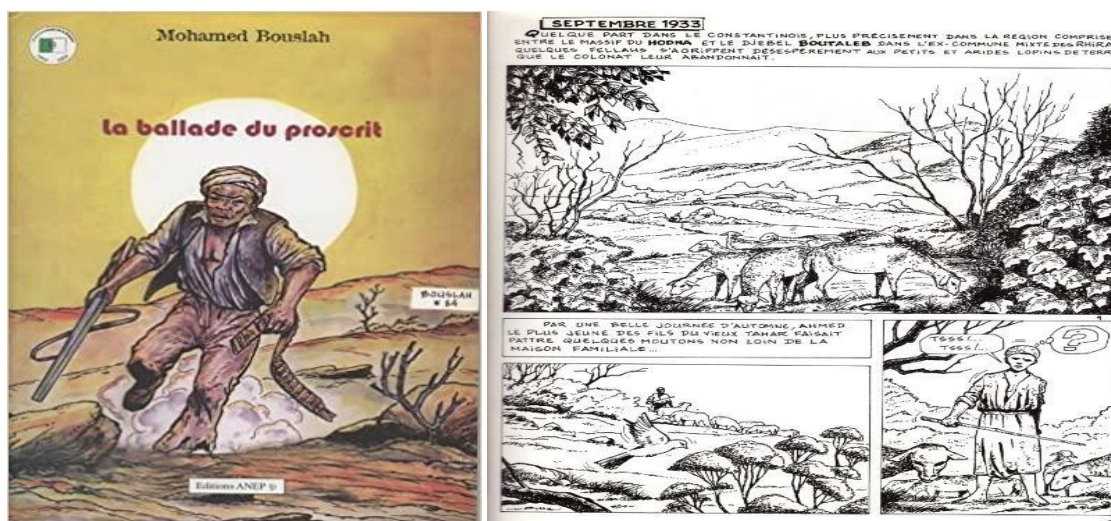


Fig.60: Excerpts from 'la ballade du proscrit' of Bouslah

If the post-war decade is acknowledged to be the period where comic books appeared, the 1980's is according to Melouah (1992) and Labter (2009) the most prolific and creative *era* with a festival dedicated to comics and caricatures held in *Bordj El Kiffan* in 1986. This festival was characterized by a mass participation of new authors like *Masmoudi* (Fig.61) and *Assari* (Fig.62) among others and French ones namely *Jean Pierre Gourmelen* (Fig.63) and *Claude Moliterni* (Fig.64), the infatuation of the medium was such that the authorities via the ENAL (Entreprise Nationale du Livre translated as the National Company of the Book) took in charge the publication of some comics and thus contributed to the popularity of talented authors.

Twenty years later, the theme of colonialism and oppression was still present in the 1980's comics' and like *M'Quidech* stories, these new one were testimonies of the Algerian war and Algerian martyrs, but moreover, these new committed artists were Algerians' voices, they discussed political issues, especially the problem of democracy.

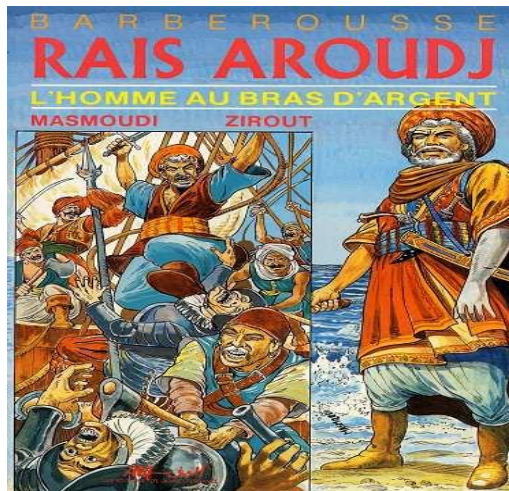


Fig.61: Excerpts from 'Barberousse' of Masmoudi

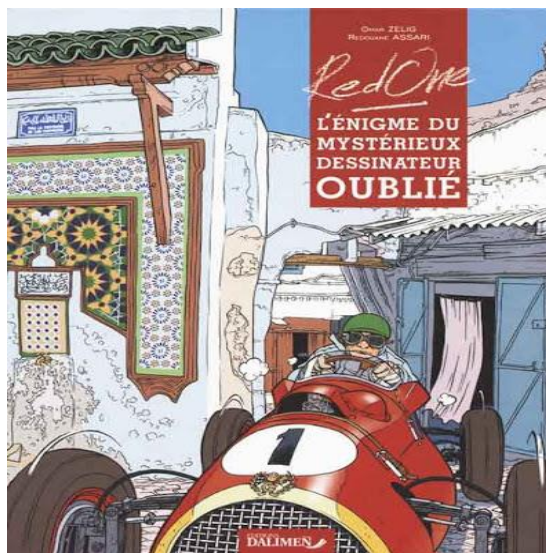


Fig.62: Excerpts from Assari's works clearly influenced by 'ligne Claire' style

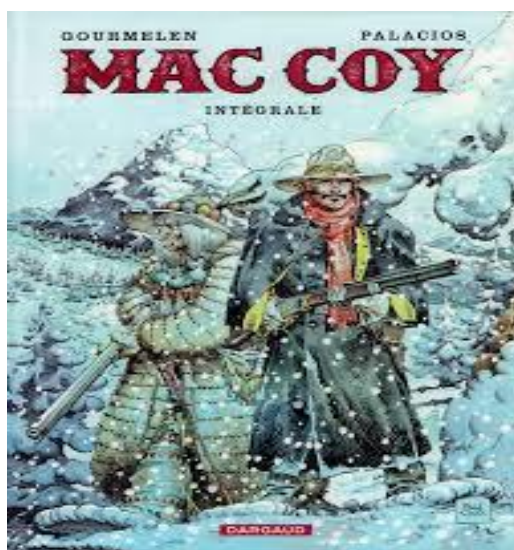


Fig.63: Excerpts from Jean Pierre Gourmelen's works

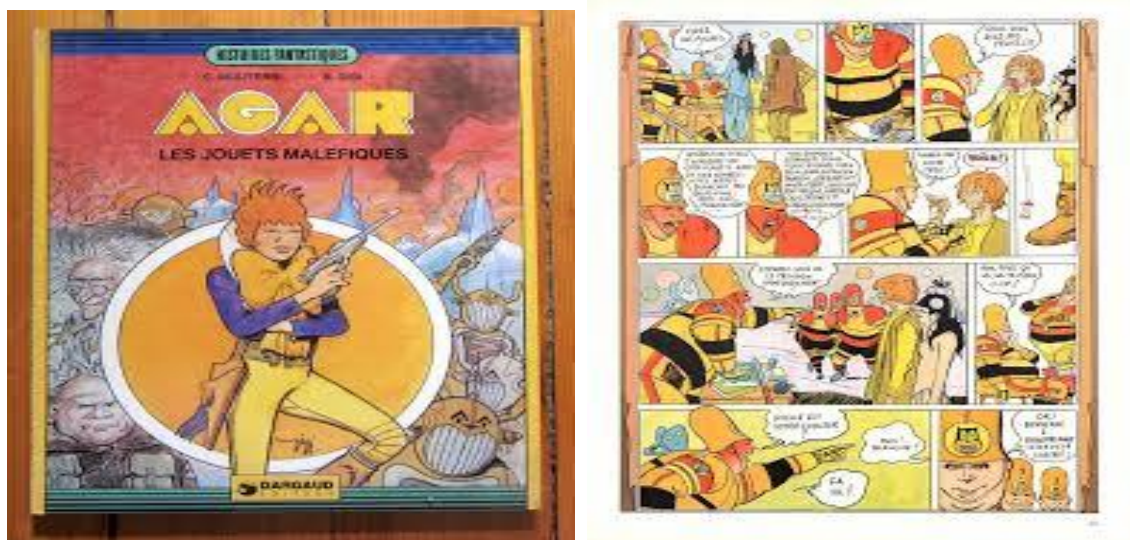


Fig.64: Excerpts from Claude Moliterni's works

In fact, 1988 demonstrations' witnessed an alteration in the Algerian Government where former President *Chadli Ben Djedid* allowed freedom of the press which led starting from the 1990's to a myriad of publications and therefore the emergence of new gifted artists like *Daiffa*²⁸, the first woman to embark in comics' creation with strips illustrating women's struggles, positions and equality of genders (Fig.65).



Fig.65: Excerpts from Daiffa's works

The *pseudo-political* tolerance gave birth to the satirical comic book *El Manchar* (Fig.66) (translated as the saw) founded in 1990 by *Sid Ali Melouah* with the collaboration of *Dilem, Sour, Gyps, Ayoub, Nedjmedine* and many more.

El Manchar became a significant outlet for cartoonists wanting their opinions to be heard and their voices to be raised. Indeed, the fortnightly comic was printed in 200 000

²⁸ Daiffa is a self-taught cartoonist; she began very early to sketch the lives of people living in rural environments. She does not hesitate to denounce a patriarchal society here women are constantly oppressed

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copies that were all sold out the first week of their publication. Artists shook conventions in El Manchar and satirized political figures.

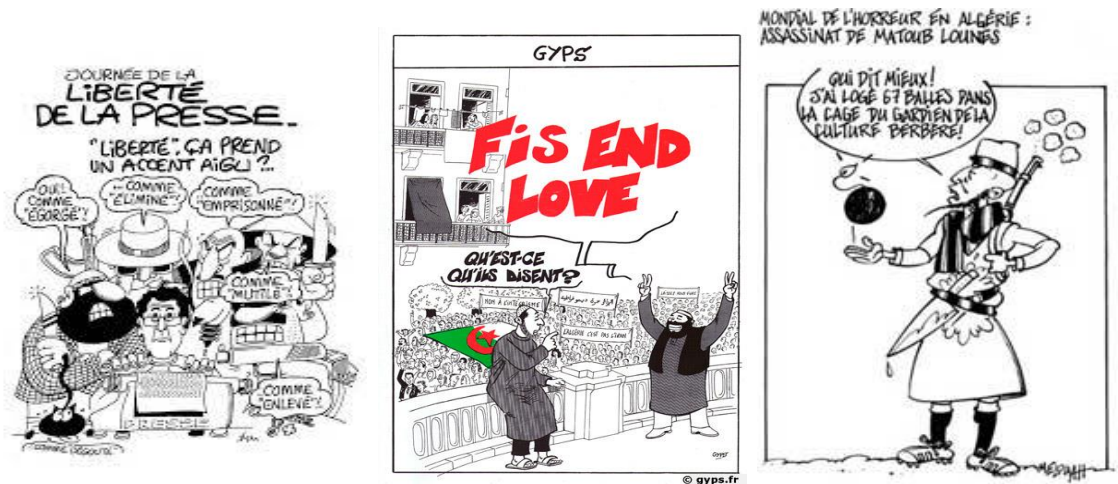


Fig.66: Excerpts from Slim and Gyps strips in El Manchar

This burst of creative energy was interrupted in 1991 due to the civil war that lasted a decade where some artists were victims of homicides and others fled the country.

Years after this conflict, the FIBDA (le Festival International de la Bande Dessinée Algérienne translated as the International Festival of the Algerian Comic Books) started in 2008 acting as a catalyst in the rebirth of Algerian comics. In fact, festivals like the FIBDA encourage creativity among comics' artists and help their works to be published; they also play a key role in developing the local market and increasing artists' talents by organizing workshops. Moreover, such enterprise acknowledges supporting new cartoonists' generations and thus promoting new publications.

Another factor aiding in Algerian comics renaissance is with no doubt Belgian artist *Etienne Schröder* who gathered a series of workshops with Algerians namely *Nawel Louerrad* and *Rym Mokhtari* and collected them in an omnibus²⁹ called *Monstres* (translated as monsters) (Fig.67).

²⁹ An omnibus is a collected series usually in hardcover. It is usually the entirety or a significant part of a run.



Fig.67: Excerpts of Louerrad works edited in 'Monstres'

Labter in his *Panorama de la Bande Dessinée Algérienne 1969-2009*³⁰ and *50 ans de Bande Dessinée Algérienne. Et l'aventure continue*³¹ by Ameziane Ferhani acknowledges that though, the history of Algerian comics went through hard times, it enjoys now popularity with all kinds of publications challenging American, European or Asiatic ones with new generation of artists following their predecessors paths and willing to restore to comics their glorious days.

1.6 Comics as art form, medium, or genre?

The late 1960's was a turning point in comics' history, "...something more radical begun to happen to comic books as both a medium and an art form" Duncan and Smith (2009:51). Authors returned to basics, they emphasized the form and embellished it to the point where form itself became the "substance" or "content" of the work.

The medium, then started to experiment a new type of art form, led by unconventional comic books' readers and avid fans who made their own comics. Regarded as the amalgamation of art and narratives, comics are a medium capable of voicing the silent and voiceless "...with [their] boundary-breaking style" Danziger-Russell (2013:229). They are considered as the ideal messenger to prone equity and foremost, the *spokesmen* of the marginalized, the leftovers, the forgotten and the ignored who cannot speak for themselves and are given equal weight in comics through visual narratives, "...the medium use of images creates narratives where words could not be expressed" Danziger-Russell (2013:100).

³⁰ : Translated as *Panorama of the Algerian Comic Books* by Lazhari Labter published in 2009.

³¹: Translated as *50 years of Algerian comic books. And the story goes on* published in 2009.

1.6.1 Comics as an art form

Over history and through time comics developed to be an accepted and respected form of literary expression, becoming regarded as a legitimate work of fiction and nonfiction. (Wallace: 2017). However, universal definitions have not been settled yet because of scholars and specialists form versus content eternal conflict. While some practitioners and scholars (Eisner (1978), McCloud (1993), Pratt (2009)) advocate for comics being sequential art, a series of images juxtaposed in sequences or narratives telling stories by a sequence of pictures with speech balloons; others argue for different definitions focusing on content claiming that comics cannot be regarded as mere literature or considered as artistic manifestations.

These 'maybe' vague and confusing definitions make comics be considered as a hybrid form of art melting texts, images, icons and symbols; they "...have both literary and pictorial narrative dimensions: it is a *hybrid* art form that employs narrative strategies closely connected to literature, on the one hand, and other pictorial media, on the other" (Pratt 2009: 107, original emphases).

This duality of combining images and text actually increases their ability to contain elements of correspondent truth combined with metafictional self-awareness as found in some autobiographical graphic narratives (*Persepolis* by Marjane Satrapi) that works as a graphic *memoire* through the visual discursive elements it contains.

Years ago, Eisner, the most fervent supporters for acknowledging comics as a unique art form states: "with hindsight, I realize I was really only working around one core concept—that the medium, the arrangement of words and pictures in a sequence—was an art form in itself- Unique, with a structure and gestalt all its own, this medium could deal with meaningful themes" (1978:3).

1.6.2 Comics as a medium: Intermediality and transmediality

Melting pictorial and narratives owe comics be regarded by Pratt as "a predominantly narrative medium" (2009: 107), but this view lacks somehow consistency as it fades into 'medium' various definitions.

When discussing the question "What are media?" in the context of a transmedial narratology³², she tries to bridge the diverging positions held by different academic communities. In fact, "There is consensus on the view that all media, be it a printed text

³² Transmedial Narratology : initiated by Henry Jenkins in his article "Transmedia Storytelling" in Technology Review (2003)

or a digital photo; function as intermediaries that allow for the production, distribution, and reception of semiotic signs, thus enabling communication” Rippl and Etter (2013:193). Still it is far more difficult to define media/medium as philosophers, sociologists, literary historians and linguists have divergent views about what a medium is. When for Fiske a medium is “

basically the technical and physical means of converting the message into a signal capable of being transmitted along the channel. ... The technological or physical properties of a medium ... determine the range of codes which it can transmit (1990: 18), it is regarded in German-speaking academic

communities a more encompassing and diversified field that includes a general media theory³³. In this tradition, 'medium' refers in a very general sense to the material side of the sign, i.e., its carrier. It is that which mediates and the enquiry is on how this material side of the sign/ semiotic system is involved in the production of narrative meaning.

In link with narratological issues, it is worth to know that some media are not channels of communicating and conveying messages and information but materials supports of information (Ryan 2004). Instead, "a medium is a category that truly makes a difference about what stories can be evoked or told, how they are presented, why they are communicated, and how they are experienced" (Ryan 2004: 18). Following Ryan, a distinction between at least three different approaches to media is made: (1) semiotic approaches such as that of Gotthold Ephraim Lessing (1984) and Werner Wolf (1999, 2002), who have looked into codes and sensory channels that support various (verbal, visual, and musical) media; (2) material and technological approaches that focus on how the semiotic types are supported by media; and (3) cultural approaches that are interested in social and cultural aspects of the media as well as in the network of relations among media (Rippl and Etter 2013). Though some scholars in recent media theory tend to discard the semiotic approach and prefer to use the term “modes”, “multimodal”, “multimodality”, this research work align with Ryan’s view when pointing out that semiotically based media such as music and two-dimensional images cannot be ignored: "modes of signification play a major role in distinguishing media from each other. There is simply no way to build a media system without taking semiotic criteria into consideration. Moreover, 'mode' is just as difficult to define as medium" (2014: 4-5).

³³ Media theory refers to the complex of social-political-philosophical principles which organize ideas about the relationship between media and society

"Image-language combinations," i.e., "combinations of still pictures and text," such as graphic narratives, are "spatio-temporal media" (Ryan 2005: 19). At this stage, it is still unclear to view whether comics or graphic narratives are regarded as art form, medium or genre. This thesis assumes to define comics or graphic narratives as 'intermedial' falling under the scope of Intermediality and Transmediality widely relevant research areas. Intermediality studies is a field of research that for more than three decades has dealt with interrelations between different media. Its concerns lie in (1) investigating differences between media but also in their collaborations and networks as well as their functions across cultures and through history; (2) giving importance to all forms of culture including popular mass culture; (3) questioning the applicability of verbal models to all cultural manifestations. Rajewsky determines two meanings for Intermediality, a broader one and a narrower one, in his words: "The first concentrates on *intermediality as a fundamental condition or category* while the second approaches *intermediality as a critical category for the concrete analysis of specific individual media products or configurations*" (2005: 47, original emphases). Werner Wolf supports Rajewsky's view and states that intermediality applies in its broadest sense to any transgression of boundaries between media and thus is concerned with "heteromedial" relations between different semiotic complexes" (2005: 252). For Wolf, media are means to communicating cultural content. He differentiates between: (1) *intramediality*, which involves only one medium, so there is no transgression of media boundaries; (2) *transmediality*, which describes such phenomena that are nonspecific to individual media and appear across a variety of different media; (3) *intermediality*, which is subdivided into two variants of intermedial relations/references, it includes a change of media or a combination of media.

In comics, the combination of text and pictures, the fact that the "image and the dialogue give meaning to each other" (Eisner 1985: 59) is the vital element of storytelling. This relates to Rajewsky's first category, media combination or media *hybridity*, meaning the combination of two media in comics: text and image, and are hence per se intermedial phenomena.

1.6.3 Comics as a genre

The term "genre" is widely used in applied linguistics but as argued by Bawarshi and Reiff (2010:3) "despite the wealth of genre scholarship over the last thirty years, the term genre itself remains fraught with confusion, competing with popular theories of

genre as text type and as an artificial system of classification". The bulk of confusion has to do with whether genres are conceived of as labels or containers for meaning (classifying the experiences, events and actions they represent) or on the other hand play a crucial role in meaning-making (reflecting and generating what they represent in culturally defined ways) (Collen Sabao:2014). As put by Chandler (1997/2000) the concept of a theory of genre continues to be elusive. The criterion used for the generic classification of texts (spoken and written) as belonging to given genres seems to continue to be blurred.

Conflicts in theorizing genre arise from criterion based (Swales, 1990: Chandler, 1997/2000) or purpose and audience/discourse community meaning that the discourse community of the text determines how the writing will be approached, consumed and understood and also determines the overall purpose of the text (Driscoll, 2004 & 2005 in Sabao 2014). (Bhatia, 1981 and Chandler:1997/2000) argue for a classification based on linguistic structure i.e. how the content is organized for presentation of information and for the purposes of argumentation. Recent scholarship led by Widdowson, 1979, Bhatia, 1981 and Halliday focused on a more stylistic approach taking into account 'features discrimination' meaning the language and the vocabulary that is used in a text and which also incorporates structure, but the most influential definitions of genre arise from three different traditions of genre studies. The first definition is from the tradition of new rhetoric genre studies. Miller (1984/1994) argues for genre as rhetorical action based on recurrent situations and for an open principle of genre classification based on rhetorical practice, rather than a closed one based solely on structure, substance, or aim. Genre studies in the new rhetoric focus less on features of the text and more on relations between text and context often by employing ethnographic research or case study methods. The second definition of genre is proposed by Martin from the perspective of Systemic Functional Linguistics (SFL). Martin (1984:25) describes genre as "a staged, goal-orientated, and purposeful social activity that people engage in as members of their culture". The third is from English for Specific Purposes (ESP) proposed by Swales (1990). Swales proposes genre as a class of communicative events with some shared set of communicative purposes. These purposes are recognized by members of the professional or academic community in which the genre occurs, and thereby constitute the rationale for the genre. For the sake of coherence and accuracy, this research work will focus on the first and second traditions (new rhetoric genre studies and SFL respectively).

Symbolism and semiotics are omnipresent in this research thus according to Chandler (1997/2000),” genre can be seen as a shared code between the producers and interpreters of texts included within it”. In other words, writers/speakers of texts occurring within a particular genre have to share communicative goals and a code with their readers/listeners; within the genres, texts embody authorial attempts to ‘position’ readers (technically the discourse community with shared communicative goals) using particular ‘modes of address’. The assumptions here are that the author/speaker attempts to connect with his readership through a shared code in an attempt to fulfill a set of communicative purpose(s) and these manifest themselves especially through the linguistic aesthetics/resources chosen for such expression.

(Kress 1988: 107) observes that:

Every genre positions those who participate in a text of that kind: as interviewer or interviewee, as listener or storyteller, as a reader or a writer, as a person interested in political matters, as someone to be instructed or as someone who instructs; each of these positionings implies different possibilities for response and for action. Each written text provides a ‘reading position’ for readers, a position constructed by the writer for the ‘ideal reader’ of the text.

Thus, according to Chandler (1997/2000), embedded within texts are assumptions about an ‘ideal reader’, including their attitudes towards the subject matter and often their class, age, gender and ethnicity, for Kress (1988) a genre is ‘a kind of text that derives its form from the structure of a (frequently repeated) social occasion, with its characteristic participants and their purposes’. (Sabao: 2014).

Though these views consider genre with different aspects, they tend to overlap, for more relevance and needs of this research work, the following definition by Bhatia will be adopted:

Genre essentially refers to language use in a conventionalised communicative setting in order to give expression to a specific set of communicative goals of a disciplinary or social institution, which give rise to stable structural forms by imposing constraints on the use of lexicogrammatical as well as discoursal resources. (2004:23).

To argue for genre as social action is especially relevant to the present study. The characters speech under investigation in this piece of work may be seen as social action taken in different socio-cultural contexts in the same venue for most of them (Houma

Fighter trilogy) as a reflect of actual society. Genre in the present study is employed as a descriptive and analytical rather than as a prescriptive tool. This includes not only descriptions of the characteristics of texts under study i.e.: manga and graphic novels (though not so clear), especially organizational structures, but also a contextualized perspective on genre which includes consideration of how the texts were produced (Kress & Threadgold, 1988; Threadgold, 1988, 1989, 1994; Devitt, 2004). This perspective on genre suggests that generic meanings are construed between and across texts in both reading and writing. In addition, the context in which a genre is produced and used is another focus in genre analysis. In other words, this perspective regards “genre as rhetorical and dynamic, integrating form and content, product and process, individual and society” (Devitt, 2004:6) cited in Wang (2007), rather than as simply a classification system and formula of language structures.

New rhetoric genre led by (Bazerman, 1988, 1997; Devitt, 2004; Miller, 1984/1994, 1994) holds the assumption that genre emerges from repeated social action in recurring situations which give rise to regularities in form and content. On the other hand SFL genre studies or known as the ‘the Sydney School’ of genre studies (Hyon, 1996) views language primarily as a resource for making meaning, rather than as a set of rules (Halliday (1994); Halliday and Matthiessen (2004), Halliday and Hasan (1976, 1985); and Martin (1984, 1992)).

Systemic functional linguistics developed by Halliday involves the notion that language consists of a set of systems which offers the writer/speaker choices in expressing meanings. The view of language within systemic functional linguistics is both rich and complex. It is a modeling of language that sees discourse as text-in-context and attempts to separate text from its context as an abstraction. This abstraction is seen as useful for the purpose of analysis in order to deconstruct text-in-context and to put on display different strata of meaning and the meaning-making resources deployed at each stratum. According to Eggins (1994), systemic linguists make four main theoretical claims about language: that language use is functional; its function is to make meanings; meanings are influenced by social and cultural context; the process of using language is a semiotic process in which people make meanings by making linguistic choices. Systemic Functional Linguistics is concerned with how people use language and how language is structured for use. Further, systemic functional linguistics views meaning as social. That social meaning impacts on linguistic forms. In other words, the role of form is to serve a social function. A more detailed section will be

devoted to SFL with further definitions, views and theories as it will be largely dealt within the scope of Discourse Analysis in this thesis.

The first theoretical claim in SFL is that language is a social semiotic, meaning that language is a meaning-making system. The second assumption lays on the fact that language is a social process. In relating language to the social Halliday states that language is “the only semiotic system that embodies all human experience and all human relationships” (Halliday, 1998:2). The description of language as social, then, foregrounds the need to see language not as some monolithic entity separate from its social contextualized use, but to see it as part of the social system (or culture) (Wang 2007).

In sum, systemic functional linguistics' view of genre offers a strong level of specificity for genre analysis; SFL is also used as a framework for investigation and as an analytical tool for the present study examining discourse analysis of Algerian manga.

1.7 Conclusion

Comics have been snubbed as “not sufficiently” literary, and many answers to such criticism seem to justify this claim to a certain extent. Viewed as juvenile literature, Pariah, they suffered from devaluation for their sub-par literariness. However, they brush aside the depreciative comments about text and image redundancy that typically accompany anti-comics positions, as sustained by Shlain (1999:4):

Because of their close connection to the world of appearance, images approximate reality: they are *concrete*. The brain simultaneously perceives all parts of the *whole* integrating the part *synthetically* into a *gestalt*. The majority of images are perceived in an *all-at-once* manner

Graphic narratives with their *hybrid* nature have proved to be of equal interests as other forms of arts (literature, painting, films...) gaining the attention of scholars, specialists and practitioners in different fields of inquiry, enriching the interdisciplinary and cross-disciplinary dialogue that has shaped recent studies of graphic narrative.

2 Chapter Two

Framing visuality and voicing silence

Framing visibility and voicing silence: Table of Contents

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2.1 Introduction

“The question is not what you look at, but what you see.”

—Henry David Thoreau, *Journals*, Vol. 1, November 16, 1830.

Pictures or image texts as a more scientifically term, are often thought of being worth a thousand words. They can be interpreted in many different ways by different people. As there are too many possible interpretations for a single picture, how can the basic structure of an image text be understood? There should be this underlying structure that people can rely on in their efforts to make meaningful and justified meaning(s) of image texts for there seems to be nothing, even in what people find abstract or absurd, which is without pattern, hence, structure.

W.J.T Mitchell (cited in Rose, 2001) believes that “we still do not know exactly what pictures are, what their relation to language is, how they operate on observers and on the world, how their history is to be understood, and what is to be done with or about them”.

The intertwining of images and texts is a unique relationship that engenders a unique language understood by individuals who know how to read images and how to perceive and decipher messages. First, visual literacy in graphic narratives involves observation skills. Viewers must notice visual signifiers and then realize the importance of them. Interpretation skills are required in order to interpret the signifiers by using information through observations. This involves examining compositional elements such as color, shape and texture and recognizing how the viewer responds to, makes judgments about, and understands how these elements come together to make meaning and tell stories. Finally, analytical skills are required to draw conclusions about the aims of the creator and develop personal opinions concerning the comic books readers are in front of.

In this, there are many types of literacy in today’s society and namely “multiliteracy” which refers to the many ways people communicate, such as through verbal language, technology and multimedia.

The general term “visual literacy” is often used to refer to specific aspects such as visual languages, visual thinking, visual learning, mental imagery, abstraction, cultural interactions, symbol systems and coding. Just examining the different types of visualizations provides an insight into the different ways one can think about and define visual literacy.

