Semiotic Analysis of some Election Posters: A Systemic Functional Grammar Perspective

Azza Abdel Fattah Abdeen

Faculty of Women, Ain Shams University

Abstract

Despite their importance in constructing meaning, images have received less attention in research work. Hence, this research is an attempt to explore how persuasive messages are made powerful by integrating texts and images. Thus, the visual semiotic approach to analyzing images proposed by Kress and van Leeuwen (2006) based on the metafunction principle of Halliday and Matthiessen (2004) is applied to some Egyptian presidential election campaign posters in 2012 and 2014. The rationale for choosing election posters to analyze is because they are multimodal texts that combine textual and visual modes for a persuasive effect. Textual modes refer to the words written on the selected posters whether slogans, quotes or supplications while visual modes refer to the non-verbal signs displayed in the image. The objective of this study is to investigate how semiotic and textual modes are exploited to control and direct the attitude of the viewer towards the image. It also discusses the question of how far these modes are in unison towards directing the viewer's judgment about the personality of the political candidate. The analysis investigates the semiotic modes of modality, social distance, colour, framing, camera angle, and placement of signs. This research hypothesizes that the way the image is portrayed controls the attitude of the viewer towards the image. The results showed that social semiotic modes are powerful in addressing the three metafunctions of ideational, interpersonal and textual. It also revealed that combining text and image helps propagate ideologies. Meaning and ideology are mostly implied, and require a deeper level of analysis to unmask.

Key words: functional grammar, social semiotic, ideology, persuasion, multi-modal discourse analysis

1. Introduction:

This research discusses the interplay of text and image for communicating persuasive messages. In the age of social media, words may have become less effective in communicating messages or spreading ideologies unless they are supplemented by images of all kinds. Such texts are available in magazines, internet, television, newspaper, books, posters and banners. We are faced with a variety of images every day whether comic, political or social via advertisements, social media, wall-posters, and graffiti. Moreover, with the rise of some recent theories in Psychology such as the "Multiple Intelligence Theory" which asserts that most people learn better by vision, our world has become more spectacular. Hence, this paper aims at showing how meaning is created by integrating text and image. To attain this goal, functional grammar and social semiotic for visual communication theories collapse into a textual-visual linguistic framework for analyzing visual images which include verbal messages.

This study analyzes some selected presidential campaign posters/images of two candidates. The sample data includes two images which show a presidential candidate using a variety of resources to persuade people to vote for him. In attaining his goal, some verbal and non-verbal resources are implemented to show the complicated relation between implied ideology and the choices of resources available. Thus, these images are considered as multi-modal texts. A multi-modal text is a text whose meaning is realized through a variety of semiotic and textual modes. All semiotic modes are utilized to create a persuasive effect on the one hand and to spread an ideology on the other. To this respect, words and images are analyzed to find out what function they serve in communicating messages. They are supposed to be designed in such a way that leads to a positive impression about the candidate. Moriarty and Popovich (1989), in their detailed study of presidential images of the 1988 election campaigns in the USA, believe that verbal and non-verbal signs are influential tools for influential people. Their study is based on Graber's (1984) findings that images of people, especially political people, are rich sources of information about their personalities, feeling of integrity and self-confidence.

1.1. Objectives of the Study:

The objectives of the study are:

1. To analyze the ways semiotic modes interact in a multi-modal image to fulfil particular objectives.

2. To investigate how semiotic and textual modes are exploited to control and direct the attitude of the viewer towards the image.

3. To show how the same sign can have different interpretations by different viewers, depending on their cultural and social background.

4. To raise the viewer's critical awareness of hidden ideologies and implicit meanings that may lead him to a better judgment of the candidate's personality.

1.2. Research Questions:

This study addresses the following questions:

1. Are the social semiotic modes powerful in addressing the three metafunctions of ideational, interpersonal and textual?

2. How far are the semiotic and textual modes in unison towards directing the viewer's judgment about a candidate?

3. What positive images are the various semiotic modes trying to construct about the candidates?

4. How are these positive images related to the ideologies the images try to construct and spread among the image viewers?

1.3. Hypotheses of the Study:

The current study is set to test the validity of the following hypotheses:

1. The way the image is portrayed controls the attitude of the viewer towards the image.

2. Images accompanying texts aid the decoding of communicated messages and ideologies.

1.4. Limitation of the Study:

Due to space limit, only two sample images of political campaigns are analyzed thoroughly. They are carefully chosen from a variety of other similar political campaign images because they seem to have varied and well-identified semiotic resources. In addition, they have captions which exhibit marked and significant linguistic structures. It is also worth mentioning that the analysis is limited to the semiotic modes that are found relevant to the objectives of the study.

2. Review of Literature:

2.1. Review of Related Studies:

The purpose of this review is to pinpoint how this study is similar to/different from other studies that have been done in similar areas in an attempt to find a gap that this research might help to bridge.

Many researchers have investigated the role played by social semiotics in a variety of advertisements (ads) (Najafian& Ketabi,2011a**,** 2011b,Vahid, & Saeedeh, 2012)**.**Najafian and Ketabi (2011a) apply Kress and van Leeuwens' (2006) social semiotic approach to analyse two commercial advertisements from the 'Time' magazine'. They reach the findings that advertisers make an extensive use of the textual and visual semiotic resources "to convey persuasive messages under ideological assumptions"(p. 1).

Najafian, and Ketabi (2011b), in another similar study, combine the critical discourse analysis approach (CDA) proposed by Fairclough (2003) and the social semiotic approach proposed by Kress and vanLeeuwen (2006) to analyse two product ads. They reach the conclusion that meaning in ads is mediated linguistically by cohesion, disjunctive syntax and modality, and semiotically by images and colours

to "incorporate discursive elements of promotion which are drawn upon within ads discourse" (p. 16).

