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The Representation of Gender in Advertisements: A Social Semiotic Analysis of Dzeriet and Dziri Magazines

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DEDICATION

To my beloved family:

My fiancé Hakim Mohammedi.

My precious mother Tounsia and my beloved brother Lounis.

My grandmother Magdouda, my uncle Nacer, my aunts Zakia and Hayet

My aunt Horia and her son Karim

To all my friends

In the memory of my Father

Zakia Hami

DEDICATION

To my beloved family:

My mother Fetta and my father Rabah

My beloved brothers

My much-loved sisters

My adorable nieces and nephews: Lounes, Thanina, Elena, and Maksen

My cousin Rima

To all my friends

Farida Hadjeb

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Abstract

Our study is concerned with the analysis of gender representation in the advertisements of two Algerian magazines: Dzeriet (women magazine) and Dziri (men magazine) which are published in Algeria in 2016.The aim of the study is to sort out the visual differences in the representation of men and women from a social semiotic perspective, and how they reinforce gender stereotypes. The study analyzed 12 images (6 for women, and 6 others for men) by adopting the Qualitative research method which allows a deep explanation of the concepts analyzed by the framework of Grammar of Visual Design (Kress and Van Leeuwen, 1996; 2006), and the dimensions introduced by Goffman (1979) in Gender Advertisements. The study combined the framework of kress and van Leeuwen with the dimensions introduced by Goffman under the ritualization of subordination in order to form the following resources: The gaze, modality, social distance, the angle of view, body display, and the feminine touch. The conclusion to be drawn from the findings is that women are depicted as decorative objects, reactive, subordinate, powerless, and vulnerable. Men, on the other hand, are presented as active, dominant, competent, powerful, confident, and comfortable. Therefore, advertisements can be seen as carriers of social stereotypes about gender within the visual discourse.

Key words: Advertising, Dzeriet magazine, Dziri magazine, visual social semiotics, stereotypes, and gender.

List of Abbreviations

Ads: Advertisements

H: Hypothesis

Rps: Represented participants

Q: Question

List of Symbols

N: Number of images

%: Percentages

List of Tables

Table 01: The Dimensions of Social Distance……..……28

Table 02: The Dimensions of the Angles of View ……29

Table 03: Types of the Gaze and their Functions ……30

Table 04: The Marks of Naturalistic Modality ……31

Table 05: The Social Distance in Women Images ……...……34

Table 06: The Social Distance in Men Images……..…34

Table 07: Modality in Women Images…….35

Table 08: Modality in Men Images…….……..36

Table 09: Body Display and the Feminine Touch in Women Images……..……36

Table 10: Body Display in Men Images……...37

Contents:

General Introduction: 1

- Statement of The Problem 1
- Aims and Significance of The Study 2
- Research Questions and Hypotheses 3
- Research Techniques and Methodology 3
- Structure of The Dissertation 4

Chapter I : Review of the literature

Introduction 6

I. Advertising and Gender Display 6

1.1. Advertisement.....6

1.2. Magazine.....7

1.3. The Differences between Gender and Sex **7**

1.4. The Social Construction Of Gender 8

1.5. Gender Stereotypes and the Power of Advertising 8

1.5.1. Gender Display.....9

1.5.2. Gender Portrayals in Ads 9

1.5.3. Gender Stereotypes in Western Context.....10

1.5.4. Bourdieu's Masculine Domination.....11

1.5.5. Goffman's Analysis of Gender Advertisements 12

1.5.6. Goffman's Categories for Decoding Behaviors.....13

II. Social Semiotic Approach 16

2.1. Social semiotic 16

2.1.1 Semiotic Resources 17

2.2. Social Semiotics and Multimodality 18

2.3. The Grammar Of Visual Design.....18

2.3.1. Representational Metafunction 18

2.3.2. Interactive Metafunction.....19

2.3.3. Compositional Metafunction.....22

2.4. Modality.....23

2.5. Mode and Modal Affordance 24

Conclusion 24

Chapter II : Research Design

Introduction 25

I. Research Method 25

II. The Procedure of Data Collection 26

III. The Description of The Corpus 26

a. Dzeriet 26

b. Dziri 26

IV. The Procedures of data Analysis 27

A. The Size Of The Frame and Social Distance 28

B. Angles and Point of View 29

C. The Image Act and The Gaze 30

D. Naturalistic Modality 30

E. Ritualization of Subordination and the Feminine Touch 31

Conclusion 32

Chapter III : Presentation of the Findings

Introduction 33

I. Presentation of the results 33

1.1. The social distance, point of view, and the gaze 33

1.2. Modality and the image salience 34

1.3. Body display and the Feminine Touch 36

II. The Analysis of the Results 39

2.1. Social Distance 39

2.2. Point of View 39

2.3. The Gaze 40

2.4. Naturalistic Modality and Salience 40

2.5. Body Display 41

Conclusion 42

Chapter IV: Discussion of the Findings

Introduction 43

I. Multimodality and Gender Display 43

1.1. The Gender Depiction in Magazines Advertisements 43
1.2. Social Distance, the Point of View and the Power of Gaze 44

a. Social Distance and Involvement of the Viewer with the Rps 44

b. The Gaze as an Expression of Detachement and Licence Withdrawal 46

1.3. Gander Stereotypes and Body Display in Dziri and Dzeriet Magazines ... 48
1.4. The Role of Feminine Touch in Dziri and Dzeriet Ads 49
1.5. Naturalistic Modality and its Role in Depicting Gender 50
1.6. The Importance of Semiotic Resources in the Creation of Meaning about Gender 53

II. The Role of Advertisement in Promoting Gender Differences 53

2.1. Ads as Carriers of Social 54
2.2. The Images of Men and Women in Modern Communication 56
Conclusion 57

General Conclusion 58

Bibliography

Appendices

General Introduction

- **Statement of the Problem:**

Our age is the age of advertisement and publicity and every day of our lives we see and hear them in deferent types of media. Advertising is a vehicle to inform, it is a carrier of ideas, thoughts, and opinions. Thus, we can define it as a communication process, an economic and social process, and as information and persuasion (Arens, 1996).

Advertisements are presented in different forms and different media such as television, radio, magazines, and newspapers. The present research is interested in the analysis of print advertisements presented in two Algerian magazines: *Dzeriet* magazine for women and *Dziri* magazine for men. In fact, advertisements are considered as carriers of social meaning and beliefs that is way it is important to throw light on them.

Advertisements create not only an image of the product but also an image of a culture by affecting how people define their identity, their relationship with others, and their position in the world. So, it is necessary to explore the question which is widely asked in relation to advertisements; it is the question of gender inequalities. To answer this question it is important to study advertisements in relation to the social context and determine whether men and women are associated with stereotypes in the visual discourse of advertisements.

Certainly, visual discourse becomes an important tool in modern communication since we are living in a multimodal society which promotes visual communication. Thus, it is very important to understand how these visuals are used as semiotic resources to create meaning. Images in ads are not only representative but also interactive; that is, they do not only represent things but they also perform actions. In the case of advertisements, they represent the product and persuade the consumer. Indeed, these functions are accomplished through the combination of different modes, or semiotic resources in a specific way to make

meaning. The theory which deals with how these resources are combined to form visual statements is called *Social Semiotic Approach*. The Social Semiotics Approach provides researchers with tools to collect data and to analyse them systematically in order to understand how visuals communicate social meaning

- **Aims and Significance of the Study:**

There were different statements about gender advertisement, but the present work seeks to understand the visual resources which are used in magazines advertisements to depict men and women in images .In order to investigate these visual representations, we will use the principles introduced by Kress and Van Leeuwen in Grammar of Visual Design (2006) to analyse them systematically, in addition to some principles identified by Ervin Goffman (1979) in Gender Advertisement. The study aims at applying multimodal social theory to the analysis of the two selected magazines.

