

People's Democratic and Republic of Algeria

Ministry of Higher Education and Scientific Research



Ibn Khaldoun University of Tiaret

Faculty of Letters and Languages

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**Unveiling the Multimodal Hidden Meaning in Algerian Discourse on  
Instagram: entre.nous.official page as a sample**

*A dissertation Submitted to the Department of English in Partial Fulfillment for the Requirement of  
the Degree of Master in Linguistics*

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**Academic Year:2022-2023**

## **Acknowledgement**

May Allah be praised, the Lord of the worlds, who is the ultimate authority on judgment day and the one who created everything in this vast universe. His mercy and benevolence are unparalleled, and He blesses those who seek knowledge with wisdom, wealth, and good health. It is only through His grace that we have been able to complete this dissertation. May Allah continue to guide us on the path of righteousness and grant us success in all our endeavours.

We are extremely grateful to our supervisor, DrSahli Naima; her dedication to our academic pursuits has been truly remarkable, and we could not have accomplished this without her. She has been a constant source of encouragement, pushing us to strive for excellence in all that we do. Her vast knowledge and experience in the field have been invaluable to us, providing us with insights and perspectives that we would not have otherwise gained.

We are also grateful to the English department for providing us with the opportunity to conduct our research and for all of the resources and support they provided.

Our great gratitude to the women members of the jury namely Dr Louisa Belaid and Dr Naima Boukhelif who have devoted time to read and evaluate this work.

We also want to express our gratitude to our mentors and teachers who have guided us throughout our journey. Their knowledge and expertise have been invaluable in shaping our career paths, especially to our dearest teacher Dr Mohamed Brahmi.

## **Dedication**

We are forever grateful to our family and friends for their presence in our lives. We hope to continue making them proud and to always have them by our side as we navigate through life's challenges. Thank you, from the bottom of our hearts.

## **Abstract**

Humour plays a significant role in language and inevitably influences language usage. This research delves into the analysis of humour embedded in humorous Algerian Instagram posts and the underlying messages they convey. The study employs multimodal discourse analysis to examine 150 selected posts from a period of six months on Instagram. The page *entre.nous.official* was chosen for analysis due to its continuity, popularity, diversity of topics, and high level of interaction with posts. Multimodal discourse analysis involves analyzing language in conjunction with other modalities, such as visuals, to gain a comprehensive understanding of the semiotic resources encompassing linguistic (verbal) and non-linguistic (visual) elements. Specifically, this study investigates the selected posts using Halliday's three metafunctions: social, interpersonal, and textual. The findings reveal the prevalence of humorous themes center in around body standards, cultural clashes, bullying, and economic crises. Furthermore, it becomes apparent that the page serves not only as a platform for humor but also as a means to highlight and satirize social, economic, and cultural issues in Algeria. By employing humour as a vehicle, the page effectively engages its audience in a unique and entertaining way while shedding light on pertinent societal matters. This research provides valuable insights into the role of humour in language use and the ways in which it can be employed to address important societal issues.

**Keywords:** humour, multimodal discourse, Instagram page, Halliday's three metafunctions

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المخلص

Le Résumé

Summary

### **List of Abbreviations**

**ADA:** Algerian Dialectal Arabic

**EI :** Emotional Intelligence

**HSQ :** Humour Styles Questionnaire

**MSA:** Modern Standard Arabic

**NRS:** Narrative Representation Structure

**SFG:** Systematic Functional Grammar

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**General**

**Introduction**

## **General Introduction**

Considering the subjective nature of humour, defining it and answering the question why we laugh is difficult, if not impossible. The most influential context in determining humour can be one's cultural background. Understanding context and schemata is unavoidable in order to perceive and produce humour since it is a multi-disciplinary field of research.

Humor is studied in many different fields. Researchers from different areas of research, such as psychology, philosophy, linguistics, sociology, and literature, have been studying humor, especially in the computer science (or Artificial Intelligence) context. Humour is used in psychology to reveal stress; linguistics investigates humour based on linguistic units in producing and analyzing humour. Moreover, the study of discourse is important because it helps us understand how language shapes our thoughts and actions. One of media that is able to accelerate the spread of it is social media which not only enables users of an online community to share content, but it also permits them to provide feedback, rate what is posted, and select the posts they like best. Feedback can be explicit, like Instagram likes or Reddit up votes or down votes, or implicit, like Twitter's retweet or Facebook's share features; Where reposting some content may be used as an indirect indicator of humour appreciation in this prospect there are some communities in social media that spread humour language such as *entre.nous.official* communities on Instagram. Instagram has become a popular platform for sharing photos, videos, and stories. *entre.nous.official* is one of the community on Instagram that is nationally known in Algeria. This community does not only share knowledge and information, but also humour in terms of pictures, videos and memes.

This research aims to investigate and analyze humorous posts on an Instagram page within the Algerian context using multimodal discourse analysis. By exploring the specific context of Algerian humor on Instagram, the study addresses a research gap and contributes to our understanding of how humor is constructed and interpreted within this cultural and linguistic context. The utilization of multimodal discourse analysis allows for a comprehensive understanding of how meaning is created, going beyond textual analysis to consider visual cues and nonverbal elements. Through the application of Halliday's three metafunctions, the research uncovers deeper layers of meaning, providing insights into social, cultural, and ideological dimensions that shape humor. The findings of this study have practical implications for researchers in the field, offering methodologies and insights that can be applied in future studies. Additionally, the research contributes to the broader study of social

media and mass media analysis, shedding light on the use and dissemination of humor within these platforms.

This study aims at investigating how humour, as a social media phenomenon, is constructed on social media. In addition, it intends how Instagram users interact with humorous posts by identifying their opinions about the purpose as well as the implicit meaning found in Instagram humorous posts.

The following questions are the focus of this investigation:

- a) Which type of humour is frequently used on the selected Instagram posts?
- b) Which languages, among Modern Standard Arabic, Algerian dialectal Arabic, French, and English, are predominantly used in the selected Instagram humorous posts on *entre.nous.official*?
- c) What are the key elements and strategies involved in constructing humour within the Instagram posts of *entre.nous.official*?

To answer the research questions, we suggest the following hypothesis and suppositions

- a) *Stire* may be the type of humour which is frequently used on the selected Instagram posts.
- b) The most commonly used language in the selected Instagram humorous posts on *entre.nous.official* will be a combination of Algerian dialectal Arabic and French.
- c) The humour on *entre.nous.official* page can be constructed through a combination of textual elements, and visual components.

The purpose of this research is to investigate and analyze the selected humorous posts on the Instagram page mentioned above regarding the Algerian context using multimodal discourse analysis which is an approach to understanding how meaning is created through the use of various modes of communication. By incorporating both language and nonverbal elements such as images and videos, we can gain a more complete understanding of the messages being conveyed. This approach allows us to analyze not only the words being spoken or written, but also the visual cues and other contextual factors that contribute to meaning. Through the application of the Halliday's three metafunctions we can uncover deeper layers of meaning that might otherwise be missed.

We are interested to conduct research about multimodal discourse analysis to know deeply about the types of humour used on the selected Instagram posts. This investigation can assist researchers who are interested in the same field to conduct better research also to help them be able to analyse the humorous posts and other social media or mass-media.

The significance of this research lies in its potential to uncover the sociocultural implications of humor on social media platforms. By analyzing humorous posts within the Algerian context using multimodal discourse analysis, the study offers insights into how humor is constructed, shared, and interpreted in a digital environment. This understanding is crucial in an era where social media platforms play a significant role in shaping public discourse. The findings of this research can contribute to our knowledge of the impact of social media on humor, and social interactions. Additionally, the study has implications for digital literacy and media literacy, as it can provide insights into how individuals navigate humor in online spaces, helping users develop critical thinking skills in deciphering humorous content. Overall, this research holds significance in advancing our understanding of the complex interplay between humor, social media, offering valuable insights for both scholars and users of social media platforms.

The current study is divided into three chapters. The first chapter offers an overview of the key terms and definitions associated with humour along with information on the different types, theories, categories, kinds and styles of humour. The social media age is also covered. The second chapter is devoted to the methodology involving the multimodal discourse analysis. It deals with discourse analysis which is essentially “language in use”. It also provides a better understanding of how people communicate and interact with each other in the digital world. The last chapter concludes the study by representing the analysis of the selected posts on Instagram using the Halliday’s three metafunctions which is known as the multimodal discourse analysis.

# **Chapter one**

## **Theoretical framework**

## 1.1 Introduction

Humour is a universal human quality that exists in all languages and cultures. Humour has become a significant component of social media platforms since it is necessary for human contact to communicate laughter and good humour. It is not unusual to find many hilarious occurrences in mobile and web-based discourse since humour is a social phenomenon. This chapter will present an overview of the essential concepts and definitions related to humour and develop knowledge of its various types, theories and styles.

## 1.2 Definitions of Humour

Humour is one of the traits that makes us unique as social beings and human beings. It is a very common and complex idea. This idea, which we could briefly characterize as the existence of entertaining consequences, such as laughing or positive feelings, is important to our daily life. The primary purpose of humour is to let go of feelings, sentiments, or emotions, which has a favourable impact on human health. Regardless of their beliefs, social standing, or cultural differences, most people react to hilarious stimuli in a social setting due to humour's cathartic qualities.

Depending on the precise context in which it is used, humour can be seen from a variety of disciplinary perspectives, including sociological, psychological, philosophical, physiological, linguistic, and layperson. In this paper, comedy is examined from a linguistic angle. According to Attardo and Raskin (1991), any of the participants can perform humour through language or nonlinguistic ways.

Other studies (e.g., Norrick, 1993; Holmes, 2000) define humour as statements made with the intention of being humorous, with linguistic and contextual clues being required to support this. In contexts where language is being learned, using humour can serve as more than just a source of enjoyment. It can also be a matter of practice, which involves not just having fun but a way to improve one's language abilities.

Humour, according to Lefcourt and Martin (1986), is discourse that connects two ideas, concepts, or circumstances together in an unexpected and startling way. The surprise element was discovered to have a key role in creating hilarious situations, particularly in the presence of playfulness, warmth, and the ease with which incongruity may be resolved (Alden,

Mukherjee, & Hover, 2000). However, not all unexpected juxtapositions result in hilarity (Hübler & Bell, 2003).

From the perspective of Attardo (1994), humour is "an all-encompassing category, covering any event or object that elicits laughter, amuses, or is felt to be funny" (p. 4). This means that humour strives to make the audience and interlocutors laugh and amuse them, and it is at the heart of the comedy performance and humour competency processes.

Westwood (2008) defines humour as "a ubiquitous, pervasive, universal phenomenon potentially present in all situations in which people interact." It happens all the time in our lives. Every day, we share funny memes with our friends or tell jokes at family gatherings, humor is a universal language that brings people together. Some of the most memorable moments in our lives are the ones where we couldn't stop laughing with those closest to us. From silly pranks to embarrassing mishaps, these ridiculous situations often become cherished memories that we look back on with fondness. And while humor may not solve all of life's problems, it certainly makes them easier to bear. So the next time you find yourself in a stressful situation, try to find the humor in it and share a laugh with those around you. You might be surprised at how much better you feel afterwards.

According to Zaballbeascoa (2008), humour has two fundamental characteristics: it is a social phenomenon, and it is also culturally associated. In the words of Westwood (2008), humour is a complex psychological and mental phenomenon with "cognitive, emotional, behavioral, psychological, and social aspects that have a significant effect on individuals, social relations, and social systems." As explained by Ortega (2013), there are two connected stages in comedy: humour competency and humour performance. Comedy competency is the speaker's and listener's ability to recognize comedy in a certain context, whereas humour performance is "the desire as well as the willingness to appreciate humour" (p.596).