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This research work is also interested in stylistics and a whole part is devoted to it. Stylistics is a method of textual interpretation in which primacy of place is assigned to language. The reason why language is so important to stylisticians is because the various forms, patterns and levels that constitute linguistic structure are important index of the function of the text.

The notion of style can be traced back to the fourth century BCE Greece and Rome. Orators had to be skillful in *convincing* people and politicians with their speeches and that went with the ability to speak fluently and well. This ability required some strategies, decoration, and influence on people's minds. Language was used according to Steiner (1972:29) for "persuasion, instruction, ornamentation or dissimulation".

Stylistics in this thesis is more concerned with aspects of style in graphic narratives framed under linguistics. As this piece of research deals with all kinds of graphic narratives, it was also necessary to talk about textless comics; a part of this chapter shed some light on these kinds of graphic narratives, examining the works of Nawel Louerrad and trying to understand the reasons behind producing such silent or wordless pieces of work.

To end this chapter, it felt more than important to deal with intertextuality, a concept first dealt with Bakhtin, refined by Kristeva and immortalized by Barthes. In fact, "intertextuality is a term to indicate that all texts, whether written or spoken, whether formal or informal, whether artistic or mundane, are in some ways related to each other" (Van Zoonen 2017:1). The different dimensions of intertextuality can be understood by recognizing that everything can be a *text*, be it written signs or words in pieces of stones, magazines or comics.

The concept of intertextuality, strongly suggests that the interpretation of 'text' is also dependent on its relation to other texts. Authors in fact use intertextuality as an extra device to construe meaning and depth to their writings.

There have been so many discussions about texts and intertextuality all leading to the fact that a work of culture only becomes a meaningful text through its interpretation by individuals. To start, a section is also dedicated to Visual Rhetoric where the emphasis is done on images and words.

2.2 Visual Rhetoric

“Visual rhetoric is pervasive, in part, because it is powerful. Visual messages are volatile, eliciting positive and negative responses simultaneously. The familiar expressions ‘seeing is believing’ and ‘a picture is worth a thousand words’ capture their high ethos appeal.”

Campbell and Huxman (2008:263).

Rhetoric is typically known as the “art of persuasion”. It is defined by Richards as an “...‘art of using language to persuade or influence’ and its ‘body of rules’.

(...)[R]hetoric is not only a term we might apply to the speech or writing (...), it also connotes an ‘art’ in which one can be trained” (2008:3). Rhetoric informs, motivates or entertains an audience through the means of written or verbal communication. It can present an argument to a specific audience, entice or convince them to think or act differently.

The discipline has the studies of Aristotle as one of its more influential documentation where his observations are compiled in a book *Rhetoric* (Aristotle, 2010). The philosopher introduced the concept of rhetoric as art, and spread this knowledge in the ancient Greece. “The idea that persuasive speech and writing can be theorized as an art, a body of rules, is represented in the handbooks that thrived in fifth – and fourth-century BC Athens and in first-century BC Rome” (Richards, 2008:3). Aristotle emphasizes the idea that language is not just an arrangement of sentences but rather a tool to convince, “...rhetorical study, in its strict sense, is concerned with the modes of persuasion” (Aristotle, 2010:5).

Persuasion in the Aristotelian tradition demanded three distinct areas of speech: Ethos, Pathos and Logos.

Ethos – An ethical appeal meant to convince an audience of the author’s credibility or character. “The speaker has to create his own credibility; he has to maintain a moral linkage between himself and his content” (Zhu, 2005:13). The ethos is responsible of the empathy between the orator and the public. It is according to Richard “the mild or calm emotions that an orator enacts, often at the start of a speech, in order to affect an audience’s impression of this or her trustworthy character” (2008:180).

Pathos – An emotional appeal meant to persuade an audience by appealing to their emotions aiming to create sympathy of the public with the orator. “Aristotle, in sum, considers pathos as a physically embodied, psychologically compulsive will-to-act - a

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state that has a sort of rationality, or a dynamic that is loosely describable as a counterpart to the 'syllogistic' process of inference and response in propositional reasoning" (Gross & Walzer, 2008:81). It also "refers both to strong emotions such as anger or pity, and the techniques used for their arousal, usually at the end of a speech" (Richards 2008:184).

Logos – An appeal to logic meant to convince an audience by use of logic or reason. It can also be interpreted as the rational plea, the part of the speech that aims to prove a point. "(. . .)[L]ogos is an element of persuasion, which is discovered or worked up, an artistic means of influencing an audience – persuasion based on 'truth or apparent truth'" (Sloane 2001: 477).

What is worth to know is that all these elements combined together allow speech to be efficient. "The art of rhetoric is, in part, the intelligent selection of the sources in each area (ethos, pathos, logos) for a particular subject (...)"(Enos & Agnew 1998:73).

Rhetoric is also related to context, content, emotions

In rhetorical scholarship, the table of patterns was literally understood as a toolbox for orators. When planning a speech or presentation, orators of Cicero's times selected the appropriate figures from this source depending on the topic they were talking about. For example, a topic of high pathos like peace and war, nation, or passion demanded patterns of high potential for emotional arousal like metaphor, climax, or exclamation (Joost *et.al* 2008:3)

Visual rhetoric is a special area of academic study into its own. It has a long history in the study of art and semiotics and it has kinship to the classical study of oral rhetoric such as persuasive speeches and legal arguments. It is according to Foss (2005:141) a "...term used to describe the study of visual imagery within the discipline of rhetoric" with a focus of the study of symbols to communicate.

It was around the 1970's that images were included into the field of rhetoric. Sonja Foss spent the first pages of her article 'Theory of Visual Rhetoric' (2005) arguing on the emergence of visual rhetoric, according to her, a call was made to incorporate visual images in the study of rhetoric that was at that time only concerned with verbal discourse. On the same year at the National Conference on Rhetoric, convened by the Speech Communication Association, a call for the expansion of the study of rhetoric was made "to include subjects which have not traditionally fallen within the critic's

purview; the non-discursive as well as the discursive, the nonverbal as well as the verbal" (Sloan *et al.*, 1971:221 qtd in Foss 2005:141). The participants went on to suggest that a rhetorical perspective "may be applied to any human act, process, product, or artifact" that "may formulate, sustain, or modify attention, perceptions, attitudes, or behavior" (id.). Kenneth Burke, a rhetorical theorist moved away from classical rhetoric and advocated for introducing symbols in the field, contributing thus to the emergence of visual rhetoric. For him, symbolicity included all human symbol systems like "mathematics, music, sculpture, painting, dance, architectural styles, and so on" (1966:28 qtd in Foss 2005:141). Some scholars did not agree with this wind of change as Douglas Ehninger who proposed a definition of rhetoric that did not include the visual aspect. According to him, rhetoric is the ways in which humans "may influence each other's thinking and behavior through the strategic use of symbols" and suggested as appropriate subject matter for rhetorical study art, architecture, dance, and dress (1972:3 qtd in Foss 2005:141). Other scholars support the view of deviating from traditional rhetoric's definitions as Brummett, claiming that rhetoric is "the social function that influences and manages meanings" (1991, p. xiv).

Though it feels now natural that the visual aspect falls into the discipline of rhetoric, it was not the case decades before; more proposals to expand rhetoric to encompass the visual were met at first with vociferous objections. These objections emanated from two facts, the first one is lack of knowledge of visual images from rhetoricians. For Waldo Braden, there were not trainings for rhetorical critics on how to deal with images or other forms of nondiscursive rhetoric: "I argue that by inclination and training most of us are best qualified to study the speech or rhetorical act" (1970:105 qtd in Foss 2005:142). The second fact was more concerned with the desire to accumulate theoretical insights into rhetoric rather than personal competencies. In this, Roderick Hart (1976:71-72 qtd in Foss 2005:142) claimed

To the extent that scholars deviate from traditional, commonly shared understandings of what rhetoric is—by including non-social, mechanically mediated, and nonverbal phenomena in the rhetorical mix—they are, to that extent, necessarily forsaking the immediate implementation of the theoretical threads derived in previous studies of human, non-mediated, problematic, verbal interchanges.

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He suggested that, by studying the visual, "the cogency with which we as a field make theoretical distinctions will be severely opened to question". Patton supported Hart's view by claiming that the central focus of rhetoric is language.

Other scholars (Postman 1985, Zarefsky 1992, Jamieson 1988-1992) had different theories but all converging to the fact that imagery, symbols, and the visual altered and even polluted public communication.

What made the study of visual images expand and flourish is in the foreground the pervasiveness of images and their impact on contemporary culture and society. These images encountered in form of advertisements, films, street arts or graphic narratives constitute the bulk of the rhetorical environment. Another factor, contributing to the development of the study of visual images is their ability to generate a special experience to the viewers. Human experiences that are multidimensional and dynamic can be communicated only through visual imagery "...there is another side of existence which escapes the control of discursive language. (Audigier 1991:4 qtd in Foss 2005:143).

Meaning-making through visual images was not understood by rhetoricians since they overlooked information about important communicative processes, it was then urgent to give attention to visual symbols which fostered to explore visual phenomena rhetorically, the term visual rhetoric now has two meanings in the discipline of rhetoric. "It is used to mean both a visual object or artifact and a perspective on the study of visual data" (Foss 2005:143). Visual rhetoric is an artifact or a product that individuals create as they use visual symbols to communicate. It is also a perspective scholars apply that focuses on the symbolic processes by which images perform communication.

A rhetorical perspective on visual artifacts constitutes a particular way of viewing images as a set of conceptual lenses through which visual symbols become knowable as communicative or rhetorical phenomena. The image is essential to visual rhetoric as it must be "...symbolic, involve human intervention, and be presented to an audience for the purpose of communicating with that audience" (Foss, 2005, p. 144). This definition is transposed to graphic narratives as it suits comics' environment. Authors make use of images and symbols to create emotional response to the audience, 'the pictures aren't just pictures; they're the tone, the wit, the style, the plot, the people, all in one.' (Russell T. Davies, Doctor Who: The Writer's Tale).

The image-maker is considered significant to the production, representation and dissemination of knowledge. This is because as rhetor the *image-maker*, whether artisan or artist uses the image to bring forth new findings and thus new knowledge besides of conveying special messages.

2.3 Visual Literacy

The term visual literacy was coined by John Debes³⁴ in 1969 who was the first to develop a working definition as he defined visual literacy as a set of competencies that “enable a visually literate person to discriminate and interpret the visual actions, objects, and/or symbols, natural or man-made, that are encountered in the environment. Through the creative use of these competencies, we are able to communicate with others”(1969:7). In fact, “visual literacy” appeared in multiple fields namely Linguistics, the arts and Psychology where it has been addressed from various viewpoints.

From a linguistic point of view, Charles Freyes (1952) explained that words can have multiple meanings depending on their arrangements in a sentence and the intention of the writer, according to him “one cannot speak or understand a language without ‘knowing’ its grammar” (1952:57), visual literacy was found also in works of Chomsky (1957) on syntactic structures.

In the field of visual art, Rudolph Arnheim (1968/1969) explored perception and argued that seeing is a cognitive activity where each person can create their own meaning from what is seen.

The field of education has also contributed with researches into the field of visual literacy, Mulcahy and Samuels (1987) have explored the use of illustrations in textbooks over the last 300 years highlighting the importance of having the correct illustrations in the right places correlating to the text.

Other scholars tackled visual literacy as Wendt’s (1962) on the language of pictures and Colin Turbayne (1970:125) who stated that visual literacy “just as a large part of learning to understand words consists in learning how to respond to them, so is it the case in learning how to see”.

³⁴ John Debes was the co-founder of the International Visual Literacy Association (IVLA) established in the late 1960s.

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Allan Paivio³⁵ (1971), contributed a great deal to the field with his theories regarding coding, symbol systems, language and communication. His most well-known contribution is his dual coding theory which states that verbal and image systems are connected in that people can use language and images to understand, describe, and communicate ideas and the two systems may overlap in the processing of information.

Despite all scholars' interests and works, the term visual literacy remains a vague, broad term. In fact, lack of consensus led to diverging definitions. While interests ranged from several disciplines and sub disciplines, no acceptable definition was found. This thesis assumes definitions from the field of art where visual literacy refers to reading, understanding and interpreting visual images. Wileman defines visual literacy as "the ability to 'read,' interpret, and understand information presented in pictorial or graphic images" (1993:114). However, interpreting and understanding art images is a complex task. It relies first of all on observation skills; viewers must notice visual signifiers and then realize their importance. Interpretation implies the examination of compositional elements such as color, shape and texture and knowing how the viewer responds to, makes judgments about, and understands how these elements come together to make meaning and tell stories. Finally, analytical skills are required to draw conclusions about the aims of the *meaning-maker* and develop personal opinions concerning the artwork.

Visual literacy is often associated with "visual thinking" or the creative side of visual literacy, as defined by Ralph Wileman (1993:114); visual thinking is "the ability to turn information of all types into pictures, graphics, or forms that help communicate the information".

What is also worth to know is that visual literacy is culturally-based, meaning that each culture has differing views, values and uses of the visual arts; this engenders different ways of communication, language and literacy.

Finally, Visual literacy became a widely studied, multifaceted, and multidisciplinary concept that caught the attention of many specialists and practitioners. Literacy today is exemplified by the term "multiliteracy" which refers to the many ways people communicate, such as through verbal language, technology and multimedia.

By combining these ideas, namely that visual literacy includes creating and interpreting images, which in turn is the visual equivalent to writing and reading text, and that the developmental stages in image creation and interpretation correspond to the stages in

³⁵ Allan Paivio attempts to give equal weight to verbal and non-verbal processing

verbal and textual communication, one can begin to see the relationships between visual and print literacy. Given the similarities, one can see the importance of visual literacy and how it could take a leading role in the formation of a foundation for reading.

2.4 Reading Visual narratives: Comics as texts

Comics or graphic narratives are regarded as a hybrid form of literature melting two codes: the visual and the narrative, they are in this: *multimodal texts*. These texts can be divided into two general groups: one combines visual and textual modes in print, i.e. comics; the other integrates visual, textual and (usually) aural modes in audiovisual form, for example, in film or video games. Frank Serafini maintains that the need to “simultaneously process written text, visual images, and elements of design to construct meaning” (2011, 342) is another distinctive feature of the multimodal.

Now that the idea of multimodality is established when dealing with comics, the question raised is whether to define comics as texts or not?

Broadly speaking a text can be defined as “any coherent complex of signs” (Bakhtin 1986: 103) so that the concept can be extended into the domains of film, visual art, music and comics to talk about any creative work that can be “read” for meaning. For the purpose of discourse analysis – whether focus is placed squarely on language in use (spoken or written) or broadened to include “all forms of meaningful semiotic human activity” (Blommaert 2005: 3) – a text can be thought of as an “objectified unit of discourse” (Gal 2006: 178) that can be lifted from its originating context (decontextualized) and inserted into a new setting where it is recontextualized (Bauman and Briggs 1990). In this way, fragments of discourse from one setting seemingly take on a life of their own as they are turned into texts (entextualized) and enter into social “circulation.”

Traditionally a text is regarded as ‘the phenomenal surface of the literary work’ (Barthes, 1981a: 32). A text is the material inscription of a work. It is that which gives a work permanence, repeatability and thus readability. Barthes puts the case as follows:

it [the text] is the fabric of the words which make up the work and which are arranged in such a way as to impose a meaning which is stable and as far as possible unique. In spite of the partial and modest character of the notion (it is, after all, only an object, perceptible to the visual sense), the text partakes of the spiritual glory of the work, of which it is the prosaic but necessary servant ... the text is, in the work, what secures the guarantee of

the written object, bringing together its safe-guarding functions: on the one hand the stability and permanence of inscription, designed to correct the fragility and imprecision of the memory, and on the other hand the legality of the letter, that incontrovertible and indelible trace, supposedly, of the meaning which the author has intentionally placed in his work; the text is a weapon against time, oblivion and the trickery of speech, which is so easily taken back, altered, denied. (ibid.:32)

For Barthes, the text gives stability and security to the work as it resembles to a sign with letters being the signifier and the meaning the signified; he emphasizes this view by claiming that:

The notion of text implies that the written message is articulated like the sign: on one side the signifier (the materiality of the letters and of their connection into words, sentences, paragraphs, chapters), and on the other side the signified, a meaning which is at once original, univocal, and definitive, determined by the correctness of the signs which carry it. The classical sign is a sealed unit, whose closure arrests meaning, prevents it from trembling or becoming double, or wandering. The same goes for the classical text: it closes the work, chains it to its letter, rivets it to its signified. (ibid.: 33).

Comics incorporate static imagery and written words to produce meaning. These elements are organized in a particular position and order to move a narrative forward. In fact, the mixing of pictures and words is what constitutes the medium. It is agreed upon that in graphic narratives “the drawing is an aspect of the writing, and the writing is an aspect of the drawing” (Chute and Dekoven 2015:176). Practitioners like Spiegelman author of *Maus* argues that his graphic novel is “a picture writing”, on the same vein, Satrapi creator of *Persepolis* states that her work is “a narrative drawing” (ibid.).

Reading, understanding, interpreting and analyzing comics’ texts requires literary, visual and symbolic knowledge. The dimension of the visual is pervasive in graphic narratives add to it symbolism and symbolicity³⁶, iconology and iconography³⁷. Readers are in a sense trained to grasp hidden meanings and metaphors through visual grammar.

³⁶ Symbolism the art or practice of using symbols especially by investing things with a symbolic meaning

³⁷ Iconography is described as the study of traditional images or symbols whereas iconology is the study of icons

Visual grammar as described and developed by Kress and Van Leeuwen goes against Barthes's vision that the meanings of an image are related to and dependant from *verbal texts*.

In fact, they are fervent supporters of the idea that images are open to too many varieties of possible meanings. In their groundbreaking book *Reading images, the Grammar of Visual design*, Kress and Van Leeuwen provide "a usable description of major compositional structures which have become established in the course of the history of Western visual semiotics" (2006:1), all along the chapters of this book, they try to conceptualize the grammar of visual design and provide some ways on how to analyze images relying on Halliday's social semiotic approach to language, the book offers a model of three accounts for images; ideational, interpersonal and textual. Kress and Van Leeuwen believe that this model works also for all modes of representation namely images (2006:20), this view may help in analysis breaking down images to more interpretable units.

Arguably, comics are the most complex literary texts to understand and interpret; the links between language, image and culture have to be carefully considered (Zanettin 2008:23). Serafini (2011) stresses the importance of media literacy, i.e. the ability to decode, interpret, and enjoy mass media, in processing products of pop culture. Without it, the cautious and mindful reception of comics is not possible. The essential components of visual grammar and pictorial vocabulary, including composition, perspective, foregrounding or symbolia, must be appreciated and analyzed with care, just like the text of all multimodal content, as images and words are irreversibly interlinked creating complex, multilayered meanings (Skwarzyński 2019).

2.5 Comics' Stylistics

Years ago, Jean Jacques Lecercle worried about the future of 'stylistics' arguing that the discipline is "ailing"; it is 'on the wane'; and its heyday, alongside that of structuralism, has faded to but a distant memory" (1993:2). Students showed no interests to stylistics and Lecercle saw nothing but the end of this discipline. Time has passed and things didn't quite turn out in the way Lecercle envisaged. Stylistics in the early twenty-first century is very much alive and well, with a myriad of publications, dedicated book-length, international conferences and symposia and research journals. It enjoys the interests of scholars from various disciplines ranging from cognitive psychology to discourse analysis.

Framing visibility and voicing silence

“Stylistics is a method of textual interpretation in which primacy of place is assigned to *language*” Simpson (original italics) (2004:2). It is for Stockwell and Whitely (2014:1) “...the proper study of literature. We mean this in several senses. Firstly, it is fit and apt. It is special and specialised. It is delineated by rules and principles and by reasonable, open and honest argument”.

Stylistics emerges from a long French and German traditions *style* from *stylistique* and *Stilistik* respectively in the 1950’s and 1960’s. Stylistics in the English language came out as a British–American field in the late 1960s, and then developed with a northern European and Australian focus throughout the succeeding decades.

As linguistics expanded and developed in the 1960’s, stylistics inspired from the latest advances in the field. The growth of text linguistics in the 1970s and 1980s offered analytical tools for exploring larger, longer and more complex literary works. The expansion of pragmatics and sociolinguistics around the same time offered similar opportunities for a systematic account of meaningfulness and interpretation. Generative grammar failing to meet stylistics expectations and needs (focusing mostly on deep structures of language and ignoring its surface features) was replaced by systemic functional linguistics.

For stylisticians language is very important for the many different patterns and levels that constitute linguistic structure that are regarded as important indexes of the functions of the texts. Before going any further, the present research work will dedicate some lines to stylistics in literature, its development and literature stylistics before moving to stylistics in graphic narratives which is the core of this study. Thus wondering what stylistics tells us about literature would be an introduction to what can stylistics tell us about language.

Though some paths, ways and norms are well established regarding stylistics and stylisticians, confusion still arises between the scope of stylistics and the scope of language, confusion in the former is the result of confusion in the latter.

The role of stylistics is to explore language, most important is to explore creativity in language use, and this fosters the understanding of literary texts. Stylistic analysis relies on three basic principles named the three ‘Rs’, these latter stipulate that: Stylistic analysis should be *rigorous*, *retrievable* and *replicable*. By *rigorous*, it is meant that it should be based on an explicit framework of analysis supported by structured models of language and discourse that explain how various patterns in

language are processed and understood. The argument for stylistic method being *retrievable* means that the analysis is framed under agreed terms and criteria so that other specialists can follow the same paths of analysis. Stylistic analysis being *replicable* implies that the methods of analysis are transparent enough as to allow other stylisticians to check results by testing them to same texts or beyond these texts, Simpson (2014).

As this research work is primarily concerned with graphic narratives, it will not linger with details regarding stylistics in literature, but rather explores stylistics in comics. Researches yielded to the conclusion that there are not universal definitions or charts regarding stylistics in comics, rather explanations about what counts as ‘style’ in graphic narratology that refers to “the specific visual dimensions of the artwork, including choices such as drawing versus painting techniques, colour versus black and white, and realism versus abstraction. Comics style may also refer more broadly to such formal features as the layout of the page and the shape and arrangement of panels and speech or thought balloons” (Forceville *et.al* 2014:485). Such ‘style’ variations are found in different comics traditions: comic books, graphic novels, comix or manga, ‘style’ may also differ from artists as Hergé ‘*ligne claire*’, Tezuka’s characters. Variations of style may also occur in the same panel to indicate “degrees of certainty and nuances of attitude in relation to what is being recounted” (Miller 2007:123 qtd in Forceville *et.al* 2014:286).

Stylistics in graphic narratology is not only concerned with visual features but also with the specific use of language in this appealing medium. In fact, comics use words in the form of verbal narration in text boxes to indicate sounds and in speech and thought balloons so characters can express themselves. They have a kind of ‘orality’ and readers can almost ‘hear’ them. What makes the language of comics unique is that the boundaries between words and images are often fuzzy, “...with words assuming pictorial qualities and pictures often being characterised by a high level of abstraction (Beronä 2001 in Forceville *et.al* 2014:486).

Dealing with comics means dealing with ‘non canonical’ literature genre, type or style. Characters are not only perceived but seen as well; readers follow their movements, their gestures and hear their voices (pain, laughter, crash...). Through the layouts, speech balloons and gutters, comics have a wide range of medium-specific stylistic devices to convey meaning as they “...are increasingly seen as a medium that can relay

“factual” or “documentary” information” (Forceville *et.al* 2014:495). Stylistics of comics is important for visual culture studies, multimodality and discourse in the sense that it is a unique form of language; “rule” governed too helping to form patterned structures. As pointed by Forceville *et.al* (2014:495) ““Narration” and “focalization” and the multiple relations in which they can be hierarchically embedded are among the most complex and fascinating issues in narratology”

As far as this research is concerned, a focus was made on comics stylistic devices (verbal, visual, multimodal) that enable the medium to convey information and recall different stories. The assumption of such enquiry relies on Sperber and Wilson ‘relevance theory’ (Sperber and Wilson 1995, Wilson and Sperber 2012) that comics’ artists are artistic communicators who convey narrative meaning to an audience. Meaning that there is a tacit agreement which stipulates that the readers agree with what the writers may say; “...although there is always scope for individuals to ‘read against the grain’ or discover alternative meanings supported by inadvertently conveyed information – what Bordwell and Thompson (2008:63 qtd in Forceville *et.al* (2014:486) call ‘symptomatic’ meaning.

2.5.1 Aspects of style in graphic narratives

In order to create salient narrative information, artists have at their disposals some stylistics devices that will be discussed, though, some overlapping may occur.

2.5.1.1 Pages, panel arrangements and the gutter

Comics deal “with the arrangement of pictures or images” Eisner (1985:5), these images are organized in a conventional way, in the American and European traditions, comics are read from left to right and from top to bottom, Japanese manga are read from right to left. Sometimes artists take the freedom to not follow grid pattern formats and thus panels may overlap. These latters have typically straight black borders, but they can be sometimes oval or rectangular and may take the entire page’s space: ‘splash page’. The gutter i.e. the space between panels is extremely important; it is the place where movement and other actions happen. It is also regarded as the place *where readers live*. These readers *infer* information, meaning that according to the cognitive environment inferences are supplied or in other cases when artists wish to disturb this process, readers and fellows engage in presuppositions not envisaged by artists.

Pages are important elements of comics and meaning, in the European tradition, the composition of panel on pages may look like words in paragraphs. Since all panels on a

page are visible at the same time, their interrelations allow for additional stylistic play Forceville *et.al* (2014). The relationship between time and space is important in comics as pointed by (Chute 2010, McCloud 1993, Miller 2003, Vice 2001) with a general tendency towards conceptualizing time as a movement here the past is behind, the present is right in front and the future pointing in the horizon (Lakoff and Johnson 1980, Lakoff 1993). The number of panels dedicated to actions was also discussed by Eisner (1985) where the perception of time is influenced by "...the arrangement, size, directionality and shape of panels on a page and by the space between panels, or by reiteration, overlap, and changes in perspective" Forceville *et.al* (2014:488).

Comics allow panels to enter in relationships with other panels mnemonically by inserting visual representations or juxtapose panels on the same or facing pages.

2.5.1.2 Body types, postures, and facial expressions

Body shaped and postures tell a lot about artists and how they depict their characters. Readers can learn how to recognize the works of their favorite cartoonists as they are drawn in an idiosyncratic manner (beautiful girl friend, mean old man...), by doing this, artists ensure to leave a print on readers. Making their characters recognizable, artists often involve specific clothes or use particular colors (The Dalton brothers in Luck Luke wear old striped prisoners' jumpsuits, blue short-haired girl in Nikopol trilogy). In autobiographical graphic narratives, "...the medium offers artists the opportunity to represent their physical identities in ways that reflect their innermost sense of self by using a range of symbolic elements and rhetorical tropes to add layers of meaning to their self-portraits" (Forceville *et.al* 2014:289) as in *Maus* by Art Spiegelman where Jews were mice, Nazi Germans predatory cats, Poles were represented as pigs and Americans as dogs.

Physical activities, movements and actions are depicted through the pages sometimes in conventional ways so readers can focus on the whole scenes and other times, artists take the freedom to digress from these stereotypes rendering the action more vivid. Body postures signal emotions and mental states, hands being the most expressive parts of the body, some artists emphasize on hand positions in their works as they simulate and vehicle a lot of emotions. Facial expressions are crucial too, practitioners depict mouths and eyes in a way as to show (anger, disgust, sadness or joy), and sometimes these manifestations are exaggerated as to convey the universally recognizable basic emotion.

2.5.1.3 Framing and angles in panels

‘spatial attachment’: ‘the way a narration may follow the spatio-temporal path of a particular character throughout the narrative, or divide its attention among many characters each tracing distinct spatio-temporal paths’ (1995:142 qtd in Forceville *et.al* 2014:490) meaning that artists have at their disposals a lot of tools and ways to make readers attach and identify to a character rather than another. This attachment is characterized by ‘distance’, in real life as in graphic narratives distance is very important in the sense that it suggests how close two persons or two characters are from each others. Attention comes also from ‘eye-contact’ between the character and the viewer; it also emphasizes a sentiment of power. Looking from above to people fosters a feeling of power over them at least symbolically; absence of ‘eye-contact’ on the other side suggests a ‘... detached scrutiny of a person being on ‘offer’ “(Forceville *et.al* 2014:490) and finally a full frontal view is meant to indicate a high or maximum degree of involvement from readers, artists and characters.

2.5.1.4 Speech and thought balloons

What comics’ characters say or think is always represented in text balloons or as text at the bottom of the panel or underneath a row of panels. The form of balloons may vary in panels depending on what character say or depending on what the author wants to say, other feature like color, font or tails infer meanings that will be discussed here.