Our research is concerned with gender in advertising images. It seeks to determine how print advertisements portray men and women in the Algerian magazines: Dzeriet and Dziri. Dzeriet is designed for women, it is known in both Algeria and France, and it is a fashion and lifestyle magazine which uses a large space for advertising. Dziri magazine is designed for men and it covers politics, economy, and also fashion .These magazines are published monthly in Algeria in 2016

The main objective of this study is to provide a critical analysis of these images and to find out the reasons behind the different ways in which men and women are depicted. The analysis is important since it contributes to greater awareness of the messages conveyed by advertisement images since they are carriers of social values and stereotypes. So, this dissertation will focus on investigating how gender is portrayed in magazine advertisements, and will further determine how different semiotic resources are used to communicate different meaning.

- ## Research Questions and Hypotheses

In order to carry out our analysis, we formulated the following questions:

- The main question of this study is:

How is gender positioned in the advertisements of Dzeriet and Dziri Algerian magazines?

- The sub questions:

Q 01-What is the role of the visual techniques (social distance, the point of view, and Modality) in depicting gender differences in Dzeriet and Dziri magazines?

Q 02- What is the direction of the gaze? What is its role in making gender differences in ads images?

Q 03- How does body display reinforce gender stereotypes in Ads magazines?

Before doing the analysis and getting the results, we advanced some hypothetical answers, based on our knowledge and background:

H1. Visual techniques are used as semiotic resources in order to make differences between the images of men and women visually, and reinforce stereotypes about them.

H2. Gender stereotypes are reinforced through gender displays by depicting the bodies of men and women differently.

- ## Research Techniques and Methodology

The research methodology refers to the methods and techniques which are used to gather information about a given topic and analyze it in order to reach an answer. It consists of a structured order of procedures to obtain precise information, and the choice of the appropriate research method which is related to the nature of the subject.

To conduct the research study we will use a social semiotic analysis which is based on the framework introduced by kress and van Leeuwen in Grammar of Visual Design (2006), since it provides us with systematic tools we need in order to analyse the images. In addition,

we combined the framework of Grammar of visual design with the principles proposed by Erving Goffman in Gender Advertisement (1979). To explain the findings, we will adopt the qualitative method of research which enables the understanding of how the selected images of men and women differ at the visual level, and what is the significance of these differences at the social level. In other words, this study will allow us to understand how men and women are depicted differently in the selected magazines from a social semiotic perspective of Grammar of Visual Design.

The basic data will be gathered from two kinds of magazines: the first is the Algerian women's magazine called '*Dzeriet*', the second is the Algerian men's magazine called '*Dzir*i'. From these magazines we will select 12 advertising images: 06 for men and 06 for women. The social semiotic approach seems to be useful in the analysis of visuals in relation to the two metafunctions: the interactive and the compositional metafunctions, in order to highlight the visual differences in gender images.

- **Structure of the Dissertation**

The dissertation follows the traditional-simple model, and it is divided into four chapters in addition to general introduction and general conclusion. The first chapter is the review of literature and it is concerned with the main literature of gender stereotypes in advertisements, in addition to the representation of the theory of social semiotics and its contribution to the analysis of visuals. The second chapter is named "Research Design*"* and it starts by defining the research method, then, it moves to presenting the procedures of data collection which consists of the description of the two selected magazines (Dzeriet/Dziri). Moreover, it explains the method of data analysis which is based on the framework of Kress and van Leeuwen in reading images (2006).

The third chapter is "The Presentation of the Findings" which presents the results of the research study in different tables, and explains them in details in paragraphs following the

research questions order. The last chapter is “The Discussion of the Findings” in which the results obtained from the analysis of the images are discussed considering the theoretical framework of this study.

Chapter I

Review of Literature

Introduction:

This chapter is a review of literature that the study adopts to analyze how men and women are depicted in advertisements of two Algerian magazines: *Dzeriet* for women and *Dziri* for men. This section aims at introducing the main literature of gender stereotypes in the social media; especially in advertisements, and it provides an overview of the field of the visual social semiotics as a method of analysis. Therefore, this section is divided into two parts: the first part deals with the different stereotypes associated with men and women in advertisements, and it emphasizes the usefulness of Goffman's theory of gender advertisement. The second part is devoted to introducing the social semiotic approach, mainly the framework of Kress and Van Leeuwen (2006) in Grammar of Visual Design, by highlighting the discipline's contribution to the study of images.

I. Advertising and Gender Stereotypes :

1.1. Advertisement

The term advertising derived from the Medieval Latin verb *advertere* which means to direct one's attention and it designates any type or form of public commodities or service. (Marcel, 2002:179). Moreover, Dyer defined it as: "*notifying or informing somebody of something.*" (Dyer, 1982: 02). That is, Ads are considered as vehicles of information and as carriers of meaning and believes. Dyer further states that what advertisement means is obviously dependent on what is observable on the TV or cinema screen, or in the pages of magazines and newspapers (Dyer, 1982: 69).

1.2. Magazine:

Magazines are a useful part of our research process, mainly in investigating Gender in advertising images. Magazine is a form of print media, it contains a collection of articles, stories published at regular intervals, and it provides information, opinion, and entertainment for mass consumption. Magazines don't necessarily follow a specific format or structure in writing the articles. Their attractive appearance, eye-catching cover pictures and illustrations on quality paper make it more appealing to the reading public. Magazines also contain many colorful and impressive advertisements (Marcel, 2002: 74)**.**

1.3. The Difference between Gender and Sex

When dealing with Gender issues it is necessary to make a distinction between sex and gender. According to Simone De Beauvoir (1953), Sex is the distinction between women and men as a result of their biological, physical and genetic differences. Whereas Gender is an aspect of identity gradually acquired, it is the cultural meaning and form that the body acquires. Thus, Gender must be understood as a modality of taking on or realizing possibilities and as a process of interpreting the body, and giving it a cultural form. Gender, then, must be referred not simply to women and men but to the relationship between them (Simone de Beauvoir: 1953).

Candace and Zimmerman (1987: 125) also made a distinction between sex and gender by arguing that: "*sex is what was ascribed by biology: anatomy, hormones, and physiology. Gender was an achieved status: that which is constructed through psychological, cultural, and social means*". That is, sex is naturally shaped whereas gender is the result of social arrangements.

1.4. The Social Construction of Gender:

Cook, in her book *Gender Relations in Global Perspective* (2007), argued that gender is not referred to the study of women and feminity only, but it emphasizes the relationship between masculinity and feminity. However, it is important to understand the construction of gender in order to understand this relation. Dyer (1986: 78) argued that gender refers to *"conventionalized portrayals of culturally established correlates of sex"*. Gender then must be understood as the division of roles and the acquisition of behaviours in the society according to one's sex (feminine or masculine).

In the related context, Zimmerman (1987, cited in Cook, 2007: 61) defines gender as *"....the activity of managing situated conduct in light of normative conceptions of attitudes and activities appropriate for one's sex category".* In fact, the construction of gender identity is not due to the biological features of men and women, but it is the result of social arrangements. As Cook (2007: 62) insists "*The structural arrangements of a society are presumed to be responsive to these differences"*, and the result of these differences is the establishment of gender hierarchies in which women are placed in the second position. In short, it is the society which creates and reinforces gender stereotypes by deciding about what is most appropriate for both men and women.

1.5. Gender Stereotypes and the Power of Advertising

1.5.1. Gender Display

The depiction of gender in advertising has received considerable academic attention in order to highlight how men and women are unequally presented in visuals. In fact, gender display refers to how men and women are pictured in visual communication.