Humour is a notion that is anchored in the development of human behaviours as well as a set of complicated subjective, social, or cultural values and beliefs (Barrett, 2013; Thwaites, 2007). Humour was described by Reyes (2012) as "the presence of amusing effects, such as laughter or wellbeing sensations." The grin or giggle that follows when the hearer detects it can be used to identify it (Bell, 2003). Humour's primary role is to release emotions, sentiments, or feelings that have a good influence on human health.

Philosophy, psychology, sociology, literature, linguistics, and other multi- and inter-disciplinary subjects have all studied humour. (Shifman, 2014 cited in Yoon,2016). Humour

is a phenomenon that refers to a person's humorous response to a stimulus based on hearing or seeing and has the power to make people grin and laugh. (Kosa, 2016).

### 1.3 Humour Theories

Vaetch(1998) theorized humour by identifying the following required and jointly sufficient criteria for the sense of humour:

**Violation:** it implies a circumstance in which the perceiver's (hearer's) subjective moral standard is violated.

**Normal:** The second, concurrent requirement is that the perceiver has a normal perspective of the event in mind.

In other words, according to Vaetch (1998), humour is emotional anguish (V) that does not harm (N). It happens when the perceiver notices that things are normal yet appear to be incorrect. Other scholars have attempted to theorize humour. Thorson and Powell (1991) characterize humour as having six dimensions: (1) humour production, (2) a feeling of playfulness, (3) the capacity to employ comedy to achieve societal goals, and (4) personal recognition of humour. (5) a sense of humour; and (6) the use of humour as an adaptive mechanism.

The study of humour dates back to the times of Plato, Aristotle, and Bharata. Many philosophical and psychological investigations over the years have attempted to explain why humans laugh. Three theories of comedy are frequently discussed in recent academic literature. When expectations regarding the stimulus are not met, a perceiver meets an incongruity, based on the incongruity theory.

According to the two-stage model of humour, understanding humour requires a process that involves letting go of preconceived notions and reinterpreting the incongruity in a new perspective (resolution). As per the superiority theory, we find amusement in other people's misfortunes because they serve as a mirror for our own superiority. The relief theory states that comedy is the release of mental or emotional strain. It is claimed to be enjoyable to exhibit one's sexuality, hatred, or aggression without regard to social conventions. The script-based semantic theory of comedy and its revised version, the general theory of verbal humour, are two examples of earlier attempts to characterize the inputs that elicit humour ( Arjun et al, 2016).

According to Mulder and Nijholt (2002, p. 3) Humour is "a multi-disciplinary field of research". Famous academics and thinkers like Aristotle and Plato developed numerous theories of humour in response to the fundamental question of why some situations elicit laughter while others do not. As stated by Attardo (2014), there are three types of humour theories: those based on "hostility," "liberation," and "incongruity" (p. 369).

### **1.3.1 Superiority / Hostility Theory**

The tenets of superiority theory resemble those of Plato and Aristotle, whose earliest theories have been examined for their treatment of the aggressive side of humour, which happens when the speaker wants to embarrass the audience (Moreall, 1987). Plato's work is regarded by academics as "the archetype of the aggression theories" (Attardo, 1994, p. 19).

As explained by Bergson in Moreal (1987, p.117), it is people's mechanical behaviors that make us laugh not the people themselves. We laugh, according to Attardo (1994) (p. 8), "as a result of a perceived superiority to some character in the joke." Thomas Hobbes was the first person to research superiority/aggression theory in the modern age. Hobbes has "formulated most forcefully the idea that laughter arises from a sense of superiority of the laughter towards some object" which is the crux of the joke (p. 49).

According to Abdalion (2005,p. 11) superiority theory "has a great deal to offer in terms of psychological explanations of laughter". This explains why there is always a winner and a loser in comedic situations. Laughter is brought on by the listener's sense of superiority toward the loser. This means that people frequently make fun of other people's flaws. The psychological component of hostility/superiority theory is confirmed by Tomoioaga (2015), who claims that superiority theories "deal with the psychological causes and effects of humour" (p. 160).

### **1.3.2 Incongruity theory**

According to modern studies on humour, incongruity or opposition is the most significant aspect in creating laughter (Morreal, 1987). Tomoioaga (2015) believes incongruity theories "are oriented towards the cognitive mechanisms of humour" .This theory determines that humour develops when there is a confrontation or a disagreement between what is anticipated and what actually transpires. To put it another way, it emphasizes the contrast between the listener's expectations and the speaker's abrupt conclusion of the issue (p. 162). As claimed by (Attardo, 1994), Kant and Schoenhauer were the first writers to examine the concept of "incongruity" in the modern era.

Since surprise is a result of the conflict between the situation's opposing meanings, incongruity is related to surprise. Incongruity is a stimulus, and surprise is a response to this stimulus (Attardo, 2014). The origin of laughter, as explained by Moreall (1987), "is always just the sudden perception of the incongruity between a concept and the real objects" .

When William (1940) claims that contradiction or incongruity is the fundamental cause of comedy in any circumstance, he clarifies the importance of the term incongruity. He thinks that at the conclusion of any amusing situation, the recipient attempts to understand or resolve the situation's absurdity so that he might make the punchline obvious. As a result, humour is displayed and laughing is sparked. Therefore, as the central idea of these theories is the "cognitive resolution" of an utterance or a situation that is "irresolvable" (Abdalian, 2005, p. 4), "incongruity theories are conceptually closer to linguistic theories" (Attardo, 1994).

### **1.3.3 Release Theory**

The concept behind the release theory, or release of relief theory, as Freud (1960) identified it, is that humour serves an essential psychological purpose (Abdalian, 2005). Relief theory is directly tied to psychology, as acknowledged by Rutter (1997).

Based on the release theory, using humour to communicate about taboo subjects might help people feel less restricted and become less afraid of sharing their feelings. Release theory holds that laughing helps people relax and frees them from "conventions and laws" (Freud,1994).

As stated by Norrick (2003), Freud is the creator and most influential figure in the field of the release theory. In addition to being the first to discuss jokes, he also proposes a psychoanalytic explanation of comedy known as release or relief theory. According to Freud, laughing is "an outlet for psychic or nervous energy" (Moreal, 1987). Freud claimed that each amusing situation must have a psychic energy that releases or sets off the repressed feelings and emotions, and this is the primary reason of laughing.

## **1.4 The General Theory Verbal Humour (GTVH)**

Raskin (1985) discusses the general theory of verbal humour (GTVH), which was developed a few years after the semantic script-based theory of humour (SSTH) (Accor and Raskin 1991). In analyzing verbal expressions of humour, both theories have become influential.

As a revision of the Semantic-Script Theory of Humour (SSTH), Attardo (2001) proposed the General Theory of Verbal Humour (GTVH). The GTVH is an expansion of the SSTH into a more comprehensive, interdisciplinary theory of humour. The GTVH represents all aspects of a joke, from its abstract joke-concept identified by the SSTH to its language expression. According to this theory, humour is defined by its semantic or pragmatic content rather than its paralinguistic or prosodic features. According to Attardo (2017), the GTVH includes (ideally) all humorous texts of varying lengths, in contrast to the SSTH, which refers exclusively to jokes. In particular, it includes narrative, dramatic, and conversational texts as well. In particular, it includes narrative, dramatic, and conversational texts as well. Since it is applicable to every type of text, it unites the methods of several linguistic disciplines, including textual linguistics, narrative theory, and pragmatics.

The authors of this theory have expanded on humour-competence by introducing the concept of “knowledge resources”. According to Attardo (2017), there are six knowledge sources: the script opposition, logical mechanism, target, situation, language and narrative strategy. The Target is one of these knowledge sources. Humour can be considered an expression of aggressive intention when the target is present. The superiority/hostility of humour maintains that a humorous effect (such as laughter) results from our cooperation with others or from our past self-interacting with our present self. Humour occurs when the comparison shows that we are superior to one another or that our current selves are even more superior than either of us used to be. The "superior" person can "attack" the "inferior" person through humour and make an effort to change the person's behavior (Attardo 2017). Irony, or even self-irony, is genuinely used in this situation.

### **1.5 Types of humour**

Bryant et al. (1979) surveyed whether instructors utilized prepared or spontaneous funniness and after that encourage separated directions humour into 6 categories: jokes, riddles, puns, funny stories, humorous comments, and other which included utilizing funny soundeffects or visual exaggerations; in any case, Wanzer et al. (2005) state there are nine diverse categories of humour, counting low funniness (e.g., acting silly or stupid), nonverbal humour (e.g., using gestures or funny faces), impersonation of particular characters, language/word play (e.g., jokes, slang, or sarcasm), utilizing humour to reduce negative impacts, expressiveness/general funniness (e.g., banter, joking, or happiness to lighten moods).

According to Martin (2007), there are three general categories of humour: jokes, which are context-free, Anecdotes with a setup and punchline; spontaneous conversational humour, which can include any intentional verbal or nonverbal humour attempts that are intentionally enacted during social interactions; and unintentional humour, which includes physical and linguistic errors that cause laughter or mirth.

### 1.5.1 Jokes

Jokes are a type of humour that is used to amuse or entertain others (Martin, 2007) by telling jokes or stories that have a funny conclusion on the punch line. It is typically suggested by canned jokes. Jokes are composed of a punch line and a setup. A punch line changes the meaning by providing something unexpected and enjoyable, which can lead to an inappropriate perception. A setup, on the other hand, includes everything except the last statement, which develops the listeners' certain set of assumptions about how the scenario must be viewed.

### 1.5.2 Spontaneous conversation humour

Spontaneous conversational humour is more context-dependent than joke-telling, yet, if someone repeats the joke to the others, it will no longer be humorous; thus, we must remain in the conversation to get the humour firsthand. The nonverbal sign attempts to convey the sense of humour in a dialogue where comedy is present. However, it is more ambiguous than making a joke, thus the listener is frequently unsure of whether the speaker is being serious or making a joke.

In fact, this research on humour was done by Martin and Kuiper (1999, as cited in Martin, 2007) who classified humour into 11 categories:

**1.5.2.1 Irony** is a statement in which the speaker's phrase implies the literal opposite of the intended meaning.

**1.5.2.2 Satire** is an aggressive form of humour that criticizes social institutions or policies.

**1.5.2.3 Sarcasm** is an aggressive form of humour that targets the person rather than a group, organization, or societal policy.

**1.5.2.4 Overstatement and understatement** are types of humour that affect the meaning of another person's statement by emphasizing it differently.

**1.5.2.5 Self-deprecation** is a type of humour that makes fun of oneself. It is typically used to show modesty, making the listener feel at ease.

**1.5.2.6 Testing humorous** refers to humour that makes amusing remarks about the listeners' appearance or vulnerabilities. Unlike sarcasm, which has no intention of offending or hurting anyone's feelings.

**1.5.2.7 Clever responses to serious statements** are responses to serious claims that are brilliant, inappropriate, or irrational. These statements are purposefully misconstrued in order for the speaker's reactions to convey a different connotation than what was meant.

**1.5.2.8 double entendres** is a phrase or word that intentionally generates two meanings; it is frequently sexual.

**1.5.2.9 Transformations of frozen expression** are expressions used to alter a well-known speech, assertion, or cliché.

**1.5.2.10 Pun** is a type of humour in which words are used to establish new meanings, most typically via homophones.

### **1.5.3 Accidental or unintentional humour**

In social interactions, humour often arises spontaneously or unintentionally; as a result, it might make other people chuckle. Although the comedy in question is not intended to be amusing, it nonetheless sometimes comes across that way due to other people's words or behavior. (Wyer and Collins, 1992 as cited in Martin, 2007).

Furthermore, the English literature scholars Allen and Don (2000, as cited in Martin, 2007), proposed a division of unintentionally humour into two categories: physical humour and linguistic humour. This incident was unexpected and out of the ordinary, and it also hurt and badly humiliated. Physical form is comparable to a tiny mishap, such as when someone slips on a banana peel. Whereas unintentional linguistic form is a type of humour that emerges as a result of mispronunciations, misspellings, slips of the tongue, and other conversational errors.