Vahid, &Esmaeli (2012) analyse six different product and non-product ads. They combine Fairclough's 3-D model and Kress and van Leeuwen's model to analyze the ads (p. 36). Their objective is "to investigate the intentions and techniques of consumer product companies to reach more consumers and sell more products" (p. 36). They come out to the conclusion that "producers use their power and ideology to change the behavior and thought of people" (p. 47).

Obviously, these studies focus on the relationship between the producer and the viewer in terms of ideology and power. The ads producers use varied semiotic tools to impose their ideologies on the consumer. They aim at persuading him/her to believe that he/she is free to buy the advertised product. In contrast, this research analyses non-product images that bear similar ideologies by focusing on the relationship between the image itself and its viewers.

Harrison (2003) analyses printed and online documents that have images. She presents a checklist of how to apply social semiotics to still images in order to show how images and words combine together to produce meaning.

O'Halloran (2008) applies the systemic functional (SF) approach to multimodal discourse analysis (MDA). O'Halloran (2008) sees that Halliday's SFG "provides an integrating platform for theorizing how semiotic resources interact to create meaning" (p.444). She uses the SF-MDA approach to analyse "the ideational meaning in a print advertisement" (p. 443). O'Halloran reaches the findings that meaning is constructed over linguistic and visual level.

Jewitt & Oyama (2008) apply Kress and van Leeuwen's visual analysis to sexual health promotion campaign posters and leaflets. These images show how men and women are represented in terms of their sexual potentialities.

There are some other studies that have been done in Egypt on social semiotics and multi-modality. Farag (2015), in her PhD thesis, examines animated images to show marital conflicts in two American films, Sleepingwith the Enemy (1991) and Enough (2002). She adopts Kress and van Leeuwen's (2006) visual transitivity system to show power relationships among spouses. The QQplayer software program is used to cut the films into image shots. She uses Halliday's (2004) SFG and limits the analysis to the representational function to "explore the representational meaning encoded in the 'martial conflict'" (p. 2). Farag (2015) argues that by identifying the doer and the goal, the narrative pattern can be revealed. She segments the two films into individual shots

and analyses them quantitatively and qualitatively. The findings of the study reveal the fact "that husbands are mostly casting in 'doer' roles whereas their wives are mostly portrayed in 'done to roles'" (p. 165).

Unlike Farag (20015) who focuses on the non-verbal signs and hardly produces any verbal analysis in her thesis, Al-Dawoody (2016) combines verbal and non-verbal signs in analyzing George Bush's body language and speech errors. He discusses how body language and speech errors can be effective in exploring main character traits. The speech errors of President Bush are analysed psychologically within the theoretical framework of the Connectionist theory. He finds out that these speech errors are mostly phonological and morphological caused by psychological priming.

El-Kalla (2015), on the other hand, adopts an eclectic linguistic framework in analyzing printed ads. She combinesBell's standards of textuality, van Leeuwen's dimensions of semiotics, Austin and Searle's speech act theory and Grice's co-operative principles (p.1). She analyses ads from a socio-pragmatic perspective quantitatively and qualitatively. The qualitative analysis carried out by El-Kalla shows that both image and text work side by side in achieving the desired effect on the consumer. Her analysis yields the findings that ad producers use semiotic modes as an effective tool in convincing the viewers to buy the advertised product and that semiotic modes are manipulative.

2. 2. Review of Related Models and Theories:

A short but thorough review of the theories and models that constitute the skeleton of the analytical framework for this study is attempted. The key models employed in this research are the systemic functional grammar (SFG) of Halliday and Matthiessen (2004), and Kress and vanLeeuwens' (2006) social semiotic model for visual communication.

2.2.1. Systemic Function Grammar

Halliday and Matthiessen (2004) developed the systemic functional linguistic model for language which they called systemic functional grammar (SFG). They see grammar as a "network of interrelated choices" (Halliday & Matthiessen, 2004, p.31).Their systemic analysis of language shows that "functionality is intrinsic to language: that is to say, the entire architecture of language is arranged along functional lines" (Halliday & Matthiessen, 2004, p.31). SFG focuses on the factors that influence people's language choices such as the contextual and the social. Halliday and Matthiessen(2004) use the term metafunction rather than function to suggest that language is inherently functionable and meaning potential (p.31).According to them, language has two basic functions: making

sense of our experience, and acting out our social relationships (p. 30). Language is structured and organized in such a way to serve multiple functions and this is achieved by metafunctions.

According to Halliday and Matthiessen(2004), all the functions assigned to language can fall into three metafunctions: ideational, interpersonal and textual. Together, they complement each other by fulfilling human needs to communicate and maintaininterpersonal relationships. For them, language is a system for construing human experience (ideational), enacting human social relationship (interpersonal), and processing these two metafunctions in a coherent text (textual)(p. 30). O'Halloran (2008) states that:

> the metafunctional principle provides a basis for examining the functionalities of semiotic resources and for analyzing the ways in which semiotic choices interact in multimodal discourses to fulfil particular objectives (e.g. to construct knowledge in school textbooks; to persuade a consumer to purchase a product; to stir the public to violence in the name of a religious cause (p.444).

2.2.1.1. The Ideational Function:

The ideational function is revealed in lexico-grammatical choices. It is further divided into two other elements: the experiential function and the logical function (Halliday & Matthiessen, 2004, p 29). The experiential function is concerned with the accumulated experience that humans store in mind and that in one way or another, shapes meaning into language. The logical function is realized by the interrelated semantic relations between clauses, whether they are subordinate or coordinate. The clause is the meaningful grammatical unit that fulfills the three metafunctions in the sense that it has a Mood (the interpersonal), Theme and Rheme (the textual) and the experiential line of organization (the ideational) (Halliday & Mattiessen, 2004, p.168). The experiential meaning has to do with expressing our thoughts, beliefs and feelings and the external world-things and events (Thompson, 2004, p.86). It is achieved through the transitivity system in grammar "which construes the world of experience into a manageable set of PROCESS TYPES" (Halliday & Mattiessen, 2004, p.170). Halliday andMattiessendivide the process into three components: the process itself, the participants in the process and circumstances associated within the process (Thompson, 2004, p.87).