Goffman (1979: 01) aimed to throw light on how gender differences are presented in the visual discourse. He argued that "*if gender be defined as the culturally established correlates of sex….then gender display refers to conventionalized portrayals of these correlates"*. In addition, Candace and Zimmerman (1987) (cited in Cook, 2007:63) define gender display as a result of what people want to convey about sexual natures, using conventionalized gestures .That is, the behaviours and attitudes which are associated with men and women are conventional and they reflect what members of the society expect to see from them. Moreover, media is used as a tool by which these differences are displayed considering that "*media of communication are shaped and organized by a culture into a range of meaning demanded by the practical, social, requirements of different communities"*(Kress et al, 2001: 11). As a result, the way they misrepresent gender " *may distort how we see ourselves and what we perceive as normal and desirable for men and women*"(Wood, 1994: 32).

1.5.2. Gender Portrayals in Ads

The late 1970's and early 1980's saw the publication of new studies on the relation between gender and advertising. These studies took a critical look at how ads portrayed both men and women.

Dyer (1986: 129) holds that *"Ads as a means of representation and meaning construct ideology within themselves through the intervention of external codes which are located in society"* . That is, Ads transport the social believes and norms and present them to the external world. Therefore, Splous and Nepture (1997) argued that advertisements are considered as vehicles of social communication which influence profoundly how people receive and relate to one another. Besides, Goldman reads ads socially by identifying advertising as "*message systems"* designed to create new meaning (Goldman, 1992:38). That

is, ads participate in establishing and transmitting ideologies and stereotypes, especially the ones related to gender.

In fact, it is important to be aware of these ideologies which are embodied in the advertisements images since images "*are not considered as meaningful objects in and of themselves but as part of the process of negotiating social values" (*Stocchetti and Kukkonen, 2011: 03). As Dyer explains, these ideologies are not transparent reflections of reality, but they are "*specific discourses or structures of signs*" (Dyer, 1986: 92) which need a kind of visual literacy in order to decode them. Therefore, Williamson (1978: 13) insists that: *".....advertisements are selling us something besides consumer goods; in providing us with a structure in wich we, and those goods are interchangeable, they are selling us ourselves"*.

As a result, this depiction of gender differences is considered as a fundamental resource to establish gender identity in the visual communication, since the latter is*" the place where the control over social values is negotiated"* (Stocchetti and Kukkonen, 2011: 64).

1.5.3. Gender Stereotypes in the Western Context

The first content analysis of gender stereotypes was conducted by Courtney and Lockeretz (1971). They analysed magazine ads where they found that these ads reinforce four (04) general stereotypes: women's place is at home, women do not make important decisions, women are dependent on men's protection, and women are pictured as decorative sex objects. Consequently, their analysis showed that women are always pictured with stereotypes which place them in the subordinate position and reflect the social beliefs about them using pictures.

Furthermore, another study was conducted by Splous and Nepture (1997) where they explained that forty (40) years after Courtney and Ramirez's content analysis, the image of women in advertising still the same. The aim behind this representation is to focus on

women's beauty and sexuality, rather than on their intelligence, using media as a tool to reinforce these beliefs. Ceuleman and Fauconnies explain that:

> The images of women in the media…..are productions of people within media organization who receive, create, produce, and approve them. It is their attitudes, feelings, and fantasies which ultimately determine how women appear in mass media content (Ceuleman and Fauconnies, 1979: 49).

That is, the images of women in media are the result of what people believe and create about them. Moreover, Berger (1972) argued that the image of women has not changed because it is influenced by the traditionally representation of gender in which they have different social presence. He states that women are portrayed differently "*not because the feminine is different from the masculine, but because the 'ideal' spectator is always assumed to be a male and the image of the woman is designed to flatter him*" (Berger, 1972: 47).

1.5.4. Bourdieu's Masculine Domination

Pierre Bourdieu's Masculine Domination is the English translation of *la domination masculine* (1998). It articulates Bourdieu's theory of gender construction and gender inequalities. Masculine domination came from the information gathered in Kabyle society (a Mediterranean ethnic group) in 1960.Bourdieu justified his choice for Kabylia by saying that *"the cultural tradition that has been maintained there constitutes a paradigmatic relation of the Mediterranean traditions"* (Bourdieu, 1998: 06). Thus, Bourdieu used this society in order to explain the masculine domination over women where he explained that masculinity can be compared to nobility by saying that:

> The double standard, with which the Kabyles are very familiar, applied in the evaluation of male and female activities. Not only can a man not stoop without degrading himself to certain tasks that are socially defined as inferior (not least because it is unthinkable that a man should perform them), but the same task may be noble and difficult, when performed by men, or insignificant and imperceptible, easy and futile when performed by women.(Bourdieu, 1998: 60).

According to Bourdieu our social identities are neither imposed on us, neither voluntarily chosen, but rather acquired as a result of the experiment of living, an experiment that is not consciously undertaken, but is rather coincident with the practical matter of living in a society (Bourdieu, 1998: 08).

Accordingly, his main focus was on the division of sexes where he argued that among the Kabyle society, the division and inequality of the sexes appear completely natural and taken for granted, and serves as an organizing principle of the society. It is present both in the objective state (example: how the Kabyle houses are organized) and the embodied state (in the bodies of men and women, in the form of gendered habitus).The concordance of these two aspects of the sexual divisions, its objectification in the physical and social order, and its embodiment in gendered dispositions legitimates the idea of gender difference and inequality as both natural and eternal (Bourdieu, 1998:08).He also points that the dominated position of women in society is something not natural, but rather naturalized by the habitus which does not operate at the level of conscious thought, but it is reflected in the embedding of social structures in bodies (Bourdieu, 1998:40) . As an example of these unequal judgments, the jobs held by men are often described as (qualifié) whereas the ones assigned by women are (unqualified).In the Kabyle society, the work of women is condemned to be invisible since she is expected to work all the day in the house, and outside the house nothing of her work is seen (Bourdieu, 1998: 61).

1.5.5. Goffman's Analysis of Gender Advertisements:

Erving Goffman's Gender advertisement (1979) turned his attention to the nature of gendered advertising, and the way in which men and especially women are pictured. Goffman argued that since life is a series of rituals or social situations, they are indicators of how gender is constructed. He says that visual images are examined as *"ceremonies to affirm*

social arrangement and announce ultimate doctrine" (Goffman, 1997: 01). To confirm his argument, Goffman analysed around 400 advertisements in order to throw light on how advertising functions to display notions of gender roles through visuals, and to explain how these categories place men in dominant positions over women, and reinforce stereotypes about them.

1.5.6. Goffman's Categories of Decoding Behaviour

In his analysis, Goffman (1979) addresses different frames within which men are placed in dominant positions over women.

1. Relative Size:

One way in which social weight is shown is through weight and especially height. In fact, Goffman argued that the male's usual superiority over the female is expressed through his greater girth and height by depicting them taller and larger than women (Goffman, 1979: 28).

2. The Feminine Touch:

Goffman (1979: 29) argued that women are frequently pictured while *"using their fingers and hands to trace the outlines of an object, or to cradle it or to caress its surface, or to effect a just barely touching. This ritualistic touching is to be distinguished from the utilitarian kind that grasps, manipulates, or holds".* This conveys the societal belief that women's bodies were considered as delicate and passive, while men were forceful and active. In addition, self-touching where women are touching and caressing themselves can convey a sense of one's body as "precious thing" (Ibid).

3. Ritualization of Subordination:

This category takes into account the dimensions which are used to depict women as subordinates. As a result, different frames and poses are used to associate women with these stereotypes.

3.1. Lying Down: Women are furthermore frequently portrayed as lying down, on the ground or on a bed, as opposed to men, who are predominately depicted standing tall and upright. Goffman argues that the message that is conveyed in the position of lying down is that the woman is vulnerable and presented as a sex object (Goffman, 1979: 41).

3.2. The Bashful Knee Bend: Women are frequently pictured or posed in a display of the "*bashful knee bend*" (Goffman, 1997: 45), standing with one leg bent or crossing the legs while standing in different poses. Goffman says that this position conveys the meaning that the women is not prepared or ready to react or respond to her surroundings and makes her appear as out of balance and ungrounded (Goffman, 1979: 45).