## **1.6 Humour Styles**

While comedy categories concentrate on the humour's actual content, and humour processes examine the whole humour act, humour styles mostly concern the creators of jokes or other hilarious materials. The humour styles questionnaire HSQ has been used in various

research studies, including those on the effects of humour on physical and psychological health, as well as interpersonal relationships. It is also used to assess humour appreciation, production, and even aggression. Researchers rely on it to assess each participant's style of humor and gain a better understanding of their humour, was developed by Martin (2003). There have been several studies in relation to humour styles researching emotional intelligence (EI) (Palacios, 2014), psychological well-being (Formann, et al 2011, and country cultures (Cruthirds et al 2012). Martin et al. (2003) identified four styles of humour: self-enhancing, affiliative, self-defeating, and aggressive.

### **1.6.1 Affiliative Humour**

It improves relationships with others people who are affiliative humour-high have a tendency to make jokes, say amusing things, and engage in witty banter to make other people laugh and improve relationships. Humour used in an affiliative manner is tolerant and non-hostile. It is linked to extraversion, joy, confidence, closeness, relationship satisfaction, and joyful and upbeat feelings. (Martin et al 2003).

### **1.6.2 Self-Enhancing Humour**

It improves the self people with high levels of self-enhancing humour have a lighter attitude on life, find humour in oddities, and keep a smile on their faces when faced with challenges. A good defense mechanism that allows one to escape negativity is self-enhancing humour. It places an emphasis on intrapsychic rather than interpersonal attention and is positively correlated with openness to experience, self-esteem, and psychological well-being (Martin et al., 2003).

### **1.6.3 Aggressive Humour**

It improves the self at the expense of others aggressive humour is a type of humour in which jokes are made without consideration for how they will affect other people, often by saying amusing things that are likely to offend or alienate others. People that use aggressive humour, such as sarcasm, taunting, mockery, contempt, put-downs, or disparagement, sometimes exhibit this sort of humour. According to Martin et al. (2003), it is connected to neuroticism, hostility, rage, and violence.

### **1.6.4 Self-Defeating Humour**

It improves relationships at the price of oneself people with self-defeating humour amuse others by acting or talking in jest or in a hilarious or derogatory manner. This style of

humour is regarded as a way to defend oneself or as a way to mask underlying unfavorable emotions. According to Martin et al. (2003), it is associated with emotional neediness, avoidance, a low sense of oneself, sadness, and anxiety.

In their article on the practical use of hilarious ads, Kelly and Solomon (1975) divided humour into six typologies: (1) pun; (2) understatement; (3) joke. 4. ludicrous 5. satire, and 6. irony. Raskin (1985), who had a broader perspective on the idea of humour, divided it into nine categories: ridicule, deliberate ridicule, humour at the speaker's own expense, riddle, conundrums, pun, suppression/repression, wisecracks, and epigrams.

Arousal-safety, incongruity-resolution, and humourous-disparagement were the three humour processes that were examined by Speck (1991), who identified five types of humour that used various combinations of these processes: comic wit, sentimental humour, satire, sentimental comedy, and full comedy. Martin et al (2003) researched humour styles, and Leist& Müller (2013) offered three general categories of humour: humour endorsers, humour deniers, and self-enhancers.

## **1.7 Humour Processes**

As described by Raskin (1985), there are three things that make people laugh or find humour: incongruity, arousal-safety, and disparagement. Humour is a result of juxtaposing two or more incongruous elements. Shabbir and Thwaites (2007) state that arousal-safety humour is humour that relies on some sort of escape. The last type of humour is disparagement, which Raskin (1985) defined as humour born of animosity, superiority, malice, anger, mockery, or disparagement. Each of the three processes "engages the subject on a different level, requires a unique pattern of processing, and produces a distinct effect." According to Speck (1991), despite the fact that they all entail play manipulation, arousal, tension, and some mechanism that enables one to enjoy stimulation while reducing the tension, more information on the three processes was provided by Speck (1991).

### **1.7.1 Arousal-Safety**

In this type of humour process, humour is seen as a way to release stress. When arousal is raised and the perceiver judges the stimulus to be safe or unimportant at the same time, humour results. On the other hand, if the issue is viewed as serious, it forbids the light-hearted attitude necessary for humour. People "that we consider cute, warm, friendly, or familiar" are typically the subject of arousal-safety humour (Speck, 1991).

### **1.7.2 Resolution of Incongruity**

Incongruity happens when two or more items are observed that are out of the ordinary. Incongruity is followed by resolution, which is a method of problem-solving or "get the joke" perception (Alden, Hoyer, & Lee, 1993), which results in humour. Puns, punchlines, comics, irony, understatement, and exaggeration all frequently follow this two-step pattern (Speck, 1991).

The majority of jokes in TV commercials across a number of nations, according to Alden et al. (1993), are incongruity-resolution jokes. There are two schools of thought on this subject, one of which holds that congruence alone is sufficient to elicit a funny reaction, and the other of which emphasizes the need of resolution. However, the results of the study indicate that congruity-resolution (the two-step) is superior to congruity alone in terms of effectiveness (Flaherty, Weinberger, & Gulas, 2004).

### **1.7.3 Humorous Disparagement**

Using humour as a weapon for criticism, condemnation, and control is known as disparagement. A triangle between the joke-teller, joke-hearer, and victim exists. The joke-teller insults the target in mockery, and the listener joins in with laughter. Satire, ethnic, put-down, caustic, and sexist humour are all examples of this sort of humour process (Speck, 1991).

## **1.8 Social Media Era**

Social media refers to online platforms where individuals can share content, engage in conversation, and collaborate on various initiatives. According to Curtis (2017), social media can be classified into ten distinct categories. These include sites where you can share things, sites for talking to people online, and places where you can talk about things with others. There are also places where you can save things to look at later and networks for bloggers reviewers, people who share money, people who talk about their interests, and people who share things with other. Most people, both adults and young, prefer to use networks where they can share media, depending on the type of social media. People can learn and share things like pictures, videos, and live streams on the internet.

According to the financial media website Investopedia, which is based in New York City USA, which was founded in 1999, social media enables the dissemination of knowledge through online networks. There are several social media applications and platforms, including

Facebook, Instagram, Twitter, and YouTube. These platforms provide users with an avenue to express themselves, create meaningful connections, and engage with content from around the world. Social media is used by more than 4.7 billion people, or about 60% of the world's population.

In 2023, 94.8% of users visited websites and apps for chat and messaging, followed by 94.6% who visited social media platforms. This suggests that communication and social interaction continue to be a significant aspect of internet usage, with chat and messaging being the most popular activity among users. Social media platforms also remain a close second in terms of user engagement. These trends highlight the importance of communication and social connectivity in the digital age. Social media is discussed from the same perspective in both Martin's (2008) and Lusk's (2010) works. They use Facebook, blogs, Twitter, MySpace, LinkedIn, and other social media platforms for conversation and the sharing of images and videos.

According to Kaplan (2010, as cited in Ghulam et al, 2014) cited, social media is a collection of internet-based apps that are founded on the philosophical and technological foundations of marriage and that permit the creation and sharing of user-generated material. When it is used with purpose, it is a good social networking platform for teenagers.

Social media platforms like Facebook, Twitter, and Instagram enable global connections and have become an integral part of modern life. Millions of users share thoughts, feelings, and experiences daily, but the rise has also brought new challenges and concerns. Mills (2012) highlights social media's role in transforming communication from broadcasting to social dialogues, shifting users' roles from content consumers to creators. This shift in communication has led to increased user engagement and engagement in various aspects of life.

Social media platforms provide a low-barrier entry for anyone to create content and share it with a potentially global audience. Additionally, they can be used to quickly and easily connect people from different backgrounds, enabling them to share their ideas and experiences (Harlow, 2013).

It is becoming more difficult to tell who is a professional or amateur on social networks. There isn't of a clear separation between people with different levels of authority or influence as there used to be (Shifman, 2013). With the rise of technology and social media, younger generations are exposed to a plethora of information and entertainment at

their fingertips. Unlike their parents, who may have relied on traditional forms of media such as television and newspapers, younger generations have access to a vast array of digital content.

Digital natives or Millennials, the generation born after 1982 (Oblinger et al, 2003), are drawn to social media since it may meet a variety of their demands. According to Kilian et al (2012), the following motivations for media use exist:

- ❖ Information: seeking information and advice, satisfying curiosity; Integration and Social Integration: gaining a sense of belonging, connecting with family, friends, and society.
- ❖ Personal Identity: personal value reinforcement.
- ❖ Entertainment: relaxation, emotional release, and humour.

## **1.9 Conclusion**

Humour existed as a significant human characteristic in all languages and cultures. Human contact was centred on the need to exhibit enjoyment and lightheartedness. In certain social circumstances, humour can be used to express solidarity and togetherness. The endeavor of this chapter was to show case the most notable aspects of humour in doing so we had highlighted the various types, theories , processes and styles as well as previous studies on the humour.

# **Chapter Two**

## **Multimodal Discourse Analysis**

## **2.1 Introduction**

This chapter provides an overview of the key terms and meanings associated with multimodal discourse analysis. It deals also with discourse analysis which can simply be seen as language in use. Finally, it seeks for the gigantic role of using multimodal discourse analysis to give a deep knowledge of images by analyzing the several posts. Furthermore, it offers an insight of how language is used on social media and the transitioning of humour from reality to virtual world.

## **2.2 Language on social media**

Language is a remarkable ability that humans possess. Unlike animals, we have the innate capacity to communicate with one another through spoken words and gestures. This ability does not require any formal training or education; it is something that comes naturally to us from a very young age. As infants, we start by making babbling sounds and gradually progress to forming coherent words and sentences. Through years of practice and exposure to different languages, we develop the ability to speak fluently and convey our thoughts effectively. This remarkable skill has enabled us to connect with people from all over the world, share our ideas, and build relationships across cultural boundaries. It is truly a gift that sets us apart from other species on this planet (Chomsky, 1986).

The field of linguistics is vast and complex, encompassing everything from the sounds and structures of individual words to the ways in which entire languages evolve over time. Linguists use a variety of tools and techniques to analyze language, including computer models, statistical analysis, and experimental studies. They also draw on insights from other fields such as psychology, anthropology, and neuroscience to better understand how language works. One important area of research in linguistics is syntax, which focuses on the rules that govern how words are combined into sentences. Another key area is semantics, which explores how meaning is conveyed through language. Linguists also study the social and cultural contexts in which language is used, examining factors such as dialects, slang, and regional variations. Overall, linguistics plays a crucial role in helping us understand one of the most fundamental aspects of human communication. Linguists study language critically, they are not interested in comparing "good" and "bad" linguistic usage (Meyer, 2009).

Since language is a communication system, it is of assistance to relate it to other communication systems. Humans, for example, communicate not only through words but also

through gestures, art, clothing, and music. The study of communication networks has its roots in semiotics: an area of study that began with Ferdinand de Saussure's work and ideas (1916) about language as a system of signs and symbols that convey meaning have been applied to the study of communication networks. Communication networks are systems of interconnected nodes that transmit information through various channels. These networks can be studied from different perspectives, including social network analysis, graph theory, and information theory.

According to de Saussure (1979) signs are used in semiotic systems to communicate meaning. Signs have a specific shape known as a signifier and a meaning that the signifier imparts known as the signified. As a result, there are two distinct meanings for the term table in English. In writing, it would be written as a string of graphemes, or letters: t-a-b-l-e. In speech, it would take the shape of a sequence of phonemes uttered in midwestern American English as [teIbEl]. The meaning is then connected to signifiers. An English person will immediately understand the meaning of the term table after hearing or reading it (its signified). Other semiotic systems use various sign systems. For instance, in numerous cultures, moving the head from left to right denotes "no" while moving it up and down denotes "yes". Given how closely language and gestures come together, it is possible to assume that they share the same semiotic system. However, there are many situations in which gestures function completely autonomously of language, which is why they are sometimes referred to as paralinguistic in character (Meyer, 2009).