There are six process types in the transitivity system: material, relational, verbal,behavioral, existential, and mental. Material processes are expressed by verbs of actions. Relational processes are divided into attributive relational process and identifying process. The former

describes what attributes an object has, and the latter identifies one entity in terms of another (Thompson, 2004, p.96). The verbal processes are verbal of saying that express physical actions in the material process. Behavioural processes are related to physiological and psychological behaviour which reflects mental state on the conscious/unconscious levels (Thompson, 2004, pp.103-104).The existential processes, as the term denotes, acknowledge the existence of an entity. Mental processes are expressed by actions of perception and recognition (Thompson, 2004, p.92).

2.2.1. 2. The Interpersonal Metafunction:

Halliday andMatthiessens' interpersonal metafunction is concerned with enacting human social relationship. It focuses on the communicative function of language which takes place between speakers, writer and audience (Halliday & Mattiessen, 2004, p.106). HallidayandMattiessen (2004) assign to the speaker two fundamental roles as giving and demanding information in the sense that the speakeris either giving something to the listener or demanding something from him in a communicative situation (p. 107). These two functions are reflected in the mood of the clause taking the form of a declarative, interrogative, and an imperative (Thompson, 2004, p.47). The interpersonal function is conveyed in the forms of mood and modality. Mood refers to the choices of the clause types and consists of two types: the subject and the finite. Together, they fulfill the mood which carries out the interpersonal function of the clause as an exchange (Thompson, 2004, p.49). The subject is realized by a nominal group, whereas the finite is realized by two groups of verbs: verbs expressing tense, and modal verbs. The rest of the clause, according to HallidayandMattiessen is the Residue which is realized by the functional categories of the Predicator, Complements and Adjuncts (Thompson, 2004, p.60). Abd El-Hameed (2013) comments that "modality is an effective linguistic tool which reveals the speaker's attitude towards what he says. It is an indicator of the speaker's ideology and power." (p.67). Wang (2010) explicates that:

> Modality refers to the intermediate ranges between the extreme positive and the extreme negative. It is one of the most important systems in social communication. On the one hand, it can objectively express the speaker's judgment toward the topic. On the other hand, it can show the social role relationship, the scale of formality and power relationship. In English, except modal verbs, modal adverbs, adjectives, there are also personal pronouns, notional verbs, tense, direct and indirect speeches to express the modalization. (p.256).

2.2.1. 3. The Textual Metafunction:

The textual function refers to the way speakers construct their messages "in a way which makes them fit smoothly into the unfolding language event" (Thompson, 2004, p.141). It has the function of fulfilling "the requirement that language should be operationally relevant, having texture in a real context of situation that distinguishes a living passage from a mere entry in a grammar book or a dictionary" (Wang, 2010 p.256). Halliday andMattiessen(2004) view the clause organized as a message (p. 64). The clause is made up of two parts: the Theme and the Rheme. Halliday andMattiessen(2004) define the Theme as "the element which serves as the point of departure of the message" (p.64),whereas the part in which the Theme is developedis called the Rheme. The Theme is the first constituent of the clause filled by the subject which is the unmarked form. If this is not the case, it will be the marked Theme choice. The Rheme provides the content, "the main information that the writer or speaker wants the addressee to know" (Thompson, 2004, p.165). The Theme falls within the Given, while the New falls within the Rheme (Halliday and Matthiessen, 2004, p.93). They elaborate that "Theme + Rheme is speaker-oriented, whereas Given + New is listener-oriented. But both are, of course, speaker-selected. It is the speaker who assigns both structures" ((Halliday & Matthiessen, 2004, p.93).

2.3. Social Semiotics:

Social semiotics is a branch of Semiotics which investigates meaning in terms of social practices. The methods of communicating meaning, whether verbal, non-verbal or via images, are called semiotic modes. These semiotic modes are often shaped by social interests and ideologies (Hodge & Kress, 1988). Social semiotics recognizes image as a social process. It follows that Social semiotics of visual communication has semiotic resources which show "what can be said and done with images (and other visual means of communication) and how the things people say and do with images can be interpreted." (Jewitt & Oyama, 2008, p. 134). Hence, visual social semiotics is effective in relation to relevant linguistic theories. Beasley and Danesi (2002) point out that,

semiotics ultimately allows us to filter the implicit meanings in images that swarm and flow through us every day, immunizing us against becoming passive victims of a situation. By understanding the images, the situation is changed, and we become active interpreters of signs" (p. 31).

2.3.1. Kress and van Leeuwens' Social Semiotic model:

Kress and vanLeeuwen (2006) have built on Halliday's notion of the metafunction principle by providing new "grammars" for other semiotic modes. They believe that "just as grammars of language describe

how words combine clauses, sentences and texts, so our visual 'grammar' will describe the way in which depicted elements- people, places and things- combine in visual 'statements' of greater or lesser complexity and extension" (p.1). They recognize image as a social process in the sense that all signs in the image bear functions that lead to interpretation in the multimodal text (Kress & van Leeuwen, 2006). "Images contain modality of signs which make interpretation of each sign possible according to specific cultural and ideological norms" (Najafian& Ketabi, 2011a, p.5). Visual social semiotic emphasizes, "that an image is not the result of a singular, isolated, creative activity, but is itself a social process" (Harrison, 2003, p. 47). The meaning of an image, according to Harrison (2003), is the product of the interaction between the image maker and the viewer "reflecting their individual social/cultural/political beliefs, values, and attitudes" (p. 47). However, visual social semiotics can just be one component of an interdisciplinary approach which should be effective in relation to relevant linguistic theories (Jewitt & Oyama, 2008, p.138).