3.3. Head and Body Cant: When the woman is pictured with her head lower in relation to others, this is considered as an expression of ingratiation and acceptance of subordination. Goffman (1979: 46) says that "*It can be read as an acceptance of subordination, an expression of ingratiation, submissiveness, and appeasement"*. Besides, Dyer (1978) insists that "*The aversion of their eyes and lowering of their heads can indicate withdrawal from a scene and symbolize dependency and submissiveness*"(Dyer,1978: 79) .Men, on the other hand, are pictured holding the body erect and the head high which is "*stereotypically a mark of unashamedness, superiority, and disdain*" (Goffman, 1976:40).

3.4. Smile: According to Goffman, a smile is a signal that the others act are acceptable and appreciated when it is addressed to them (Goffman, 1979: 48). In the case of a woman

looking at a man and smiling, this means that the man is appreciated and approved and it can be understood as she is accepting his acts to please him. Moreover, smiling in the advertising may also convey the meaning of seduction in which the depicted participants are asked to be desired by the viewer. In this sense, kress and van Leeuwen (2006) say that the depicted elements may smile so that

> The viewer is asked to enter into a relation of social affinity with them; they may stare at the viewer with cold disdain, in which case the viewer is asked to relate to them, perhaps, as an inferior relates to a superior; they may seductively pout at the viewer, in which case the viewer is asked to desire them (Kress and Van Leeuwen, 2006: 118).

3.5. Childlike guises: Women are portrayed in childlike guises and they are depicted in positions where the whole body is used in a playful way just like children. This conveys the sense of immaturity (Goffman, 1979: 50).

4. Licensed Withdrawal:

Goffman (1979: 57) describes what he has termed “licensed withdrawal” as the way in which women are pictured in a state of withdrawal, introversion, dreamy, looking down or away from the viewer, or covering their faces with their hands. This pose implies that women are not paying attention to the world around them, and that they are psychologically removed from the social situation at large. This, again, makes them seem vulnerable, fragile, delicate, and dependent on others. As Goffman (1979: 31) puts it, women are adrift while men are anchored and present.

The gaze also can play a major role in withdrawing a woman from a situation, as Goffman (1979: 62). explains: ”*turning one’s gaze away from another’s can be seen as having the consequence of withdrawing from the current thrust of communication, allowing one’s feeling to settle back into control while one is somewhat protected from direct scrutiny”*.

To analyse these elements systematically, we adopt the theory of semiotics which is useful in dealing with ads, and the ideologies which embody them. As Saren et all (2007) explain:

> The social semiotic analysis of ads assumes that the meaning of ads are designed to move out from the page or screen on which they are carried, to shape and lend significance to our experience of reality. We are encouraged to see ourselves, the products or services which are advertised, and aspects of our social world, in terms of the mythic meanings which ads draw on and help to promote (Saren et al (2007) cited in Najafian, 2011: 64).

That is, the social semiotic analysis enables us to understand the implicit messages which are embodied in ads, and how they promote the social beliefs and ideologies.

II. Social Semiotic Approach

2.1. Social Semiotics:

Social semiotics is a branch of the field of semiotics, originated from the Systemic Functional model developed by M.A.K Halliday (1978). Halliday shifted attention from language as a fixed linguistic system to language as a social system. This new direction of study was developed by many scholars such as Gunther Kress and Van Leeuwen in studying visuals.

Van Leeuwen (2005) argued that social semiotics does not offer ready-made answers, but it is a form of inquiry which provides ideas for formulating questions and tools for researching answers. Social semiotics is the study of social meaning practices either visual or verbal, and since advertisements are considered as one type of visuals which constructs social meaning, this theory provides us with the necessary tools to analyse the visual aspects of ads and their significations.

2.1.1. Semiotic Resources

Semiotics resources is a key term in social semiotics which originated from the work of Halliday who argued that the grammar of a language is not a code, not a set of rules for producing correct sentences but a resources for "*meaning making*" (Halliday,1978: 192). In addition, Van Leeuwen (2005: 04) defined them as the different activities that allow the articulation of different social and cultural meaning Moreover, semiotic resources are "*the products of cultural histories….used to create meaning in the production and interpretation of visual and other messages*" (Van Leeuwen and Jewit, 2001: 136). That is, they are used to establish different social and cultural meaning.

The reason why social semioticians choose the term 'resources' rather than 'sign' is to avoid the impression that what a sign stands for is pre-given and not affected by its users. In this sense, Hodge and kress (1988) insist that "*signs may not be divorced from the concrete forms of the social intercourse…and cannot exist, as such, without it"*(Hodge and kress, 1988: 18).

2.1.2. Mode and Modal Affordance

A mode is "*a socially and culturally shaped resource for making meaning*" (Bezemer and kress, 2008: 171). Thus, writing, images, speech, and layout are examples of modes.

Modal affordance is related to the different potential uses of the semiotic resources to enable a plurality of meaning (Bezemer and Kress, 2008: 171). As a result, sign makers (like advertisers) can use from the resources of a mode what fits "the community and its social-representational needs" (Kress, 2010: 87).

2.2. Social Semiotics and Multimodality

Social Semiotics and multimodality originate from the work of Halliday in the systemic functional grammar (1978, 1994) to provide tools for the analysis of verbal and visual modes, and the relation between them. In fact, kress and van Leeuwen adopted Halliday's metafunctions in the study of images and their structures in order to understand how these elements contribute to the process of meaning making. They argued that in order to function as a full system of communication "*visual, like all semiotic modes had to serve several communicational and representational requirements"* (Kress and Van Leeuwen, 2006: 41). Thus, visual are considered as carriers of socio-cultural meaning just as language.

2.3. Grammar of Visual Design.

Kress and van Leeuwen (2006) considered the grammar of visual design just as the grammar of language; which describes how words are combined in texts to form meaning. Visual grammar describes the way in which depicted elements of the image are joined together in a meaningful way. Kress and Van Leeuwen adopted Halliday's metafunctions of systemic functional grammar by stating that "*the semiotic approach of Michael Halliday, namely that a full theory of communication will need to represent meaning about action, states, and events in the world*" (kress, 2010: 87). However, these metafunctions are renamed as; representational, interactive, and compositional metafunctions.

2.3.1. Representational Metafuction

It is concerned with the representation of interaction and the relation between the elements depicted in the picture. In fact, kress and van Leeuwen (2006) refer to the existence of two categories of processes in which the represented participants come to participate:

a) **Narrative processes**: "*Refers to the situation in which the represented participants are connected with vectors"* (kress and van Leeuwen, 2006: 76). Vectors are referred to the actions and lines of motions which are formed by the Rps (kress and van Leeuwen, 2006: 75). In fact, three action types constitute narrative processes:

1- **Non-transactional**: includes one participant who is an actor, performing an action.

2- **Transactional**: a participant who is an actor performs an action to another participant who is a goal.

3- **Reactional**: actions where a participant reacts by gazing at another participant or phenomenon.

b) **Conceptual processes**: the images do not include vectors, and the participants "*tend to be grouped together to present viewers with the concept of who or what they represent*" (Harrison, 2003: 51).

2.3.2. Interactive Metafunction:

It deals with the interactions between the interactive participants (the producer and the viewer of the image), and the represented participant (places, things, and people which are depicted in the image). The interaction between the viewer and the depicted participants is structured by factors which are: the gaze, the distance of the Rps, the size of the frame, and the point of view.

1. The Gaze: The gaze for Kress and Van Leeuwen constitutes an image act because it forms and structures interactions between the viewer and the Rps. The gaze has two types

a) Demand: When the participants look directly at the viewer, they demand that the viewer enter into some kinds of imaginary relation with them. (Kress and Van Leeuwen, 2006: 118)

b) Offer: It is when the Rps are presented to the viewer as items of information and as objects of contemplation, because their gaze is taken away (Kress &Van Leeuwen, 2006: 119).