Language is a dynamic field that varies between social groups and geographically. Furthermore, language changes throughout time. According to Crystal (2011), language change involves modifications to vocabulary; spelling, grammar, pragmatics, and style. Language change can also be caused by cultural or political changes, and language can also be deliberately altered by those who want to shape the way people communicate. Changes can also be brought about by the influence of media and the spread of new technologies.

Thanks to social networking, many terms now have new meanings. For instance, it is common practice nowadays to employ nouns like friend or google as verbs like to friend, to unfriend or to google, which are also nouns (Crystal, 2011). Changes in form and usage have caused some linguists to think of it as a new language called Internese (Abdu et al, 2018). Social media has created a platform for people to share their opinions and ideas, allowing for a greater diversity of voices to be heard. This has led to greater public engagement and

participation in the political process and has reshaped the way news is consumed and spread (Huberman, 2010).

### **2.3 Humours on Social Media**

Social media humour refers to comedy that is displayed through digital platforms (such as Facebook or Instagram), which have altered techniques, forms, ways of communicating, and topics in reaction to social, cultural, and technological developments (Shifman,2013)

As advancements in technology have sculpted new social settings from digitally generated space over the last few decades, Rather than wondering "What's new in the way we joke?", we should ask "How have we dragged humour into the virtual dimension, and how has it necessarily changed?".

Just after the turn of the twenty-first century, humour-wise, the internet passed through a crucial portal in the transition from Web 1.0 to 2.0. With this shift from static web pages to interactive features. Online experience essentially altered performance models: Initially, we could view videos, visit websites, and engage in other fourth-wall activities like humour production without having any immediate influence. Thanks to technological advances that characterize the Age of Social Media online users could communicate with one another in real time, create content, and distribute, modify, and recombine it. As a result of the development of smartphones, users now have access to a wide range of content-generating devices as well as intuitive software for editing and reforming that information before posting it in the large public platform that is the internet (Weitz,2017).

Although there are certain differences in how humour is produced online, the basic ideas are the same. Puns and hashtagery make the most of the written foundation of our communication, and short videos and large images stand to strike fast and effectively from a Facebook timeline's scrolling buffet. The 140- character limit on Twitter was designed specifically for one-line or quick-hit humour. Although still founded on a one-line joke shared between two people, the concepts of humour transaction and audience are completely redefined when an utterance swiftly spreads beyond our ability to control it. In a digitally-driven embodiment of laughing, humour may spread rapidly and effectively through an audience by going viral. Humour has been bred over the course of evolution to spread like a virus through a crowd. (Ibid,2017).

The social media platforms have produced innovative methods, such as amusing presentation files or interactive comedy involving actions to produce humorous effects, such as glossing or entering text. Digital technology has also produced new and flexible forms of visual humour, such as animated GIFs, Photoshopped photo compositions, and digitally altered images. (Billig,2005)

It's important to note that in the digital world, this type of visual humour is more prevalent than written or verbal humour. A variety of social media platforms have been used to engage in these humorous interactions, including Instagram Facebook, and Youtube. (Maroneand et al, 2016). Importantly, the development and appeal of the field of humour have been influenced by online communication that transcends geographical boundaries. For instance, sex, animals, and gender are humour subjects with a worldwide focus, but ethnicity, politics, and customs are issues with a local focus.(Laineste& Voolaid,2016).In other words, social media-based humour exceeds traditional media humour and is significantly more sophisticated and creative.

## **2.4 Instagram**

Instagram is a relatively new platform for communication where users may quickly post updates, organize content by hashtags and geographical tags and edit media with filters since being introduced in October 2010, Lydia Manikonda (2014). Over 150 million people daily upload 55 million photos to Instagram and over 16 billion photos have been shared (Instagram 2013). Rainie, Brenner, and Purcell (2012) report that photos and videos are the key social currencies on the Internet due to the extraordinary success of Instagram. With the addition of digital filters, Instagram is an application for creating and sharing pictures and videos to a variety of different social networking platforms. Two scholars from Stanford University in the United States named Kevin Systrom and Mike Krieger founded Instagram, which they both launched in October 2010 (Kristo, 2015).

Instagram is one of the social media platforms that allows its users to share photos and videos that has rapidly increased to the highest level of the list of smartphone applications. The hundreds of millions of Instagram users use the platform in a variety of ways. According to Lee, Moon, and Sung (2015), Instagram users use the app for five primary reasons: social interaction, archiving, self-expression, escapism, and peeking at other users' profiles. Instagram was investigated by Smith and Sanderson (2015) as a self-presentation platform then, they provide a framework for analyzing Instagram content in the

current study. In order to get the best results, they analyzed both images and caption text. Based on the content, they categorized it into six categories: humanitarian, family-oriented, personality traits and interests, endorser, dedicated athlete, and socialite.

## **2.5 The Relationship between Humour and Language**

Like language, humour serves to externalize human thought and conceptualization as its objective and main result. This externalization has several connotations, including serving as a social tool, a means of expressing certain feelings, and an intellectual exercise. A level playing field is created by humour, enabling the formation of social groups by individuals who identify with one another. As indicated by Raskin (1985), "*It seems to be generally recognized that the scope and degree of mutual understanding in humour varies directly with the degree to which the participants share their social backgrounds.*" (1985: 16). The shared knowledge base and common ground that form the basis of culture are created as a result of this collective understanding. In many situations and in many places, humour thus becomes the voice of the people. It is a way for us to share knowledge and values with one another while also demonstrating our unity and common identity.

A very particular kind of understanding between individuals can be produced through the intersection of humour and language, which is filled with complex cognitive, cultural, and social factors. It has been difficult for previous theories of humour to define precise standards for what is or can be hilarious. But this phenomenon is profoundly intertwined to the spheres of cognition, culture, and society. In this regard, humour is firmly embedded in and influenced by culture. Our shared cultural experiences serve as the inspiration for jokes, witty insights, understand the linguistic, cognitive, and cultural impacts on humour by studying the humour of languages across a wide range of civilizations, language families, and typologies. We can also observe these influences as cultural reflections in comedy. A joke or a story may include the very essence of a person's worldview, and language is the medium through which the abstract takes form and be communicated to others (Cisneros, 2006).

## **2.6 Humour and Pragmatics**

As stated by Rachel Giora (2002, 15) stimuli that include both newness and familiarity elicit pleasure and liking. As a result, the following is the optimal innovation hypothesis:

*"If a stimulus is optimally innovative, it would be rated as more pleasurable than either a familiar stimulus or a purely innovative stimulus."* If a stimulus involves a novel reaction to a well-known stimulus, it would be considered to be the most innovative, yet "would also allow

for the automatic recoverability of a salient response related to that stimulus so that the similarity and difference between the novel and the salient would be assessable.”(Giora, 2001).

Marlene Dolitsky employs humour to emphasis on the qualities of the unsaid. She makes the assumption that the joke's "funniness" takes place at the exact spot where the unspoken communication occurs. The three areas that require study of humour's unspoken meaning are:

- ❖ The speech act that is humour.
- ❖ The participants in the humorous event.

Both explicit and implicit information are included in speech acts. The overall speaking setting and the utterances work together to communicate the implicit information.

The shared understanding and presumptions of the speaker and listener's respective worlds serve as the foundation for this implicit information. When making a joke, the speaker encourages the audience to use pertinence standards even though they do not apply to the story being.

The listener's realization that he or she has been led down the wrong path sustains the funny effect. Mixing common scripts or 'frames' so they produce a comical situation is another approach to use the unsaid in the speech act.

#### ❖ **The Rule Breaking Character of Humour**

Every society has laws controlling how its members should behave. These guidelines, which govern what a member can and cannot do, are part of the general understanding of the community. One way to think of humour is as a language carnival. All regulations are suspended during carnival, and humour is built on rules being bent and broken. To grasp the comedy of the unspoken in humour, one must learn these laws because they are never spoken, making them a third aspect. (Dolitsky,1992). In his pragmatic theory of humour, Ephrattrelies on the idea of speech acts (Ephratt,1996).

## **2.7 Discourse Analysis**

Zellig Harris (1952) introduced discourse as the first method for analyzing writing and speech tests. In fact, there were two main points he made that: an investigation of language beyond sentences and an examination of the interaction between linguistics and non-linguistic

behaviors. (Paltridge,2006). The term discourse refers to any spoken, written or visual language.

The study of discourse results from the use of theories and techniques drawn from various disciplines, including linguistics, sociology, philosophy, and psychology. More importantly, discourse analysis has presented theories and methods for addressing issues arising from fields including education, cultural studies and communication (Austin, 1962).

Discourse analysis it is the study of language in use (Brown & Yule 1983), which refers to the analysis of language in use. By “language in use”, we refer to the collection of rules, preferences, and expectations that link language to context. Discourse analysis can also be applied to everyday conversations, social media interactions, and even political speeches. By examining the language used in these contexts, we can gain a deeper understanding of the underlying ideologies and power dynamics at play. For example, analyzing the language used in political speeches can reveal how politicians use rhetoric to manipulate public opinion and maintain their own power. Similarly, studying social media interactions can shed light on how individuals construct their identities online and navigate complex social hierarchies. Ultimately, discourse analysis is a powerful tool for uncovering the hidden meanings and power structures that shape our everyday lives. Van Dijk (1985) argues that the boundaries of discourse analysis and "real" language use will extend to all aspects of sociocultural context“to the mundane forms of talk in different cultures, such as greetings, spontaneous storytelling, formal meetings, verbal duelling, and other forms of communication and verbal interaction”. As shown in the data collected from various disciplines, discourse analysis is used to express all aspects reflected in every discipline, such as social norms, power, dominance, practices, cultures, justice, injustice, strategies, policies, social realities, societal orders, institutional , development, psychological issues, ideologies, priorities, conflicts, violence, extremism and characteristics (Manzoor , 2019)

The context of a discourse refers to its social, cultural, political, and historical background, and it is crucial to take this into account in order to understand its implicit meanings. Hence, it seeks to uncover the power structures that underlie language use, and how these power structures are maintained and reproduced through discourse. Furthermore, critical discourse analysis looks at the way language is used to represent and construct social realities, and how language use is shaped by and also shapes social and political processes. .The discourse analysis and critique are closely related because they help in examining and analyzing various aspects of society. According to Breeze, Fairclough’s “Critical Discourse

Analysis” was subtitled as “*The critical study of language*” (Breeze, 2011). This is why discourse analysis provides an in-depth investigation and detailed comprehension of different social processes expressed by language or symbols. Foucault (1972) emphasized discourse analysis as a critical approach for understanding socio-cultural phenomena. In the *Archaeology of Knowledge*, he specifically highlighted its effectiveness in providing a clear picture through a critical approach (Foucault, 1972). “Discourse is an active relation to reality” (Fairclough, 1992:41), page Fairclough (2003:26) identified three features of discourse that operate within social life as a part of the “action”; genres (ways of acting), discourses (ways of representing), styles (ways of being), discourses can be analyzed through three steps: production, form and reception.

George (2010) argued that discourse analysis is a field of research that focuses on the analysis of language beyond the sentence in texts and conversation.

## **2.8 Multimodal Discourse Analysis**

A great deal of change has occurred in the way that humans exchange information since multimedia technology emerged and developed. In 1990’s Multimodality began to be studied in semiotics and linguistics in the West. It refers to the use of multiple semiotic systems, such as language, images, sounds, and gestures, to convey meaning. It has been used to analyze how communication occurs in a variety of contexts, including media, advertising, education, and social interaction. As the term multimodality emerges, it emphasizes how important it is to use symbolic resources other than language. Using language and sound as examples, Kress and Van Leeuwen (2006) argue that multimodal research can provide a more comprehensive understanding of communication and how it works. It can also help us to understand how meaning is created and shared in a variety of contexts. This can lead to a greater appreciation of the ways in which people use language, and of the ways in which language is used to construct meaning.