For Kress and van Leeuwen (2006), any image should meet the three metafunctions by representing the world (ideational), creating interaction on different scales between the image maker and the viewer, on one level, and between the represented participants, on the other (interpersonal), and should form a defined form of text, for example, an advertisement or animage (textual).

For the interpersonal function, Kress and van Leeuwen (2006) identify two types of participants: the represented participants and the interactive participants (p. 114). The former are the people, the places, and things participating in the image, and the latter are the ones who communicate with each other via the image: the producers and the viewers of the image. These two types generate three kinds of relationships: (1) relations between represented participants; (2) relations between interactive and represented participants (the interactive participants' attitudes towards the represented participants); and (3) relations between interactive participants (the things interactive participants do to or for each other through images). The interpersonal function shows how the relationship of the two types of participants represents meaning. According to Kress and van Leeuwen (2006), it is realized by the semiotic modes of modality, social distance, camera angle and contact (eye gaze and other body gestures and facial expressions). "Images can create particular relations between viewers and the world inside the picture frame. In this way, they interact with viewers and suggest the attitude viewers should take towards what is being represented" (Jewitt & Oyama, 2008, p. 145).

The ideational function shows how meaning of the real world correlates with meaning of the represented world to generate culture-shaped ideology. Accordingly, Kress and van Leeuwen (2006) identify two kinds of processes in terms of their function of relating visual participants to each other in meaningful ways: conceptualand narrative. The conceptual process is rather descriptive as it implies no action among the represented participants in an image. The participants in an image are represented in a classificatory pattern as "equal in size, placed at equal distance from each other and oriented in the same way towards the horizontal and the vertical axis" (Kress & van Leeuwen, 2006, p.45). Conceptual process represents participants in terms of their more generalized, stable or timeless essences (Jewitt & Oyama 2008, 141). They do not represent them as doing something, but as being something, or meaning something, or belonging to some category, or having certain characteristics or components (Jewitt & Oyama, 2008, 141).

The Narrative processes, on the other hand, relate participants in terms of 'doings' and 'happenings', of the unfolding of actions, events, or processes of change. They are formed by a vector which takes the form of a line that connects participants. It can be represented as either an arrow, an eye gaze, a hand gesture or a facial expression. It connects the represented participants in an image together. If it connects two participants, the act is transactional, as it motivates a reaction on the part of the other participant, and non-transactional if the vector is not directed at another participant. Non-transactional actions have no Goals, as they are not directed at anyone (Kress &van Leeuwen, 2006, p.63).It is for the image maker to choose between either the conceptual process or the narrative process that communicates the discourse best. It is worth mentioning that the narrative pattern is the concern of this research, as the analyzed images exhibit a narrative structure of represented participants, vectors and goals.

The textual function, on the other hand,is concerned with how signs cohere together into a texture to generate meaning. It is realized by the semiotic modes of salient features, placement of signs, framing and point of view.

3. Theoretical Framework and Methodology:

The theoretical framework for this research is based on Kress and van Leeuwens' (2006) adaptation of Halliday andMatthiessens' SFG (2004). The validity of this framework is tested in two images selected from Egypt presidential election campaigns which took place in 2012 and 2014. The analysis attempts to demonstrate how combining readable and visual modes is very fruitful as a persuasive technique. To this end, the analysis examines the facial expression, appearance and body language of the main represented participants in the two images to determine whether these have helped creating positive/negative persuasive effect on the viewer. In addition, some technical features that have to do with photographing are analyzed such as the use of colour, camera angle, modality, framing, salient features and social distance for the same purpose of either enhancing or hindering a persuasive effect.

The analysis of the visual signs is carried out using the following rubrics:
- The type of action as transactional or non-transactional.
- The type of relation the vector indicates in terms of offer and demand
- The goal of the action
- The most salient features in the images
- The role of the modality markers in catching the viewer's eyes
- The framing of the main represented participants in relation to the viewer
- The kind of social distance the camera shot indicates

On the other hand, Halliday and Mattiessens' SFG is used for analyzing the captions accompanying the texts. The analysis of the verbal signs includes the clause structure in terms of the concept of Theme and Rheme, as well as the lexical and grammatical choices.

4. Contextualizing the Data:

The analytical data comprises two images selected carefully for their varied semiotic modes. The first image represents Dr. Mohammed Morsi during round one of the first Egyptian presidential campaign in 2012 after the 25th January revolution. The first round of this presidential election campaign is noted for having a multi presidential candidates. Morsi had many rivals during the first round whom he surpassed with the most votes. However, he had to undergo a second round against another candidate, Ahmed Shafik, who got an equal number of votes. Morsi won

the second round against Shafik and became the first elected president of Egypt.

The second image represents Abdel Fattah El-Sisi during his presidential campaign in 2014. This image is the first one to be posted after El-Sisi declaring himself a presidential candidate. This election had only two competitors, El-Sisi and Hamdeen Sabahi. The latter was a major candidate in 2012 who achieved a huge publicity. However, Hamdeen's publicity witnessed a tremendous decrease during the presidential campaign of 2014. El-Sisi got the highest votes and became the president of Egypt in 2014.

It is worth mentioning that the choice of these two candidates' images for analysis is justified by the fact that they represent two candidates who won their campaigns and became presidents of Egypt consecutively.

5. The Analysis
5.1. The Analysis of the verbal signs:
Image one (See Appendix 1) represents the political candidate, Dr. Mohamed Morsi, during his election campaign in 2012. It has the caption: "mostaqbalna be?deena nebniih. mashrou' annaḥ ah. Dr. Mohammed Morsira?iisan lemaṣ r". It is translated into:
"Our future, we build with our hands. The Civilization Project. Dr. Mohammed Morsi, a president for Egypt".