The choice between demand and offer is related to whether the producer wants the viewer to be engaged in relation with the depicted participants, or remain detached from them. In this sense, Goldman (1972) explained that when a woman looks directly at the viewer, she is offering her feminity to a man even if he is not presented. He supported his point of view by Berger's argument saying that in western traditions of painting, women have been depicted as respondent to the man who she imagines looking at her-although she does not know him (Berger, 1972: 55). Goldman (1972: 119). added that "*the woman as paragon of beauty commands the male's attention by making herself an object of desire*". That is, a woman can present herself as an object of desire by looking at the viewer; that she imagines being a man, seductively.

2. Social Distance and Size of the Frame: "*The choice of distance can suggest different relations between represented participants and viewers"* (Kress and Van Leeuwen, 2006: 124). Images then, allow us to come as close to depicted participants as if they were our friends, and see them in the way we see people "*with whom we are more or less intimately acquainted*" (Van Leeuwen and Jewit, 2001: 136), or to look at them as if they are strangers (Kress and Van Leeuwen, 2006: 146). In fact, distance in visual media *"operates by analogy with interpersonal distance in real-world interaction"* (Meyrowitz, 1986 cited in Messaris, 1997: 29). So, close social distance make the viewer very close to the depicted participants as if they could touch them, which reveals the individuality and personality of these participants (Leeuwen and Jewit, 2001: 146). In this sense, Messaris (1997: 27) argued that "if a person in a seascape ad is meant to attract attention through her or his sexual qualities, that effect can be magnified by a closer viewing position".

3. Dimensions in which Social Distance is Visually Depicted:

a) Close shot: Head and shoulders of the participant (intimate and impersonal).

b) Very close shot: The face or head only (intimate distance).

c) Medium-close shot: From the waist up(far intimate distance).

d) Medium-long shot: The whole figure (close social distance).

e) Long shot distance is established**:** The full figure with space around it(far social distance).(Kress and van Leeuwen, 2006: 148).

4. The Point of View:

The horizontal angle: It is referred to whether the viewer sees the depicted participants from the side or the front.

The vertical angle: refers to whether the viewer sees the participants from below, above, or at eye level.

The horizontal angle is associated with involvement and detachment: the frontal angle involves the viewer in the world of the participants as if they are part of it, while the oblique angle detaches them from this world and place the participants as strangers (Kress and Van Leeuwen: 139). Also, the vertical angle is associated with power: low angle gives the participants the impression of power and superiority while high angle tend to diminish them and maintain the viewer's power over them (Kress and Van Leeuwen: 140).

Messaris (1997: 04) argued that the primary purpose behind the choice of low angle is to create certain feeling toward the depicted participant since they are considered as *"an emotion-eliciting device and as attention getters*". As we mentioned above, low angles are associated with power exercised by the depicted participant over the viewer, however,

Messaris argued that it is not the case in all images because the viewer may respond to low angles when the depicted participant is one of recognized authority, but they reject them when these participants are of equal or less status than them"(Messaris, 1997: 35).

2.3.3. Compositional Metafunction:

It is concerned with the way in which the representational and interactive elements are made to relate to each other using three interrelated systems: information value, salience, and framing.

a- **Information value:** refers to the placements of elements which give specific informational values attached to the various 'zones' of the image (kress and van Leeuwen, 2006: 209).

b- **Salience:** it can be defined as how participants are depicted to attract the viewer's attention. This is realized through relative size, placement in the foreground or background, contrast in tonal value (or colour) and differences in sharpness.(Kress and van Leeuwen,2006: 210).

c- **Framing:** it is related to whether the elements of the picture are connected or disconnected. This signifies that if the elements are connected to each other, they will be read as belonging together in one way. On the other hand, if they are disconnected, they will be read as separate and independent (kress and van Leeuwen, 2006: 210).

2.4. Modality

Modality is considered as an important concept in the theory of semiotics. It is defined by Van Leeuwen (2005) as the social approach to the question of truth, considering that what is true in one social context is not necessary regarded as true in other contexts.

It was Kress and Hodge (1979) who first suggested that modality could be expressed non- verbally. In their book "Language and Ideology" (1979), they argued that modality is not restricted mainly to language but is a multimodal concept in which any visual representation such as photographs can express modality and can transport different levels of truth,.(Kress and Hodge,1979,cited in Yassine (2012: 51).

Machin (2007) argued that the images that we see do not show the world exactly as it would have been had if we have been there. Images have always been manipulated by the camera through the use of focus, exposure, and choice of shot. As a result, different versions of reality are offered to the viewer (Machin, 2007: 38). In fact, Machin insists that:

> …in the case of photographs we can look at the details of the subjects of the image and of the details of the setting. Has this been reduced, or sharpened? We might think of this effect as being like the use of words such as "might" or "certain". We can ask whether these details are different I the photographs than would have been seen if we were there. If these are different then we ask why. We can ask what the meaning potential this change is (Machin, 2007: 40).

Therefore, the representation of details of the setting and backgrounds, colours, and light can be evaluated in order to define the degree of modality which can be high, medium, or low. (This scale is explained in detail in the research design). In fact, modality has three types cited in Yassine (2012):

a- **Naturalistic modality**: Involves the naturalistic criterion in which an image depicts the participants and objects the way one would see them in the real world. It is the truth of perception.

b- **Abstract modality**: Involves the abstract truth criterion in which the more the image shows the deeper essence of what it represents, the higher its abstract modality .It is the truth of knowledge.

c- **Sensory modality**: Involves the sensory truth criterion which is based on the effect of pleasure or un-pleasure which the image creates. It is the truth of feeling (Machin, 2007 cited in Yassine, 2012: 54).

Conclusion:

This chapter reviews the social construction of gender in society and its depiction in the visual discourse, and it emphasizes the contribution of Goffman's dimension in which men and women are depicted unequally at the visual level. Moreover, it demonstrates that social semiotics is a useful tool of data analysis which provides researchers with a framework to analyse visuals systematically, and enables us to analyse the semiotic resources used in the images of men and women. The analysis of these recourses helps us to answer the main questions of our research since the theory of multimodality examines and interprets the resources used in the construction of images and the meaning behind them.

Chapter II

Research Design

Introduction:

This chapter is a research design of the study. It describes the research techniques used to investigate the representation of gender images in the two selected Algerian magazines: Dzeriet for women and Dziri for man, in order to answer the research questions stated in the general introduction. In this chapter we identify the research method; which is the qualitative research, used in order to explain the differences between the depiction of men and women in magazine advertisements. Then, we describe the corpus which consists of 12 advertisement images of Dzeriet and Dziri magazines. Finally, we introduce the method of data analysis which is based on the framework of Kress and Van Leeuwen in Grammar of Visual Design (2006), and we highlight its usefulness in the analysis of gender images in advertisements.

I. The Research Method:

The research method that is followed in the present study is the qualitative research design, because the aim of the dissertation is to explain how men and women are depicted in the visual discourse of advertisements from a social semiotic perspective of Grammar of visual design (Kress and Van Leeuwen, 2006). As Blaxer, Haghes, and Tight (1996: 61) explain:

> Qualitative research…. is concerned with collecting and analyzing information in as many forms, chiefly non-numeric, as possible. It tends to focus on exploring, in as much detail as possible, smaller numbers of instances or examples which are seen as being interesting or illuminating, and aims to achieve ‘depth’ rather than ‘breath’.

To explain, the aim of this study is to analyze the images of gender advertisements in relation to the gaze, social distance, angles of view, modality, body display, and the feminine

touch. The results of this analysis will be explained using the qualitative method of research in order to answer the main research questions of this study.