Multimodal refers to the use of words with pictures, videos, sounds and films. The multimodal discourse analysis is based on Halliday’s (1978: 256) “social semiotic approach to language”. It aims is to analyze social semiotic situations that individuals are attracted to, such as social media posts, photos, and videos. Halliday (2009) introduced three functions of social meanings that deal with the language in use, which are ideational meaning which is the whole idea of the text, interpersonal meaning which relates to the interaction between the participants and textual meaning which depends on how the message is structured.

In a multimodal text, several modes of communication are combined to create meaning such as written or spoken words, sounds and images. To achieve visual meaning, multimodal texts rely on these aspects. There are three aspects to images, ideational representation of the meaning of an image, interpersonal, which refers to the viewer's engagement with the image and textual meaning, which is based on the way the elements of the images are arranged to produce their impact. It can be created by combining the following five modes; linguistic, visual, gestural, spatial and aural.

Kress and van Leeuwen (2001) created the visual social semiotics framework for analyzing visual communication. They also defined three metafunctions for the visual mode, aligned with Halliday's Systemic Functional Grammar (1985). According to them, visual design grammar consists of three main meanings; the representational meaning, interactive meaning and compositional meaning. The representational meaning contends that the objects of the visual image have to reflect the reality of the outside world, that is, the semiotic mode must be connected to the outside world and to human experiences. Furthermore, any visual image has both interactive participants and represented participants that contribute to its meaning. Interactive participants communicate through speaking, listening, reading, writing, or viewing. Represented participants are abstract entities, such as people or places, being discussed or shown in the image. Interactive meaning, on the other hand, involves the relationship created between the interactive participants and the represented participants. Also it tests viewer involvement in image. The compositional meaning of an image focuses on the placement of the signs and the link between them. It focuses on identifying the salient elements and Natharious (2004: 2) *in human* examines modality.

Multimodal discourse analysis depends upon the relationship between the portrayal element and written text, specifically on how verbal and non-verbal communication is combined. Various figures are represented in the image, including diagrams, photographs and maps. In addition, they contain written text like banner sign. A visual analysis is extremely important for providing readers and viewers with adequate detail on what is depicted or displayed (images, videos, photographs).

According to " *history, the visual image has never been more dominant than it is now*". Specifically, visual communication has become more prevalent in modern human communication, which has helped to overcome the other kind of communication (verbal communication). Domka and Spratt (2002) state that visual communication is thought to be an effective instrument for promoting causes or different topics, whether they are elite or

popular. In this regard, Barthes (1977) used the terms anchoring and relay to show how verbal and non-verbal communication are related syntagmatically in discourse, anchorage refers to the linguistic message that directs the reader in grasping meanings. He said that anchorage is the most frequent function of linguistic message and is frequently found in press images and advertising. While the relay focuses on the interaction between text and picture that represent a complimentary relationship.

### **2.8.1 Systematic Functional Grammar (SFG)**

Halliday describes grammar as systems rather than rules, Language is an important form of communication, and grammar provides the structure necessary to make communication meaningful. Thus, grammar is essential to the understanding of a language and is an important part of language learning (Halliday, 1985).

Different species have different grammatical systems that contribute to their meanings. Halliday (1961) argues that language exhibits meta-functional organization. Also he said that language exists to have meaning in our interactions with others.

In language, there are three types or classifications of semantic components that exist across all languages. Grammar, as a system, has the ability to convey meaning through two broad metafunctions that extend beyond the realm of language itself. The first metafunction is the interpersonal metafunction, which focuses on how individuals use language to interact with one another. It encompasses the ways in which people communicate their intentions, attitudes, and social relationships through linguistic choices. The second metafunction is the social metafunction, which aids in constructing our understanding and perception of the world both externally and internally. It encompasses how language helps shape our experiences, beliefs, and societal structures. Lastly, the textual metafunction is involved in the creation of texts that present ideational (conveying ideas and information) and interpersonal (relating to social interactions) meanings as data to be shared between speakers and listeners in a given context. This metafunction relates to how language is used to structure and organize information in a coherent and meaningful manner. Together, these metafunctions contribute to the richness and complexity of language as a tool for communication and the construction of meaning in social interactions and societal contexts.

### **2.8.2 Visual Grammar**

According to Kress and Leeuwen (2006), the approach to visual grammar begins with a social perspective. It does not simply reproduce reality's structure, but instead, it produces a

reality picture that is bonded with the interests of the social community that produces images, circulates, and reads them; thus, they become ideological. Meanings expressed by, photographers, designers and painters are the social meanings. To explore social meanings, the following visual grammar components and rules must be analyzed: elements and structure, position of the participant, modality, composition, and materiality. Meanings expressed by, photographers, designers and painters are the social meanings

### **2.8.2.1 Elements and Structure**

Visual grammar refers to the elements, structures, and rules that underlie certain cultural forms of visual communication. The term participants relates to visual elements. Two major participants are present in every visual text: drawn participants (all people, events, objects, and other forms are shown in the image) and interactive participants (The makers of images and the viewers of images). Image makers are people or groups who create images and image viewers are people or groups who view them. Each participant whether actual or potential becomes a semiotic resource because they are connected to one another, whether virtually or in reality, and are formed according to their social meaning. In two different types of representation structures; narrative and conceptual, all the participants are connected or not connected to create a range of relationships, structures, and interaction processes (Kress & Van leeuwen, 2006).

The ongoing actions and events are presented by the narrative representation structure (NRS). Similar to the structure of a sentence that has the elements of subject-verb-object, the subject in NRS is called actor, and the object is called goal. In visual text, actors refer to living creatures, objects, or other entities that are characterized by prominent features such as position, size, color, sharpness, and contour. These qualities serve to distinguish the actor as a significant element within the visual composition. A verb is a word that expresses an action, an experience, or a relationship between actors to goal, it is called a transaction (Kress & Van leeuwen, 2006).

Conceptual representation is a static and timeless relationship between class participants. This is a classification process based on participant interaction with subordinates and superiors.

### **2.8.2.2 Position of the Participants**

The position of picture participants and interactive participants plays a crucial role in determining the relationships between them. Interactive participants are responsible for

creating and perceiving images within social communities, which ultimately shapes their meaning and interpretation. This process is influenced by various factors such as demand-offer relations, social distance, horizontal lines, and vertical angles. By understanding these terminologies, we can better comprehend how visual grammar operates within different contexts.

### **2.8.2.3 Modality**

Modality is a linguistic term that denotes the truth of statements. It is expressed in words like believe me, most likely, perhaps and actually. Modality resources play a crucial role in society by enabling individuals to agree on the truth and form cohesive groups to act effectively and integrally in the world. Similarly, it enables individuals to reject others' truths, resulting in various consequences such as exclusion and religious or ideological conflicts. However, visual grammar's truth is not absolute. Modality's truth is limited to revealing how true something is (Kress and Van Leeuwen 2006: 156).

The visual modality shows things that appear real or imaginary, such as people, places, and caricatures. Modality ratings are socially constructed based on group beliefs and targeted representations. High modality creates a more realistic image, achieved through adjustments in contrast, color, sharpness, and depth.

Modality cues in communication, both in terms of the sender's representation and the receiver's assessment, are socially constructed and influenced by what is considered real or true within a specific social group. The distinction between fact and fiction, reality and fantasy, and authenticity and artifice is determined by socially created criteria and ongoing negotiations. Visual truth is not absolute but rather dependent on cultural training, social settings, and historical contexts. Therefore, individuals perceive and interpret modality through subjective lenses shaped by their cultural background and societal influences (Kress and Van Leeuwen, 2006: 158).

### **2.8.2.4 Composition**

Composition is the arrangement of drawn elements, interpreted through three systems: information value, salience, and framing. The value information system places elements in image zones that reflect specific information values. Based on the habit of writing, the left and right sides are divided into two areas: the left area is a place to be inscribed, expected to occur, oriented to the future, uncertain things (called new), and the right area is a place to be written information, already happened, oriented to the past, certain things. Salience refers to

the visual prominence of elements within a composition. This is determined by factors such as size, color, contrast, and placement. The framing system refers to the use of borders or edges to contain and define a composition. This can include physical borders such as a frame or digital borders such as the edges of a screen. Together, these three systems work to create a cohesive and effective composition that communicates a specific message or idea to the viewer. Understanding and utilizing these systems is essential for any visual artist or designer.

#### **2.8.2.5 Materiality**

The material aspects in visual grammar are called production terms. Materiality is crucial in creating meaning. The significance system specifies a variety of ideational, interpersonal, and textual functions for each type of media. Materiality concentrates on analyzing color meanings in relation to Halliday's metafunction.

In ideational function Colors can represent individuals, locations, objects, and concepts. They can also symbolize groups, national identities, safety regulations, signage, and maps. Also, Color conveys interpersonal meaning: to impress, intimidate, warn, and express values in social situations. It can be used in text to create coherence.

Kress and van Leeuwen (1996) presented a framework for analyzing multimodal discourse in a systematic and comprehensive manner in the book *Reading Images: Visual Grammar*. Language, based on visual grammar, is a social semiotic form. The discourse becomes meaningful and colorful to the reader because of the combination of language and other semiotic forms.

Oyama and Jewitt (2001) argues that a comprehensive method for analyzing the meaning and elements of images related to people and objects is introduced by visual analysis. Therefore, the meaning of the images is analyzed for both representational and interactional sides in order to capture the intention of the viewers. Analyzing images and describing their social context is not sufficient because the semiotic practices play an important role in influencing the viewers decisions, due to the fact that images are produced to record reality, documents of events, things, and places.

### **2.9 Semiotics**

Semiotics it is the study of signs and the behavior associated with them. According to one of its founders Ferdinand de Saussure (1974) it is defined as the study of “the life of signs within society.” With the independent work of Saussure and Charles Sanders Peirce, semiotics

emerged as an interdisciplinary field of study only in the late 19th and early 20th centuries. Peirce defined a sign as “something which stands to somebody for something,” (1974:928). He categorizes signs into three main types as one of his major contributions to semiotic; an index which is related with its referent, an icon which is similar to its referent, and a symbol which is only associated to its referent by convention.

## **2.10 Social Semiotic Approach**

Social semiotic approach is a method which focuses on analyzing different semiotic resources from a social perspective. An important element of this approach is "semiotic resources" which refers to the actions and visual artifacts that are used in communication, such as facial expression and gesture. Also, in this approach, the concept sign plays an important role. (De Saussure, 1916).

Kress and Van Leeuwen (2006) according to their work “social semiotics approach to the analysis of images”: The main elements used to describe an image are the setting, props and the actor’s appearances, then the viewer's relationship with the represented components.

In the Algerian context, humour has also been the focus of research studies in sociolinguistics. In this respect, humour was tackled from the perspective of gender. That means that this matter investigates how humour differs among females and males. In a study by Larbi and Mokhtaria (2019), the researchers investigated the making of humour among Ibn Khaldoun University students. The findings revealed that male students are funnier than their female counterparts. In addition, the study showed that the old generation is considered funnier since humour is closely related to highlighting morals and life lessons through the medium of humour.

On another advanced level of analysis, Benkhaled et al (2019) took the analysis of humour to the next level in the study entitled "Semiotic Approach to Multimodal Discourse Analysis on Algerian Political Caricatures Context of HAK," using the multimodal discourse analysis to examine the political caricatures of Algeria. The findings demonstrate that humour, along with politics, is a crucial communication strategy for expressing sociocultural values.

After the review of literature we could not identify so many studies about humour in the Algerian context. The lack of research on humour in Algerian society is surprising, as it is a significant tool for social commentary and cultural expression. Understanding its various

forms and functions within Algerian culture could provide valuable insights into communication dynamics and identity formation. Comprehensive research on multimodal humour is needed to understand the intricate mechanisms underlying laughter and amusement. By bridging gaps in knowledge and conducting rigorous investigation, we can unravel the complexities of humour in Algerian society and gain a deeper understanding of its role in shaping social interactions and cultural dynamics.