This caption represents the slogan of the political party of which the candidate is a member.It has a complex clause structure of a fronted accusative "mostaqbalna" as the Theme of the clause for a delayed verb "nebnii"(build) and a fronted prepositional phrase "be?deena". The accusative and the prepositional phrase are foregrounded for emphasis. Things that are placed in the front are said to be in the focus. The predicate "nebniih" is an imperfect tense that indicates present and "h" is an attached pronoun as an accusative for the verb "nebni" that refers back to "mostaqbalna". "mostaqbalna" is the marked Theme and the rest of the clause is the Rheme that gives information about it. The unmarked structure for this, however, should be "nebniih mostaqbalna be?deena". However, the fronting of the accusative "mostaqbalna" is significant as it emphasizes that "the future" of Egypt is the "target" of the candidate's project and it is to be "built"with our hands.

In addition, the repetition of the attached possessive inclusive pronoun "our", "na" in "mostaqbalna" and "?deena " has some stylistic significance because it emphasizes that the future of Egypt is a cooperative work. It sets a demand on the viewers that their involvement in the project is an obligation. Moreover, the use of the first person plural

inclusive pronoun, "we", "nahnu" in "nabnii", instead of the first person singular pronoun "I", emphasizes this notion of the demand; that it is not a sole person's project, but a joint one. Perhaps, the inherent message may imply a demand on people to share positively in building the future of their country. This "demand" concept is aided by the use of some other semiotic modes to be discussed in the following sections. This idea of teamwork is also emphasized by the lack of the definite article "ʔal" and the use of the indefinite noun instead in "raʔiisan". Perhaps, the indefinite noun replaces the definite noun to indicate that the noun"raʔiisan" is a member in a group which also strengthens the idea of demand and solidarity. Lack of the definite article may also signify the candidate's uprightness of being the president.

Image two(See Appendix 1) presents the political candidate, Abdel Fattah El-Sisi, during his presidential campaign in 2014. The caption reads:

"Yā reet teshūfu maṣ r zay ma ana shayefha, ʔum iddonya". It is translated as:

"I hope you could see Egypt as I do, the mother of the world".

This caption was delivered in one of the candidate's speeches prior to the launching of the election campaign. It was so widespread that it was quoted on the image for its familiarity to people.

This caption waswritten in the Egyptian colloquial dialect of Arabic. "Yā reet" has the standard Arabic equivalent of "Layta", "hope", which has an optimistic connotation. The verb "teshūfu ", "could see", refers to either the future or the present. It contrasts "shayefha", "I see" which refers to the present, in the subordinate clause. This tense-contrast serves to communicate to the viewer a permanent fact about Egypt, "the mother of the world", that only the political candidate is aware of and wishes others to acknowledgeit, as well. The whole grammatical pattern expresses the candidate's request for people to adopt his optimistic attitude. This demand is emphasized by the use of the attached first person pronoun, "ʔana", "I" which refers to the speaker, to contrast with the attached exclusive second person plural pronoun in "teshūf**u** ", "you" which is the subject of the verb "teshūf ". By referring to the recipient with "you", the speaker is detaching himself from his addressees regarding their different perspectives to Egypt; giving the impression that his is the positive one as opposed to the negative one of his addressees. Furthermore, unlike image 1, the use of the definite article in "ʔalraʔiis", "the president" indicates that the candidate is familiar and well-identified by his addressee since definite pronouns are used for signaling pre-identified nouns. This may justify the absence of the president's name in the tagline. Perhaps, the lack of the candidate's name and the use of an

indefinite noun may communicate to the viewer the message that the candidate, El-Sisi, has no other equal rivals to compete with. This interpretation is made possible due to the fact that this campaign had only two rivals of unbalanced power and publicity.

To sum up, the linguistic analysis of the verbal signs reveals the two images to be demand pictures. In image one, the candidate is demanding his addressee's involvement and support. In image two, the candidate is empowering his addressee to adopt his attitude, a positive attitude.

5.2. The Social Semiotic Analysis:
5.2. 1. The Ideational Metafunction:

The two images exhibit a non-transactional action which shows a main actor and a background with no vectors connecting them. The main actors are in the foreground against an under-highlighted background. In this case the two images seem to be rather static or descriptive in the sense that they give information about the main participants rather than representing what the represented participants are doing. The interaction, however, takes place at the level of the participants-viewers relationship. There is a vector emanating from each actor, but with no Goal, as there are no other human participants in the image to look at.

The vector in image 1 takes the form of an eye line and a stretched arm that connects the actor with an invisible viewer. However, it is not stated what the actors in the two images are looking at, and it is left to the viewer to figure it out. Kress andvan Leeuwen (2006) call such a case a "representational Manipulation"(p. 68). However, the captions give a clue of what the actors are looking at. The vectors and the caption are targeting an invisible goal.

4.2.2. The Interpersonal Metafunction:

The interpersonal metafunction is concerned with the relation between the viewer and the represented participants inside the image on the one hand, and the relation between the interactive participants: the image –maker and the viewer of the image, on the other. The relationship between the image and its viewer is quite complex because it contains quite a number of representational and interactive relationships. The semiotic modes that fulfill this metafunction, according to Kress and van Leeuwen (2006) aremodality markers such as colour saturation, differentiation or modulation, eye gaze, social distance, camera angle.