II. Procedures of Data Collection:

This section provides a descriptive account of the main procedure of data collection. The corpus of analysis in this study is Dzeriet and Dziri magazines for both men and women. We have selected 06 magazines which were published in Algeria in February, March, and April (2016) since it is a monthly magazine. Then, we selected from them 12 advertisement images: 06 images from the magazine of men ’Dziri’ and 06 images from the women magazine ‘Dzeriet’. These images will be analyzed in detail by focusing on the analysis of the interpersonal and textual metafunctions, to describe how visuals are combined to enable a plurality of significances. In addition, we attempted to combine the multimodal analysis with the dimensions introduced by Goffman in Gender Advertisement.

III. Description of the Corpus:

The corpus which is used to conduct this study is collected from two Algerian magazines: Dzeriet and Dziri. The reason behind the choice of these magazines is related first to their popularity and because they present advertisements of both Algerian and Western origins. Therefore, it may be seen as promoting the western representation of men and women.

Dzeriet is an Algerian fashion and lifestyle magazine designed for women and Founded in February, 2005 by Naim Sultan and his wife Vanessa. It is a

monthly magazine, distributed in both Algeria and France. It covers fashion, art, culture and technology. Dzeriet as all the tendency magazines uses a large space for advertising.

Dziri magazine is a magazine of active man which is published monthly besides women magazine, and it is distributed in all parts of Algeria. It covers politics, economy, business and also fashion. From these Algerian magazines we have selected 12 advertising images: 06 from women's magazine "Dzeriet" and 06 from men's magazine "Dziri".

IV. Procedures of Data Analysis:

From the selected magazines, we have collected 12 advertisement images of both men and women. These pictures will be analyzed in detail using the framework which is introduced by Kress and Van Leeuwen in Grammar of visual design. As Machin (2007: 11) explains "*the grammar approach…involves treating images as complex semiotic systems, like language, where meaning is created through grammar rather than by individual signs with fixed meaning"*. Therefore, the social semiotic approach will be used to analyze gender images by applying the framework of Grammar of Visual Design, because it is the theory which is concerned with the potential combination of signs for meaning making. Thus, the analysis will be carried out using the two metafunctions of the visuals: the interactive and the compositional metafunctions.

Within the interactive metafunction, we are going to focus on the gaze direction of the represented participants, the size of the frame, and the angles of view from which the

participants are viewed. Then, within the compositional metafunction, the focus is on the salience in which the image is given weight and importance through stressing some of its aspects. In fact, modality will be analyzed in order to realize how salience is created through the use of colour, the depiction of the backgrounds of the image, and the articulation of lights.

In addition, we attempted to combine the dimension introduced by Goffman; in his book of gender advertisement (1979), which is the ritualization of subordination in which women are placed in the second position after men. This situation is realized through visual depictions such as the knee bent, smiling, and head and body cant. Moreover, the feminine touch will be analyzed as a vector which demonstrates how women use their hands in advertisement images.

A. The Size of the Frame and Social Distance:

The size of the frame concerns the shot of the picture. It creates social distance between the viewer and the depicted participants which can be social or intimate relations (Kress and Van Leeuwen, 2006):

Social distance	Description	Its significance
Close shot	Head and shoulders of the participant	(intimate and impersonal)
Very close shot	The face or head only	(intimate distance)
Medium shot	From the waist up	(far intimate distance)
Medium-long shot	The whole figure	(close social distance)
Long shot	The full figure with space around it	(far social distance)

Table 01: The Dimensions of Social Distance.

B. Angles and Point of View:

The selection of angles implies the possibility of expressing subjective attitudes towards the participants depicted in the picture. It is related to the angles from which the participants are seen. In this dimension, we have identified two angles of view: the horizontal angle and the vertical angle, each of them is associated with social meaning.

a- Detachement/Involvement and the Horizontal Angle:

The image can have either a frontal or an oblique angle. The former is associated with the involvement of the viewer with the depicted participants. The oblique angle is associated with detachement where the viewer and the depicted participants are detached from each other as if they are belonging to different worlds.

b- The Power and the Vertical Angle:

The depicted participants can be seen from a high vertical angle or low vertical angle. Kress and Van Leeuwen (2006) say that the high angle signifies that the viewer has power over the viewed participants, while the low angle signifies the contrary.

	Horizontal angle		**Vertical angle**		
	Frontal Angle	**Oblique Angle**	**High angle**	**Eye level**	**Low angle**
Point of view	involvement	Detachment	viewer power	equality	represented participants power

Table 02: The Dimensions of the Angles of View.

C. The Image Act and the Gaze:

The direction of the gaze (eye direction) is encoded with meaning because it determines the image act. Two kinds of the gaze were coded: whether the gaze is directed at viewer or whether the participants look away from the viewer. These types of the gaze suggest if the participants demand to the viewer to interact with them or they are just depicted as items of information.

The Gaze	Demand	Directed at the viewer
	Offer	Away from the viewer

Table 03: Types of the Gaze and their Functions.

D. Naturalistic Modality:

Modality in images deals with the representation of truth. Van Leeuwen (2005: 91) suggest that "*the concept of modality is the key to studying how people use semiotic resources to create the truth or reality values of their representations, to communicate, for instance, whether they are to be learned as facts, or fiction, proven truth or conjecture"*. In fact, modality will be analyzed in order to show how salience is created in the+ image through the depiction of the setting and the backgrounds of the image, the use of different colours, and the depiction of light. However, our research will focus only on the naturalistic modality since we are working with ads images, and the purpose of this study is to analyze the physical aspects in which gender is depicted. Naturalistic modality has three dimensions:

- **a- High modality**: it is realized through the use of differentiated saturated colors, highly detailed backgrounds, and the detailed representation of the participants.
- **b- Medium modality**: it is realized by less differentiated saturated colors, less detailed backgrounds, and less detailed representation of the participants.

c- **Low modality**: it is realized by a limited range of colors, decontextualized backgrounds, and low degree of the articulation of degrees. The following table will summarize the modality markers.

Modality	High	medium	Low
Its characteristics	-Full color -Full conceived backgrounds. -full representation of light.	-Less differentiated colors. -Less detailed backgrounds. -little representation of light	-Black and white colors. -Decontextualized backgrounds. -absence of light

Table 04: The Marks of Naturalistic Modality.

E. The Ritualization of Subordination and the Feminine Touch

Goffman (1979) introduced the visual dimensions in which women are depicted in the subordinate positions in advertisement images. According to him, this situation is realized through:

a- Bashful knee: women more than men are pictured with a bashful knee bent where one leg is bent or by crossing the two legs while standing (Goffman,1979: 45).

b- Head and body cant: the head of women is always lower than the other parts of her body, According to Goffman; this can be interpreted as the acceptance of subordination.

In addition, the feminine touch is another aspect which deals with how women use their hands and fingers in order to touch or hold objects. Goffman (1979) insists that women are most of the time pictured using just their fingers to hold delicately the objects in the advertisements.

Conclusion

This chapter describes the research design of the study by presenting the research method which will be used to investigate the topic, and it describes the procedures of data analysis which consists of the principles introduced by Kress and Van Leeuwen (2006) within the framework of Grammar of Visual Design. In Addition, this work attempts to include some of the dimensions introduced by Goffman in his book *Gender Advertisements* (1979) under body display and the feminine touch. These principles will be applied to analyze gender images of *Dzeriet/Dziri* magazines advertisements under the following resources: the gaze, social distance, angles of view, modality, body display, and the feminine touch.

Chapter III

Research Findings

Introduction

This chapter presents the results of the analysis of gender advertisement in images. The corpus of study contains 12 images of gender advertisements from Dzeriet and Dziri Algerian magazines (see appendix), which are analyzed using kress and Van Leeuwen's framework of grammar of visual design under the principles of the two metafunctions: the interactive and the compositional metafunctions.

The analysis was carried out on the gaze direction, the size of the frame, and the social distance under the interactive metafunction. Then, we analyzed modality in naturalistic images in order to understand how it puts salience on the image. In addition, we combined the principles of analysis introduced by Goffman (1979) for the body display of the Rps and we described the facial expressions, especially smiling. Finally, we analyzed the feminine touch as a vector focusing on how women use their hands in action.