## **2.11 Conclusion**

The study of multimodality has received a lot of interest in the recent few decades as a new area that promises to yield more thorough findings when it comes to the analysis of various discourse kinds. This chapter provided a detail account of the methodology that we adopted which is the multimodal discourse analysis, within this study in particular it defined what we mean by discourse analysis; we also shed the light on the Systematic Functional Grammar (SFG). This is because, compared to traditional methods, multimodal discourse analysis offers a more comprehensive approach to the analysis of discourses, as it takes into account both the verbal and non-verbal elements of discourse. Multimodal discourse analysis also enables researchers to gain insights into the discourse structure, the relationships between elements of discourse, and the underlying meaning that is created by the discourse.

# **Chapter three**

## **Fieldwork and Data Analysis**

### 3.1 Introductionthe process of data collection

Through the analysis of the selected posts, in this chapter we aim at investigating the construction of humour and gain a deeper understanding of the underlying messages and motivations behind the humorous posts on this page. By examining the social meaning/metafunctionwe can better understand the cultural norms and values that are being reinforced or challenged through humorous posts on the page of *entre.nous.official*. Through the interpersonal metafunction, we can explore the ways in which these posts are used to establish and maintain relationships between the creator and their followers. Finally, by examining the textual metafunction, we can uncover the linguistic and stylistic nuances.

### 3.2 The Analysis of Humorous Posts on Instagram

Instagram is a widely spread social media platform and venue for sharing and interacting with content in multimodal forms; hence, it can provide the researchers with miscellaneous examples and corpus for analysis across many fields (Eg., social, economic, political, historical, cultural, religious, and educational etc, ) and frameworks ( Discourse Analysis, CDS, ...etc).

In this research study, we could have opted for the analysis of many humorous pages on Instagram that are popular in the Algerian context (Eg., Funny-DZ, *dahk-gasra.dz*); however, weselected the page entitled*entre.nous.official* (<https://instagram.com/entre.nous.official?igshid=MmJiY2I4NDBkZg>) . In this prospect, The analysis of Instagram posts will focus on some selected posts ; therefore, we opted for a given period of time (1 year or 6 months) since the page has 70.4 k, which makes it challenging and time consuming to analyse150 posts on different layers of discourse and multimodal analysis. We relied on some indicators and data that are exhibited on the biography of the page to select it as our sample of multimodal analysis:

### ❖ **Popularity**

This page was launched in (First post on October 2015). Officially, it has 4.3 million followers from all over the country and from the Algerian Diaspora across the world. Furthermore, its posts reach 70.4 thousand posts across 8 years.

### ❖ **Diversity of Topics**

Since the page exceeds 70 thousands posts; hence, these posts provide a range of themes and topics that are of high interest for the Algerian society and people from different ages and walks of life (for instance body standards, cultural clash, bullying and economic crises in Algeria).

### ❖ **Interaction with Posts**

Entre.nous.official page is a common humorous page in Algeria. It has a lot of people who follow it and interact with it, and it receives thousands of likes and comments every day. The page features a variety of content, including funny memes, witty jokes, and satirical commentary on current events. Its popularity has even led to the creation of spin-off pages and accounts that try to imitate its style. Despite the lighthearted nature of the content, the page has also been known to address serious issues in a humourous way, such as social, cultural and economic issues. Overall, it serves as a source of entertainment and social commentary for many Algerians who appreciate its unique brand of humour.

### ❖ **Continuity**

The page's content is diverse and relatable, covering topics that are relevant to the Algerian society. Its humourous approach to news and current events makes it a popular source of entertainment for its followers. The page's creators have a knack for finding the humour in even the most serious of situations, which has earned them loyal followers. With more than three posts per day, there is always something new and interesting to read on this page. The netizens who follow it are active participants in the community, often sharing their own thoughts and opinions on the topics discussed. Overall, this Algerian Instagram page is a

refreshing take on news and current events that offers a much-needed dose of humour to its followers.

Since we are interested in unveiling the construction of humorous posts on Instagram and in light of considering humour as a sociolinguistic milestone, the analysis of the selected posts will address the contextual factors as well namely social, political, cultural, economic and historical background of the Algerian society in general and the daily life of Algerian people in particular.

Humorous posts can convey all kinds of messages from social commentary to personal experiences to political satire; the possibilities are endless. In this study we are going to use multimodal discourse analysis to analyze the selected humorous Instagram posts. Instagram posts can often include a combination of texts, images, videos and hashtags, which can be all analyzed using different frameworks and theories. We opted for Halliday's theory<sup>1994</sup>, we started by analyzing the different functions of language in the text, such as the social meaning (what is being communicated), the interpersonal meaning (how the audience is addressed), and the textual meaning (how the text is structured).

Then we looked at how these functions are expressed through the images in the posts, such as the use of composition, visual and written modes. Finally we considered the broader social and cultural context in which the posts was created and shared, such as the target audience and the intended purpose of the post. By analyzing these different elements, the reader can gain a deeper understanding of the multimodal discourse and how it functions in its social context to construct humour.

In this research on analyzing humorous Instagram posts using multimodal discourse analysis, we followed a systematic data collection process. The study focused on a specific period of six months and selected 150 posts that encompassed the dominant topics of cultural clash, body standards, bullying, and economic crises. These topics were chosen based on their prevalence and popularity in the analyzed humorous content. The selected posts were

publicly available and adhered to ethical guidelines. We recorded and organized the data, including relevant metadata, such as date, time, username, and post engagement metrics. Textual content was transcribed accurately, while image and video data were collected and documented. Throughout the data collection process, we maintained observations and reflections to capture initial impressions and insights. By employing this meticulous data collection approach, we obtained a diverse sample of humorous Instagram posts that represent the prevalent topics of cultural clash, body standards, bullying, and economic crises during the chosen six-month period.

### 3.3 Cultural clash



**Figure 3.1** Cultural Clash post from entre.nous.official



Figure: 3. 2

Figure: 3. 3



Figure: 3. 4



Figure: 3. 5



**Figure: 3. 6**

### 3.3.1 Social meaning

These figures represent Instagram posts that tackle the cultural clash between Algeria and Morocco, which are at odds diplomatically. For instance, at the level of preserving one's identity; particularly the protection of Algerian legacy (jewelry and traditional outfit), their feud dates back decades, but it has just taken a drastic turn for the worst. Diplomatic relations have been broken with Morocco since August 2021, following the assassination of three Algerian citizens in the territory of Western Sahara. Tensions between Morocco and Algeria have risen lately from the diplomatic war to a cultural war. There is sometimes only one step that Algerian and Moroccan internet users have not missed. (Martínez, n.d.)

Parallel to the development of tensions between their respective countries, they have been engaged in lengthy debates on social media over the origins of similar cultural components for several months. Couscous, tajine, caftan, zelij, gnawa...etc everything is on the menu, right down to the ethnicity of historical personalities like Tarik Ibn Ziyad and Abderahmane Ibn Khaldoun. For instance, lately there has been a social media conflict between Algerians and Moroccans over the traditional Algerian KhitErrouh since the Moroccans started integrating this piece of jewelry in their outfits. In the Algerian traditional

outfit history, wearing this jewelry has a given significance which is (Appendix 1 the real story of khiterrouh Figure 1 clearly display a ferocious war from Algerian female influencers to defend their heritage through wearing the piece of jewelry even abroad. In a multimodal humourous way, the influencers are wearing KhitErrouh all the time, even when they go to bed. Furthermore, the influencers wasted no time when they displayed their photos from their archives (family weddings ) wearing the Algerian traditional outfit Karakou, Maharmet elFtoul and KhitErrouh March13,2023, the Princess of Jordan Rym al- Ali, who is an Algerian lady wore the piece as an indication of claiming the Algerian heritage and moral value of showing respect to the real owners of such an outstanding historical piece that defines the Algerian beauty and pride of one's ancestors and sense of belonging to a great history of traditions and jewelry craft

### 3.3.2 Interpersonal meaning

On the interpersonal level, these posts are humorously popular among the users of the platform since they received more than 91809 likes and 1500 comments. In this respect, one can judge this level of interaction with such posts as a reaction to the multiple attempts of our neighbors to steal the Algerian heritage. This theme is recurrent across many other disputes as well as among the users from both countries.

We have found that Algerian netizens interact the most on these kinds of posts claiming their cultural heritage asserting that all Algerian heritage has been stolen by Morocco. In this respect, on figures 3.1 1\_uni\_corne\_ commented originally in Arabic ((الجزائري الروح \_ خيط #باينة🤔)حبوا يسرقوا التراثتعبنا باقغير الناس ما قالوش حنا ولدناهم) it is literally translated into English as follows (they wanted to steal our heritage it still only people they don't say we gave birth to them) , and asoum-ch commented ( عندهم الحق لي ميدافعش على ثقافتو و تاريخو هو نفسو ) (الجزائري الروح \_ خيط #باينة🤔) which is literary translated into English as follows (They have the right who does not defend his culture and history, he himself is not

defending his honor the soul spirit is Algerian). These two comments top the majority of the comments under these posts react to preserve our culture and heritage; they call for including our heritage in the tangible and intangible cultural heritage of the UNESCO in order to register and advocate the archive of Algerian people. Other internet users interact differently in a humorous way as in the comment of ninadnz ( لازم نوليونرقدونوضو باللباس والحلي التقليدي ومع ) ( لازم نوليونرقدونوضو باللباس والحلي التقليدي ومع ), which is literally translated into English (We have to sleep and get up with traditional clothes and jewelry, and with every/all the activities we take pictures of our souls, so we can fight those who wanted to steal our heritage).

Few netizens are indifferent about this cultural conflict like houssem\_serandi reacted by commenting ( تحطو مع وحد الصوالح تاع التفاهة وتخلو ناس في الزنق بلا مأكلة ورقاد ) Which is literally translated into English (you focus on some things of insignificance, and you leave people on the streets without eating and sleeping ).

### 3.3.3 Textual meaning

From the textual metafunction perspective it is displayed through a multimodal approach in which there is a combination between visual and written modes. The written mode is conveyed through Algerian dialectal Arabic and the emojis of laughing faces.

The sentence on the figure 3.1 is a metaphor of waging a silent war by wearing khiterrouh as an indication of its Algerian origin.

## 3.4 Body standards



entre.nous.official

Suivi(e)



إنها نحيفة باللغة العربية الفصحى  
ترجمها باللهجة الجزائرية



9 542 J'aime

Voir les 1 905 commentaires



Figure 3.7 Body Standards post from entre.nous.official



entre.nous.official

Suivi(e)



كي تكون مدمنة على المسمنة وتحبها



1 804 J'aime

entre.nous.official @el\_mousamina تلقاوها عند

Voir les 59 commentaires



entre.nous.official

Suivi(e)



هاندا في آخر ظهور لها

كانت تهبل



17 414 J'aime

Voir les 1 043 commentaires



Figure: 3. 8

Figure: 3. 9

entre.nous.official Suivi(e)

اللي خايفة منها 🤔😂



22 742 J'aime

Voir les 843 commentaires

Figure: 3. 10

entre.nous.official Suivi(e)

مايري أنا كي مانكلش المسمنة رمضان 🤔 1/5



1 024 J'aime

entre.nous.official تلقاوها عند @el\_mousamina

Voir les 38 commentaires

Figure: 3. 11

entre.nous.official Suivi(e)

لقاء الجبارة : عجوزتك و يماك و هوما يقنعو  
فيك تجربي هاذ الخلطة باش تسماني و ديرني  
لاطاي 🤔

897 J'aime

entre.nous.official هادي هي @healty\_dz

Voir les 30 commentaires

Figure: 3. 12

entre.nous.official Suivi(e)

جيبولها المسمنة قبل ما تضيع  
الطفلة 🤔💔😂

2 631 J'aime

entre.nous.official تلقاوها عند @all\_naturel

Voir les 104 commentaires

Figure: 3. 13



**Figure: 3. 14**

**Figure: 3. 15**

### 3.4.1 The Social Meaning

From the social metafunction perspective. The ideal body of a woman varies depending on her culture. According to NEDA (2018), the National Eating Disorder Association, body image refers to one's thoughts, perceptions, and attitudes about their physical appearance. It is more common in the United States to see skinny models on magazines, but in other places, skinny women are not considered beautiful. While some may consider a skinny woman to be attractive, there are some nations like Algeria that insist on fattening up ladies in order to make them appear more desirable. The numerous, and occasionally ridiculous, criteria established for the perfect body have a detrimental impact on women's body image, which can eventually lead to difficulties with mental and physical health.