Color: The conventional color of a comic balloon is white and the letters within it are black, in the same font. Sometimes these balloons or elements into it can be colored; they can be red which means that a character is angry (conventional) or may have a ‘local’ significance as in the ‘Asterix’ album *The Roman Agent* (1972) anger is partly conveyed by green text balloons (Forceville *et.al* 2014).

Deviant fonts and non-aligned letters: Authors do covey meaning when they use non-aligned or unconventional fonts, if letters in text balloons are written in bigger fonts, bold or capitalized, it means that the words are emphatically pronounced. Whereas, if they are in smaller font; they suggest whispering or fear. ‘Dancing letters’ may infer that the character is drunk and can’t walk in a straight line of may be is confused.

Tails: Tails point to the speaker of the text in the balloons, who is visible in the panel, but sometimes they point to a character which has not appeared yet. Tails may also span two panels.

2.5.1.5 Onomatopoeia and written words

Onomatopoeias in graphic narratives are manifestations of sounds, but these sounds need not to be realistic, "...a large number of sound effects are creative in the sense that they are rarely present outside of comics and their form thus allows for a great deal of variation" (Forceville *et.al* 2014:491), onomatopoeias' creation in comics are as Pollman (2001) described 'inventing phonetics'. The visual aspect of comics implies the fact of conventionalizing onomatopoeias as not to create confusion when translating comics. Sounds in the European, American and Japanese cultures are clearly not the same.

Onomatopoetic words in comics are often rendered in a font that at the very least deviates from standard fonts, but may also draw on visual qualities such as color, non-aligned letters, and different sizes. However, if a norm is clear, an artist can depart from it and deviate it.

2.6 Wordless graphic narratives

[Textless comics] "are free of the confines of words, books written in the universal language of pictures are understandable anywhere in the global village. A drawing of a stick figure needs no translation. Pictorial narratives are not new; the earliest known cave paintings told tales of hunting, the Egyptians used sequential images and all written languages evolved from pictures" Walker (2007:9).

What Walker points is that textless comics have always existed, they were the essence of human communication and a lot of their remains are still found. For centuries, people conveyed meaning through the use of visual images, without the help of written texts (Brilliant 1984, Considine 1987, Heins 1987, Whalen 1994). As Stewig (1988) noted, people have always chronicles their history and culture even though they lack literacy. They did so through images and visuals that helped learn a lot about their religion too through the presentation of spiritual stories depicted on windows.

Before "talkies" came to the foreground, movie-goers flocked to silent films, in which visual stories were told without uttering a single word. In each of these cases, a series of pictorial images that underneath a visual text invites transactions (Crawford and Hade 2000). Viewers are asked to use their previous knowledge and understanding to bear on the illustrated pictures in front of them. Wordless narratives provide a basis on which storytakers and storymakers can construct meaning and build their own narratives (*ibid.*).

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Wordless picture books have been embraced by talented cartoonists like Louerrad whose primary intention was to convey ‘dark’ emotions through visual narratives, detailed and aesthetic pieces of art, fig.68.

Wordless narratives need no translations, they epitomize the medium’s fundamental emphasis on visual forms of narration and yet flout comics’ central element of word-image relation, Walker (2007). These comics rely on visual rather than linguistic means of narration which made them own a special status and be considered by some scholars and specialists as ‘strange’ comics. They are a “...unique art object, a combination of image and idea that allow the readers to come away with more than the sum of the parts” (Kiefer 1995a:6).

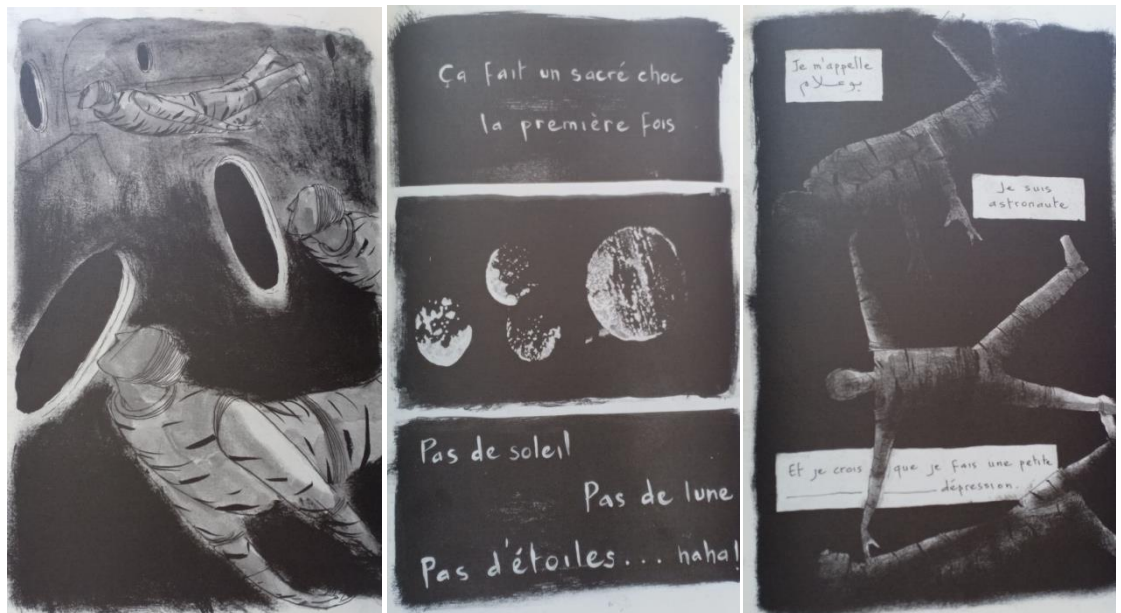


Fig.68 : Excerpts from « regretter l’absence de l’astre » de Nawel Louerrad

Wordless books are unique in the sense that their contents, their messages and their information is communicated through illustrations; these images have the ability to stand alone without printed texts beneath carrying the meaningmakers intentions and wills.

Due to their nature, the process of reading wordless narratives is an ‘open-ended’ one in which viewers read stories by bringing their background experiences to bear on the visual images they encounter within the text. As Dowhower claims “unlike words, even those fixed in a written text, visual images have an almost infinite capacity for verbal extension, because viewers must become their own narrators, changing the images into some form internalized verbal expression” (1997:57).

Readers construct meaning from wordless narratives by transacting with a series of visual codes and interpreting them in light of a particular concept (Kiefer 1995a).

In this David Wiesner (1992:421) adds

A wordless book offers a different kind of experience from one with text, for both the author and the reader. There is no author's voice telling the story. Each viewer reads the book in his or on her own way. The reader is an integral part of the storytelling process.

From Wiesner view, visual elements are approached as signs, which readers interpret with the grammar of visual texts. Reading wordless narratives is done through visual signs; it also implies viewers to use their past experiences, perspectives and the actual context to fulfill this process. These sign systems help readers from a type of framework that informs their interpretation of the text and help them shape their construction of the story (Nodelman 1988).

2.7 Graphic narratives as intertextual narratives

Literary works are built of systems, codes and traditions that are themselves parts of previous literary works, meaning that present texts are not independent but intertwined and closely related, they are in this *intertextual*. Textual relations emerge from the act of reading. In fact, readers when extracting meaning are moving between texts. Meaning becomes then “something which exists between a text and all the other texts to which it refers and relates, moving out from the independent text into a network of textual relations. The text becomes the intertext” Graham (2000:1).

Intertextuality coined by Julia Kristeva in the 1960's became the most pervasive term in the history of critical vocabulary with definitions ranging from 'history', 'imagination' or 'postmodernism' underdetermining the term. Intertextuality takes its origin from the Saussurean linguistics, but not only, Bakhtin's works were crucial in the establishment of theories that continually return to inform different theories of intertextuality. Another important figure of the term is Julia Kristeva who attempted to combine Saussurean and Bakhtinian theories of language, moving from structuralism to poststructuralism. Intertextuality was also tackled by Roland Barthes considered as the most famous exponents of poststructuralist theory. While both Kristeva and Barthes argued for unstable and convertible things about literary texts, Genette and Riffaterre oppose this idea and plea for critical certainty. Before going any further, a timeline of intertextuality origins has to be drawn.

2.7.1 The origins of intertextuality

Modern linguistics is said to be the starting point of the emergence and development of literary and cultural theory. Pioneered by Ferdinand de Saussure, he settled the basis of linguistic signs in his 'Cours de Linguistique Générale' collected and published in 1915 in which he looked again to the fundamental question: what is a linguistic sign? For Saussure, a sign is a combination of *signified* (concept) and *signifier* (image-sound); which emphasizes the notion that meaning is not referential and is arbitrary. He suggested also that language exists at any moment of time and referred to it as *synchronic* system of language as opposed to *diachronic* which evolves through time. When speaking, individuals are producing specific acts of linguistic communication (*parole*) out of the available synchronic system of language (*langue*). He also added to his definition of the linguistic sign, the *syntagmatic* and *paradigmatic* dichotomy. The former being the placing of words together in sentences (combinatory) and the latter, the selection of certain words out of sets of possible words (selection).

Signs for Saussure "only possess what meaning they do possess because of their combinatory and associative relation to other signs" Graham (2000:10). This new vision of the sign and of language in general has caused some turmoil in all areas of the human sciences in the twentieth century leading to the emergence of semiology "the life of signs within society" (Saussure, 1974: 16 qtd in Graham 2000:10).

Saussure's differential sign is the starting point of the major theories of intertextuality. Parallel to Saussure, Bakhtin in the Russian sphere who is now regarded as the most influential theorist within the fields of literary theory and criticism, and in linguistics, political and social theory, philosophy and many other disciplines.

For Bakhtin, communication occurs in specific social situations and between specific classes and groups of language-users. Without such an attention to social specificity argue Bakhtin/Volosinov, in *Marxism and the Philosophy of Language*, Saussurean linguistics remains something describable as 'abstract objectivism'. Unlike Saussure, the *utterance* is crucial in Bakhtin's view of intertextuality as it captures the human-centered and socially specific aspect of language.

Not only the meaning of the utterance but also the very fact of its performance is of historical and social significance, as, in general, is the fact of its realization in the here and now, in given circumstances, at a certain historical moment, under the conditions of the given social situation. The

very presence of the utterance is historically and socially significant.

(Bakhtin/Medvedev, 1978: 120 qtd in Graham 2000:17).

Arguing for the ever changing nature of language, Bakhtin and Volosinov claim that language is constantly reflecting and transforming class, institutional, national and group interests.

For Bakhtin, ‘language for the individual consciousness, lies on the borderline between oneself and the other. The word in language is half someone else’s’ (Bakhtin, 1981:293 qtd in Graham, 2000:28). The word according to Bakhtin is never a one’s own, it is an act of “appropriation”.

Greatly influenced by works of Bakhtin in dialogism³⁸, Julia Kristeva coined the term intertextuality in 1966. The concept entails the use and re-use of texts and words in other occasions. According to Kristeva every text is a mosaic of citations and every text is the absorption and transformation of other texts³⁹, whether they are spoken or written, these texts as posited by Lemke (1992) make their own meaning on the behalf of previous or other texts. Texts may refer more or less explicitly through plagiarism for say or implicitly through quotations to other texts, allude to other texts or imitated other texts past or future. In this Lemke (1995) argues that all texts share an intertextual relationship. To emphasize the view that words have already been used and that utterances can only fit under intertextuality, Kristeva argues that “horizontal axis (subject-addressee) and vertical axis (text-context) coincide, bringing to light an important factor: each word (text) is an intersection of word (texts) where at least one other word (text) can be read”.⁴⁰ Kristeva (1980:66).

In this, she confirms that a text is not a unified, isolated object that gives a singular meaning, but an element opened to various interpretations.

This notion of *multi-interpretations* was followed by Barthes (1968) when introducing his theory of the *Death of the author* where he distinguishes two types of readers: on the one hand *consumers* who read the work for stable meaning, and on the other hand, readers who are *productive* in their reading, which he calls ‘*writers of the text*’, this

³⁸ *Dialogism* first used by *Bakhtin* in 1929 in his study of *Dostoyevsky*, the term is used to denote the quality of an instance of discourse that explicitly acknowledges that it is defined by its relationship to other instances past and future

³⁹ : « tout texte se construit comme une mosaïque de citations, tout texte est absorption et transformation d’un autre texte » by Kristeva qtd in <http://www.etudes-litteraires.com/figures-de-style/intertextualite>.

⁴⁰ : Original quotation: « le mot (le texte) est un croisement de mots (de textes) où on lit au moins un autre mot (texte) », quoted in Giroux (2006).

portion of *performers* when engaged in reading are in a sense re-writing the work, and this practice is at the center of Barthes theory of intertextuality (1978).

Intertextuality for Barthes means that *nothing exists outside the text*. Barthes' intertextual theory destroys the idea that meaning comes from, and is the property of, the individual author. Through intertextuality, both the traditional author and the traditional critic, turn into readers. Barthes concludes *The Death of the Author* with the following lines

a text is made from multiple writings, drawn from many cultures and entering into mutual relations of dialogue, parody, contestation, but there is one place where this multiplicity is focused, and that place is the reader, not, as hitherto said, the author... the birth of the reader must be at the cost of the death of the Author” (Barthes 1977: 148)⁴¹.

Being widely discussed and studied in the 1960's, intertextuality lost some interests among researchers in mid 1980's as scholars failed to establish universal definitions. Despite all that, intertextuality is important in visual studies and especially in comics as it internalizes the notion of *déjà-vu* where stories and characters in sequential art are sometimes imitations and plots tend to be redundant. Considered as a medium of aesthetic expression, graphic narratives are characterized by important intersections. These latter are: - text-focused and centered on the medium of graphic narrative (material dimension) meaning the intersections that exist between word and image to create the graphic narrative or intersections between graphic novels that take the form of film or novel adaptations.; - focused on the act of interpretation and decoding and relate to the reader's ability to attend to messages and codes in the visual-verbal text of the graphic narrative (readers' interpretation), in other words, the intangible interrelationship between the creator of the graphic narrative, the text, and the reader, and narrative intersections that might best be understood as metafictional⁴²; - external to the graphic novel, yet enrich the reader's engagement with the text (social/cultural dimension) meaning the intersection between graphic narrative and popular culture.

As literary texts, graphic novels reference other graphic novels and characters parody other literary figures. This thesis examines works of Said Sabaou, namely “Houma Fighter” a reference to the famous video game “Street Fighter”. In his works,

⁴¹ : Quoted in <http://www.simandan.com>: Barthes' elements of intertextuality.

⁴² From metafiction is a form of fiction that emphasizes its own constructedness in a way that continually reminds the reader to be aware that they are reading or viewing a fictional work

the manga-ka recalls the fights as those of *Goku* in *Dragon Ball*, an example of imitation as the author is a great fan of this manga. Another attempt by this author is to talk about past heritage in “le combat de la liberté”, a manga about the Algerian revolution of 1954 where he narrates historical events. Nawel Louerrad on her side tries to get it over with her demons coming from the past and living in the present with graphic novels inspired by lived-situations where feelings of déjà-vu and great mal-aise intertwine resulting in an all dark, gloomy atmosphere trying to assemble the pieces of her trauma.

2.8 Conclusion

In an attempt to frame visuality and voice what is unsaid, this chapter commences by outlining Visual Rhetoric and Visual Literacy, this latter being a core concept in the study of art history, iconology, and visual culture where the enquiry lays on the differences between seeing and reading as suggested by Mitchell (2008).

When researching visual literacy, art and reading, one of the most important facets to examine is the connection between verbal and visual communication systems. Three disciplines have contributed to the majority of research in the visual literacy field that examines verbal and visual languages together. These include linguistics, the arts, and psychology. The first led by Charles Freyes (1952) explained that words could have multiple meanings based on their placement in a sentence and the intention of the writer. The second was approached by (Bonsiepe, 1961, 1965; Buchanan, 1985, 1990, 1995, 2001, 2007; Foss, 2005; Kaufer & Butler, 1996; McKeon, 1971, 1987; Sheridan, 2010) who theorized rhetoric to be a type of design, while arguing that design is rhetorical. The last was tackled by Paivio (1971) among others who greatly contributed in the areas of coding, symbol systems, language and communication.

This chapter was also the occasion to deal with Stylistics in literature and the Stylistics of comics with glimpses to all that makes comics so special and unique narratives combining texts and images. As a tribute to Lourred works, textless comics have been addressed and their particular nature was discussed.

To end this chapter, intertextuality a concept originally related to texts and their complicated and intertwined relationship was devoted a section in which the concept that was first coined by Julia Kristeva in the 1960's largely inspired by Bakhtinian formalism. In its general meaning, intertextuality refers to the borrowing of ideas of writers from previous works to give a layer of meaning to their own works. In fact,

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when readers read the new text with reflection on another literary work, all related assumptions, effects, and ideas of the other text provide them a different meaning, and changes the technique of interpretation of the original piece. Since readers take influence from other texts, and while reading new texts they sift through archives, this device gives them relevance and clarifies their understanding of the new texts. For writers, intertextuality allows them to open new perspectives and possibilities to construct their stories. Thus, writers may explore a particular ideology in their narrative by discussing recent rhetoric in the original text. This process can be extrapolated to graphic narratives viewers or readers get back to other readings they encounter and experience to appreciate more and clearly understand the piece of art beneath their eyes.

3 Chapter Three

Contextualizing Discourse

Contextualizing Discourse: Table of Contents

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3.1 Introduction

Foucault describes discourse as, “Systems of thoughts composed of ideas, attitudes, and courses of action, beliefs and practices that systematically construct the subjects and the worlds of which they speak.” Qtd in Lessa (2006:283). Once discourse defined, the recurrent questions are: What to do with discourse? How to analyze discourse and who study discourse?

Former “Russian formalism” that helped developing anthropology, poetics, and linguistics paved the way for the birth of discourse analysis as a cross discipline. In fact, the emergence of discourse analysis is dated to the middle 1960’s with structuralist scholars such Vladimir Propp (1928) who settled the first structural analysis of discourse namely the Russian Folktale (Van Dijk 1972). Discourse analysis was and still is the concern of many scholars encompassing several social science disciplines mainly linguistics, sociology, anthropology, cognitive psychology...each with a specific definition and point of view. In fact, hardly definable and sometimes used indiscriminately, discourse analysis (DA) as a research method as pointed by Hoggart, Lees and Davies (2002:165), is “something like bike riding [...] which is not easy to render or describe in an explicit manner”.

Indeed, rather than providing a particular method, discourse analysis can be characterized as a way of approaching and thinking about a problem. In this sense, it is neither a qualitative nor a quantitative research method, but a manner of questioning the basic assumptions of quantitative and qualitative research methods. In this vein, Wood and Kroger claim that:

[DA] is not only about method; it is also a perspective on the nature of language and its relationship to the central issues of the social sciences. More specifically, we see discourse analysis as a related collection of approaches to discourse, approaches that entail not only practices of data collection and analysis, but also a set of metatheoretical and theoretical assumptions and a body of research claims and studies.”⁴³

The purpose of this chapter is to demonstrate the power behind words and pictures in “a mushy mixture of the articulable and the visible” (Deleuze 2006:33)⁴⁴. The study concentrates in general in providing an overview of discourse analysis, but it explores

⁴³ : Quote by Linda Wood and Rolf Kroger, *Doing Discourse Analysis*. Sage, 2000; provided by:

<http://grammar.about.com>

⁴⁴ Quoted in Schmidt (2013:76)

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particularly visual discourse analysis related to comic books, the analysis of images under the context of the sociology of knowledge, discourse analysis and the implication of iconology and iconography (Mitchell 1989, 1996) in graphic narratives.

Through this chapter, semiotics, its relationship with linguistics and its implication in graphic narratives is largely discussed.

Due to the specific nature of comics, multimodality is approached as a way to acknowledge the versatility of the medium and ascribe to it a special status combining images and texts.

Relating to discourse analysis, SFL is regarded as the analytical tool of this present research work. “When we analyse a text, ... we show what meaningful choices have been made, each one seen in the context of what might have been meant but was not” (Halliday & Matthiessen 2004).

According to them SFL is a broad term which covers various types of analyses, including the analyses of expression (phonetics and phonology), the analyses of content (lexicogrammar and semantics) and the analyses of context (Endarto 2017). Context being fundamental in the process of meaning-making.

SFL views language as a system of systems with the meaning potential by which its users convey meaning through making choices from a range of alternatives. The notion of choice is very essential as it will be dealt with in the next chapter with linguistic models namely Conversation Analysis, Communication Accommodation Theory and the Markedness Model.

The research ends with a sociolinguistic exploration of linguistic devices such as irony and sarcasm. The former being defined as a literary device in which contradictory statements or situations reveal a reality that is different from what appears to be true. The effectiveness of irony as a literary device depends on the reader’s expectations and understanding of the disparity between what “should” happen and what “actually” happens in a literary work. Sarcasm is on the other hand a literary and rhetorical device that is meant to mock, often with satirical or ironic remarks, with a purpose to amuse or hurt someone. It is also referred to as a harsher form of irony. These two linguistic devices are dealt with in a sociolinguistic approach relying on theories of (im)politeness.

3.2 Discourse analysis

More than half a century ago, John Austin (1954) gave a series of lectures, the *William James Lectures at Harvard University*, which were published posthumously as a book entitled *How to Do Things with Words*. Austin presented a new picture of analyzing meaning; meaning is described in a relation among linguistic conventions correlated with words/sentences, the situation where the speaker actually says something to the hearer, and associated intentions of the speaker. The idea that meaning exists among these relations is depicted successfully by the concept of *acts*: in uttering a sentence, that is, in utilizing linguistic conventions, the speaker with an associated intention performs a linguistic act to the hearer.

*Speech act theory*⁴⁵ is assumed to be the foundation upon which discourse analysis expanded and developed, in fact, this theory was the token of many others through which specialists affirmed that "...speaking and writing involve physical actions or movements" Nicola Wood (2006:xii), in this, words become deeds.

Discourse analysis started to emerge as a discipline in the mid 1960's with important pioneering figures such as Mikhail Bakhtin and Michel Foucault. In fact, Foucauldian discourse analysis takes its roots from an early constructivist tradition which states that knowledge is not a reflexion of reality (Jørgensen and Phillips 2002). For Foucault discourses give individuals ways of 'seeing' and 'being in the world', they offer subject positions which when take up by individuals have implications on subjectivity and experience.

Been quoted, analyzed, followed and much discussed, Michel Foucault became a key figure in discourse analysis, his study entails a focus on discourse as a matter of the social, historical and political conditions, under an *archaeological phase*, Foucault argues that although possessing a multitude of combinations to formulate statements, these latters are similar and repetitive.

In his *genealogical view*, the scholar developed a theory of *power and knowledge*. In this, he emphasizes the notion of power being productive:

What makes power hold good, what makes it accepted, is simply the fact that it does not only weigh on us as a force that says no, but that it traverses and produces things, it induces pleasure, forms knowledge, produces

⁴⁵: Before *Austin*, Z. Harris introduced the term Discourse Analysis in 1952. Though, he paved the way for the inquiry on this concept, his view, with respect to him, will not be taken into consideration in this work.

discourse. It needs to be considered as a productive network which runs through the whole social body, much more than as a negative instance whose function is repression.

(Foucault 1980:119)⁴⁶.

The concept of *power / knowledge* generates another conception of *truth*, the latter being embedded in power. The focus is no more to attest if a statement is true or false, it is rather on how "...'*truth-effects*' are created in discourses" (idem). But the Foucauldian view and method is not the only one since discourse analysis was tackled by many scholars in different fields. Indeed, the terms *discourse* and *discourse analysis* as demonstrated by Schiffrin et.al (2001) have different meanings according to specialists. In this, most scholars agree on three major parameters of discourse analysis which are again stated by Schiffrin et.al as:" (1) Anything beyond the sentence, (2) language use, and (3) a broader range of social practice that includes nonlinguistic and nonspecific instances of language" (2001:1).

Meaning that discourse analysis covers a range of domains but is more considered to be the study of texts including coherent units such as narratives (comics) or novels, sketches of conversations or any purposive discourses (health, peace...).

Be it *socially-oriented* discourse analysis (view the text in the social and cultural setting in which it occurs) or *textually-oriented* (concentrates on language features of texts), this concept entails a competence in language use to avoid social and cultural bias, this competence is called *ethnography of communication* or *ethnography of speaking*, a notion developed by Dell Hymes with the publication of his essay "*The ethnography of speaking*" in 1962, a field with multidisciplinary interests (sociolinguistics, ethnography, philosophy) that urged scholars to study aspects of communication that were set aside by linguists, namely the *competence* an individual possesses and acquires (through experience) to communicate with others in an effective and efficient manner, by competence is meant *communicative competence*, the study that describes and analyses the use of language for communication purposes in real situations.

In proposing such definition, Hymes objects the Chomskian ideal speaker/listener tradition and calls for a more flexible, socially and culturally oriented study of language performed by a *heterogeneous speech community*.

⁴⁶ Quoted in Jørgensen and Phillips (2002:13).

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Such call echoed to specialists like Cameron (1999) who adheres to the idea that discourse is a *performance* and that this performance is constantly shaped and reshaped by individuals.

In this vein, Cameron attests that what makes people who they are is much due to the way they speak (*Cameron 1999 and Paltridge 2006*).

The essence of discourse (analysis) is language; language is a core component in any interaction be it conversational or written, it "...is a 'machine' that generates, and as a result constitutes, the social world" (Jørgensen and Phillips 2006:9). It is language when used *across* or through different and related texts that engender *intertextuality* (seen in chapter II).

Given the variety of approaches that now exist, discourse analysis means different things to different tribes within the social sciences. In fact, discourse analysis can be approached depending on different criteria (Eggins and Slade, 1997). In Sociology, discourse analysis is referred to as Conversational analysis; it is meant as Interactional sociolinguistics and variation theory in Sociolinguistics. Discourse analysis in Philosophy is speech act theory and pragmatics, whereas in Linguistics, it is Structural-functional (Birmingham School and Systemic Functional Linguistics) and Social semiotic (Critical discourse analysis).

The major contribution to the study of spoken discourse has come from sociology, in particular from conversational analysis. Within sociolinguistic approaches those relevant to the analysis of spoken discourse are the ethnography of speaking, interactional linguistics (Tannen 1984, 1989) and Labov and Waletzky's (1967) research on narrative within variation theory. From philosophy, speech act theory and pragmatics have shed light on how people interpret particular utterances. Within linguistics, the Birmingham School and systemic functional linguistics (SFL) (will be dealt of later on in this chapter) have both made significant contributions to an understanding of spoken and written discourse. Recently, perspectives have emerged from interdisciplinary connections between linguistics and critical and cultural theory, including critical linguistics and critical discourse analysis (CDA). (McCarthy, Matthiessen and Slade in Schmitt 2010).

Discourse analysis is the examination of language used by members of a speech community. It involves looking at both language form and language functions and includes the study of both spoken interaction and written texts. (Demo: 2001). It is in this present study dealt with in both sociolinguistic and linguistic angles. Regarding the

former, a special interest will be on variation linguistics extrapolating it to codes alternations; for the latter, the analytical tool of this research will be Systemic Functional Analysis with a focus on meaning-makers intentions. A full discussion of discourse analysis wouldn't be complete without discussing Visual Discourse Analysis, an essential point in this study.

3.2.1 Visual Discourse Analysis

The fact of *seeing*, *viewing* and *visualizing* have become central to know the world as it really is as claimed by Fyfe and Law (1988), in determining the centrality of the visual to contemporary life, Martin Jay (1993) used the term *ocularcentricism*.

Being the focal point of graphic narratives, the visual composes the medium and makes it unique; it is perhaps this combination of text/image that makes comic books fit under what is called visual discourse analysis and the context of Sociology of Knowledge Discourse Analysis.

Such study invites a semiotic approach, or one in which there is an attempt to describe an overall structural organization of art as a language system, and the social contexts in which meanings are produced.

Visual Discourse Analysis is located within semiotics, discourse analysis, and the grammar of visual design, it is a general term for an approach to analyzing art as a language and its use. It is concerned with a theory and method of studying the structures and conventions within visual texts. More specifically, visual discourse analysts are concerned with and interested in analyzing visual texts, the marks on visual texts within the constructs of art as a language system, and venues besides of community situations in which art as a language is used.

Moreover Visual Discourse Analysis implicates the viewer as an active reader of visual artifacts; in this the amount of knowledge transmitted is wider than written language alone, besides its premise lies in capturing the complex and dynamic nature of a system such comics.