I. The Presentation of the Findings

1.1. The Social Distance, Point of View, and the Gaze

a) Women Images

	Social distance	**Point of view**		**Gaze**
		Horizontal	**Vertical**	
Image 01	Close shot	Frontal	Eye level angle	demand
Image 02	Close shot	Frontal	Low angle	demand
Image 03	Medium close shot	Frontal	Low angle	Offer
Image 04	Close shot	Frontal	Eye level angle	Demand
Image 05	Close shot	Oblique angle	Low angle	Offer

Image 06	Medium long shot	Frontal	Low angle	Demand

Table 05: The Social Distance in Women Images.

b) Men Images

	Social distance	**Point of view**		**Gaze**
		Horizontal	**Vertical**	
Image 07	Medium long shot	Frontal angle	Eye level	Demand
Image 08	Long shot	Frontal angle	Low angle	Demand
Image 09	Medium close shot	Frontal angle	Eye level	Demand
Image 10	Medium close shot	Frontal angle	Low angle	Demand
Image 11	Medium close shot	Frontal angle	Eye level	Demand
Image 12	Medium close shot	Frontal angle	Eye level	Offer

Table 06: The Social Distance in Men Images.

1.2. Modality and the Image Salience

a) Women images

Images	**The degrees of Naturalistic modality**	**Description**
Image 01	Medium	- Little saturated colours. -The backgrounds of the setting are not included. The image is decontextualized - The representation of light on the face of the woman.
Image 02	Medium	- Few colours. -The depiction of a part of the setting in a dark backdrop.

		-The use of little light on the face and hands of the women.
Image 03	Medium	- The use of few colours. - The absence of backgrounds of the setting.(The image is decontextualized). -The use of full light on the whole body of the women.
Image 04	Low	- Black and white -Decontextualized pictures with no articulation of the setting. -low degree of articulation of light
Image 05	Medium	-The use of fewer colours. - The absence of backgrounds of the setting. -The articulation of light on the face of the woman.
Image 06	Medium	-The use of less saturated colours. -Decontextualization of the setting. - Articulation of light especially on the face of the woman.

Table 07: Modality in Women Images of Ads.

b) Men Images

Images	The degrees of Naturalistic Modality	Description
Image 07	Medium	- Use of different colours. - The representation of backgrounds of the setting in which the picture is taken. - Articulation light.
Image 08	Medium	-little use of colors -No articulation of the setting. - Full light on the whole image.
Image 9	Medium	-The use of few colours

		-The absence of the backgrounds. - The use of little light.
Image 10	High	-The use of different colours. -full articulation of backgrounds of the setting. -The presence of full light.
Image 11	Medium	-The use of more differentiated colours. - The full use of light - Less depiction of the backgrounds of the setting.
Image 12	High	-Full representation of colours. - Depiction of the backgrounds of the setting. - Full light on the whole picture.

Table 08: Modality in men Images of Ads

1.3. Body Display and the Feminine Touch

a) women images

Images	**Body display**
Image 01	The image presents a woman from head to shoulders with a little lowering of the head. She is forming a vector by looking seductively with a little smile on her lips while holding delicately the bottle of perfume using her fingers
Image 02	The woman is depicted showing the upper part of her body (head and shoulders), looking to the camera from a frontal angle. In addition, she is pictured holding a bottle of perfume using her fingers and touching her lips with it. She is gazing seductively at the viewer with no smile.
Image 03	The woman is depicted from head to knees with a clear body and head cant, and a bashful knee bent. She looks confused and lost while staring at something away. In addition, she is depicted removing a part of her cloths from her waist.
Image 04	The woman holds her head up right without any head cant, and looks seriously at the viewer in an attractive way.
Image 05	The woman is depicted lowering her head while looking to the perfume bottle which holds by her fingers delicately and lightly. She is depicted as dreaming while gazing to the perfume.
Image 06	This advertisement depicts the woman with a bashful knee and head and body cant. She is looking at the viewer and attracts the attention with her big smile and seductive gaze.

Table 09: Body Display and the Feminine Touch in Women Images of Ads.

b) Men images

Images	Body display
Image 07	The picture depicts a man in a medium long shot, setting on a chair in a confident position and holding the head up right, with a little smile while gazing seriously at the camera to form a vector with his eyes.
Image 08	The man is lowering his body to form an action movement with a basketball, with no head cant. He is shown in a powerful position, looking directly to the camera in a powerful gaze which can be interpreted as a sign of challenge, and forms a vector of motion by holding the basketball as if he is ready to play with it.
Image 09	The man is shown standing up right with a high head, holding his body erect while putting his hand in his pocket. This position shows the man as confident and powerful because of his powerful gaze with no smile.
Image 10	The man is depicted standing in a comfortable position standing to a wall with a little knee bent. He is pictured putting his hands in his pockets and smiling to the camera.
Image 11	The man is depicted holding his head high and standing up right. Smiling in a confident way while holding his hands in his pockets.
Image 12	This picture shows a man standing up right, with a little knee bent in a relaxed position, looking away and smiling in a comfortable pose. In addition, he is portrayed as holding his hands in his pockets.

Table 10: Body Display in Men Images of Ads.

In order to show our results in a clear way, we are going to use percentages so that we can compare our results in a systematic way, and show how gender differences are depicted in visuals.

A) Social distance

Social distance	Close shot		Medium close shot		Medium long shot		Long shot		Total	
	N	%	N	%	N	%	N	%	N	%
Men	00	00	04	66.67	01	16.67	01	16.67	06	100
Women	04	66.67	01	16.67	01	16.67	00	00	06	100

B) Point of view

a) Horizontal Angle

	Frontal angle		Oblique angle		Total	
	N	%	N	%	N	%
Men	06	100	00	00	06	100
Women	05	83.33	01	16.67	06	100

b) Vertical Angle

	High angle		Eye level angle		Low angle		Total	
	N	%	N	%	N	%	N	%
Men	00	00	04	66.67	02	33.33	06	100
Women	00	00	02	33.33	04	66.67	06	100

C) The Gaze

	Demand		Offer		Total	
	N	%	N	%	N	%
Women	04	66.67	02	33.33	06	100
Men	05	83.33	01	16.67	06	100

D) Modality

	High		Medium		Low		Total	
	N	%	N	%	N	%	N	%
Men	02	33.33	04	66.67	00	00	06	100
Women	00	00	05	83.33	01	16.67	06	100

E) Body Display

	Head cant		Body cant		Knee cant	
	N	**%**	**N**	**%**	**N**	**%**
Men	00	00	00	00	02 out of 06	33.33
Women	05 out of 06	83.33	02 out of 06	33.33	02 out of 06	33.33

II. The Analysis of the Results

The results obtained from the analysis of gender positioning in ads will be explained in detail in the following paragraphs in order to highlight gender differences which are depicted in images.

2.1. Social Distance

The results obtained from the analysis of the social distance revealed that women are depicted in close social distance more than men. This means that women are presented in a personal distance to the viewer, which suggests intimacy and closeness. Men, on the other hand are depicted more often in a medium close shot, which signifies far intimate distance between them and the viewer

2.2. Point of View

The point of view indicates how the viewer sees the represented participants in both the horizontal and vertical angle. In fact, the horizontal angle involves two points of view: frontal angle and oblique angle, while the oblique angle can be realized through the low, eye level, or high angles.

The analysis of the horizontal angle has shown that in the majority of gender advertisements, men and women are portrayed in the frontal angle (all the images of men and

83% of women images). Accordingly, this conveys the sense of involvement in which the participants are involved in a relationship with the viewer.

The results collected from the analysis of the vertical angle showed that 66.67% of women are depicted from the low angles which are associated with power. On the other hand 66.67% of men are depicted in the eye level angle, to suggest equality between them and the viewer. These differences make women appear as having more power over viewers, and portray them in the position of control.