Throughout Algerian culture, the "ideal" woman's body is fat and occasionally surgically enhanced, affected by society mainly men's critics. They feel pressure to look fatter and they will go to drastic measures to attain this as it is featured in these posts women are eating

harmful substances like “السريعة المسمنة”. Most women in Algeria suffer from several health problems, depression, eating disorders, and even suicide as a result of their obsession with body image. Furthermore, for elder women being larger is a sign of being marriageable. Body standards are challenging for women everywhere because of these norms. While there are different body standards across the world, they nevertheless have an effect on women and even men. In regards to height, tall men are still more appealing and attractive to Algerian culture. Having problems with one's own body image and with body standards can result in major psychological and physiological illnesses.

Every culture has its own idea of what beauty is, but wouldn't it be lovely if they all agreed? Society would have fewer problems with eating disorders and depression related to one's body type if cultures were more accepting of healthy body types and people who were just being themselves. There would be so many more if society were to refrain from criticizing people based on the way they look.

### 3.4.2 The Interpersonal Meaning

From the interpersonal metafunction perspective. These body standards posts get the most interactions from netizen given the thousands likes and comments under these posts because this topic concerns the Algerian society. ter.ahmed\_ossama on the figure 3.11 commented (originally in Arabic “العرض قاع نبغومطرق شوا”) it is literally translated into English as follows (barbecue stick we all love large 🍖🍖), escoupar77 also commented (originally in Arabic “بوتر هاري تع عصا”) which is literally translated into English as follows (the wand of Harry Potter).

These comments and hundreds of others body shaming skinny women and sharing the same idea of liking larger women. In the other hand several netizen mainly women reacting against this post such as meaythreb who commented (body shaming فبقو غير ف), miss-daniashares the same idea commented (خوتي والله غي عيب عليكم وحرام عليكم و تتحاسبو عليها عند ربي )

(بِزاف ناس رفاق غاديين يقرأوشا راكم كاتيين. وتحسبونہ هينا وهو عند الله عظيم) which is literally translated into English (My brothers, I swear to God, it is a shame on you and it is forbidden for you a lot of skinny people are going to read what have you written. and you thought it is insignificant while it is, in the sight of Allah, tremendous.) claiming that these posts can hurt many people by body shaming them.

### 3.4.3 Textual Meaning

From the textual metafunction standpoint these posts are presented in two multimodal modes which are written in MSA and ADA using the Algerian flag and multiple thinking face emojis. MSA is rarely used in this kind of posts unlike ADA which is more common. In figure 3.7 The caption is a question in which the admin of entre nous official page is asking his/her followers to translate the sentence from MSA to ADA.

### 3.5 Bullying



Figure 3.16 Bullying post from entre.nous.official

entre.nous.official

Suivi(e)

من كثرة شباب ماشي شباب 😊



12 273 J'aime

Voir les 772 commentaires

Figure: 3. 17

entre.nous.official

Suivi(e)

في عمرو 13 سنة داخل ف 40 عام



18 292 J'aime

Voir les 313 commentaires

Figure: 3. 18

entre.nous.official

Suivi(e)

حقيقة 🤔🤔🤔🤔🤔🤔🤔

الترك في  
المسلسلاتالترك في  
شوارع اسطنبول

22 272 J'aime

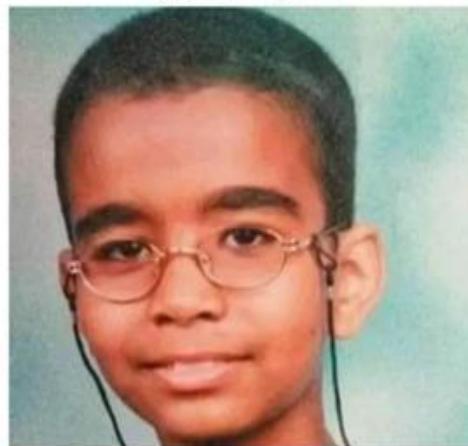
😊 له راحو لتركيا توافقوني ولا لا entre.nous.official

Voir les 721 commentaires

Figure: 3. 19

entre.nous.official

Suivi(e)

واليدة : كي كنت صغير كنا نخبوك على  
الضياف باش ما يعيونكش  
أنا كي كنت صغير :

15 013 J'aime

Voir les 322 commentaires

Figure: 3. 20



Figure:3.21



Figure: 3.22



Figure: 3. 23



Figure: 3. 24



Figure: 3. 25



Figure: 3. 26

### 3.5.1 The Social Meaning

The act of bullying is characterized by repeated physical, verbal, and/or social behavior intended to harm a person physically, mentally, socially, or physically. It occurs when someone or a group abuses their power, or perceived power, over one or more victims who can't stop it. Bullying may occur offline or online, on a variety of digital platforms like Instagram and devices, and it can be overtly or covertly performed. Over time, bullying behavior is repeated or has the potential to be repeated (for instance, through the sharing of digital messages like the humorous Instagram pictures shown here).

The figure3.3 represents an Instagram post that hold an Algerian actor (KrimoDerradji)who faced bullying during the diffusion of a Ramadan serial called (el damma) by being likened to the joker. Many people in Algeria face bullying during their life about many thing mainly physical appearance (skin color, the height,size, clothes )and idiolect .

### 3.5.2 Interpersonal Meaning

The fear of coming into contact with bullies outside, at school or at mall used to be a common source of anxiety. Bullying now exclusively takes place online therefore it can happen anywhere and at any time. These Instagram postsrepresent an example of online bullying. Moreover, the comments do not oppose to this indecent act they add more to it. malak—alnour commented(يشبههاد الممثل لأمرىكي ليدارنا عالقنا عالا خضر) is literally translated into English( he looks like the American actor who did the green mask),dou\_dou\_bgh(كي تشري) which is literally translated into English(when you buy a joker from a market of Sunday) and –strong-16(بصح فموتقول الإمبراطورية العثمانية...) is literally translated into English (but his mouth would Say the Ottoman Empire).

### 3.5.3 Textual Meaning

These posts are written in ADA which is common in this page it combines two modes visual and written. Furthermore, it contains the performing art emoji. The caption on figure 3.16 is a declarative sentence written in a humorous way.

### 3.6 Economic crisis



Figure 3.27 economic crises post from entre.nous.official



Figure: 3. 28Figure: 3. 29



Figure: 3. 30 Figure: 3. 31



Figure: 3. 32

### 3.6.1 Social meaning

Exhausted pockets, falling purchasing power, low wages that are becoming weaker as the value of the national currency falls to foreign currencies, have made the citizen bear the burden of a global economic crisis in difficult circumstances exacerbated by an exceptional health crisis. The prices of many imported foods that are widely consumed in Algeria have jumped by more than 150 percent, owing to high customers duties under the pretext of protecting the local product, while producers have not been able to provide for the market. This was in conjunction with a significant decline in procurement rates and the fact

that a large segment of Algerians were satisfied with seeing goods in storefronts during Eid al-Adha, with poor purchasing power. These posts show the decreasing purchasing power in Algeria in a humorous way, the picture on figure 3 demonstrates onions and meat which are becoming really pricey and the incapacity of the Algerians to buy.

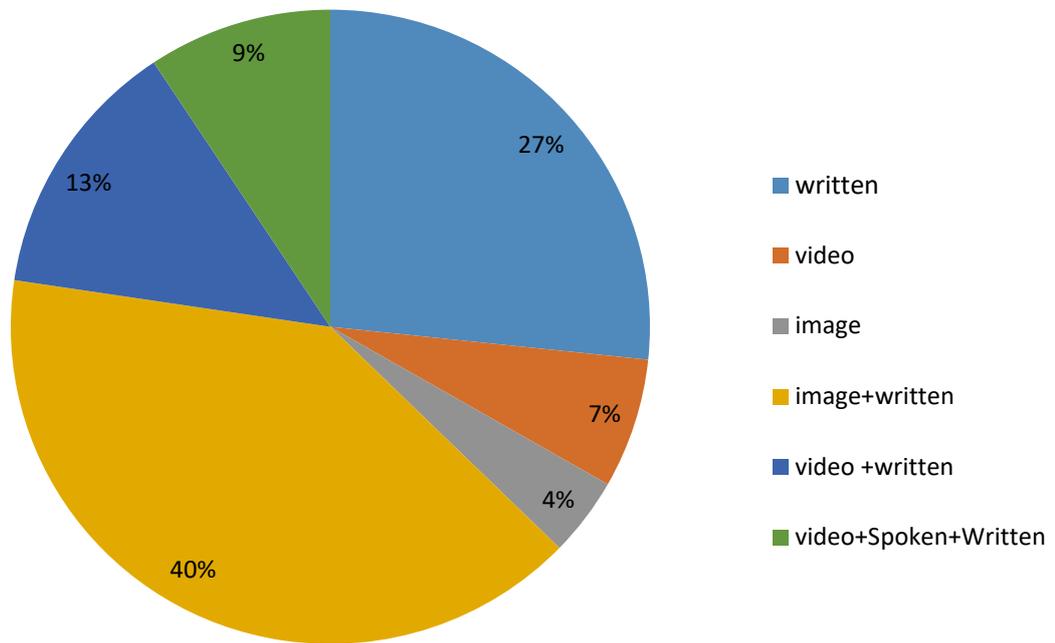
### 3.6.2 Interpersonal meaning

From the perspective of interpersonal metafunction, a lot of internet users engage with these posts. There are 92033 likes and 1059 comments that are in agreement with this captions, indicating that there is a significant price difference in Algeria between the past and the present. These posts highlight the impact of economic changes on society and how it can affect people's lives. they also raise questions about the reasons behind such price fluctuations and their implications for different groups of people. Some may argue that this is a result of global economic trends, while others may point to local factors such as government policies or market dynamics. Regardless of the causes, it is clear that the price difference has a real impact on people's daily lives like this comment (البصل ينافس الميكا) which is literally translated into English (onions compete with “milka” chocolate) . These posts also demonstrate the power of social media in shaping public discourse and raising awareness about important issues.

### 3.6.3 Textual Meaning

Using a combination of written and visual modes, these posts were written using MSA and ADA. Declarative language in the caption on figure 3.27 is done so in a way that's humorous.