Visual Discourse Analysis questions the speaker/writer intentions, what do these latters want to transmit to the hearer/reader? What feelings, emotions and thoughts does the speaker/writer need his interlocutors to experience with? In this, Peggy Albers (2007) identifies a six-dimension model that allows answering such interrogations. She explains that analyzing texts in Visual Discourse Analysis is first and foremost multidirectional where dimensions can easily shift or change.

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In one continuum of this model, the *underpinning systems* permit the interpretation and analysis of texts through visual literacy, in the other one the *disciplinary knowledge* encompasses all features related to works of art in particular and art in general namely enclosure, sequences, the existing language in the text and the identity that this latter shapes. As in any visual text, the concept of intertextuality is prevalent where it settles the existing relationship to literary texts.

Depending on the nature of visual texts, *conversations* can be optional. Another dimension underlined by Albers is the *social acceptability* through which artists (writers/speakers) display different styles and techniques *en vue* of a general acceptability from society, culture or *institutional forces*. Finally, the *apparent discourses* are the whole techniques and beliefs with which the sign-maker (speaker/writer) identifies.

The fact of reading visual texts implies the viewer (hearer/reader) to share some beliefs and thoughts in common with the sign-maker (speaker/writer) so the text will be easier to be understood.

Comic books as artifacts are characterized by the fact that they *communicate* themselves spatially, aesthetically, and, in any case, visually. Thus, in the context of discourse they, so to speak, *demand* to be represented in a way which is *appropriate to their genre*, in a way that they can be aesthetically and also visually experienced, so the understanding and analysis of such work needs to be on the ground of how the *sign-maker* sends his message to the *viewer* and how this latter is implicated in this message.

Visual discourse analysts' tasks' consist not only in analyzing the structural approach of visual texts but also in how language acts as a catalyst in the process of encouraging individuals' beliefs or actions. Following Albers' view (2006b, 2007), largely inspired by Gee (2005), Visual Discourse Analysis has four (4) principles:

(1) *Visual language is reflexive*: depending on how the viewer/reader is familiar with the visual text, this latter can reflect both the context and reality in which it was created.

(2) *Language allows for situated meanings to occur*, meaning the emphasis of the sentiment of *déjà-vu*, where texts are a source of other texts which are themselves inspired by other texts. Therefore when *producing* an art work, sign-makers rely on previous experience and belief where suggestions of intertextual connection to other works are ubiquitous.

A third (3) point as suggested by Bakhtin (1981) and posited by Albers (2006b, 2007) is that *language is composed of many different social languages*, the point is that *visuality differs from the sign-maker and the receiver and so do the channel of communication, their perception of the visual art is altered*. Social languages enable *artists to perform their artworks in the way they feel better, in this act of language use, they are called social agents*. (4) *Units of analysis within visual texts* as stated by Albers (2006b, 2007): structural, semantic, artistic, tactile, and visual.

Being an important element in critical literacy, critical linguistics and semiotics, Visual Discourse Analysis identifies the sign-maker intentions and beliefs, the social meanings of objects and how visual texts are structured.

Indeed, the study of pictures or generally speaking image-oriented medium such as comic books was tacitly ignored because of the ‘*linguistic turn*’ (R. Rorty 1967) where elaborated and complex texts were under scrutiny and deep study. In fact, the study of pictures was marginalized and left aside, philosophers, especially in *Europe* concentrated on the relationship between *philosophy and language* and neglected any sense of *visuality* that was the concern of *Mitchell* who introduced the ‘*pictorial turn*’ (1994) and demonstrated along with other scholars the vitality of understanding images through creative methodologies.

The implication of images in all systems of meaning is largely agreed upon, specialists and scholars locate images in different areas, in the semiotics of Barthes for instance, the image is the ‘*signified*’ of a given ‘*signifier*’, Alfred Schultz describes symbols as images being the outcome of iconic knowledge (1964).

Broadly speaking, what is palpable is that theories aiming to analyze pictures and pictorial works do not agree on a pre-established methodology (Hall and Fisk encoding/decoding approach (1973-1980), Panofsky’s iconographic/iconologic image analysis (1939), Barthes’ semiotic analysis (1964)) they rather use a multidisciplinary approach in which the picture is the central focus.

3.3 Iconology and Iconography

Pioneering Art historians such as Aby Warburg, Fritz Saxl and Ernst Gombrich (1915-1948) established the foundations of *iconology*; they used the word in the broad sense to denote ‘the descriptive study of images’. But, it was Panofsky in 1939 who claimed that *iconography* is in fact the study of subject matter in the visual art as opposed to *iconology* which is an attempt to analyze the significance of that subject

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matter within the culture that produced it. In Panofsky's words "iconography is that branch of the history of art which concerns itself with the subject matter of meaning of works of art as opposed to their form" (1973:1). Used as tools to interpreting works of art, both iconography and iconology along with the subject matter make up Panofsky's analysis, he thus, asserts that the first step in understanding art history consists of the perception of the work's pure form, what he views as *pre-iconography*, in second comes *iconography* which is the equation of cultural and iconological knowledge or as Hasenmueller (1978) calls the *secondary* or *conventional* meaning and last *iconology*, a deeper meaning which attempts to take into account personal, technical and cultural history into the understanding of a work of art. It looks at art not as an isolated incident, but as the product of a historical environment.

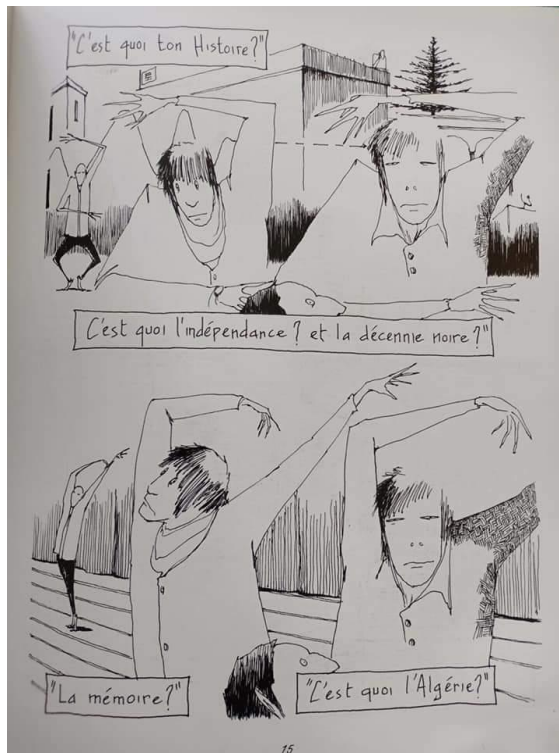


Fig.69: excerpt from "les vêpres algériennes"

of expressed emotions present in a work of art. Both factual and expressional meanings can be interpreted without any knowledge of the cultural background of an image, but rather with an everyday life experience. This means that in leafing through Nawel Louerrad graphic novel "les vêpres algériennes" fig.69, a native Algerian will identify to Louerrad constant questioning about Algeria, the history of Algeria, the independence and terrorism period "decennia noire"). These seem redundant themes in Algerian graphic narratives but as explained by the majority if not

all artists is a way to exorcise all the confused feelings and a therapy to heal all the trauma engendered. Louerrad through her drawings tries to find answers and depicts characters lost in all these interrogations trying to know who they really are, trying to get rid of this fuzziness and most of all trying to understand their history.

Identifying these characters' confusing faces without knowing anything about the 'context' is according to Panofsky known as *primary* or *natural meaning*. Forms in a work of art carrying this type of meaning are called *artistic motifs*. A study of these motifs is a *pre-iconographical* description of a work of art (ibid.).

Panofsky described also another level of meaning which he called *secondary* or *conventional meaning*. This meaning is constituted by arbitrary conventions, which means that it is *intelligible*, as opposed to the *sensibility* of primary meaning.

In the study of secondary meaning artistic motifs and combinations of these (composition) are connected with *themes* or *concepts*. This is primarily done when documenting and searching for information about the source of all this confusion and attempting to find some answers to all these questions. When motifs are thought to refer to any of these themes and concepts they can be called *images*, and a combination of images are called *stories* and *allegories*. Panofsky calls the study of images, stories and allegories the *iconographic analysis in the narrower sense* (ibid.), later scholars referred to it as *iconography*.

Panofsky's final level of meaning is the *intrinsic meaning or content*. He argues that all visual art contains "underlying principles which reveal the basic attitude of a nation, a period, a class, a religious or philosophical persuasion – unconsciously qualified by one personality and condensed into one work." (1939:7).

These three phases are to be completed in this order, so that the pre-iconographical description forms the basis of the iconographical analysis, and that the results of a number of iconographical analyses form the basis of an iconological analysis. Additionally, all three phases have to be controlled by corrective principles, which together are called the *history of tradition*. The pre-iconographic description needs to be controlled by an understanding of how objects and events were depicted in specific forms in a specific historical period (called '*history of style*'). An iconographical description can be corrected with an insight in how "specific themes and concepts were expressed by objects and events" in the corresponding historical period ('*history of types*') (Meijer 2011). During an iconological study, the synthetic intuition needs to be

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controlled by an understanding of how “essential tendencies of the human mind were expressed by specific themes and concepts.” (Panofsky 1939).

Panofsky elaborated a structural approach to the study of art governed by steps each one dependent from the other and all equipped with useful correcting principles.

Panofsky’s studies in Iconology are a part of a much wider range of approaches to art. Examples of these countless approaches are: style, the context of production of art and the biological effect of art on humans. All these aspects of art are equally interesting and important for the understanding of a work of art, and certainly most approaches are dependent of and additional to each other.

The study of meaning may sometimes be difficult to handle even by dexterous researchers; Panofsky adds a layer to this claiming that his three levels of meaning are often not easily separated mainly between form (pre-iconographical description) and meaning (iconographical description) and this may be regarded as a drawback in Panofsky’s method of analyzing works of art adds to it the fact that ‘context’ is a core notion of his method and that this latter is not often available.

Furthermore, Panofsky treats works of art as if there is *one* iconographical meaning. It is possible for graphic narratives to have multiple meanings that can be created by the artist or depending on viewers interpretations as these latter are considered as emphasized by Scott McCloud as “conscious collaborators” (1993:65).

Though Panofsky set up the foundations of iconology in the History of art, W.J.T Mitchell (1994) broadens the concept to include *visual media*, since any manifestation of art should be analyzed and viewed in terms of its *iconicity*, *iconography* and *iconology*.

By *iconicity*, Mitchell means the power of the image. An *icon* according to him behaves like a *repressed memory* that keeps returning to the surface of the consciousness, in this, the image is regarded as the ultimate reference in the mind.

Mitchell’s overwhelming book *Iconology: Image, Text, Ideology* starts with asking two questions he considers recurrent in the individual mind “...What is an image? What is the difference between images and words? “(1989:1), in an attempt to answering these questions, Mitchell raises attention that instead of adding a layer to such disputes, it is better to turn these polemics into theoretical interests.

Mitchell calls such achievements ‘essays in iconology’ (ibid), where he describes the meaning of iconology as being ‘the study of images and pictures’ or “rhetoric of images” (ibid) a twofold view that encompasses first the study of “...what to say about

images” (ibid) and second a study of “what images say” (ibid) meaning the way these images negotiate their *existence* by describing, narrating and convincing.

Through empirical research, iconology turned to be according to Mitchell “...the political psychology of icons, the study of iconophobia⁴⁷, iconophilia⁴⁸, and the struggle between iconoclasm⁴⁹ and idolatry⁵⁰” (1989:3).

Instigator of the ‘pictorial turn’, Mitchell rebelled against the linguistic dominant stream at that time. He claims that the history of culture or the history of philosophy can be characterized as a series of “turns”. The last of these was “the linguistic turn”. According to Mitchell (1994:11)

Linguistics, semiotics, rhetoric, and various models of «textuality» have become the lingua franca for critical reflection on the arts, the media, and cultural forms. Society is a text, nature and its scientific representations are ‘discourses’. Even the unconscious is structured like a language. (...) But it does seem clear that another shift in what philosophers talk about is happening, and that once again a complexly related transformation is occurring in other disciplines of the human sciences and the sphere of public culture. I want to call this shift the ‘pictorial turn’

The pictorial turn can be seen as the reflexion of the linguistic turn pioneered by works of Derrida, Foucault, Lacan and Rorty, Mitchell posits this approach as follows:

What makes for the sense of the pictorial turn, then, is not that we have some powerful account of visual representation that is dictating the terms of cultural theory, but that pictures form a point of peculiar friction and discomfort across a broad range of intellectual inquiry. The picture now has a status somewhere between what Thomas Kuhn called a «paradigm» and an «anomaly», emerging as a central topic of discussion in the human sciences in the way that language did: that is, as a kind of model or figure for other things (including figuration itself), and as an unresolved problem, perhaps even the object of its own «science», what Erwin Panofsky called an «iconology» (1994:13)

⁴⁷ Iconophobia is the fear of images.

⁴⁸ Iconophilia is the love of images.

⁴⁹ Iconoclasm is the social belief in the importance of the destruction of icons and other images or monuments, most frequently for religious or political reasons.

⁵⁰ Idolatry is the worship of an idol or cult image, being a physical image, such as a statue, or a person in place of God.

The linguistic turn caused a lot of turmoil in art history; thanks to it, this latter awakened from a “dogmatic slumber” (1994:14) initiated by Norman Bryson’s semiology of the image (1991). Talking about the development of art history, Bachmann-Medick wrote that “Paradoxically (...) the iconic turn was exactly when the history of art (being late) jumps on the train of the linguistic turn and begins to discover the fine arts as systems of signs, as textual and discursive phenomena” (2012:394-95). In this, the iconic turn is regarded as an opposition to the linguistic turn; Mitchell goes even further proposing “the resistance of the icon over the logos” (1994:28). Going beyond the linguistically mediated iconology of Panofsky, Mitchell claims that iconology “as a fractured concept, a suturing of image and text. One must precede the other, dominate, resist, supplement the other. This otherness or alterity of image and text is not just a matter of analogous structure, as if images just happened to be the ‘other’ to texts” (ibid.)

Mitchell did not stop enquiring about the visual aspects of texts, images and iconicity in a world dominated by the visual media; in fact less than ten years later, the groundbreaking author came with; *Picture Theory: Essays on Verbal and Visual Representation* (1995) where he again refined his idea of the picture (image) and enriched his theory by offering a rich account of the interplay between the visible and the readable across culture, from literature to visual art to the mass media. A decade later, Mitchell published *What do Pictures Want? The Lives and Loves of Images* (2006) in which images attain the status of *animated beings* with desires, needs and demands. He raised the question on how do pictures communicate as signs and symbols. Mitchell’s trilogy transports readers in the world of images with the whole picture being not so clear as so to say since the problem of *image* (iconology) is tightly linked to *ideology*. Be it philosophical, pictorial, social, or even ethical representation, the relationship of images and words is fundamental.

3.4 Semiotics

Semiotics as defined by Saussure is the “science that studies the life of signs within society and is a part of social and general psychology”. Saussure believed that semiotics is concerned with everything that can be taken as a sign, and he called it semiology. This definition leads semioticians wonder what semiotics really involves. In this, Umberto Eco suggested a somehow narrow definition that states that “semiotics is concerned with everything that can be taken as a sign” (1976:7 qtd in Chandler 2007:2).

For him, semiotics not only involves the study of all that can refer to ‘signs’ but also all that can ‘stand for signs’; what counts as semiotic signs is words, images, sounds, gestures and objects. These signs are not studied in ‘isolation’ by contemporary semioticians but are rather part of semiotic ‘sign-systems’ where the enquiry lays on how meanings are made and how reality is represented and shaped.

Theories of signs appeared throughout the history of Philosophy, the first reference to Semiotics can be rooted in 1690 in *Essay Concerning Human Understanding* by John Locke, but the two prominent figures of contemporary linguistics are Ferdinand De Saussure (1857–1913) and Charles Sanders Peirce (1839–1914). Saussure’s term ‘sémiologie’ dates from a manuscript of 1894. The first edition of his *Course in General Linguistics*, published posthumously in 1916, contains the declaration that

It is . . . possible to conceive of a science which studies the role of signs as part of social life. It would form part of social psychology, and hence of general psychology. We shall call it semiology (from the Greek *sē meíon*, ‘sign’). It would investigate the nature of signs and the laws governing them. Since it does not yet exist, one cannot say for certain that it will exist. But it has a right to exist, a place ready for it in advance. Linguistics is only one branch of this general science. The laws which semiology will discover will be laws applicable in linguistics, and linguistics will thus be assigned to a clearly defined place in the field of human knowledge. (1983, 15–16).

While for Saussure, semiology accounts for the study the role of signs as part of social life, Peirce on the other hand adopts a philosophical view borrowed from Locke and claiming that semiotics is “formal doctrine of signs” (1931:58). He declares that

Logic, in its general sense, is . . . only another name for semiotic (*sémeiōtiké*), the quasi-necessary, or formal, doctrine of signs. By describing the doctrine as ‘quasi-necessary’, or formal, I mean that we observe the characters of such signs as we know, and . . . by a process which I will not object to naming abstraction, we are led to statements, eminently fallible, and therefore in one sense by no means necessary, as to what must be the characters of all signs used by a ‘scientific’ intelligence, that is to say, by an intelligence capable of learning by experience. (Peirce1931:58).

Having established two major theoretical traditions, Saussure and Peirce are credited to be the founders of semiotics. Saussure's term 'semiology' is sometimes used to refer to the Saussurean tradition while the term 'semiotics' sometimes refers to the Peircean tradition (Chandler 2007:3). Though, semiotics have been extensively studied and debated with associations, conferences, journals and departments existing in handful of universities, the discipline is still not regarded as a science for it lacks conventionalized definitions, methodologies and domains of application. It is a field of study involving many different theoretical stances and methodological tools.

3.4.1 Relations to linguistics

When relating semiotics to linguistics, the aim to address structuralism and structuralist figures. Linguistic structuralism derived primarily from Saussure, Hjelmslev and Jakobson. It was Jakobson who first coined the term 'structuralism'⁵¹ in 1929.

Structuralism is an analytical method which involves the application of the linguistic model to a much wider range of social phenomena.

Jakobson posits that

Language is . . . a purely semiotic system . . . The study of signs, however, . . . must take into consideration also applied semiotic structures, as for instance, architecture, dress, or cuisine . . . any edifice is simultaneously some sort of refuge and a certain kind of message. Similarly, any garment responds to definitely utilitarian requirements and at the same time exhibits various semiotic properties (1968:703 qtd in Chandler 2007:5)

Structuralists delve into language and look for 'deep structures' underlying the 'surface features' of sign system (Lévi-Strauss in myth, kinship rules and totemism in 1964, Lacan in the unconscious in 1977; Barthes and Greimas in the 'grammar' of narrative in 1989).

Julia Kristeva has also studied semiotics largely inspired by structuralists, she states that "what semiotics has discovered . . . is that the *law* governing or, if one prefers, the *major constraint* affecting any social practice lies in the fact that it signifies; i.e. that it is articulated *like* a language' (1973:1249).

Semiotics is drastically linked to linguistic concepts, partly because linguistics is a more established discipline than the study of other sign-systems. In this Saussure argues that

⁵¹ Structuralism in Jakobson 1929:7

“nothing is more appropriate than the study of languages to bring out the nature of the semiological problem’ (1983:16), he ensures that language is ‘the most important’ of all the systems of signs (1983:15). Many notorious scholars shared Saussure view of the importance of language manly Roman Jakobson (1970), Émile Benveniste (1969) and Claude Lévi-Strauss (1972), they respectively claimed that “language is the central and most important among all human semiotic systems” (455) and that it is the “interpreting system of all other systems, linguistic and non-linguistic” (239) and finally is “the semiotic system par excellence; it cannot but signify, and exists only through signification” (48). According to these researchers language is by far the most powerful communication system.

Language possess one of the most powerful ‘design features’ which is the *double articulation*, this latter enables a semiotic code to form an infinite number of meaningful combinations with a finite number of elements. Double articulation occurs also in visual narratives as in comics for example where layouts, colors, panels, symbols and metaphors combine together to provide more complex vocabulary and syntax adding a special trait to meaning-making.

3.4.2 Semiotics in comics

The writing process of comics is according to some cartoonists and authors compared to that of language, Jack ‘King’ Kirby once states “I’ve been writing all along and I’ve been doing it in pictures” (Kirby, 1999). Similarly, Japan’s “God of Comics” Osamu Tezuka commented, “I don’t consider them pictures ...In reality I’m not drawing. I’m writing a story with a unique type of symbol” (Schodt, 1983). In the same vein, Chris Ware stated overtly that, “Comics are not a genre, but a developing language.” Furthermore, several comic authors writing about their medium have described the properties of comics like a language. Will Eisner (1985) compared gestures and graphic symbols to a visual vocabulary, a sentiment echoed by Scott McCloud (1993), who also described the properties governing the sequence of panels as its “grammar.” (Cohn 2012).

For comics’ authors, it is obvious that a link between comics and language do exist. Comics are a combination of two human behaviors: writing and drawing, they are in this regarded as a *social object*. In this believing that ““comics” are an object of inquiry would be akin to linguists focusing on “novels” as opposed to studying English, the language that novels are written in”, similarly “sequential images used in comics

constitute their own “visual language” (Cohn 2012:2). Thus, regarding comics, the verbal language and the visual language are the core objects of linguistic inquiry.

For Cohn and unlike comics’ authors like Eisner, McCloud, Ware and Tezuka, comics are not a language on their own but are written in *visual language*, this makes comics a special medium written in both *visual language* and *written language*. This view is adopted in this research work as graphic narratives are considered as a multimodal medium.

3.5 Multimodality / Multimodal Discourse Analysis

Multimodality, a widely used term in academia has been the subject of myriads of researches, conferences and edited volumes from its emergence in the mid-1990’s. These contributions come from various disciplines ranging from linguistics, semiotics, media studies, new literacy studies, education, sociology and psychology.

Though multimodality was extensively studied from different disciplines and from different views, scholars and specialists do not seem to agree on a common definition of it. Indeed, this phenomenon is described as “making meaning in a variety of different ways” or “communication in a variety of different ways” (Bezmer and Jewitt 2010). To know how the concept is articulated and conventionalized, it is necessary to talk about multimodality with making explicit one’s theoretical and methodological stance.

“If a ‘means for making meaning’ is a ‘modality’, or ‘mode’, as it is usually called, then we might say that the term ‘multimodality’ is a recognition of the fact that people use multiple means of meaning making” (Bezmer and Jewitt 2010:1).

Multimodality addresses what Bezmer and Jewitt (2010) call ‘the division of labor’ among academic disciplines focusing on meaning making claiming that this process is not an isolated one like image with writing, speech with gesture. The need of studying how different kinds of meaning-making are combined into an integrated, multimodal whole urged scholars to start using the term multimodality in the 1990’s. The main objective was to move beyond the empirical boundaries of existing disciplines and develop theories and methods that can account for the ways in which gesture, inscription, speech and other means are used together, to produce meanings that cannot be accounted for by any of the existing disciplines.

Multimodality is set to theorize and analyze meaning, at the onset; scholars recognize that each ‘mode’ offers distinct possibilities and constraints. The primary assumptions of multimodality is that meaning making can be assured by different semiotic resources

in terms of the possibilities they offer and that no resource is ‘more’ or ‘less’ potential than one another. In this, it makes a departure of traditional opposition of ‘verbal’ and ‘nonverbal’ communication. It addresses also the questions of how text and image combine to form singular units of expressions and how different modalities interact to convey meaning, vehicle ideas and express thoughts.

Following what has been said, multimodality according to Bezmer and Jewitt (2010:2) lays on three key assumptions:

- Meaning is made with different semiotic resources, each offering distinct potentialities and limitations;
- Meaning making involves the production of multimodal wholes;
- If we want to study meaning, we need to attend to all semiotic resources being used to make a complete whole.

Multimodal expression, thus, is highly context-dependent, with multimodal meanings constructed within specific social and cultural contexts, based on the communicative needs of different communities or cultures. In this, intercultural communication studies play an important role in multimodal research. Multimodality assumes that all forms of communication (modes) have, like language, been shaped through their cultural, historical and social uses to realize social functions. Meaning that different modes shape the meaning to be realized in mode-specific ways, meanings are differently realized in different modes.

Multimodality focuses on peoples’ process of meaning-making, a process in which individuals make choices from a network of alternatives, selecting one modal resource (meaning potential) over another (Halliday 1979).

Based on the assumption that expressive resources of a culture are not limited to those of speech and writing, mode is understood as socially established in conjunction with the affordances and constraints of the material substrate of a resource and its specific semiotic uses within a community.

Taking a cue from social semiotic theory (will be dealt later in this section), mode is defined according to Kress (2010:2) as: “a socially shaped and culturally given resource for making meaning that has distinct ‘affordances’”. For Kress, resources have to fulfill three criteria in order to be recognized as modes: they need to 1- fulfill *ideational function* by representing states, actions or events, 2- they need to achieve interpersonal function in the fact that *social relations* of participants play an important role in communication acts and 3- both of the above need to be represented as coherent (both

internally and within their environments) texts (textual function). Bateman (2011) assures that for a semiotic resource to be recognized as mode, a particular material substrate needs to be sufficiently controllable as to be used purposefully in the meaning-making process.

Modes can also be understood in terms of Halliday's classification of meaning (1978). He suggests that every sign simultaneously tells us something about the 'world' (ideational meaning), positions in a relation to someone or something (interpersonal meaning) and produces a structured text (textual meaning). Multimodality sets out to explore how these meaning are realized in all modes.

3.5.1 Theories and methods in multimodality

Speech and writing are considered to be the most prevalent modes in the study of linguistics, while many scholars chose to follow this view, others branched out from it and decided to explore connections with other modes. Other disciplines, such as psychology, sociology, (social) semiotics, and anthropology, had shaped their object of study in more general terms, around notions of 'meaning making'. Looking at multimodality in a linguistic point of view generated considerable variation in terms of theoretical and methodological outlook. Scholars dealt with multimodality in different perspectives namely in Discourse Analysis (Scollon & Scollon 2003), Conversation Analysis (Streeck et al 2011), Systemic Functional Linguistics (O'Halloran & Lim 2014) and Cognitive Linguistics (Forceville 2006). These different positions resulted in different methodologies with scholars studying in-depth analyses of single cases (texts or strips of interaction); others drawing on large corpora and aiming to test hypotheses. These methodological approaches melted different methods and techniques from other disciplines mainly social semiotics and ethnography (Bezmer and Jewitt 2010). As a consequence of mixing disciplines and methodologies, terminology changed. For instance, the terms 'Conversation Analysis', or 'Systemic-Functional Linguistics' (SFL) no longer match the scope of the disciplines they describe. New terms have been suggested to mark the changing scopes of these disciplines, 'Multimodal Discourse Analysis', 'Multimodal Conversation Analysis' but they have not been widely adopted, and are unlikely to 'settle'.

It is agreed upon that multimodality was taken up by many different (linguistic) traditions where different terminological preferences were coupled with different conceptualizations of what counts as 'means for making meaning'. In some traditions,

such as social semiotics, the terms ‘mode’ and ‘semiotic resource’ are both used, they sometimes are used interchangeably but some scholars took on their shoulders to propose that distinctions will be made between the two. In others, such as conversation analysis, ‘(semiotic) resource’ is used, but ‘mode’ is not, or very rarely; and some attempts at defining ‘(semiotic) resource’ have been made. Yet none of these definitions is (as yet) widely and consistently used beyond those who proposed them (Bezmer and Jewitt 2010).

From this, it is noticeable that much variation in the conceptualization and definition of mode and (semiotic) resource is made. What seems true with gaze and gesture, image and writing, may not be with other modes; so it is worth asking whether color and layout are modes. Other questions may arise as if facial expression and body posture are also modes and if yes what about action and movement?

Plausible answers to these questions lay primary in avoiding any confusion, deciding about the suitable perspective to adopt and striving from the conceptual clarity and consistency.

3.5.2 Multimodal discourse analysis

Multimodal discourse analysis is somehow a new and rapidly developing perspective on discourse which assumes that meanings are created in texts and interactions in a complex interplay of semiosis⁵² across multiple modes which include but are not limited to written and spoken language. It can also be defined as the study of the intersection and interdependence of various modalities of communication within a given context. In this, a myriad of scholars have tackled multimodal discourse analysis from various perspectives namely Kress and Van Leeuwen (1996) with the analysis of static texts and grammar of images and O’Toole’s (1994) investigation of paintings, sculpture and architecture who heavily rely on Halliday’s (1973, 1978) systemic-functional theory of language. Identifying the influence of mode of meaning within a given context, focusing on co-occurrence and interaction between multiple semiotic systems are the core aspect of multimodal discourse analysis (Royce and Bowcher 2007).