4.2.2.1. Visual Modality and Colour:

Photographs of authentic people and setting tend to look either just real or more than real. In other words, they either imitate reality or change

it in one way or another. Modality has a scale in relation to the degree of how far it copies visual reality. An image that has more sharpness, more colour saturation, or a deeper perspective, than the norm, is said to be of low modality, because "it looks 'more than real', or 'surreal', 'fantastic' or 'ghostly' " (Jewitt & Oyama, 2008, p. 151). Colour saturation"is the scale from the most intensely saturated or 'pure' manifestations of a colour to its softest, most 'pale' or 'pastel', or dull and dark manifestations, and, ultimately, to complete de-saturation, to black and white" (Kress and van Leeuwen, 2002, 356). Modulation of colour is defined as "the scale that runs from fully modulated colour, for example from a blue that is richly textured with different tints and shades, as in paintings byCézanne, to flat colour, as in comic strips, or paintings by Matisse."(Kress and van Leeuwen, 2002, 356-357).

The two images contain realistic photos of human figures and an authentic background. Thus, they have high modality in terms of copying reality. The main represented participants are dressed formally in default costume colour, which may also reflect high modality.

In image one, Modality is achieved in the use of an authentic background. It shows some snapshots from different eras of Egypt. The Citadel stands for the Islamic Era, which witnessed great expansion in the Egyptian lands to include other neighbouring countries. The Sphinx stands for Egypt's most glorious civilization. The sign post has the word "future" written in English with the arrow pointing backward at these scenes. This is significant, as it may go against the denotation of the word "future" that means forward or yet to come. Furthermore, the use of the English translation "Future" in addressing native Arabic speakers with a high percentage of second language illiteracy has some stylistic significance. It gives the impression that the candidate seems to be targeting the literate ones only, excluding addresses with second language illiteracy. This may lead the illiterate viewers to adopt a negative attitude towards the image. Failure to read a word in a foreign language may unexpectedly reduce the number of voters. Moreover, the denotation of the word "future" ironically contrasts with the camel scene at the background, because the latter may be regarded as a sign of pre-civilization. However, this sign could mean different interpretations to different viewers depending on social level. It may be interpreted as a sign of authenticity and/or orientalism. It may show the candidate's pride of the past. The verbal sign "the future" and the camel sign may want the viewers to infer the implicit message that the future relies on this great past civilization. On the whole, these scenes from the past may

communicate to the viewer the persuasive message that this past might be restored by the candidate upon showing support. It may also persuade the viewers to think that future that will be built by 'us' is boosted by the past glorious civilization.

Kress and van Leeuwen (2002) see colour as a cultural and social mode. "The colours of flags, for instance, denote specific nation states, and corporations increasingly use specific colours or colour schemes to denote their unique identities" (Kress and van Leeuven, 2002, 347). Colour as a semiotic mode fulfills the three metafunctions. It can be used to symbolize notions and concepts (the ideational function) (Kress and van Leeuwen, 2002, 348). Colour has the interpersonal function of doing "things to or for each other, e.g. to impress or intimidate through 'power dressing', to warn against obstructions and other hazards by painting them orange, or even to subdue people" (Kress and van Leeuwen, 2002, 348). Ithas also a textual function "by creating coherence in texts (349). Kress and van Leeuwen (2002) believe that "textual cohesion can also be promoted by 'colour coordination', rather than by the repetition ofa single colour" (348).

Regarding the use of colour in image one, the background is less focused and less saturated in colour than the foreground. The grayish colour of the background makes it darker than the foreground giving it a ghostly look. Furthermore, the name of the candidate is written in a strong red colour which signals it as marked. It stands in sharp contrast with the salient colours in the image: black and white. The red colour is regarded as an eye-catching, hot and attractive which makes it easy to remember. On the other hand, the black colour of the represented participant's formal costume could signify power and authority (For further analysis of colour as a semiotic mode, see section 5.3.2).

Unlike the background of image one, the background in image two is strongly articulated with the strong colours of the flagwhich increases modality. The red colour of the flag as a passionate colour may provoke the viewer's warm feelings towards the candidate.Whereas, the white colour of the word, "The President", stands for peace and calmness. Hence, it may lead the viewer to think positively of the quietness and peace the candidate may offer him after a long period of instability and chaos. Black, in contrast, denotes strength and authority. This colour harmony creates a balance between the background and the foreground. It can be inferred that the colour choice serves the persuasive function of getting people to believe that this stability could only be obtained by voting for the candidate

The tagline, "the president", is written in bold font to attract the viewer's attention and familiarize him with the idea that this is the president to be. The straight figure of the candidate and the verbal sign behind him may persuade the viewer to unconsciously programme himself to accept the fact that this is the president.

4.2.2.2. Eye Gaze

According to Kress and van Leeuwen (2006), "when represented participants look at the viewer, vectors, formed by participants' eyelines, connect the participants with the viewer. Contact is established, even if it is only on an imaginary level. In addition, there may be a further vector, formed by a gesture in the same direction" (p. 117). The gaze and the non-verbal signs serve to address an invisible viewer setting him as the goal of the image. Gaze states either an offer or a demand on the part of the represented participant. For example, if the represented participant looks directly and persistently at the viewer, this indicates a relation of demand according to Kress andvan Leeuwen (2006, p. 118), as it explicitly acknowledges the viewer. The gaze supported by other gestures such as facial expression, hand gesture,might show that the candidate wants something from the viewers, perhaps, he wants "them to do something (come closer, stay at a distance) or to form a pseudo-social bond of a particular kind with the represented participant. And in doing this, images define to some extent who the viewer is (e.g. male, inferior to the represented participant, etc.), and in that way exclude other viewers" (Kress &van Leeuwen, 2006, p. 118).

In image one, the main represented participant gazes directly at the viewer. The eye contact, the gummy smile and the stretched arms of the participant serve the functions of addressing the viewer directly and of establishing an imaginary relationship with him. Thus, this is a demand picture according to Kress andvan Leeuwen (2006, p. 118), because the participant symbolically demands something from the viewer that can be identified by the use of other non-verbal signs such as facial expression and gestures. The smile and stretched arms of the participant invite the viewer to come closer and to show solidarity.