## Types of humourous Instagram posts



**Graph 3.1 Types of humorous Instagram posts**

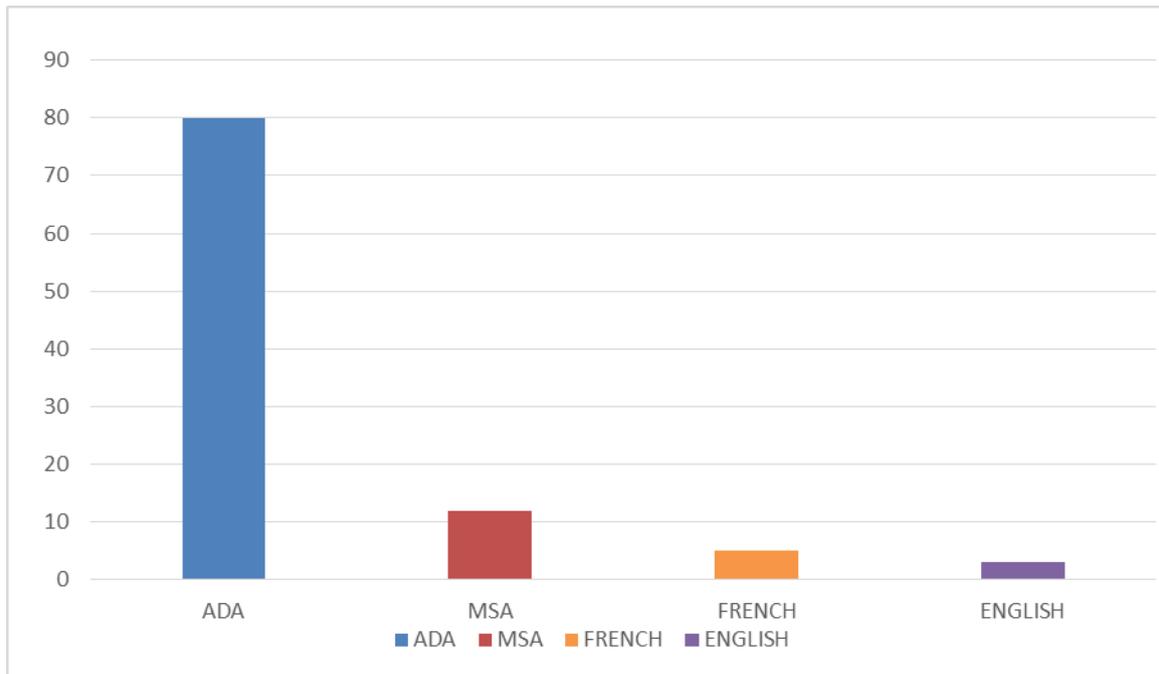
Graph 3.1 represents the types of the selected Instagram humorous posts in entrepreneurial official page. It included 150 posts who were subdivided into image written 40%, written 27%, video written 13%, video spoken written 9%, video 7% and image 4%. The number of image written is the most common types .

Jokes	Spontaneous conversation humour	Accidental or unintentional humour
80	30	40

**Table 3.1**types of humour on the selected Instagram posts.

Table 3.1 represents types of humour on the selected Instagram posts, based on the analysis of the selected posts, three dominant types of humor were identified: jokes, accidental or unintentional humor, and spontaneous conversation humor. Jokes were the most prevalent and popular type, receiving the highest engagement in terms of likes and shares. Accidental or unintentional humor arose from unexpected situations or misinterpretations, providing a surprising element. Spontaneous conversation humor, though less common, relied on real-time interactions and context, making it harder to capture in written form. Overall, people preferred easily consumable and relatable humor with an element of surprise, while spontaneous conversation humor required more immediate interaction and contextual understanding.

The process of selecting data from *entre.nous.official* Instagram account involved collecting a sample of humorous posts and categorizing them based on their content. The frequency and engagement of these posts were analysed to identify three dominant types of humor: jokes, accidental or unintentional humor, and spontaneous conversation humor. Jokes received the highest likes and shares, while accidental humor added surprise elements. Spontaneous conversation humor was less common due to its reliance on real-time interactions. This process helped researchers understand the prevalent humor types on the Instagram account.



**Graph 3.2** Language varieties used on the selected Instagram posts

Graph 3.2 represents language varieties used on the selected posts. The majority of the posts are written in Algerian Dialectal Arabic ADA, while MSA, French and English are not frequent.

### 3.7 Discussion

Entre.nous.official page has the ability to deal with humour; therefore, it shares daily posts about different mainly social, cultural and economic issues. For instance, the body standards topic on this page is prevalent, with many posts highlighting the unrealistic expectations placed on women's bodies. The cultural clash topic delves into the feud between Algerians and Moroccans about cultural tradition (clothing and jewellery). The page also addresses bullying, shedding light on the negative effects it has on individuals and society as a whole. Finally, the economic crises topic explores the struggles faced by many Algerians due to unemployment and financial instability. Humour can be found in many forms. However, jokes remain the most common form of humour found in the analyzed posts when it comes to language varieties used in the selected Instagram posts. There are four options:

The Algerian Dialectal Arabic is the most commonly used variety because it is widely spoken throughout the country, and it is easily understood by most people.

The results show that Instagram users prefer to express themselves through a combination of visual and written content; therefore, it is the most common in the selected posts. However, it is interesting to note that written, video and video written modes are also used albeit less frequently. This suggests that users are willing to experiment with different modes of expression and are not limited to one particular format. Through its humour our approach, this Instagram page provides a unique perspective on these important issues in a humorous way, encouraging its followers to think critically about their impact on society. Overall, it serves as a valuable platform for raising awareness and promoting change in Algeria.

### **3.8 Conclusion**

In this chapter, the research study delved into the practical aspects by analyzing the posts on the Instagram page *entre.nous.official*. This analysis employed a multimodal discourse approach, specifically focusing on Halliday's three metafunctions: social, interpersonal, and textual metafunctions. By applying this framework, the aim was to gain a comprehensive and nuanced understanding of the posts, allowing for a deeper exploration of their meaning and communication dynamics.

# **General Conclusion**

## **General conclusion**

Our work, which is mainly a sociolinguistic study, is titled *Unveiling the Multimodal Discourse on Algerian Humorous Instagram Posts*. Our motivation for undertaking this study is to provide a detailed grasp of humour and multimodal discourse analysis, as well as to uncover the topic made clear by humorous posts on the Algerian Instagram page (*entre.nous.official*).

The study of language is complex and multifaceted, and can be approached through various lenses. One such lens is provided by Halliday's three metafunctions: social, interpersonal, and textual. In the second chapter of our research, we delved into the world of multimodal discourse analysis and language on social media. Here we examined how different modes of communication intersect to create meaning in online spaces and so explored these metafunctions in depth. The chapter then shifts its focus to how humour is used on social media platforms. Finally, in our last chapter, we put theory into practice by analyzing 150 posts on Instagram humorous page *entre-nous-offical* using Halliday's three metafunctions. Through this process, we gained valuable insights into how language functions in different contexts and how it can be used to convey social meaning and build interpersonal relationships. Overall, our study highlights the importance of considering multiple perspectives when analyzing language use and understanding its role in shaping our world. Eventually, this study will contribute in further researches to compare the effectiveness between verbal and non-verbal humour.

Through its witty and clever posts, the page has gained a massive following and has become a go-to source for entertainment and education. It has successfully bridged the gap between serious issues and humour, creating a unique space for dialogue and engagement. The page has also been instrumental in raising awareness about various social issues such as mental health, gender equality, and environmental sustainability. Its ability to tackle complex topics with humour has made it accessible to a wider audience, including those who may not have been interested in these issues before. With its growing popularity, the Instagram humorous page has proven that humour can be an effective tool for social change. By using comedy to spark conversations and raise awareness about important issues, this page is paving the way for a new generation of socially conscious comedians and content creators. Overall, this Instagram page serves as a platform for discussing important issues while also providing a lighthearted and comedic approach to these topics.

This page is a great source of entertainment and laughter for those who are looking for a break from the mundane routine of life. It has gained popularity due to its unique approach towards news and current affairs, which is not only informative but also entertaining. The creators of the page have mastered the art of satire and sarcasm, which they use to highlight the absurdities of our society in a humorous way. Their posts are witty, clever, and often thought-provoking, making them stand out from other pages on social media. The page has become a platform for people to express their opinions on various issues such as social, economic and cultural, also engage in discussions with others who share similar views. Its popularity has grown rapidly over the years, and it now boasts a large following from all over the world. Overall, this Algerian Instagram page is an excellent example of how humour can be used to shed light on serious issues while keeping people entertained at the same time. .Entre.nous.official page shares daily posts on social, cultural, and economic issues, focusing on body standards, cultural clashes, bullying, and economic crises. It highlights unrealistic expectations, cultural clashes, and the negative effects of bullying on individuals and society.

One of the main limitations while conducting this research was the subjectivity of humour. What one person finds funny, another may not. This can make it difficult to determine what constituted a humorous post and how to analyze it effectively. Additionally, there were cultural and contextual differences that may impact the interpretation of humour in different regions or communities. Furthermore, the sheer volume of posts being generated on a daily basis makes it practically impossible for a single individual or even a team of researchers to analyze them all.

It opens the door for additional studies and research. By delving deeper into the subject matter, researchers can uncover new insights and expand our understanding of the topic. This newfound knowledge can lead to breakthroughs in various fields, such as medicine, technology, and social sciences.

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# Appendices

## **The Story of KhitErrouh**

KhitErrouh, a jewel that enhances the beauty of Algerian women. The khiterouh is made up of small stones in the shape of “drops” filled with precious stones. It is usually made of gold with precious stones, this obviously depends on the status of the family.

A wealthy family, for example, will not hesitate to make it from precious stones, such as diamonds. It can be accompanied by earrings, a ring or a bracelet, which the jewellery craftsman will make at the request of the interested parties. The shape of the KhitErrouh is also special, it consists of small round-shaped components embedded in precious stones, in the center the shape is much larger with obviously several embedding stones. On this form is attached another part in the shape of a rather large drop of water, the same is true for the two small balls attached to the central ball. In general, parents make a KhitErrouh for the constitution of their daughter's piece. Otherwise, they can ask for the gift of their daughter.

This jewel, anchored in millennial Algerian traditions, lasts for a lifetime, even mothers have a pleasure in leaving it to their daughters. Some families own Khiterrouh that have passed through generations and are now worth a fortune.

## الملخص

تستكشف هذه الدراسة استخدام الفكاهة على منصة إنستجرام وكيفية التواصل بها من خلال وسائط التعبير المختلفة. تركز الدراسة على تحليل المنشورات الفكاهية من حساب إنستجرام الجزائري باستخدام ثلاثة وظائف رئيسية وفقاً لنظرية هالدي: الاجتماعية والشخصية والنصية. من خلال هذا التحليل، نأمل في فهم أعمق لكيفية استخدام الفكاهة في سياقات مختلفة وكيف يمكن تفسيرها من قبل جماهير مختلفة. قد تكون نتائج هذه الدراسة لها آثار هامة على فهمنا لاتصالات وسائل التواصل الاجتماعي وكيفية استخدام الفكاهة بشكل أفضل للتواصل مع الآخرين عبر الإنترنت. بشكل عام، تعد هذه الدراسة وعداً بإلقاء الضوء على جانب مهم من ثقافة وخطاب وسائل التواصل الاجتماعي.

## Résumé

La recherche explore l'utilisation de l'humour sur la plate-forme Instagram et comment elle est communiquée par divers modes d'expression. Plus précisément, l'étude se concentre sur l'analyse des articles humoristiques des comptes Instagram algériens en utilisant les trois métafonctions de Halliday: social, interpersonnel et textuel. Grâce à cette analyse, les chercheurs espèrent mieux comprendre comment l'humour est utilisé dans différents contextes et comment il peut être interprété par différents publics. Les résultats de cette étude pourraient avoir des implications importantes pour notre compréhension de la communication sur les réseaux sociaux et comment nous pouvons mieux utiliser l'humour pour nous connecter avec les autres en ligne. Dans l'ensemble, cette recherche promet de donner un éclairage sur un aspect important de la culture et du discours des médias sociaux.

## Summary

The research delves into the use of humour on Instagram platform and how it is communicated through various modes of expression. Specifically, the study focuses on analyzing humorous posts from Algerian Instagram accounts using Halliday's three metafunctions: social, interpersonal, and textual. Through this analysis, the researchers hope to gain a deeper understanding of how humour is used in different contexts and how it can be interpreted by different audiences. The findings of this study could have important implications for our understanding of social media communication and how we can better use humour to connect with others online. Overall, this research promises to shed new light on an important aspect of social media culture and discourse.