Despite its relatively short history, multimodal discourse analysis influenced on its turn other approaches and fields most notably in the area of literacy and the growing interest in digital literacies (Jewitt and Kress 2003; Kress 2003; Lankshear and Knobel 2003)

⁵² Semiosis or sign process, is any form of activity, conduct, or process that involves signs, including the production of meaning

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and the field of human-computer interaction (Granström et al. 2002). Critical discourse analysis started also incorporating the analysis of modes other than text and in image-text mediation (Bhatia, Flowerdew and Jones 2008).

Through disciplines and uses, the term ‘discourse’ and ‘text’ were being used interchangeably denoting ‘extended stretches of speech or writing’ as well as pointing to the social meanings ‘inherent’ in such texts. In addition, the term was approached by Foucault in terms of politics and philosophy (Foucault, 1981; Kress, 1984/ 1989; Fairclough, 1992; Gee, 1999, 2008); by Labov and Hymes in terms of ethnography and social, whereas through formal approaches by Sinclair and Coulthard (1975). These positions have made the term ‘discourse’ and ‘discourse analysis’ fuzzy and confined it to a problematic descriptive and analytical tool.

These different views and approaches pave the way to answer another question related with ‘text’. Text in multimodal discourse analysis is “a *multimodal semiotic entity* in two, three or four dimensions...Texts, of whatever kind, are the result of the semiotic work of *design*, and of processes of *composition* and *production*. They result in ensembles composed of different *modes*, resting on the agentive semiotic work of the maker of such texts” (original italics) (Kress 2010:36).

According to Kress, texts fulfill their makers’ interests. In this, a text needs to be *coherent* through the use of semiotic sources (modes) both *internally* (elements of the text) and *externally* (environment surrounding it). In this, the aim of multimodal discourse analysis “is to elaborate tools that can provide insight into the relation of the meanings of a community and its semiotic manifestations. In MMDA, the apt use of modes for the realization of discourses in text in a specific situation is a central question” (2010:37), meaning that in a multimodal approach, many semiotic sources are available for representation and for making meaning; as compared to discourse analysis, meanings revealed by this latter are somehow *partial* meanings; whereas, *whole* meaning making is done jointly by all the modes in a text under MMDA frame.

All in all, Multimodal discourse analysis is an approach that looks at multiple modes of communication such as text, color, and images. It is a method of discursive analysis that looks at not just how individual modes communicate, but how they interact with one another to create semiotic meaning.

Kress states that, “Using three modes in one sign - writing and image and colour as well - has real benefits. Each mode does a specific thing: image shows what takes too long to read, and writing names what would be difficult to show. Color is used to highlight

specific aspects of the overall message” (2010:1). Therefore looking at multiple modes at once elicits a more nuanced and complex analysis, especially when looking at online environments.

3.6 Systemic Functional Linguistics (SFL)

“text is meaning and meaning is choice” M.A.K. Halliday (1978).

Starting with Halliday’s words is more than significant; he is credited to be the most prominent figure of Systemic Functional Analysis (abbreviated as SFL). SFL addresses two main questions according to Eggins (2004), the first one is that how individuals use language, the second is about the structure of the language used.

Systemic-Functional Linguistics (SFL) is a theory of language which has been centered on the notion of language function. While SFL accounts for the syntactic structure of language, it places the function of language as central (what language does, and how it does it), in preference to more structural approaches which place the elements of language and their combinations as central. SFL starts at social context, and looks at how language both acts upon, and is constrained by this social context. A central notion to language analysis is 'stratification'. That is language is analyzed in terms of four strata: Context, Semantics, Lexico-Grammar and Phonology-Graphology. Halliday (1985, 1989, 1994) argued that language is structured to make three main kinds of meanings simultaneously. This semantic complexity, which allows **ideational**, **interpersonal** and **textual** meanings to be fused together in linguistic units, is possible because language is a semiotic system, a “conventionalized coding system”, organized as sets of choices, Eggins (2004:3). The distinctive feature of semiotic systems is that each choice in the system acquires its meanings against the background of the other choices which could have been made. This semiotic interpretation of the system of language allows us to consider the ‘appropriacy’ or ‘inappropriacy’ of different linguistic choices in relation to their contexts of use, and to view language as a resource which is used by choosing to make meanings in contexts (Eggins 2004). According to Malinowski (as cited in Martin, 1984:14), “you cannot understand the meaning of what someone says or writes unless you know something about the context in which it is embedded”.

Therefore, SFL studies language in context in terms of **field**, **tenor**, and **mode**. Field refers to the subject matter of discussion at any situation. It answers questions such as “what is going on in the text,” and “what are people doing” Martin (1984:16). In

contrast, tenor refers to relationships of main characters and roles of individuals in social status. It is concerned with the study of individual positions in the world in terms of knowledge, studies, professions, and so forth. As Halliday and Hasan (1989:13) pointed out, tenor “refers to who is taking part, to the nature of the participants, their statuses and roles: what kinds of role relationship obtain among the participants”. Mode is concerned with the idea of channel of communication; mode of discourse can be by both written and oral means. Halliday and Hasan’s claimed that it “refers to what part language is playing, what it is that the participants are expecting the language to do for them in the situation: the symbolic organization of the text” (ibid.).

Halliday in *Language as Social Semiotic* (1978) makes “four theoretical claims about language” on the bases of “different research emphases or application context” of scholars. These four claims are: (1)that language use is functional, (2)that its function is to make meanings, (3)That these meanings are influenced by the social and cultural context in which they are exchanged and (4)that the process of using language is a semiotic process, a process of making meanings by choosing. Halliday summarizes that “language use is functional, semantic, contextual and semiotic” which can be summed up “by describing the systemic approach as a functional – semiotic approach to language.

It is agreed upon that individuals interact in order to make meaning; therefore, the aim of language is a semiotic one. This semiotic interpretation of the system of language allows us to consider the ‘appropriacy’ or ‘inappropriacy’ of different linguistic choices in relation to their contexts of use, and to view language as a resource which is used by choosing to make meanings in contexts (Eggins 2004).

Halliday has inspired many researches going beyond texts and extending SFL to images (O’Toole 1994, Kress and Van Leeuwen 1996), scholars have also deepened their studies in multi-semiotic texts.

Halliday’s concept of the three metafunctions of meaning-making is adapted by researchers to analyze different media such music (Van Leeuwen 1999, Callaghan and McDonald 2002), print advertisements (Royce 1998 and Cheong 2004), films and videos (O’Halloran 2004), and multimodal transcription (Baldry and Thibault 2006). For the purpose of this thesis, the areas of images and graphics are the most pertinent. In this, O’Toole (1994) in his book *The Language of Displayed Art* tries to establish a universally vocabulary or language to describe images. Adopting Halliday’s three metafunctions, O’Toole adapted them to fit his field of work, thus ideational,

interpersonal and textual became **representational**, **modal** and **compositional**, the units and elements of analysis being different for images to text.

The representational metafunction is according to O'Toole (1994:14) "what the painting actually depicts" meaning what an image actually depicts in real world. The modal metafunction deals with interpersonal engagement with the viewer for an image, according to O'Toole, the modal metafunction aims at "build[ing] a degree of uncertainty or ambiguity into the actions of one of [the] figures" (1994: 9). The third and last metafunction is the compositional one, this latter can occur in comics at different units within a single panel to the entire page. This compositional metafunction assures coherence which is crucial in the understanding of comics. O'Toole's (1994) framework is applicable to visual work and will be a strong foundation to build the analysis of this research work.

3.7 (im)Politeness Theory: Conceptualizing irony and sarcasm

The early 1970's witnessed the inception of the field of pragmatics which led in turn to the emergence of politeness theory. However, it was not until the publication of Leech's (1983) seminal textbook, and the republication of Brown and Levinson's (1987) 'Politeness Theory' in the form of an extended book-length study, that politeness really started to become an important area of study in its own right. Indeed, the field of (im)politeness has grown fast thanks to Eelen's (2001) seminal critique of politeness theory and extensive researches held on impoliteness alongside of politeness. Different theories led to different approaches, while the dominant view was the one of Brown and Levinson (1970, 1985, and 1987). The academic study of (im)politeness was inspired by an everyday notion, but early attempts to theorize the concept distanced themselves from this idea. In this, in a trial to define (im)politeness, three waves emerged. The first one was led by Brown and Levinson 1987; Lakoff 1973 and Leech 1983, largely inspired by Grecian pragmatics and traditional speech act theory focused in maintaining good relations and avoiding interpersonal conflict. The second wave came as an opposition against the first trend claiming that no interest was made regarding politeness at the discourse level (Kasper 1996; Usami 2002). Scholars (Eelen 2001; Mills 2003 and Watts 2003) also proposed that the theorization of politeness has to be grounded in the social practice theories of Bourdieu or Foucault. The third wave that emerged in the mid-2000 supports the development of scientific accounts of politeness involving "subjective judgments about the social appropriateness of verbal and non-

verbal behaviour” (Spencer-Oatey 2005:97). This research work is concerned with two speech figures framed under (im)politeness theory which are irony and sarcasm.

3.7.1 Irony and Sarcasm: Interchangeable terms?

Irony and Sarcasm have been extensively studied, yet scholars do not agree on clear definitions, rather they propose a degree of aggressiveness in a continuum as emphasized by Attardo” “irony and sarcasm are very closely related and occur on a continuum of aggression: irony is less aggressive, sarcasm is more so” (Attardo, 2013, p. 40). Many scholars join Attardo in sharing the view that sarcasm is the most hostile and offensive version of irony (Dews, Kaplan & Winner, 1995; Vance, 2012). Sarcasm is also associated to many scholars to anger, provocation and even scornfulness (Leggitt and Gibbs 2000). On the other hand, scholars like Littman and Mey (1991) claimed that these two definitions should not be synonymous as irony may be widely defined as a figure of speech based on *meaning inversion*. The cornerstone of this definition is the duality between what the speaker means implicitly and the meaning of the words they utter, dissociating themselves from them whereas, sarcasm may reduce or enhance the critical effects of a statement (Dews & Winner, 1995).

It is striking to notice the contradictions between irony and sarcasm definitions, this is mainly due to the main feature of irony which is *implicitness* as claimed by Utsumi (2000); other scholars affirm that irony is a type of pretense. In this approach, the speaker *pretends* to say something and expects the audience to go through the pretense and know the message behind (mocking, complimenting...) (Clark & Gerrig, 1984; Currie, 2006; Walton, 1990). In this vein, Kumon-Nakamura et al. (1995) pointed the pragmatic *insincerity* of the speaker: while performing utterances, the speaker makes use of other words to mean something while alluding to something completely different.

Discrepancies also come at play when describing sarcasm being the expression of a dissociative attitude toward an evoked thought or perspective while irony maybe understood as a type of ‘echoic allusion” (Sperber & Wilson, 1981), for them speakers may also echo hypothetical sources:

There are echoic mentions of many different degrees and types. Some are immediate echoes, and others delayed; some have their source in actual utterances, others in thoughts and opinions; some have a real source, others

an imagined one; some are traceable back to a particular individual, whereas others have a vaguer origin (1981, p. 310).

As this paper is more focused on the sociological reasons and code switching features and for the sake of simplicity, the terms irony and sarcasm will be used interchangeably with a difference in degree with sarcasm being more aggressive than irony.

3.7.2 Swearing: a much used speech act and (im)politeness

Theory

Swearing, a linguistic universal that is mainly used to express strong emotions and feelings has kept the attention of scholars from the 1960's. Since then; studies have arisen in different linguistic fields ranging from sociolinguistics to psycholinguistics. Swear words may refer to taboo topics such as: «religion; sex acts; sexuality; genitals and sexual attributes; excretion; race, ethnic group or nationality; political affiliation; any other denigrated or oppressed group; stupidity; undesirable behavior [and] disease” (Thelwall 2008: 85). Depending on the context, the speaker-listener relationship; swearing can be polite, impolite, or neither and it may be used with any emotional state. The problem that arise with impoliteness, rudeness, and swearing research is that it's quite impossible to define them universally as they are all culturally and personally determined, besides the meaning of politeness might vary across culture, gender, and power relations (Guodong & Jing, 2005). Classical approaches to politeness (Goffman (1967), Brown and Levinson (1978, 1987) prone the notion of “face”. There is the positive face want which is defined as "the want of every member that his wants be desirable to at least some others." Brown and Levinson 2006: 311). And the negative face want, defined as "the want of every 'competent adult member' that his actions be unimpeded by others"(ibid. 312). In this, speakers tend to avoid these face threatening acts (FTA's); this action is regarded by Brown and Levinson as politeness. More recent approaches to politeness including impoliteness and rudeness (Thomas 1983; Arndt and Janney 1985; Lakoff 1989; Kasper 1990; Beebe 1995; Culpeper 1996; Culpeper et al. 2003; Locher and Watts 2005; Bousfield 2007) incorporate situations where speakers intentionally or unintentionally use offensive speech for purposes other than social harmony. Importantly, Locher and Watts (2005) argue that what is impolite cannot be universally construed, since impoliteness depends on the relationship between speaker and listener. Within impoliteness research, the impetus for swearing is explored and swearing is not regarded as merely a face threatening act. To evaluate whether swearing in discourse is rude, it is necessary to determine participants' identity, relationship,

social norms, intentions and motivations. Judgments of rudeness are not only determined by the propositional content of swear words but by a sense of what is appropriate in a particular situation. Over time, speakers learn that politeness is not always the norm, as in situations where rudeness is a must, they learn that what is polite depends on the relationship between participants and the speech practices they negotiate (Locher and Watts 2005). Swearing may be appropriate in a given situation and not regarded as merely polite or impolite.

Impoliteness and rudeness will be taken into consideration in this present paper as a comparison will be done between the manga characters and individuals in real daily conversations.

3.8 Conclusion

As an attempt to dealing with some theories relevant to the analysis of comic books and describing sociolinguistic phenomena displayed in the present graphic narratives namely irony/sarcasm, swearing and CS. This chapter begins with Discourse Analysis and notably Visual Discourse Analysis as an emerging concept in Visual Studies, moves to literary and philosophical concepts (intertextuality, hermeneutics, iconology and sociology of knowledge discourse analysis) aiming at *excavating* the inner nature of comic books, identifying the complexity of their nature and therefore acknowledging their status as being works of art on *their own*.

In a sociolinguistic theoretical register, this section was devoted to the description of Semiotics, Multimodality and Systemic Functional Analysis. Irony/sarcasm and swearing were also put forward as linguistic devices analyzing instances of comics' characters.

4 Chapter Four

From theory to practice

From theory to practice: Table of Contents

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4.1 Introduction

Trudgill (2000) emphasizes the point that no two individuals use language the same way in all situations. In this vein, Myers-Scotton (1998:18) claims that “...IN EVERY SPEECH community, more than one way of speaking exists” [original capitalizations]. This research work seeks to understand the reasons behind language alternations and switching in graphic narratives. It investigates the social motivations for code switching and its strategic nature in light of Myers-Scotton’s *Markedness Model* (1995, 1998).

This *Rational Actor Model* (RA) provides evidence that instances of code switching in the present comic books are intentional. This comes first when speakers and more precisely characters when choosing their variety or code, are doing ‘*mental calculations*’ to enhance reward and minimize costs, she posits that a given choice is done over another one to ‘*optimize*’ (1998).

The choice behind choosing this model is that it “...provides a mechanism that activates behavior” (Myers-Scotton 1998:30). This idea is largely inspired by Elster (1989) who considers mechanism as *rationality*; this device explains how things happen on two steps. First, when it comes to rewards and minimizing costs; Rational Actor models explain choices as being goal-oriented. Second, rationality explains why such choices are made, besides Myers-Scotton developed her model so that it can encompass any variation be it between different languages, dialects or styles and therefore “...can be used profitably in other ways” (1998:6).

The data will be analyzed in the light of the Markedness Model. These data represent chunks of speech uttered by characters of *Houma Fighter* trilogy and also by Boualem the main character of Louerrad “regretter l’absence de l’astre” graphic novel. This analysis aims at reaching the following purposes:

- Determining the social motivations behinds characters’ CS in the present graphic narratives,
- Exploring CS strategic nature using the MM as a RA model and
- Analyzing instances of discourse using Systemic Functional Multimodal Discourse Analysis

In this vein, the Markedness Model may enhance linguistic choices’ predictions. It may also interpret the reasons such choices are more frequent than others and provide tentative interpretations of the choices that do occur in these artistic works.

SF-MDA is also a key concept in this study as it explains the function of linguistic choices.

4.2 Switching codes / Code switching

Gardner-Chloros (2009) exposes the phenomenon of code switching stating that the idea of alternating varieties sounded quite odd in the ninetieth century with the spread of the concept of “*One Language One Nation*”. This view increased with notions of linguistic purity and exclusiveness.

Through time, code switching became much more accepted with linguists such as Gumperz (1972) and Pfaff (1979) suggesting that mixing or alternating between languages is not a random process but, indeed obeys to grammatical rules. In this, many grammatical models have been proposed as attempts to understand the grammatical constraints in code switching

Identifying it to a linguistic barometer, Gardner-Chloros states that “[code switching] is a goldmine for linguists, because it highlights so many important questions about the relationship of languages to language” (2006:180).

Speakers in this sense are no more making speech choices on the ground of *stable factors* as age, education and sex but, because of *dynamic factors* linked to the conspicuous nature of solidarity and power. In this, many competing theories and models attempting to describe the strategic nature of CS were held starting from Fishman’s *domain analysis* (1965, 1972), he claims that “...domain is a sociocultural construct abstracted from topics of communication, relationship between communicators, and locales of communication, in accord with the institution, of a society and the area of activity of speech community in such a way that individual behavior and social patterns can be distinguished from each other and yet related to each other” (1972:20). Factors influencing the concept of domain are: topic, role relation and locale. In other words, language changes depending on the context, the place and the individuals who are talking to each others. Though, societal factors form partially the basis of this view, it somehow fails in predicting and therefore determining language shift.

Maybe the most challenging models explaining and analyzing the social implications behind acts of CS are Auer’s *Conversational Analysis* (CA) (1984/1998) and Giles’ *Communication Accommodation Theory* (CAT) (1973) along with the *Markedness Model of Myers-Scotton* (MM) (1983, 1993 and 1998).

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All these three models study linguistic variation on social and psychological grounds, and all the three hold the belief that when making choices, speakers are not only showing identity, group membership or maintaining a variety; they are making ‘*mental calculations*’ and therefore are ‘*rational actors*’ as stated by Myers-Scotton (1993, 1998), conscious that their linguistic choices are means to fulfill ‘linguistic and stylistic’ goals.

While proponents of the Markedness Model agree with the notion of Rights and Obligations set (1993:84), Conversational Analysis adherents’ plea for a focus on the conversation structure and therefore maintain coherence in discourse via code switching.

The origin of Conversational Analysis is to be found in the works of Erving Goffman and Harold Garfinkel; these two renowned scholars inaugurated the study of everyday life as a research focus in its own right.

Emerging from a specifically Durkheimian tradition⁵³ (Goffman 1955; Goffman 1956; Goffman and Verhoeven 1993), Goffman started from the perspective that what he came to call the interaction order (Goffman 1983) is an institutional order in its own right (Heritage 2016). It comprises according to Goffman, a complex set of *interactional* rights and obligations which are tight to individuals, personal identity and large-scale macro social institutions.

Having established the premises of a theory, Harvey Sacks in association with Emanuel Schegloff and Gail Jefferson came to develop CA. from Goffman; Sacks took the notion that talk-in-interaction is a fundamental social domain that can be studied as an institutional entity in its own right. From Garfinkel came the notion that the practices and procedures with which parties produce and recognize talk are talk’s ‘ethnomethods.’ From this, Sacks and Schegloff state

We have proceeded under the assumption...that in so far as the materials we worked with exhibited orderliness, they did so not only for us, indeed not in the first place for us, but for the co-participants who had produced them. If the materials (records of natural conversation) were

⁵³ Language, as a set of *représentations collectives*, also has a unique quality in that it plays an active role in structuring an individual’s perception of reality. As Durkheim argues, objects of experience do not exist independently of the society that perceives and represents them. They exist only through the relationship they have with society, a relationship that can reveal very different aspects about reality depending on the society (Internet Encyclopedia of Philosophy).

orderly, they were so because they had been methodically produced by members of the society for one another (1974:290).

From these early papers, CA emerged as a study of the institution of conversation that focuses on the procedural basis of its production; it revolved around to basic principles: (1) The structural analysis of action in ordinary conversation and (2) The Primacy of ordinary conversation.

Drawing on the work of Gumperz, Auer (1984, 1998) made a distinction between discourse-related switching and preference-related (or participant-related) switching. Both can be explained in terms of Gumperz's concept of a "contextualization cue" whose main function is to indicate "otherness" or deviance. As such, language alternation deviates from a conversational norm whereby participants have a preference for same-language talk. As Auer (1984: 28–29) explains "in many bilingual communities, there is a preference for same language talk; code-switching (discourse- or participant-related) runs counter to this preference – which, of course, only heightens its signaling value" [...].

In an attempt to answer the crucial question of *why do bilinguals switch in their conversations?* Auer calls for a conversation-analytic approach that focuses on "*members* procedures to arrive at local interpretations" (1984a:3) i.e., *social actors*. Linguistic choices in this become the ultimate objective in the analysis of code switching within Conversational Analysis.

Auer's call echoed more than a decade later to specialists like Sebba (1993), Milroy (1995) and Li Wei (1995, 1998 and 2005) one of the most fervent supporters and contributors of the study of code switching within Conversational Analysis, in this, Li Wei (2005) emphasizes the two assumptions behind the Conversational Analysis model that places first the emphasis on the "sequential implicativeness of language choice" (Auer 1998: 162) in which linguistic choices made by the speakers influence subsequent interactions and the choice of their linguistic items. Besides, CA concentrates on speakers' mutual intelligibility when speaking and therefore limits analysis in talk-in-conversation, as Li Wei (1998:162) points it, it "limits the external analyst's interpretational leeway because it relates his or her interpretations back to the members' mutual understanding of their utterances as manifest in their behaviour".

In addition to that, in the CA approach, the context does not pre-exist, in Auer's words it is not given a priori, but it is formed from the interaction and the interlocutors (1998).

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Thus, CA involves the analysis of each code switching occurrence separately in terms of the different speakers that may participate in it. Another point mentioned by Li Wei is that under the CA approach, the point is not *indexing* speakers' identity, power or formality; it is rather demonstrating how such things as "identity, attitude and relationship are presented, understood, accepted or rejected, and changed in the process of interaction"(1998:163).

Conversation Analysis framework provides essential tools for investigating code switching in a more detailed way, thus, the functioning of CS within CA approach is unveiled via momentary interactions. Under this view, the gist of the framework under consideration lies in the priority given to participants and their intrinsic inferential procedures. Meaning that speakers can be seen not only to be establishing and maintaining mutual understanding of one another's actions in sequences of talk, but also to be holding each other accountable for those actions.

Another important theory on the social implications for language choice and code switching is the *Communication Accommodation Theory* (denoted as CAT) introduced by Howard Giles and his colleagues in 1970's, Giles, Taylor, & Bourhis, 1973) for predicting and explaining the adjustments individuals make to create, maintain, or decrease social distance in interaction, changes that are enacted for reasons that go beyond the mere exchange of referential information and emotions. Since those early days, CAT has been refined and elaborated a number of times to account for the dynamics of interpersonal and intergroup communication (Gallois & Giles, 1998; Giles, Willemyns, Gallois, & Anderson, 2007).

Originally a socio-psychological model exploring accent and bilingual shifts in interactions, CAT has now expanded into an "interdisciplinary model of relational and identity processes in communicative interaction" (Coupland & Jaworski, 1997, pp. 241-242). It explores the fact of making one's way of communicating converge with that of one's interlocutors or put in another way, the reasons that enhance speakers change their linguistic codes in order to be perceived in a more favorable way by their addressees.

Communication Accommodation Theory originated in the early 1970s as speech accommodation theory with the goal of understanding alternations in speech styles particularly focusing on accents and dialects.

In its early development, the theory introduced its core concepts of accommodation and two of these, *convergence* and *divergence*, are probably the most recognizable in this

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early stage of the theory. Convergence has been defined as a strategy whereby individuals adapt their communicative behaviors in such a way as to become more similar to their interlocutor's behavior. Typically, this is done to seek approval, affiliation, and/or interpersonal similarity as a manner of reducing social distance. As such, converging speakers are generally viewed more favorably than diverging and maintaining speakers and are perceived as more efficient and cooperative in their communications. Converging to a common linguistic style also improves the effectiveness of communication; this, in turn, has been associated with increased predictability of the other and, hence, lowers uncertainty, interpersonal anxiety, and heightened mutual understanding (Gudykunst, 1995). Increasing similarity in communicative behavior such as speech rate increases both speakers' perceived attractiveness as well as their ability to gain addressees' compliance (Buller, LePoire, Aune, & Eloy, 1992).

On the other hand, the strategy of divergence leads to an accentuation of speech and nonverbal differences between the self and the other. Often (but not always) the motive behind divergence is precisely the desire to emphasize distinctiveness from one's interlocutor, expressively highlighting contrasting group identities. A phenomenon similar to divergence is maintenance, where a person persists in his or her original style, perhaps for reasons of authenticity or consistency, regardless of the communicative behavior of the interlocutor (Bourhis, 1979).

As Patrick Boylan (2004) implies, accommodation theory or as its first appellation *speech accommodation theory* internalizes the notion of convergence, where this term denotes reaching a somehow *common* or a *more intelligible* speech.

Indeed, Giles (1973) suggests that speakers change their linguistic code in order to be perceived in a more favorable way by their addressees. On the opposite, they diverge from other speakers as to emphasize distinctiveness or to shape addressee's feelings.

In an attempt to refine their theory, Giles and Coupland (1988) substituted the notion of *Speech Accommodation* primarily developed to demonstrate the value of social psychological concepts for a deeper understanding of the dynamics and alternations of speech in interactions to *Communication Accommodation* in which they introduced the notions of *convergence of expression* and *convergence of intentionality*.

Giles' model i.e. *Communication Accommodation* introduces the notion of *intentionality*; in which speakers converge or diverge according to the purposes they want to accomplish. However, it should be stated that there should be other reasons that

drive individuals to accommodate or diverge their linguistic choice from those of others that have not been taken into consideration by Giles.

A third functional model in analyzing CS is Myers-Scotton Markedness Model (denoted as MM) that has extensive theoretical sources in linguistics. It takes its roots from the *Prague school*. Myers-Scotton Markedness Model's proponents claim that speakers are rational in their choice of linguistic forms.

This view can draw its source from the means-end model, where the emphasis is on how personal values influence individual behavior. This model was first proposed by Roman Jakobson (1962b). Second, the Markedness Model holds the assumption that the choice of a marked variety means more costs. This idea can find its source in the Markedness theory established by the *Prague School* with the theory of iconicity of Markedness in contemporary cognitive linguistics. Jakobson expands this latter in the study of grammatical theories and semantics. Finally, the Markedness Model takes the cognitive calculations of human mind as economically biased. This can find support from *Zipf's law*, named after the American linguist George Kingsley Zipf and known also as the "Rank-size Distribution"⁵⁴.

In setting the foundations of the Markedness Model in her ground breaking book *Social Motivations for Code Switching: Evidence from Africa (1993)*, Myers-Scotton exposes the theoretical approaches upon which her model was build, namely *Grice's cooperative principle (1975)* and the 'negotiation principle'; being the 'super premise' of the model. This principle states

Choose the form of your conversational contribution such that it indexes the set of rights and obligations which you wish to be in force between speaker and addressee for the current exchange. (1993b:113).

Meaning that speakers need to establish a set of rights and obligations (RO) on the basis of negotiation. This depends on social factors along with topic and setting. Participants negotiate their identity and make choices from *unmarked* to *marked*. Myers-Scotton (1993, 1998), claims for the universality and the predictive validity of her model in the analysis of bilingual social situations. She proposes maxims to account for such switching phenomena, *the Unmarked Choice* maxim that requires the speaker to alternate choice from an *unmarked*, i.e. an expected choice to another *marked* (unexpected) choice in conversation on the basis of situational changes.

⁵⁴ Zipf's law states that in data of natural language utterances', the frequency of any word is inversely proportional to its rank in the frequency table.

Make your code choice the unmarked index of the unmarked RO set in talk exchanges when you wish to establish or affirm that RO set. (1993a: 114)

Under the Markedness Model, the unmarked choice is the one that meets the beliefs and desires of norms markers in a given community.