In image two, the participant gazes directly at the viewer. This gaze demands the viewer to be within a close distance to the participant. The straightened posture of the participant with the hand in the pocket may also demand deference from the viewer as it reveals the participant's self-assurance. However, it may be interpreted by other viewers as a sign of showing arrogance as it may give the impression that the participant may feel superior to others.

It can be concluded that the two participants acknowledge the existence of the viewer via body language and gazing which create a relationship of involvement with him.

5.2.2.3. Social Distance:

Social distance is another semiotic mode that controls the relationship between the represented participant and the viewer. It shows how familiar/distant the represented participant is to his viewer. The viewer can see a represented participant in six different ways (Kress &Van Leeuwen, 2006):

- Intimate distance: face only (extreme close-up shot)
- Close personal distance: The head and shoulders
- Far personal distance: From the waist up
- Close social distance: The whole figure
- Far social distance: The whole figure with a space around it
- Public distance: the torso of at least four or five people (p. 125).

In the case of image one, the participant is framed with a very close up shot that shows head, shoulder and arms. This very close shot makes the viewer feel more acquainted with the participant being able to see his facial details and expressions clearly. The viewer feels so close that he can touch the participant and feel his personality.

In image two, the participant is framed with a medium shot which shows the participant cut off across the legs above the knees. This could suggest a distant relation to the viewer according to Kress and van Leeuwen (2006). Seeing people from a distance means we are detached from them. We see them as stereotype figures symbolizing power and authority (Kress and van Leeuwen, p.124). The represented participant is in a distance to his viewer. "To see people from a distance is to see them in the way we would normally only see strangers, people whose lives do touch on ours. We see them in outline, impersonally, as types rather than as individuals" (Jewitt & Oyama, 2008, p. 147).

5.2.2.4. Camera Angle:

Camera angle is another semiotic mode that indicates the type of relation between the participant and the viewer. The represented participants can be viewed from either a horizontal angle or a vertical angle. The horizontal angle can be frontal giving a feeling of involvement with the viewer. The vertical angle could be either high angle, at eye level or low angle. Eye level pictures maintain equality and absence of power (Kress & van Leeuwen, 2006).

The two main participants in the images are at an eye level. They are presented frontally as if confronting the viewer, which creates a state of involvement with him.

5.3. The Textual Metafunction:

The textual metafunction is concerned with how an image is composed in terms of the information value related to the placement of elements in the image, salience and framing (Kress &van Leeuwen, p. 177). The way the different signs are placed in the image being central or non-central has to do with the given or new information. According to Kress and van Leeuwen (2006), the elements placed on the left are the 'given', the elements placed on the right are the 'new'. The given is what is already known to the viewer, whereas the new is something that is not known by the viewer (pp. 180-181). Salient elements in the image are eye catching and framing elements that either connect or disconnect elements of the image (Kress &van Leeuwen, 2006, p.177).

5.3.1. Placement of Image:

In the case of image one, the human figure is placed on the right side which is the side of new information. This is what the viewer should pay attention to. The background and the logo are on the left side because they are already known information to the viewer. It follows that the human image is the key information.

In image two, the human figure is placed in the middle and the verbal sign is marginal and occupies less space. It is written in a smaller font than the tag word in the middle. All these bring the human image into the foreground. This is logical, since the image is marketing for the human image.

5.3.2. Salience:

According to Kress and van Leeuwen (2006), salience refers to how the different compositional elements in the image "are made to attract the viewer's attention to different degrees". They are realized by such factors as "placement in the foreground or background, relative size, contrasts in tonal value (or colour), differences in sharpness, etc." (p. 177).

The two images are composed of different degrees of salient elements. They are noted for the use of similar colours of red, black and white colour with different degrees of saturation. The use of the red colour, for its high visibility, brings the text and image into the

foreground. Photographs may use it "to stimulate people to make quick decisions" (Najafian & Kettbi, 2011a, p.15).

In image one, the red colour is adjacent to the black colour of "ra?iisan lemaṣ r". Black, as the dull colour for mourning in the Egyptian culture, is less attractive and less eye catchingthan the red one. This makes the red colour, which has the name of the candidate, more eye catching. However, this dark colour of the candidates' formal costumes may be perceived by a conservative viewer as a traditional colour representing a conventional personality. In other words, the conventionality of the dark colour may symbolize formality and stability for conventional viewers. These two salient colours of black and red are well-blended in the two images with the white colour softening the heat of the red colour in the second image. The use of the white colour might help create a state of pacificationamong viewers. Furthermore, the hot and eye catching red colour in the two images may send a persuasive message to the viewer to step into a decision.

The human figures are the most salient elements in the two images. The large font used for tagging the human figures is another salient element catching the viewer's eyes."?alra?iis""the president" in image two is written in white colour with a large font to make it eligible and catchy for the viewer.

5.3.3. Framing:

Framing indicates that the various compositional elements in the image are either connected or disconnected. Frame lines, empty spaces around the elements, colour contrast and other similar things can disconnect elements. On the other hand, colour harmony, vectors connecting elements, absence of empty spaces and frame lines all connect elements (Jewitt & Oyama, 2008, pp. 149-150).

It is worth noting that the two images contain no frame lines separating the verbal sign and the image. In image one, there is no empty space creating discontinuity, and the colour of the writing is in harmony with the colour of the participant costume. This achieves textual unity, in the sense that there is no discontinuity between the human image and the units of information. All signs in the image are connected, and the harmony in colour creates connectivity.

In image two, there is no obvious separation between the background (the flag) and the human figure by frame lines. They seem to be well-blended together. This is significant, as it may lead the viewer to think of

the flag and the human figure as one unity. According to Kress and van Leeuwen (2006), "the absence of framing stresses group identity" (p. 203).