A second maxim accounting for code switching choice is the *Marked Choice* maxim which applies when a speaker wishes to *renegotiate* the actual RO set in order to create an aesthetic effect of increasing social distance. Myers-Scotton (1993a:131) argues that bilingual speakers should

Make a marked code choice which is not the unmarked index of the unmarked RO set in an interaction when you wish to establish a new RO set as unmarked for the current exchange.

A third maxim advanced by Myers-Scotton is the *Exploratory Choice*⁵⁵ maxim that applies when a situation is not so obvious depending on situational factors.

When an unmarked choice is not clear, use CS to make alternate exploratory choices as candidates for an unmarked choice and thereby as an index of an RO set which you favour. (1993a:142).

In an attempt to refine the Markedness Model, Myers-Scotton (1998) includes two additional maxims: the *Deference maxim*⁵⁶:

Switch to a code that which expresses deference to others when special respect is called for by the circumstances.

Following this maxim, speakers expect a *payoff*, or in a lesser degree avoid costs.

A last maxim exposed by Myers-Scotton is the *virtuosity maxim*⁵⁷ in which speakers show off their linguistic repertoire or make themselves ‘enablers’ allowing the conversation to happen.

Switch to whatever code is necessary in order to carry on the conversation/accommodate the participation of all speakers present. (1998:26).

⁵⁵: Exploratory choice maxim is one the Markedness Model maxims but will not be dealt with in this study since the focus is on the marked and unmarked choice only.

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Under the Markedness Model, the core notions are ‘*negotiation*’ and ‘*rationality*’, while in the former, speakers negotiate their identity and are achieving ‘*interactional goals*’, they are in the second taking the best choice for getting the best outcomes,

whereas desires, values and beliefs are reasons for a choice, actually to act rationally means that the speaker does not just choose the most favored choice but rather the most feasible choice (Myers-Scotton 1998:35).

Myers-Scotton’s model (1983, 1993 and 1998) implies not only the concept of cost and reward but it also emphasizes the notion of cognition upon which this whole model is based.

For Myers-Scotton speakers seek for a balance between unmarked and marked choices, where the formers constrain speakers in not taking risks, the latter enhance speakers to get costs and rewards, these extra rewards are termed *intentionality* and are based on social and psychological associations that individuals make conventionally for the chosen varieties.

This tacit agreement among speakers in the choice of varieties is done on the basis of pragmatics where individuals make use of their ‘*pragmatic competence*’ i.e. the ability to comprehend and perform a communicative act depending on:

- Context of utterance
- Generally observed principals of communication, and
- Goals of the speaker

Pragmatics is also a means for speakers (writers) and listeners (readers) to get the best outcome of their linguistic choices as Steve Campsall (1999) adds, when writing or speaking individuals aim to make their performance (text or conversation) the best ever and attests that “pragmatics allows this”.

Code switching as the object of the sociolinguistic inquiry of this thesis is put forward and three main theories describing the socio-pragmatic implications of CS were discussed namely the *Conversation Analysis* of Auer (1984), *Communication Accommodation Theory* by Giles and Coupland (1991) and Myers-Scotton *Markedness Model* (1993).

A brief overview and comparison of all these three theories was held and convergent as well as divergent views were noted; all three models agree on the concept of choice, while in CAT speakers choose to *align* to other speakers (concept of convergence), both CA and the MM assume that speakers are meaning-makers and converge on what Auer

(1998:162) calls ‘sequential implicativeness of langue’ that triggers choices of their linguistic items.

The models differ in context, as this latter does not exist in Auer’s view, it is only generated through speaking, it is on the other hand crucial to Myers-Scotton MM as it is regarded as a reason of linguistic alternation and is part of the whole process of speaking and meaning-making.

All three models analyze instances of CS; it is done on the basis of convergence and divergence under the CAT, separately in terms of the different speakers involved in it in CA and as a whole in the MM.

The first motivation under choosing Myers-Scotton MM is that it indexes speakers’ identity and power of formality through speaking, in our case writing.

4.2.1 Code Switching in graphic narratives

“Both language and art can be considered as media for expressing meanings” Gardner-Chloros (2010:1). The aim of this part is exploring correlations between meanings expressed through linguistic code switching and meanings expressed in works of art namely graphic narratives. Recent research on CS makes use of various notions which can be applied in the visual field: (1) Heteroglossia/intertextuality: code switching researchers such as Stroud (1983) have adopted this concept from literary studies to describe the exploitation by code-switchers of a ‘double voice’ (Gardener-Chloros 2010).

This view comes from Bakhtin (1981) who assumes that language is a socio-cultural phenomenon, according to his words

[L]anguage has been completely taken over, shot through with intentions and accents. For any individual consciousness living in it, language is not an abstract system of normative forms but rather a concrete heteroglot conception of the world. All words have a ‘taste’ of a profession, a genre, a tendency, a party, a particular work, a particular person, a generation, an age group, the day and hour. Each word tastes of a context and contexts in which it has lived its socially charged life; all words and forms are populated by intentions.
(1981:293).

Context is important in the sense that without it, meaning does not exist. Therefore, according to Bakhtin (1981:292), “To study the word as such, ignoring the impulse that

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reaches out beyond it, is just as senseless as to study psychological experience outside the context of real life". (2) Contextualization: this refers to the strategic variations which speakers employ to create meaning within an agreed matrix of conventions. Gumperz (1976) developed the idea of contextualization cues, i.e. features of the form of the message which point to how the semantic content is to be understood, or in other words signaling mechanisms used by speakers to indicate how they mean what they say. (3) Rational Choice v. Conversation Analytic approaches: Myers-Scotton's 'Rational Choice' model suggests that bilingual individuals' language choices are largely to do with the indexing of varieties to particular sets of 'rights and obligations'. Auer and Li Wei on the other hand have shown that this only provides a partial explanation, and that linguistic choices provide a means of structuring conversation independently of such associations, Gardner-Chloros (2010).

Artistic examples taken from Roman Art, Renaissance Cretan icons and Picasso illustrate how, like code-switched utterances, works of art can derive meaning from (a) duality of reference (death as an end but also as a new beginning as in Louerrad work "regretter l'absence de l'astre"), (b) the incorporation of an older tradition within a new work (using and talking about old generational themes as in Sabaou's "le prix de la liberté"), and (c) from their vertical relationship with the context of their production and with their audience (authors and readers are the same in continuum but have different perceptions of the pieces of art in front of them. Parallels identified here suggest that some areas of CS research are touching on universal semiotic patterns (Gardner-Chloros 2010).

The point here is to explore the transferability of types of linguistic analysis to the analysis of visual art, and whether CS can be extended to the field of visual art.

At first sight, it is noticed that semiotics is the common point of contact between the analysis of linguistic and artistic productions. The expression 'the Language(s) of Art' (Goodman, 1976; Hölischer, 2004), acquired notoriety from structuralist approaches to the study of culture and society in the second half of the twentieth century. Saussure's through his contributions to linguistic semiology proved that language plays a determinant role in all the human sciences (Kristeva, 1980).

Scholars like Baxandall (1985) argue that the overall interpretation of art is always *linguistic*, in this, he adds: "(...) the nature of language or serial conceptualization means that the description is less a representation of the picture, or even a representation

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of seeing the picture, than a representation of thinking about having seen the picture. To put it another way, we address a relationship between pictures and concepts' (11).

Convergence between linguistics and visual art can be seen in a number of levels. Linguistic devices such as irony/sarcasm, metaphor and satire can be represented pictorially as well as linguistically. In our present research work, this area will be dealt with "houma Fighter" trilogy and instances of the "black cat" Fig.70 exhibiting irony/sarcasm through CS.



Fig.70: Instances of the "black cat"

Secondly, these convergences can be discussed from the point of view of structuralism⁵⁸ and semiotics; and third, they are to be found at the level of discourse, as is the case in relation to analyses of CS.

Language and art can be so tightly linked as it sometimes difficult to divide the two, language can be found in art and vice-versa, texts can make pieces of art more significant, more eloquent, and images can render emotions through self-expressions in a more vivid way than words.

Readers or viewers in graphic narratives are integrated into the story telling and are part of the whole process of interpretation, as emphasized by Scott McCloud (1993), readers are no more mere voyeurs but are willing collaborators, Gombrich (1960) also argued against the existence of the 'innocent eye', pointing out that perception is filtered by culture and experience. In his opinion perspective constituted an exception, since it allowed objects to be seen pictorially as they are in reality (1960:254–257).

In this, interrogations started on determining what art is, certain pieces of art are sometimes regarded as not being art at all because they place little emphasis on traditional artistic skills and all the emphasis on concepts; but whatever one's views, art

⁵⁸ Structuralism in linguistics, any one of several schools of 20th-century linguistics committed to the structuralist principle that a language is a self-contained relational structure, the elements of which derive their existence and their value from their distribution and oppositions in texts or discourse.

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at least has the merit of drawing attention to the fact that there is no art without interpretation and that even the general understanding of what is art is *culturally* determined (Stallabrass, 2004) in Gardner-Chloros (2010).

4.3 From theory to practice: Applying the lessons from code switching research

A visual piece of art namely a graphic narrative has also a *grammar* which refers as stated by Kress and Van Leeuwen (2006) to *functional grammar*. Function is also pointed by Alpers (1977) which is a core notion in identifying evidence of CS in other fields. In this present research work, CS is identified in Said Sabaou's works namely *Houma Fighter* trilogy and *Le prix de la liberté*.

4.3.1 Linguistic varieties and CS instances in Sabaou's works

Along his trilogy *Houma Fighter*, Sabaou introduced different characters all typical of a region in Algeria and each character displaying a specific dialect proper to its region. In this following part, a distinction of these dialects will be held with the emphasis put on the distinctive cultural features of these characters as this will be a part of the analysis in this part.

| <i>Characters</i> | <i>Status</i> | <i>Location</i> | <i>Variety used & characteristics</i> |
|--|-----------------------------|-----------------|--|
| <i>Houma Fighter</i> characters | | | |
| <i>Sofiane Bekhti</i> | Kick boxer | Algiers | Variety of Algiers |
| <i>Hakkou 'la souris'</i> | The houma fighter organizer | Algiers | |
| <i>El Bakir</i> | Opponent | Algiers | |
| <i>Zahia</i> | Sofiane's neighbor | Algiers | |
| <i>Hafid 'Chawarma'</i> | opponent | Algiers | |
| <i>Miss Rym</i> | opponent | Constantine | |
| <i>Kader 'Japoni'</i> | The new challenger | Oran | Varity of Oran |
| <i>The black cat</i> | 'magical' companion | Algiers | Variety of Algiers, it displays signs with sarcastic and humorous comments |

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| | | | |
|------------------------|----------------|-------------|---|
| <i>Chin Liang</i> | Chinese worker | Batna | He speaks French with a specific accent and will represent the city of Batna, consequently he uses this variety |
| <i>Driss Lee</i> | opponent | Skikda | Variety of Skikda |
| <i>Farah</i> | opponent | Medea | Variety of Medea |
| <i>Aberkane</i> | opponent | Ghardaia | Variety of Ghardaia |
| <i>Unknown fighter</i> | opponent | Tamanrasset | Variety of Tamanrasset |
| <i>Captain Azwiw</i> | opponent | TiziOuzou | Tamazight |
| <i>Adel</i> | opponent | Mascara | Variety of Mascara |

Tab.1: Characters of *Houma Fighter* trilogy and their linguistic varieties.

“...writers or speakers choose what can be considered *marked choices* to convey certain messages of *intentionality*” [own emphasis] (Myers-Scotton 1998:4).

The writer’s use of marked choices may be motivated by the fact of optimizing outcomes. Every literary creation be it a novel, short story or a comic book “...establishes its own linguistic community, with its own unmarked style, and “sets of rights and obligations” (1998:43).

In fact, authors through their works are constantly negotiating and renegotiating the RO set. They may proceed by maintaining the status quo by through the use of expected choices or through the delivery of an ‘*authorial message*’ by using unexpected choices.

The idea behind the mixture of varieties, languages, choices (marked and unmarked) might be considered as a clue to the understanding of the way characters think and behave and to the development – dynamics of narrative.

Using the unmarked choice describes the action of the comic book. The marked language, choice on the contrary, suggests the framework (structure, context).

It also emphasizes the recognition of meaning in the flow of action and provides the literary works accuracy and realism. The use of the marked choice serves also to hold a complete *introspection* on the characters and on the work.

Authors may use marked choices to convey intentionality. They either ‘mark’ their characters by ascribing them other varieties as the case of *Houma Fighter* trilogy where some characters display salient linguistic features or mark the ‘crucial’ passages of the work. These linguistic varieties also vehicle some stylistic effects that authors want to display.

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In the parlance of the MM, French is the **unmarked** choice, the variety in which the whole manga is written and therefore the variety that creates no surprise. Arabic on the contrary, or more specifically AA and Tamazight are the **marked** choices in which the author intends to vehicle a special message and make a specific meaning.

In a multilingual speech community as Algeria, though, it is worth observing that CS itself is regarded as an **unmarked** choice. Many Algerians make use in their speech of different languages and language varieties namely French, AA and Tamazight. In this context, the opposite is rather true, in a narrative all written in French (the unmarked language choice), Algerian Arabic is the marked language choice.

One of the basic assumptions of Myers-Scotton's Markedness Model (1983, 1993 and 1998), states that speakers in general have a pre-determined capacity of markedness. The unmarked choice (French in this context) is the '*safer*' variety which indexes an expected interpersonal relationship (writer/reader or speaker/listener). The marked choice on the contrary sustains a kind of *opposition* as expressed by Myers-Scotton (1993), though, this opposition is encompassed under markedness; it is not always categorical.

A concept well-known in the literature of sociolinguistics and moreover in the lexis of code switching is '*indexicality*' or the '*art of pointing*' as Charles Peirce (1931) assumes. In his words, speakers (writers) are 'meaning makers', in this, indexicality points out to the pervasive context-centered nature of language utterances, "...including such phenomena as regional accent (indexing speaker's identity)" as posited by William Hanks (1990 : 124-126).

Under the Markedness Model, indexicality refers to linguistic choices. The use of a certain variety implies a change in the established rights and obligations (RO) set (Myers-Scotton 1993:84). This change engenders itself a negotiation of "...a different *persona* for the speaker and a different relationship with the addressee" Myers-Scotton (1993:85).

An alternative interpretation would be the use of language to *accomplishing a purpose*. This notion has been developed by Austin (1962). He asserts that language can be used as a tool to *fulfill a goal*. Indeed, what made speech act theory (SAT) so appealing in linguistics is that it did not consider language as an "...isolated structural phenomenon", Nuyts (1993:3). It rather defines it as committing action within context.

In developing Speech Act Theory, Austin paved the way for the development of the concept of *negotiation* (relative positions, identity...) in interpersonal relationships.

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This led other philosophers and specialists to investigate ways in which messages are communicated and conveyed.

In an attempt to deal with theories of *co-operation* between speakers, Grice (1975) refined ancestral ideas dating back to Aristotle and gave them a new breath by using them to discuss "...the intentional meaning of utterances"⁵⁹. In this, he introduces the notion of *implicature*, by implicatures; he means *conversational implicatures* which according to him are connected with "...certain general features of discourse" (ibid).

Such discussions lead inevitably to the vision that speakers might be considered as *rational actors*. Indeed, this idea emerged more than fifty (50) years ago, with scholars interested in speakers' motivations, mainly, John Thibault and Harold Kelley (1959) and George Homans (1966) and scholars such Giles *et al.* (1982) and Levinson (1978,1987).

Under the field of social psychology, Thibault and Kelley (1959) followed by Homans (1966) proposed a framework where the interaction is regarded as a process of *exchange*.

This vision was adopted by Myers-Scotton (1983, 1993, and 1998); she then applied it to linguistic choices. She argues that the reason why one code is used over another is mainly due to the fact of minimizing costs and maximizing rewards for speakers. This notion has become one of the most important tokens of the Markedness Model.

It may be said that under this approach, speakers are rational actors who make mental calculations to index a particular RO set and get the best outcomes of their linguistic choices following Austin's Speech Act Theory and Grice's co-operative principle, besides, speakers choose languages in the basis of "...enhancing their own positions, or at least communicating their own perceptions" Myers-Scotton (1993:112).

What makes speakers or writers use one variety over another is the central tenet of this study and motivations for code switching will be displayed with regard to social impetus and motivations.

When analyzing *Houma Fighter*, a feeling of deep rooted Algerian culture is palpable, the author do vehicle feelings of '*Algérianité*' as he likes to emphasize, pride (typical to Algerians) and adhesion to a united and multilingual speech community at the same time.

⁵⁹ Quoted in Myer-Scotton (1993:97).

Sabaou in his manga lays social motivations of code switching by choosing AA as the **marked** variety; this might be considered as strategy through which the author aims to reshape the existing RO set in order to express solidarity, group membership and exhibit social norms and Algerian values.

4.3.2 Method and data

This part of analysis is concerned with instances uttered by characters of *Houma Fighter* trilogy. These utterances represent the data under study, it is devoted to the social motivations leading to code switching; a glimpse to Myers-Scotton's overwhelming book (Social Motivations for Code switching: Evidence from Africa 1993), according to her and to the proponents of the Markedness Model, choosing one variety over another is a cognitive act or strategy which engenders rewards. These rewards might be considered as mental calculations enhanced by socio-psychological motivations of speakers.

A focus also is done on norms and social norms, a "...norm can be formal or informal, personal or collective, descriptive of what most people do, or prescriptive of behavior" Bicchieri (2006:1-2). Social norms on another angle are defined as *customary* rules of behavior coordinating speakers' interactions with each others. As Lewis (1969) puts it, social norms entail the notion of *conformity*, meaning that once a norm is established as a *rule*, it continues in force because individuals prefer to *conform* to the rule given the expectations that others are going to conform.

In this vein, Hume was the first to attest that norms are the corner stone of social order. In this, norms define property rights or who is entailed to do what. Individuals in a given community are aware of their roles and conscious of what to do, how to behave and what to speak depending on factors. Speakers have a natural theory of markedness, "...any code points to a particular interpersonal balance. It is partly because of their indexical qualities that different languages, dialects and styles are maintained in a community" Myers-Scotton (2000:127)⁶⁰.

Such identification is translated by the use of words having a connotative meaning, tightly linked to the habitus of the Algerian speech community, habitus a term already used by *Aristotle* and largely spread in the field of sociology among scholars as Marcel Mauss and especially Pierre Bourdieu which is defined as a structure of the mind

⁶⁰ Quoted in Li Wei (1998).

characterized by a set of acquired schemata, sensibilities, dispositions and taste. These *non-translated* words reflect the conservative nature of the Algerian society.

4.3.3 Results and discussion

4.3.3.1 CS as indexical of social negotiations

A cognitively based theory introduced by Myers-Scotton (1983, 1993 and 1998), the Markedness Model accounts for implied messages in code switching. It argues that the choice of a marked variety means more costs as opposed to the unmarked one which is favored because the cognitive calculations of speakers are economically biased. Therefore, to balance with the extra costs, a marked choice (Algerian Arabic and Tamazight in this manga) necessarily indicates that the speaker intends to get some extra rewards. These extra rewards convey additional messages, which are termed *intentionality* (Myers-Scotton 1993, 1998) and are based on social and psychological associations that people conventionally make for the chosen variety.

This notion of intentionality is encompassed in what Myers-Scotton calls *negotiation of the RO set*, indeed, whenever a speaker or writer wishes to emphasize something or deliver a special message to the hearer or reader, they make use of the available choices that they have in their speech repertoire.

By shifting varieties in *Houma Fighter* between marked and unmarked, Sabaou aims to signal ‘otherness’ as put by Auer (1992:31) when discussing contextualization cues⁶¹, the author uses intentionally words in the marked variety (Algerian Arabic and Tamazight) to express solidarity, group membership and “...shared ethnicity within an addressee” (Holmes 2000)⁶².

Tab.2 shows chunks of passages in the marked variety illustrating what has been previously said.

| Words in the marked variety | Transliteration | Page | Gloss |
|-----------------------------|--------------------------|------|-------------------------|
| Houma Fighter I | | | |
| Lazem nroho harraga | /la:zəm nrə :hə: ɥaraga/ | 6 | We have to go illegally |
| Rani sa3edtek | /rani: sa:ʕətək/ | 7 | I helped you |
| Ya khi mareg | /ja ɛ: ma:reg/ | 19 | He is smart |
| Bent familia | /bənt familja/ | 31 | A good girl |

⁶¹ : This concept was first introduced by Gumperz (1982a, 1982b) and much discussed.

⁶² Quoted in Walid M. Rihan, Why do people code-switch.

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| | | | |
|--------------------------|----------------------|-----|--------------------------|
| Ya jeddek | /ja: jədək/ | 53 | Damn |
| Hanouni | /ħanv:ni:/ | 90 | My dear |
| Ma fhamna wallou | /ma: fhamna wa:lv:/ | 103 | We understand nothing |
| Houma Fighter II | | | |
| Ismiw Captain Azwaw | /ismiw captən azwaw/ | 47 | My name is Captain Azwaw |
| Thourra at3ardede | /θv:ra atʃardəd/ | 48 | You will see |
| zitzitoun | /zitzitv:n/ | 49 | Olive oil |
| Houma Fighter III | | | |
| Ester rohek | /əstər rohək/ | 14 | Cover yourself |
| Wech omri | /wəʃ ʕəmri/ | 15 | Hey baby |
| Hayek jutsu | /ħajek dʒv:tsv:/ | 30 | A special martial art |

Tab.2: illustrating social negotiations

4.3.3.2 CS and the transmission of social values

Social values in any community are said to be norms directing the *general* behaviors of humans, following *Jennifer Trusted* view (2002:1) “we all have moral values and we all make moral judgments”. In any literary work, writers engage in transmitting values (respect, tolerance, family...), by doing so, they manage to negotiate the actual RO set.

Indeed, signaling social values needs to establish a *discursive* writer(speaker)/reader (listener) contact, this whole process does not entail the chosen variety but as Rodriguez-Yànez (1994:74) expresses it, it is rather “...the fluctuating choice of the degree of code fluctuation” that allows the vehicle of such concepts.

In a narrative uttered totally in French, Algerian Arabic and Tamazight might be considered as a bypass to signal social values and enhance feelings of tolerance, spirituality and love of others.

Sabaou’s major aim is to promote authentic Algerian values encompassing love of the country and a special tribute to the Algerian *veiled* woman, who is regarded *somehow* weak from Western societies. In this, the author ascribes to her a special martial art consisting of hiding powerful weapons under her veil.

In choosing to insert cognates of Algerian Arabic and Tamazight, the manga-ka seeks for more reward; tab. illustrates this.

| Words in the marked variety | Transliteration | Page | Gloss |
|-----------------------------|-------------------------|------|--|
| Houma Fighter I | | | |
| Hadjoubisu | /ħazv:bi:tsv:/ | 57 | A martial art special to veiled women |
| La hchouma | /lə ħfɔ:ma/ | 88 | Shame |
| Wlid el hram | /wli:d əl ħra:m/ | 87 | Bastard |
| Taht dari | /taht da:ri:/ | 88 | Under my roof |
| Houma Fighter II | | | |
| yemma | /jema/ | 10 | My mother |
| Dzair wech rahi rafda | /dzajər wəʃ rahi rəfda/ | 21 | There are all kinds of people in Algeria |
| Houma Fighter III | | | |
| madamti | /madamti/ | 19 | My girl friend |
| Allah ikhalik | /alah iɛlik/ | 19 | please |

Tab. 3: Indexing social values

4.4 Conclusion

This part was a mere applying of Myers-Scotton's Markedness Model (1983, 1993 and 1998) as a tool to determine the social motivations behind code switching. According to Myers-Scotton and proponents of this approach, the author alternates codes either to deliver the authorial message, or because of some social factors. In fact, through the analysis of *Houma fighter*, it had been noticed that Said Sabaou not only delivers *intentionality* through his switches but, he also vehicles identity, social values and norms besides of providing accuracy and realism.

4.5 CS as a linguistic strategy in light of Heteroglossia and intertextuality in graphic narratives

Intertextuality (Kristeva 1997) and Heteroglossia (Bakhtin 1984) are concepts that took the attention of scholars in the 1990's. These concepts were helpful in the analysis of CS, particularly in the light of its frequent 'quotative' function, which allows speakers to refer to other people's voices or opinions simply by changing languages. Gardner-Chloros (2010).

As these terms have been widely used, it is worth to go back to the original texts, intertextuality for Kristeva is 'the passage from one sign system to another' (1997:111). Despite this definition, this term has been understood in a different way, it was

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necessary then for Kristeva to emphasize the notion of ‘transposition’ or as she cites: “...the transfer from a ‘narrative’ to a ‘text’” (ibid.). Kristeva was largely influenced by Bakhtin who used the term Heteroglossia to describe the way meaning is created in the juxtaposition of different dialects, registers or even styles.

The character of the “black cat” in *Houma Fighter* trilogy for example is considered as the third voice in the narrative, not the voice of author nor of the reader but a voice which gives multiple perspectives to the comic (Tab.4). What is emphasized here is the notion of ‘double-voicing’ used by Stroud (1992, 1998) to describe how switching languages allows speakers to present multiple viewpoints on a situation. In this case, most instances of this character display irony and sarcasm.

| Instances of the black cat | transliteration | Manga volume | page |
|---|--|-------------------|------|
| T3ayyi wesmek | /tʃaji wesmek/ | Houma Fighter I | 71 |
| Jmi3 wahed ma yeslah lwallou fi bladou | /ʒmi:ʃ wa:həd ma: jəsləh l ^ə wa:lv: fi: bla:dv:/ | Houma Fighter I | 76 |
| Hseb rouhou fi film handou | /hsəb rə:hə: fi: fi:lm həndv:/ | Houma Fighter I | 88 |
| Rahet fina | /rahət fina/ | Houma Fighter II | 8 |
| Ki tkemmel nawwadna | /ki tkəməl nawwadna/ | Houma Fighter II | 15 |
| A3toulou meftah | /aʃt v: lv: məftaħ/ | Houma Fighter II | 28 |
| T9ochi mousselssel Turki | /tq v:ʃi mv:səlsəl tv:rqi/ | Houma Fighter III | 17 |
| Smana ljaya nroho nekhetbo | /smana lʒəja nrə:hə: nəʒətb v:/ | Houma Fighter III | 35 |
| Numero wa3er mechi terrah | /ny.me.ʁo waʃər maʃi tərah/ | Houma Fighter III | 36 |

Tab.4: instances of the “black cat”

The social meaning of these switches as emphasized by Stroud are related to a set of categories ‘metaphorically symbolized by particular languages’ (Gardner-Chloros 2010).

Heteroglossia and CS may overlap as the two concepts emerged from different disciplines. In this present study, Heteroglossia is simply defined as the use of the words of others without any transformation of the original meaning. On the other hand, CS is characterized in terms of alternations; these latter create a new spark of meaning.

Uses of Heteroglossia in *Houma Fighter* trilogy are seen in the following:

| Instances of the black cat | transliteration | Manga volume | page |
|----------------------------|-----------------|-------------------|------|
| Non mais allo | /nɔ̃ mɛ a.lo/ | Houma Fighter III | 29 |
| moustahil | /mv:staɦi:l/ | Houma Fighter III | 49 |

Tab. 5: Heteroglossia uses

4.6 Irony and sarcasm in graphic narratives

Irony is a manner of organizing a work so as to give full expression to contradictory or complementary impulses, attitudes, etc., especially as a means of indicating detachment from a subject, theme, or emotion.

The essential feature of irony is the indirect presentation of a contradiction between an action or expression and the context in which it occurs. In the figure of speech, emphasis is placed on the opposition between the literal and intended meaning of a statement. Ironic literature exploits, in addition to the rhetorical figure, such devices as character development, situation, and plot to stress the paradoxical nature of reality or the contrast between an ideal and actual condition, set of circumstances, etc., frequently in such a way as to stress the absurdity present in the contradiction between substance and form.

In its broadest sense, irony is a rhetorical device, literary technique, or event characterized by an incongruity, or contrast, between reality (what is) and appearance (what seems to be). It can be regarded a means to be humorous, it is also used in most of the modern fiction and literature even in psychological literary works. Irony is concerned with what is understood, or what is expected and what actually occurs.