5. Conclusion:

The analysis of the sample data has shown that the textual and the semiotic modes complement each other in decoding implicit meanings and unmasking hidden ideologies. The textual analysis of the verbal signs has revealed the two images to be demand pictures. They demand the viewer's solidarity and a positive attitude towards the target candidate. On the other hand, the semiotic modes are in unison with the verbal signs in asserting this idea of demand. They work together towards emitting persuasive messages that bear an ideological assumption. The imposed ideology is that voting for this candidate is voting for a better future of Egypt. Therefore, these modes are in unison towards controlling and directing the viewer's judgment towards the target candidates. The analysis has also demonstrated that some semiotic modes fulfill more than one metafunction, such as the choice of colour which is considered ideational, textual and interpersonal at the same time.

Furthermore, the findings of this study may claim to be of some benefits to voters by drawing their attention to the signs that have implied meanings, and that may help them reach the right decision about the personality of a political candidate. They may also be of some use to image makers by drawing their attention to the semiotic modes that create a positive effect on the image viewer.

References

Abd El-Hameed, A. (2013). "We Love You Barak Obama": Persuasive Power in Political Discourse: With Reference to Obama's Speech at Cairo University 2009. CDELT Occasional Papers, Vol. 56, July 2013, pp. 62-101.

Al-Dawoody, M. (2016). Speech Errors and Body Language in Some of George W. bush's Speeches: A Psycholinguistic Study (Unpublished doctoral dissertation). Faculty of Arts and Humanities, Suez Canal University.

Bateman, J. (2014). Text and Image: Acritical introduction to the visual/Verbal Divide. London: Routledge.

Beasley, R. & Danesi, M. (2002). Persuasive Signs: the Semiotics of Advertising. Berlin: Mouton de Gruyter. Retrieved from http:// www. books. google.com/ books? id= as1r7kC.

El-Kalla, D. (2015). Advertisements as Semiotic Communicative Acts: A Socio-pragmatic Study (Unpublished doctoral dissertation). Faculty of Arts and Humanities, Suez Canal University.

Fairclough, N. (2003). Analysing Discourse: Textual Analysis for Social Research. London: Routledge.

Farag, M. (2015). Making Meaning of Multimodal Texts: A Systemic Functional Approach (Unpublished doctoral dissertation). Faculty of Arts, Benha University.

Graber, D.(Ed) (1984). Media power in politics.USA: Congressional Quarterly Inc.

Halliday, M. A. K. & Matthiessen, C.M.I.M. (2004). An introduction to functional grammar. (3rd ed.). London: Hodder Arnold.

Harrison, C. (2003). Visual Social Semiotics. Understanding How Still Images Make Meaning. Technical Communication, Vol. 50 (No.1), pp. 46-60.

Hodge, R. and Kress, G.. (1988). Social Semiotics. Cambridge: Polity

Jewitt, C., & Oyama, R. (2008). Visual Meaning: a Social Semiotic Approach. In vanLeeuwen, T. and Jewitt,C. (Eds.), Handbook of Visual Analysis (PP134-156).Great Britain: SAGE Publications Ltd.

Kress, G., &vanLeeuwen, T. (2002)Colour as a semiotic mode: notes for a grammar of colour. London: Sage Publications, Vol.3. PP. 343-368.

Kress, G., &vanLeeuwen, T. (2006). Reading images, the grammar of visual design (2nd ed.). London & New York: Routledge, Taylor & Francis Group.

Moriarty, S., & Popovich, M. (1991). Newsmagazine Visuals and the 1988 Presidential Election. Association for Education in Journalism and Mass Communication (AEJMC) Annual Conference. Retrieved from

http://spot.colorado.edu/~moriarts/88electn.html

Najafian, M. & Ketabi, S. (2011A). Advertising Social Semiotic Representation: A Critical Approach. International Journal of Industrial Marketing, Vol. 1, (No. 4), pp. 63-78.

Najafian, M. & Ketabi, S. (2011b). The Words behind Images: A Critical Social Semiotic Approach toward Analyzing Advertising. International Journal of Linguistics, Vol. 3, (No. 1), pp. 1-21.

O 'Halloran, K. (Ed.). (2004). Multimodal Discourse Analysis: Systemic Functional Perspectives. New York:Continuum.

O' Halloran, K. (2008). Systemic functional-multimodal discourse analysis (SF-MDA): constructing ideational meaning using language and visual imagery.Visual Communication,Vol.7, (No. 4), pp. 443-475. Retrieved from
http://vcj.sagepub.com/content/7/4/443

Thompson, G. (2014). Introducing Functional Grammar (2nd ed). London: Arnold.

Vahid, H.& Esmae" li, S. (2012).   The Power behind Images: Advertisement Discourse in Focus. International Journal of Linguistics. Vol. 4, (No. 4), pp. 36-51.

Wang, J (2010). A Critical Discourse Analysis of Barak Obama's Speeches. Journal of Language Teaching and Research, Vol.1 (No.3), pp. 254-261.

Appendices:
Appendix 1
Image One

www.ikhwanweb.com

Image two

http://atvsat.com/latest-news/item/37315

List of Arabic Transliteration Symbols

Arabic Sounds	Equivalent in English	Arabic Sounds	Equivalent in English	Arabic Sounds	Equivalent in English
ء	?	ز	z	ك	k
ا	a, ā	س	s	ل	l
ب	b	ش	sh	م	m
ت	t	ص	ṣ	ن	n
ث	th	ض	ḍ	ه	h
ج	J	ط	ṭ	و	w, ū
ح	ḥ	ظ	ẓ	ي	Ī
خ	kh	ع	`	آ	ā
د	d	غ	gh	ة	h, t
ذ	dh	ف	f	ى	y
ر	r	ق	q	لا	lā