It can be used intentionally or can happen unintentionally. Authors can use irony to create intentions or emphasize some messages or to make their audience stop and think about what has just been said. Reader's role in realizing the difference between what is said and what is normal or expected is essential to the successful use of irony. *Verbal*, *dramatic*, and *situational* irony are often used for emphasis in the assertion of a truth. The ironic form of simile, used in sarcasm, and some forms of litotes⁶³ can emphasize one's meaning by the deliberate use of language which states the opposite of the truth, denies the contrary of the truth, or drastically and obviously understates a factual connection.

Irony differs from sarcasm in greater subtlety and wit. In sarcasm, ridicule or mockery is used harshly, often crudely and contemptuously, for destructive purposes. It may be used in an indirect manner, and have the form of irony, or it may be used in the form of

⁶³ ironic understatement in which an affirmative is expressed by the negative of its contrary

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a direct statement. The distinctive quality of sarcasm is present in the spoken word and manifested chiefly by vocal inflection, whereas irony arising originally as literary and rhetorical forms, is exhibited in the organization or structuring of either language or literary material.

This research work aims foremost at exploring irony/sarcasm and swearing under Code Switching in “Houma Fighter” trilogy. The choice behind analyzing these three manga was because they display a diversity of linguistic varieties ranging from different Algerian dialects (Algiers, Oran, Annaba, Constantine, and Tamanrasset) besides of the existence of three different languages namely, Algerian Arabic, French and Tamazight all used by different characters.

The investigation lays primary in discovering the reasons why, characters of these manga and namely “the black cat”⁶⁴ fig.70, swears and is ironic and sometimes sarcastic in Arabic in a manga all written in French.

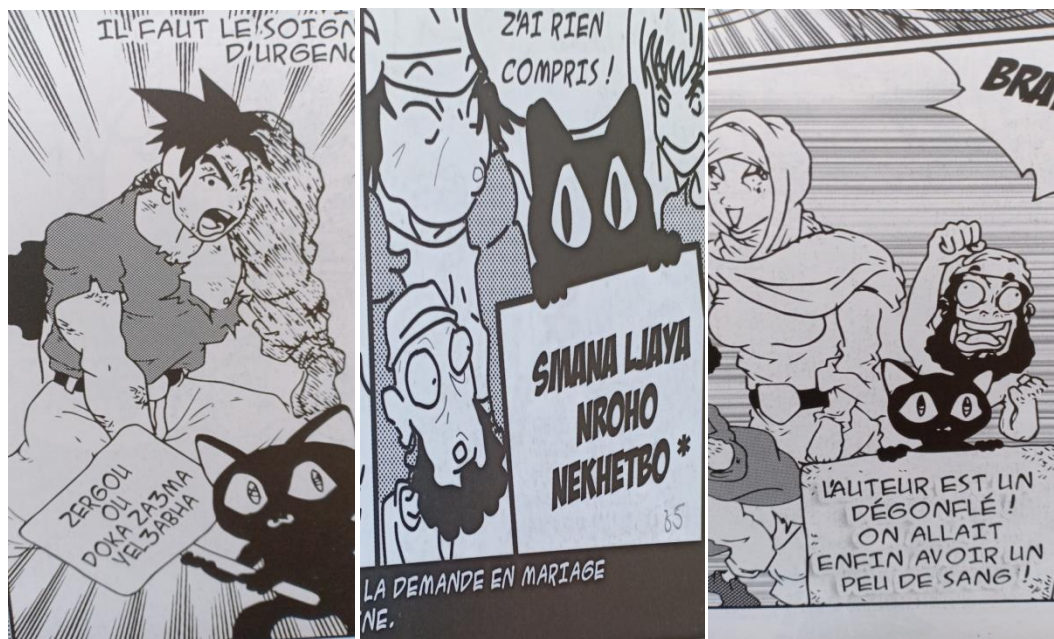


fig.70: some instances of the “black cat”

These manga depict the Algerian society, way of life, humor and linguistic behaviors, all melt with a feeling of *Algérianité*- a deep sentiment of pride- For this, a comparative study was done to show whether characters of the manga are society’s archetypes. A questionnaire⁶⁵ was submitted to 116 persons, males and females of different ages and of different social backgrounds. The primary idea is to know if the informants and the fictional characters use Code Switching the same way and whether switching to Arabic

⁶⁴ The protagonist’s pet cat

⁶⁵ To be found in the appendix.

for swearing and for being ironic is purposive or is done because of some cultural constraints. Attempts to find answers to those questions were done using Myers-Scotton Markedness Model and supported by (im)politeness theories and views. In light of this theory, it had been noticed that irony/sarcasm and swearing are used to create stylistic effects. The author makes use of Code Switching in an intriguing way by displaying swear words in a "speaking" black cat character. By doing so, he confirms that choosing one variety over another is purposive and done as claimed by Myers-Scotton for *optimization* and *getting the best outcomes*. Besides, switching to Arabic for swearing is with no doubt done to be more echoic.

Framed under Sociolinguistics, this study aims at relating linguistic behaviors to sequential art. In this present case study, the author has deliberately chosen a marked variety to deliver his "authorial message"; it is also an investigation on the function of these devices (sarcasm, irony and swearing) in discourse. Ascribing instances of sarcasm, irony and swear words to a black cat is with no doubt done for some reasons that will be discussed through this paper.

4.6.1 Alternating codes in Algeria

The Algerian (socio) linguistic sphere has witnessed some changes, along with Arabic; Tamazight is the new official language of Algeria with more than the third of the population having Tamazight and its varieties as their mother tongue. Along with these two languages coexists French and Algerian Arabic. French is mainly used at university or for administrative purposes whereas Algerian Arabic with its varieties "constitute the mother tongue of the majority of the Algerian people...it is through it that the imaginary and affective universe of the individual is built up"⁶⁶ Taleb Ibrahimi (1995:33).

Having at least two languages in their speech repertoire, speakers engage in code switching for different reasons and for different purposes. This case study displays characters that exhibit different linguistic varieties (Tab.1, p116). As shown in the table below, most of the characters and even the 'black cat' are users of the variety of Algiers with the exception of some of them.

Switching or choosing one variety over another as pioneered by Blom and Gumperz (1972) is not just a matter of social identities or due to any other factor; it is rather a means to convey intentionality, in alternating varieties speakers intend to "... convey

⁶⁶ Original text : « [ces dialectes Arabes] constituent la langue maternelle de la majorité du peuple Algérien...c'est à travers elle que se construit l'imaginaire de l'individu, son univers affectif.

intentional meaning of a socio-pragmatic nature” (Myers-Scotton 1993:57), these alternations are termed by Gumperz ‘discourse strategies’ (1982).

To find out the reasons why of these switches, this study relies on the Markedness Model which primary assumptions lay on “the negotiation principle” and Grice’s co-operative principle (1975):

Choose the form of your conversational contribution such that it indexes the set of rights and obligations which you wish to be in force between speaker and addressee for the current exchange.

Myers-Scotton (1993b:113).

Meaning that speakers need to establish a set of rights and obligations (RO) on the basis of negotiation. This depends on social factors along with topic and setting. Participants negotiate their identity and make choices from unmarked to marked varieties.

Myers-Scotton’s model (1983, 1993 and 1998) implies not only the concept of ‘cost’ and ‘reward’ but it also emphasizes the notion of cognition upon which this whole model is based.

4.6.2 Method and data

Data in this study represents chunks of speech uttered by characters of the trilogy “Houma Fighter”. For the sake of realism, the author ascribed to each character a specific linguistic variety from different parts of Algeria (tab.1, page 116). The author wanted his manga to be representative of society’s different varieties. For this a questionnaire was given to 116 informants to compare the answers of fictional characters and real life individuals.

4.6.3 Questionnaire

Closed-ended and open-ended questions were used in this paper, 116 informants among which 53.4% females and 46.6% males of different ages and different social backgrounds responded to the questions. The aim was to elicit natural data among the informants without giving any information about the manga under study or the relationship and the correlation wanted to be explored through this paper.

The informants were asked about the languages they speak and whether they code switch or shift to another variety or other varieties and the reasons behind doing this. They were also asked what language(s) they use when they want to be ironic/sarcastic and for swearing.

4.7 Results and Discussion

4.7.1 Code Switching and languages at play

The use of language to *accomplishing a purpose*, this notion has been developed by Austin (1962). He asserts that language can be used as a tool to *fulfill a goal*. Indeed, what made speech act theory so appealing in linguistics is that it did not consider language as an “...isolated structural phenomenon”, Nuyts (1993:3). It rather defines it as committing action within context.

In developing Speech Act Theory, Austin paved the way for the development of the concept of *negotiation* (relative positions, identity...) in interpersonal relationships. This led other philosophers and specialists to investigate ways in which messages are communicated and conveyed. This notion of negotiation is the reason behind choosing Myers-Scotton Markedness Model; “...writers or speakers choose what can be considered *marked choices* to convey certain messages of *intentionality*” (Myers-Scotton 1998:4).

The author’s use of marked choices may be motivated by the fact of optimizing outcomes. Every literary creation “...establishes its own linguistic community, with its own unmarked style, and “sets of rights and obligations” (ibid: 43).

Characters of the manga under study exhibit instances of irony/sarcasm and swearing, the aim of this paper is to compare whether individuals in their daily life conversations exhibit these linguistic acts the same way and for the same purposes as the manga’s fictional characters as the author claims that his mangas are the mirror of society.

Algeria is developing a somehow complex linguistic profile where several languages are at stake with linguistic phenomena displayed like code mixing, borrowing, multiglossia and code switching. Fig.71 shows the distribution of informants according to their age and gender.

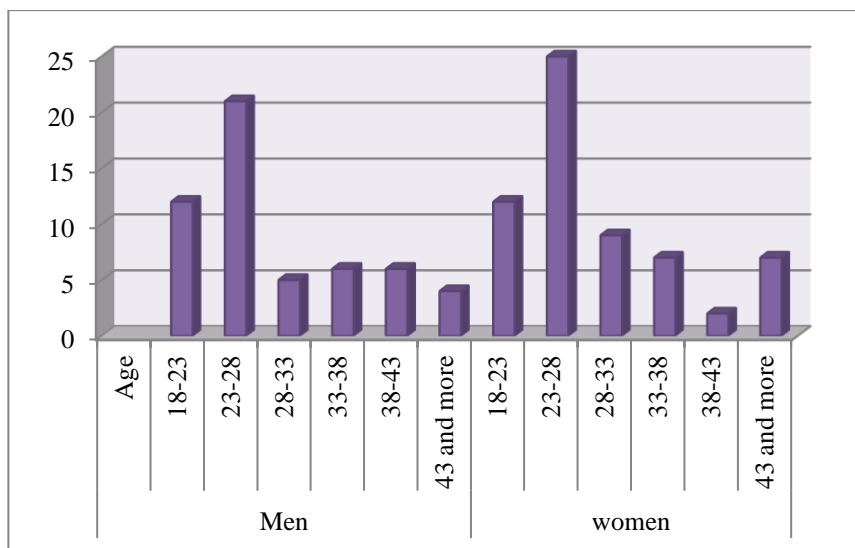


Fig.71: informants' distribution according to age and gender

The following table (tab.6) shows the languages informants have in their speech repertoire.

Tab.6 : Languages used by the informants

| | | Frequency | Pourcentage | valide Pourcentage | cumulated Pourcentage |
|----------|---------|-----------|-------------|-----------------------|--------------------------|
| Valide | 1 | 3 | 2,5 | 2,6 | 2,6 |
| | 2 | 18 | 14,9 | 15,5 | 18,1 |
| | 3 | 71 | 58,7 | 61,2 | 79,3 |
| | 4 | 15 | 12,4 | 12,9 | 92,2 |
| | 5 | 8 | 6,6 | 6,9 | 99,1 |
| | 7 | 1 | ,8 | ,9 | 100,0 |
| | Total | | 116 | 95,9 | 100,0 |
| Manquant | Systeme | 5 | 4,1 | | |
| Total | | 121 | 100,0 | | |

Tab.6 exhibits the different languages used by the informants, most of them speak 3 languages (Arabic/French/English). More than 14% use Arabic and French. In “Houma Fighter”, characters also use 2 languages French which is the marked variety in this present manga and code switch in Arabic, the unmarked variety with the use of few words in English.

What is also worth to notice is that women are more incline to learn languages than men as showed in Fig.72.

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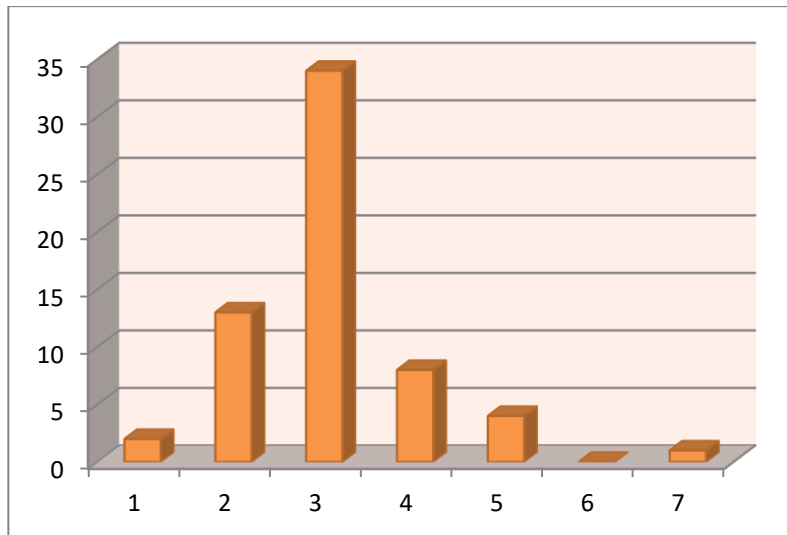


Fig.72: number of languages spoken for women

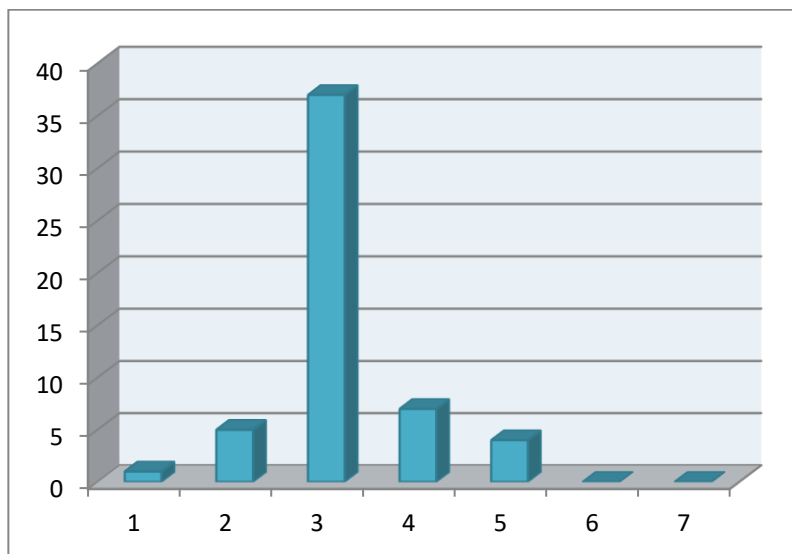


Fig.73: number of languages spoken for men

Tab.7: Languages used in daily conversations

| | Frequency | Pourcentage | valide Pourcentage | cumulated Pourcentage |
|---------------------------------|-----------|-------------|-----------------------|--------------------------|
| Valide | 5 | 4,1 | 4,1 | 4,1 |
| English | 5 | 4,1 | 4,1 | 8,3 |
| Arabic | 19 | 15,7 | 15,7 | 24,0 |
| Arabic/English | 12 | 9,9 | 9,9 | 33,9 |
| Arabic/French | 31 | 25,6 | 25,6 | 59,5 |
| Arabic/French/English | 8 | 6,6 | 6,6 | 66,1 |
| Arabic/French/English/ Other | 2 | 1,7 | 1,7 | 67,8 |
| Arabic/French/Tamazig ht | 6 | 5,0 | 5,0 | 72,7 |

From theory to practice

| | | | | |
|-------------------|-----|-------|-------|-------|
| Arabic/Tamazight | 2 | 1,7 | 1,7 | 74,4 |
| French | 19 | 15,7 | 15,7 | 90,1 |
| French/English | 4 | 3,3 | 3,3 | 93,4 |
| French/ Tamazight | 6 | 5,0 | 5,0 | 98,3 |
| Tamazight | 2 | 1,7 | 1,7 | 100,0 |
| Total | 121 | 100,0 | 100,0 | |

When asked if they start a sentence in a language and finish it in another one, most of the replies were 'yes' (tab.8) as code switching is part of their daily life and can even be consider as being part of their culture (tab.9).

Fig.74 below shows the rate of switching according to gender and age.

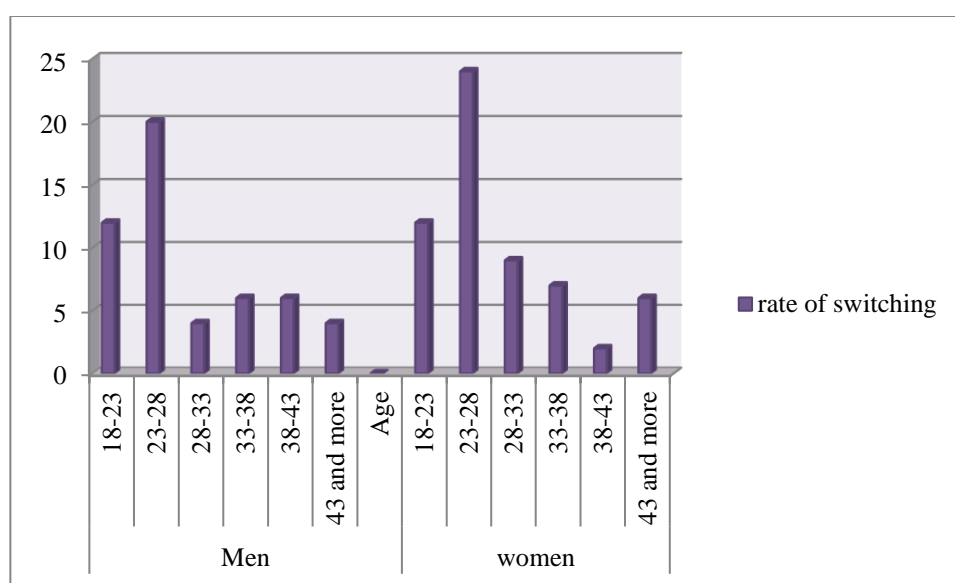


Fig.74: rate of switching according to gender and age

Tab.8: Do you start a sentence in a language and finish it in another one

| | Frequency | Pourcentage | valide Pourcentage | cumulated Pourcentage |
|--------|-----------|-------------|-----------------------|--------------------------|
| Valide | 5 | 4,1 | 4,1 | 4,1 |
| No | 4 | 3,3 | 3,3 | 7,4 |
| Yes | 112 | 92,6 | 92,6 | 100,0 |
| Total | 121 | 100,0 | 100,0 | |

Tab.9: Do you think that switching codes is part of:

| | Frequency | Pourcentage | valide Pourcentage | cumulated Pourcentage |
|------------|-----------|-------------|-----------------------|--------------------------|
| Valide | 5 | 4,1 | 4,1 | 4,1 |
| Culture | 24 | 19,8 | 19,8 | 24,0 |
| daily life | 53 | 43,8 | 43,8 | 67,8 |

From theory to practice

| | | | | |
|----------------------------------|-----|-------|-------|-------|
| daily life, Culture | 12 | 9,9 | 9,9 | 77,7 |
| daily life, Identity | 3 | 2,5 | 2,5 | 80,2 |
| daily life, Identity, Culture | 5 | 4,1 | 4,1 | 84,3 |
| Identity | 8 | 6,6 | 6,6 | 90,9 |
| Identity, Culture | 2 | 1,7 | 1,7 | 92,6 |
| Other | 9 | 7,4 | 7,4 | 100,0 |
| Total | 121 | 100,0 | 100,0 | |

As compared to the manga under study, all characters display instances of code switching mainly Arabic and French code switching, being the 2 languages mostly spread and used among Algerian speakers. Fig.75 shows the different languages used according to gender and Fig.76 exhibits how individuals consider the switches

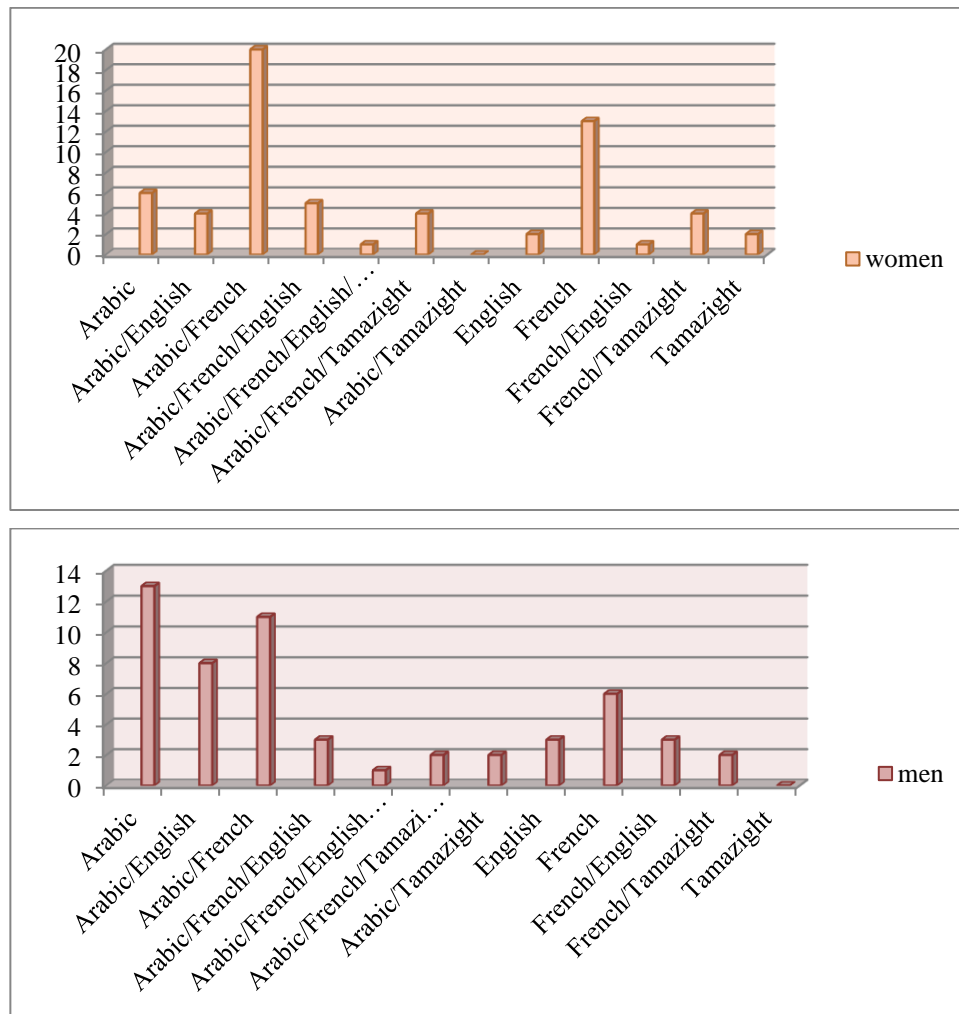


Fig.75: languages used according to gender

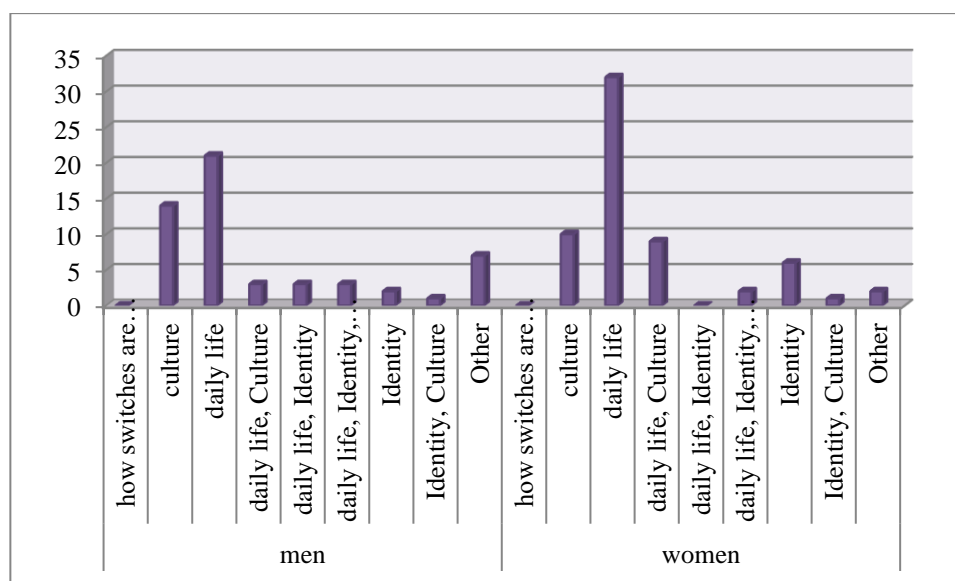


Fig.76: How switches are regarded according to gender

In a manga totally written in French, Arabic and Tamazight are the unmarked varieties and are shown in tab10.

| transliteration | Manga volume | page |
|-----------------------------|-------------------|------|
| /lazəm nroho ħarga/ | Houma Fighter I | 6 |
| /rani: sa:ʕətʔk/ | | 7 |
| de la /dəbza/ à l'état pure | | 12 |
| /əddɔ:Əli: l da:r/ | | 87 |
| /əvra ətʕardəd/ | Houma Fighter II | 48 |
| /aəən/ | | 52 |
| /səkla/ | Houma Fighter III | 28 |

Tab.10: unmarked varieties

4.7.2 Code Switching and irony/sarcasm

Irony and sarcasm are linguistic strategies often used by speakers; they imply a native-like control of the linguistic varieties being used because of their implicit nature. Speakers and writers as well engage in these speech acts for creating ‘stylistic effects’ and delivering the ‘authorial message’. In our context, both irony and sarcasm are performed through code switching with the use of Arabic, the mother tongue of the majority of speakers (Tab.9). The reason behind such choice is that when it comes to *degrees of aggressiveness* of irony and *sting* of sarcasm, speakers wish to be clearly understood.

From theory to practice

The following table (tab.11) illustrates examples of irony/sarcasm in Houma Fighter trilogy:

| transliteration | Manga volume | page |
|--|-------------------|------|
| /təlfət ga:ʃ/ | Houma Fighter I | 111 |
| /jaʃi bnaðəm/ | Houma Fighter II | 21 |
| /dzajər wəʃ raha rafda/ | | 21 |
| /hbəs rasi/ | Houma Fighter III | 46 |
| /hadi el bidəja w mazal mazal/ ⁶⁷ | | 66 |

Tab.11: Examples of irony/sarcasm in Houma Fighter trilogy

Tab.12: Languages used for irony/sarcasm

| | Frequenc y | Pourcentage | valide Pourcentage | cumulated Pourcentage |
|------------------------------|---------------|-------------|-----------------------|--------------------------|
| Valide | 5 | 4,1 | 4,1 | 4,1 |
| Arabic | 32 | 26,4 | 26,4 | 30,6 |
| Arabic/English | 9 | 7,4 | 7,4 | 38,0 |
| Arabic/French | 21 | 17,4 | 17,4 | 55,4 |
| Arabic/French/English | 7 | 5,8 | 5,8 | 61,2 |
| Arabic/French/Tamazigh t | 4 | 3,3 | 3,3 | 64,5 |
| Arabic/Tamazight/Englis h | 1 | ,8 | ,8 | 65,3 |
| English | 7 | 5,8 | 5,8 | 71,1 |
| French | 19 | 15,7 | 15,7 | 86,8 |
| French/English | 4 | 3,3 | 3,3 | 90,1 |
| French/Tamazight | 4 | 3,3 | 3,3 | 93,4 |
| Other | 2 | 1,7 | 1,7 | 95,0 |
| Tamazight | 6 | 5,0 | 5,0 | 100,0 |
| Total | 121 | 100,0 | 100,0 | |

⁶⁷ A popular song of soccer supporters.

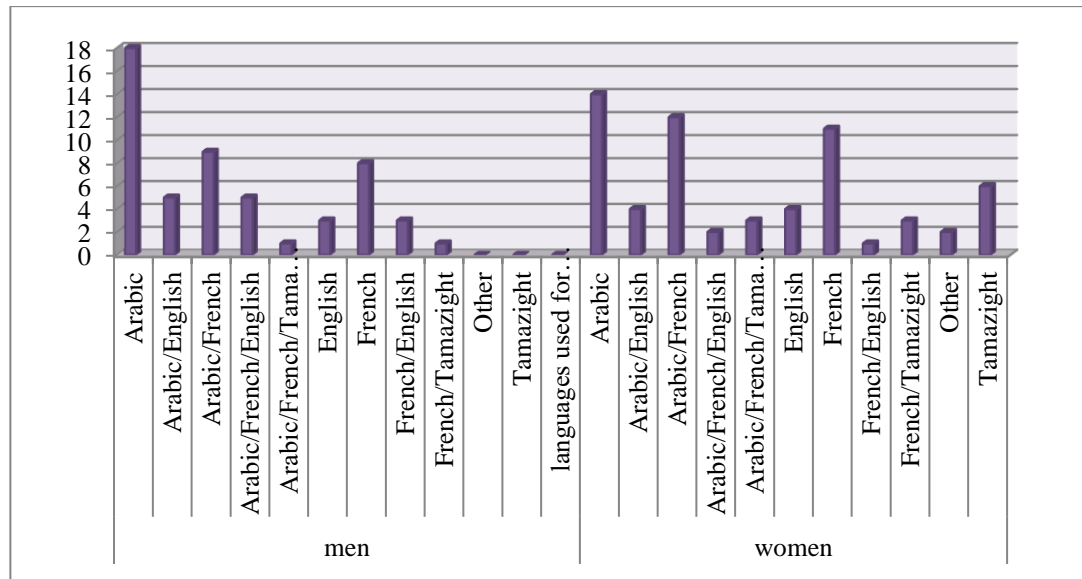


Fig.77: Languages used for sarcasm/irony according to genre

4.7.3 Code Switching and swearing

Swearing is mostly defined as an expression of feelings and emotions, so why do curse? Why do we swear? Is it because we are angry or simply because we want to emphasize what we are saying. Though almost all informants and characters of the manga are bilingual speakers, when it comes to swearing, they use Algerian Arabic (Tab.13) being the language that conveys a powerful meaning and expresses their feelings and emotions.

Uttering taboo words and swearing in Arabic where the whole narrative is written in French is a way to exorcize emotions and feelings.

| transliteration | Manga volume | page |
|-----------------|-------------------|------|
| /yra/ | Houma Fighter I | 33 |
| /zma:ɣliman/ | Houma Fighter II | 62 |
| /ja rabi/ | | 66 |
| /jaɣi ħma:r/ | Houma Fighter III | 96 |
| /a: ħawzi/ | | 39 |
| /ɣrat ɣli:k/ | | 116 |

Most informants asked claim that when swearing, cursing and insulting or uttering taboo words, they use Arabic because it's their mother tongue, it's easier for them to find the right words, it's more expressive and because the bulk of their *vulgar* vocabulary is in Arabic.

Tab.14: Languages used for swearing

| | Freque ncy | Pourcentage | valide Pourcentage | cumulated Pourcentage |
|---|---------------|-------------|-----------------------|--------------------------|
| Valide | 5 | 4,1 | 4,1 | 4,1 |
| Arabic | 53 | 43,8 | 43,8 | 47,9 |
| Arabic/English | 6 | 5,0 | 5,0 | 52,9 |
| Arabic/French | 18 | 14,9 | 14,9 | 67,8 |
| Arabic/French/English | 2 | 1,7 | 1,7 | 69,4 |
| Arabic/French/English/Ot her | 1 | ,8 | ,8 | 70,2 |
| Arabic/French/Tamazight | 5 | 4,1 | 4,1 | 74,4 |
| Arabic/French/Tamazight/ English/Other | 2 | 1,7 | 1,7 | 76,0 |
| Arabic/Other | 1 | ,8 | ,8 | 76,9 |
| Arabic/Tamazight | 1 | ,8 | ,8 | 77,7 |
| English | 6 | 5,0 | 5,0 | 82,6 |
| French | 11 | 9,1 | 9,1 | 91,7 |
| French/Tamazight | 3 | 2,5 | 2,5 | 94,2 |
| Other | 2 | 1,7 | 1,7 | 95,9 |
| Tamazight | 5 | 4,1 | 4,1 | 100,0 |
| Total | 121 | 100,0 | 100,0 | |

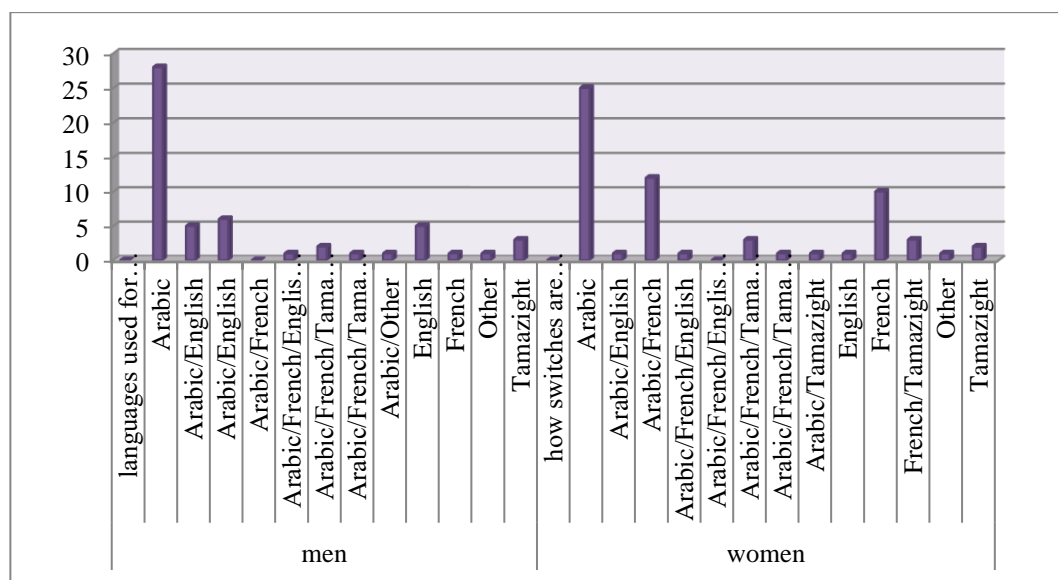


Fig.78: Languages used for swearing according to gender

4.7.4 Conclusion

Through this research it has been agreed that swear word is a word or an oath that can be rude, profane or obscene used to express emotions, depending on the context or closeness of the speaker-hearer relationship, swear words can be a sign of friendship or camaraderie. Irony and sarcasm are linguistic strategies that aim to be echoic and create a stylistic effect. All these speech acts are widely used among speakers in different ways and in different settings. We also noticed gender differentiation with women using more instances of code switching in irony and sarcasm than men; this comforts the hypothesis that women tend to minimize the threat to the hearer's positive face as emphasized by Levinson and Brown. The pragmatic nature of these speech acts settled the basis of appropriateness, meaning that while a boxer for instance is likely to swear in the locker rooms because of all the stress and anxiety generated because of the fight, it is inappropriate on the other hand for him to swear on the ring, in front of his opponent because he owes him respect.

The change of the unmarked variety under the Markedness Model aims at reshaping the existing Right and Obligation set in order to exhibit social norms and values. By shifting varieties in Houma Fighter trilogy between marked and unmarked, the author aims to signal 'otherness' as put by Auer (1992:31), the author uses intentionally words in the marked variety i.e. Arabic to express solidarity, group membership and "...shared ethnicity within an addressee" (Holmes 2000). These findings comfort our hypothesis regarding the pragmatics of irony/sarcasm and swearing in light of (im)politeness theory and the Markedness Model claiming that these speech acts are purposive and optimize cost and reward.

4.8 Systemic Functional Multimodal Discourse Analysis in graphic narratives

Multimodal discourse analysis (MDA) is "an emerging paradigm in discourse studies which extends the study of language to the study of language in combination with other resources, such as images, colours, scientific symbolism, gestures, actions, music and sound" (O'Halloran 2011:68-77). The aim of SF in MDA is to 'identify the influence of mode on meaning within a given context, focusing on co-occurrence interaction between multiple semiotic system" (Baldry and Thibault 2006).

Multimodal discourse analysis is essentially concerned with the theory and analysis of semiotic resources and the semantic expansions which occur as semiotic choices

combined in multicultural phenomena. The “inter-semiotic’ relation arising from the interaction of semiotic choices, known as inter-semiosis, is a central area of multimodal research (Jewitt and Oyama 2009).

The systemic functional (SF) approach to multimodal discourse analysis (MDA) involves developing theoretical and practical approaches for analyzing written, printed and electronic texts, or graphic narratives as it is the case here to make meaning. SF theory is an adequate tool for MDA because it is a social semiotic theory where the meaning is seen to be context-dependent (Halliday, 1978). The major strength of SF theory for MDA is Halliday’s (1978, 2004) metafunctional principle which provides an integrating platform for theorizing how semiotic resources interact to create meaning. The metafunctional principle is the principle that semiotic resources simultaneously provide the tools for constructing ideational meaning (i.e. experiential meaning and logical relations) and for enacting social relations (i.e. interpersonal meaning). These metafunctions are enabled through the organization of the discourse, which is the textual metafunction of semiosis (O’Halloran: 2008).

Before going any further, it is worth to lay a distinction between Systemic Functional Linguistics and studies for visual processing. The former “...is concerned with the analysis of the sequence of parts (i.e. the words, word groups, clauses, clause complexes and paragraphs), which form stages in the development of the text” (O’Halloran 2008:447). The latter, on the other hand is concerned with perception of the whole image before the parts. The Gestalt school of psychology⁶⁸ (Wertheimer, 1938) emphasizes that perception of the whole is predicated on the basis of the relationship between the parts, rather than the individual identities of each component.

4.8.1 Data analysis

Data under analysis represent panels from both Nawel Louerrad and Said Sabaou’s works, textless and text graphic narratives, each with specificities and each narrating stories without and with words. This analysis concerns relevant panels from both artists.

The analysis starts with panels from “regretter l’absence de l’astre” of Nawel Louerrad.

⁶⁸ The Gestalt school of psychology is a school of thought that looks at the human mind and behavior as a whole. When trying to make sense of the world around us, Gestalt psychology suggests that we do not simply focus on every small component. Instead, our minds tend to perceive objects as part of a greater whole and as elements of more complex systems. This school of psychology played a major role in the modern development of the study of human sensation and perception

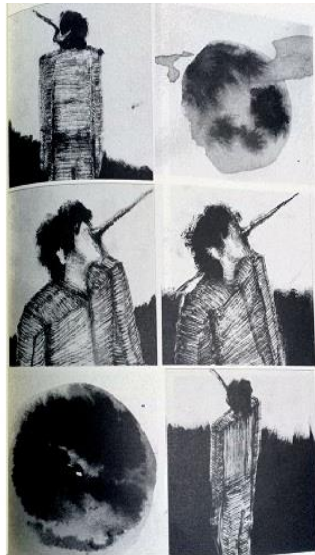


Fig.79: Boualem transforming Fig.80: Boualem and the star Fig.81: Boualem as a man

These following images are part of “regretter l’absence de l’astre” of Nawel Louerrad. This graphic novel all drawn in white and black recalls the story of Boualem, a man who was an astronaut and became a goldfinch when the sun disappeared.

Boualem has a son Djelloul who constantly asks his father on how things were when the sun illuminated everything. The goldfinch tells his story to his son and starts from the beginning. Fig.82 illustrates this.

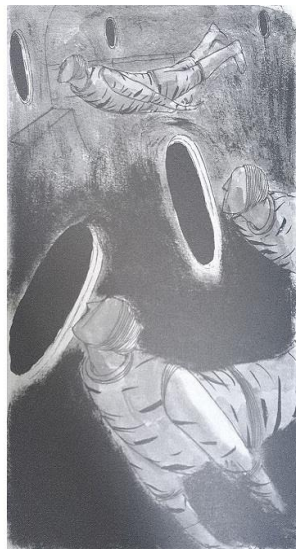


Fig.82: Boualem remembering himself being an astronaut

In these following images, the three astronauts look more like “animals” in their suits, resembling tigers, with blurred faces, as if to say that their condition of human beings is changing because there is no sun, no stars not even light.

While the two first pictures seem to announce a change, the third one is more reassuring, full of hope. In this, the author is gradually introducing the change of state,

From theory to practice

the one from a human being to a goldfish, the one from light to dark, the one from hope to despair.

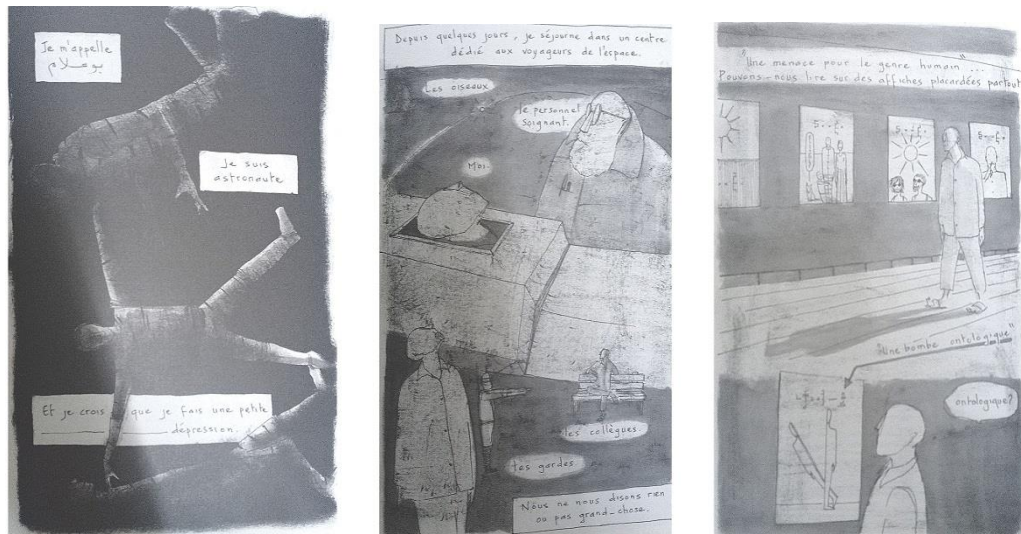


Fig.83: Boualem falling into depression

In these following panels, Louerrad explains the deterioration of the situation as Boualem sees no light. He feels depressed and asks for help. He cannot understand that the sun and the stars, the sources of light are now regarded as dangerous and represent a threat, an *ontological*⁶⁹ bomb.

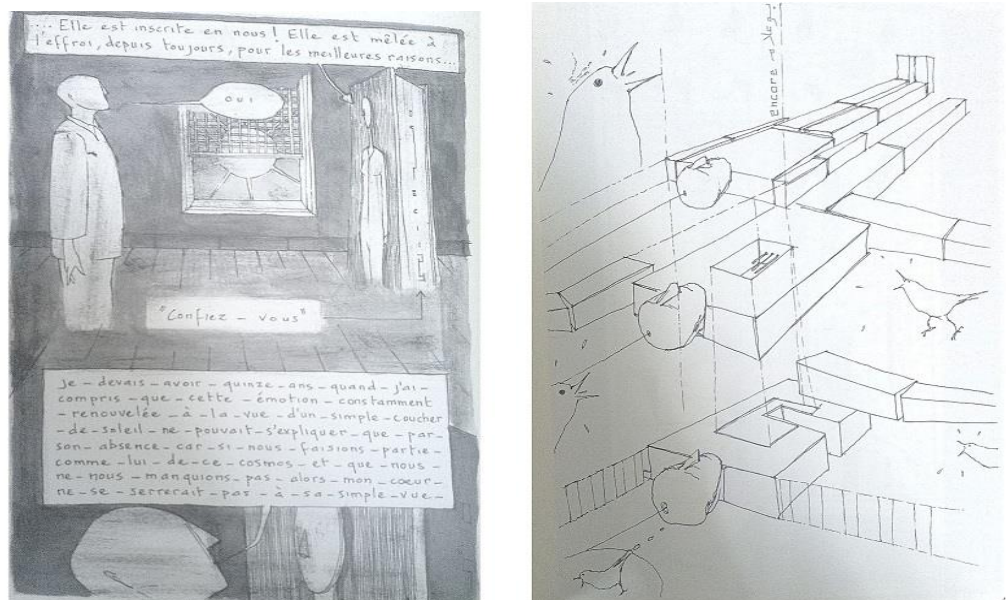


Fig.84: Boualem confessing and changing into a goldfinch

⁶⁹ Ontology is a philosophical concept that studies what exists, what becomes and what is real. It includes the questions of how entities are grouped into basic categories and which of these entities exist on the fundamental level.

From theory to practice

In these two images, Boualem is explaining why he feels so sad, he is addressing a person engraved in a book, this person represents wisdom. The sun, the source of light is outside and cannot come to the room as it is behind bars as if it was in prison.

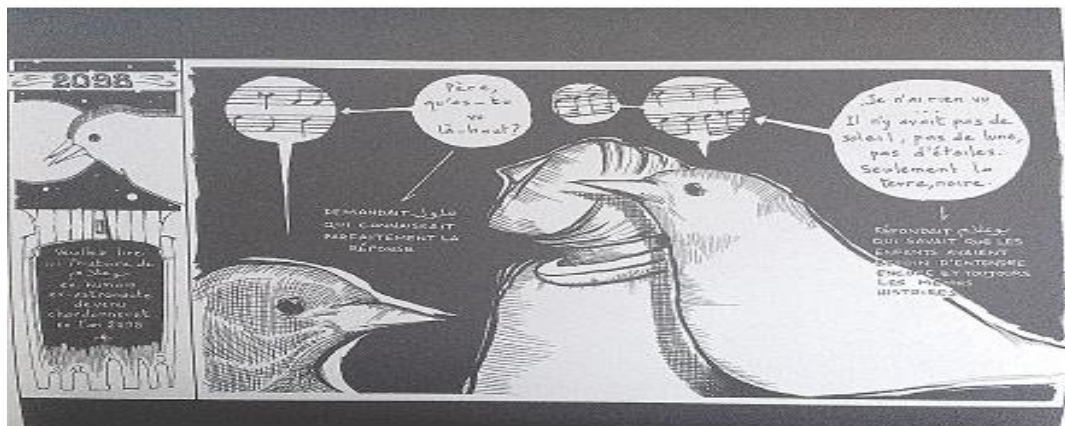
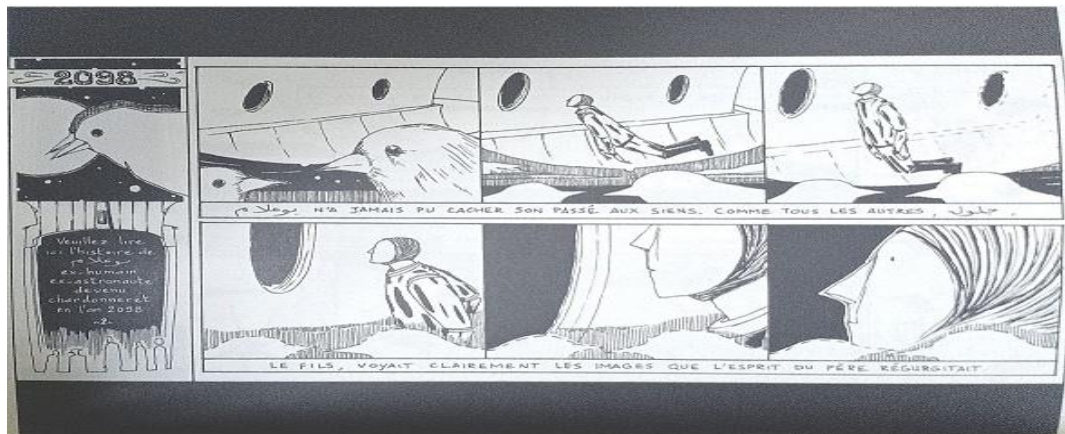
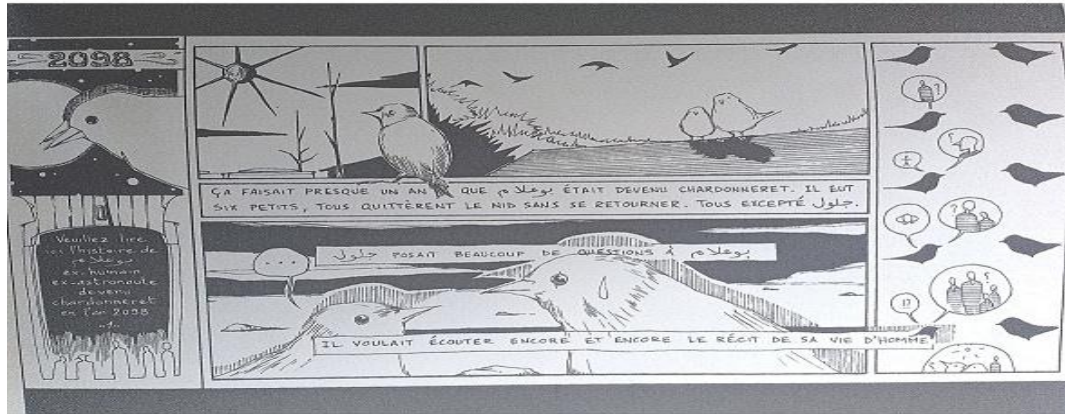


Fig.85: Boualem recalling his story to his son Djelloul

Interpretations

In her graphic novel, Nawel Louerrad is trying to heal her own trauma through drawing. In fact, she lived hard times in an Algeria full of blood and violence, she tried to exorcize all this pain, despair and disappointment in a graphic narrative all painted in black, grey and white.

The sun, the stars, “the astre” as she writes is the light, the wisdom; it can be interpreted as the holy Quran that fosters people to constantly ask questions, to wonder and to find peace.

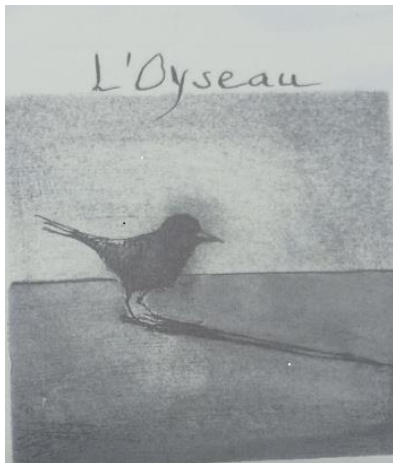


Fig.86: Oyseau

Boualem transforms in a goldfinch, a bird which in collective view has a tiny brain. It is a metaphor on the transformation of people to fanatics, killing, rapping and destroying everything. Light which once was the source of life is now imprisoned and regarded as a threat.

The following images are taken from *Houma Fighter II* of Said Sabaou; these panels illustrate women condition in Algeria.

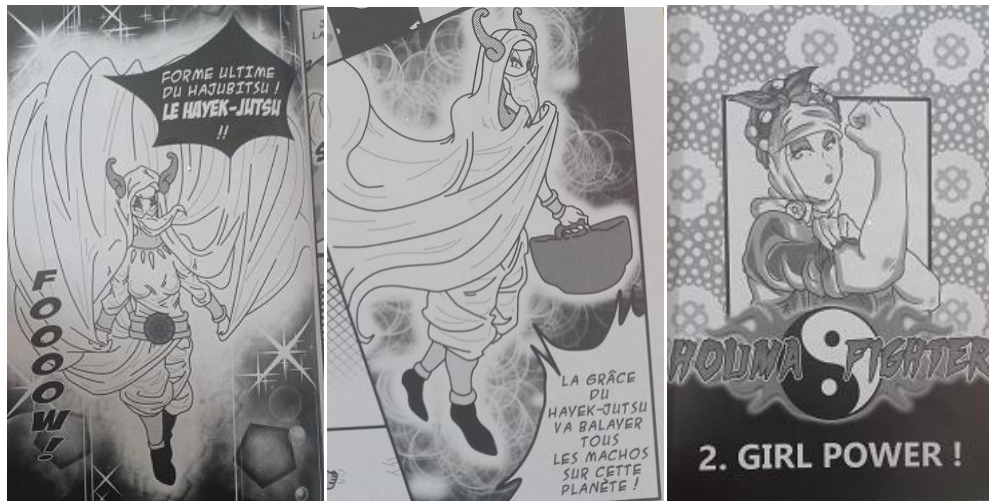


Fig.87: Girl power

These images address a recurrent theme regarding veiled Muslim women being considered as weak and submissive by western societies and cultures. The author in the third image ascribes to his feminine character, a feminist symbol, her veil becomes her weapon and her traditional dress her strength.

4.9 Conclusion

The application of multimodal discourse to graphic narratives proved that visual images are linguistic tools rich in meaning capable to engender strong and powerful interpretations and understandings especially when dealing with issues like trauma, religion or feminism.

General Conclusion

“Comics are important because we love to read them”, Reinhold Reitberges and Wolfgang Fush⁷⁰, it is striking to notice how over the last years comic book culture seems to have captured the attention and central focus of the general opinion. Hollywood too seems to be addicted to graphic narratives when issuing blockbuster films based on comic book heroes and inspired by comic books stories.

This addiction goes even further with the creation in the 1970's of the *San Diego Comic-con International*, an annually held convention dedicated to comic books, film/television, fantasy and manga and which became one of the premiere gathering of pop culture in the world.

Indeed, from the Golden Age to the Iron Age, comic books have faced ups and downs, until the 1990's where this medium revived and was the central topic of serious academic researches.

In fact, scholars specialized in the study of comics such as *Julia Round*⁷¹ focused on the literary aspects of this medium and applied concepts such as the theory of *existentialism*, she also tackled comic books through visual perspectives and narratives. In another register, other scholars used comic books to promote visual literacy arguing that

Because of their close connection to the world of appearance, images approximate reality: they are *concrete*. The brain simultaneously perceives all parts of the *whole* integrating the part *synthetically* into a *gestalt*. The majority of images are perceived in an *all-at-once* manner⁷².

Indeed, more and more academic studies are carried out on graphic narratives; this thesis is a humble contribution that aimed foremost to analyze this unique type of language relying on Systemic Functional Multimodal Discourse Analysis. In a sociolinguistic register, the enquiry was held on Algerian Arabic/French/Tamazight code switching and the motivations leading to such alternations. Irony/sarcasm and swearing were also dealt with as they are displayed in utterances of the black cat character.

Melting sociolinguistics with sequential art was the starting point of this study, where discourse analysis, visual discourse analysis and linguistic variation where the

⁷⁰ Quoted in Duncan and Smith (2009 :17)

⁷¹ Lecturer at Bournemouth University (MA, Ph. D), UK and editor of *Studies in Comics*.

⁷² Quoted in Leonard Shlain (1999 :4)

major concepts dealt with; along with more literary concepts like intertextuality, iconography and iconology , Heteroglossia that was largely discussed with theories of Barthes, Panofsky, Bakhtin, Kristeva and Mitchell.

The study's core inquiry was to demonstrate the strategic nature of code switching when used in graphic narratives with the attempt to answer whether these linguistic alternations are purposive.

Analyses showed that following the Markedness Model predictions', the writer is doing mental calculations when switching to *optimize*. In Myers-Scotton words', under the Markedness Model, code switching is predictable and is indexical of social negotiations, meaning that speakers are driven to choose the *right* code in their RO set to arrive "at the relational import of a conversation" Myers-Scotton in Li Wei (2005:127).

In light of these analyses, it has been determined that in fact, the author is doing *mental calculations* to echo *intentionality* and thus deliver the authorial message.

Code switching in this case might be *strategic*.

Appendix

Appendix I: Questionnaire

1. Age
2. Gender
3. How many languages do you speak
4. Which are they?
5. Which langue do you use in your daily conversations?
a) Arabic b) French c) Tamazight d) Other
6. Which language do you use when reading?
a) Arabic b) French c) Tamazight d) Other
7. When you want to be understood, which language do you use?
a) Arabic b) French c) Tamazight d) Other
8. Why?
9. When you want to be humorous, which language do you use?
a) Arabic b) French c) Tamazight d) Other
10. Why?
11. When you swear, which language do you use?
a) Arabic b) French c) Tamazight d) Other
12. Why?
13. When you are ironic /sarcastic, which language do you use?
a) Arabic b) French c) Tamazight d) Other
14. Why?
15. Do you start a sentence in a language and finish it in another one?
a) yes b) no
16. How often do you do that?
a) always b) frequently c) sometimes d) rarely e) never
17. What switching do you do?
a) Arabic/French b) Arabic/Tamazight c) Arabic/English
d) French/Tamazight e) French/English f) Tamazight/English
18. You switch languages for (reasons):
a) making yourself understood b) there are no equivalent translations in the target language c) other reason
19. Do you think that code switching is part of your:
a) identity b) culture c) daily life
20. Justify

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