2.3. The Gaze

The gaze of the participants is related to the direction in which they look, either on the viewer (demand) or away from them (offer).The results showed that 83.33% of men are looking directly at the viewer and making a demand, with 66.67% of women looking at the same direction. The offer is more realized by women with 33.33% of them. To sum up, men, more than women are involved in a demand. While women make more offers than males with 33.33%

2.4. Naturalistic Modality and Salience

Modality in semiotics is related to the representation of truth, and since we are working on naturalistic modality our analysis deals with how true and natural these images appear. As a result, 33.33% of men's images were designed with high naturalistic modality by the depiction of the setting in which the picture is taken, the use of a range of colours, and the articulation of a full light. On the other hand, the majority of the images of women are of medium modality, with no image of high modality since the details of the setting of the images are not depicted, and many pictures use a little range of colours and light. In addition,

the images of women ads are characterized by the use of little light which is divided just on the parts of their bodies. Thus, the images of men appear more naturalistic and more natural, in contrast to the images of women which appear as designed rather than photographed,

Moreover, the analysis of modality can be used in order to show how images are given salience to the depicted participants. Hence, in the images of women, salience is given to their bodies and faces since in the majority of their images the light is allocated on their faces and parts of their bodies (see pictures: 2, 3, and 5), also they depict them in decontextualized settings which make their figures the most salient in the images. Men images, in contrast are depicted most of the time in a full light and back light, also they are seen in full backgrounds of the setting (see images: 07, 10, and 12). This conveys the meaning that men's bodies are not the most salient aspects of the image.

2.5. Body Display

Under body display we have focused on Goffman's analysis of body and head cant, and knee bent. Our analysis showed that women more than men are pictured lowering the parts of their bodies. In fact 83.33% of women's pictures show them lowering their heads and 33.33% of these pictures show them in body cant and a bashful knee bent. This makes them appear less serious in visuals. However, just 33.33%of men are depicted lowering their knees, but in a comfortable and confident way.

Within body display, we judged that it is important to mention the facial expressions, mainly the smile which is considered as a resource for making meaning. Women are most of the time depicted in a seductive smile which communicates something to the viewer. They stare at them in an attractive way and they smile at them as if they see the viewer directly. Men also smile in some pictures, but the difference is that their facial expressions make them more serious, and sometimes their smiles indicate authority and power like in picture (07).

In addition, the feminine touch is considered by Goffman (1979) as an aspect which classifies women in the subordinate position. This aspect is related to how women use their hands and fingers to hold and touch things. In fact, women are shown in our corpus using their fingers in order to hold objects delicately and lightly. According to Goffman (1979), this conveys the sense that women are vulnerable, weak, and they are not able to grasp objects and manipulate them (See pictures 01, 02, and 05). Also, picture 02 pictured a woman touching her lips with the bottle of perfume. Goffman argued that self –touching may convey the meaning that the body of the woman is represented as precious and it can have also a sexual connotation. On the other hand, when men are depicted holding things, they are shown as grasping and gripping them using their hands. Picture 08 is an example in which a man holds a basketball firmly.

Conclusion

This chapter presented the main results of the multimodal analysis of gender positioning. The analysis was carried out on the semiotic resources used in the visual design in order to determine how men and women are represented unequally in the images of gender ads. In addition, we have added the dimensions of Goffman in his book *Gender Advertisements* (1979) by focusing on body display in which the Rps are presented.

This analysis enabled us to discover that men and women are not depicted equally in the visual discourse; rather these differences are highlighted by the different use of semiotic resources, to convey specific meaning which is going to be discussed in the following chapter.

Chapter IV

Discussion of the Findings

Introduction

This chapter discusses the main results of the Social Semiotic analysis of the magazines advertising images. It aims at highlighting the results of the study and provides answers to the research questions formulated in the general introduction about the different depictions of men and women in the visual discourse. It further aims at checking the validity of the hypotheses which suggest that women are placed in the second position, by depicting them as weak, less serious, and as sex objects. Men, on the other hand, are supposed to be seen as powerful and dominant. Accordingly, the discussion focuses on the results obtained from the analysis of: social distance, the point of view, the gaze, modality, body display, and the feminine touch in order to highlight gender differences at the visual level, and interpret them by using the concepts mentioned in the review of literature.

I. Multimodality and Gender Display:

1.1. Gender Depiction in Dzeriet and Dziri Magazine advertisement:

Considering the findings of this research which investigate gender portrayals in magazines, we have noticed that men and women are presented differently in the visual discourse of advertisements. These different representations are achieved by the use of different semiotic resources in order to communicate different meaning and to associate gender with them. As Kress and Van Leeuwen (2006: 41) argued, visuals are like all the other semiotic modes which allow several communicational and representational requirements. However, language is not the only means of communication but images also can communicate meaning. In fact, visuals, especially images, are used as modes which shape different social meaning using different resources such as the frame, colours, shapes…etc. (Bezemer and Kress,2008). This analysis, indeed, is of great importance because as Machin

(2007: 38) insist, asking about "*what is represented, changed, lessened in importance, or given increased salience… can tell us about the view of the world that has being created for us*". In other words, images should be analyzed in depth in order to highlight the meaning which is transmitted behind them. In fact, the findings of this investigation reveal that images can be used to achieve communicative purposes by the selection of different semiotic resources, by which different messages are conveyed, and helped us in order to understand these messages and the ideologies they transport about men and women in the selected magazines, and to look at images as carriers of social meaning.

1.2. Social Distance, the Point of View, and the Power of the Gaze

The following paragraph will discuss in detail how the gaze as a semiotic resource is used to create meaning in images, and it will discuss the reasons behind the manipulation of images at the level of the camera shots and the angles of view.

a) Social Distance and the Involvement of the Viewer with the Represented Participants

The visual techniques are considered as an important tool in the process of shaping social meaning. From our results, we noticed that the majority of the images of women ads depict them in a close distance to the viewer from a frontal low angle. In fact, this social distance suggest intimacy and impersonal relationships between the Rps and the viewer, and make them close to each other in the visual representation. As kress and van Leeuwen (2006) suggest, the close social distance is the distance "*at which one can hold or grasp the other person*" (kress and van Leeuwen, 2006: 124), that is, getting close to a person signifies an intimate and impersonal relationship. Moreover, this depiction of close social distance is reinforced by a vector which is formed by an eye line, making them look directly at the viewer.

Women look directly and seductively at the viewer in order to create a sense of involvement between them and demand to the viewer to look and desire them. (Kress and Van Leeuwen, 2006: 118). As Goldman (1972) suggests, when women look directly at the viewer, they are offering their feminity to them because they imagine that the viewer is supposed to be a man. That is, women are smiling sweetly and seductively to give an imaginary sign of closeness and friendship to the viewer, and to attract the attention by making themselves as objects of desire (see pictures 1 and 6). In addition, a smile according to Goffman is a signal that the other acts are acceptable and appreciated when it is addressed to them. Hence, women smile in images in order to give the impression that they are happy, and they are enjoying the situation.

In addition, the point of view in which the participants are seen influences the meaning of the image. Ads of women present them most of the time in a low angle which connotes power and authority over the viewer. However, the choice of the low angle is dependent on whether the advertisement makers want to attract the attention of the viewer and make them have feeling toward the Rps, because low angles are considered as emotion provoking and as attention getters (Messaris, 1997: 04). In fact, this dominant position which is given to women by the low angles does not really serve their position in the magazines since they are depicted in a seductive way and as sex objects, but it is used to reduce their sexist portrayal by giving them some unhelpful power. As Messaris suggests, the power of low angles is not always accepted by the viewer when the depicted participants are of equal or less status than them. So, since the women who are depicted are just actresses and models, the power they exercise in the visual discourse is rejected.

Men, on the other hand, are presented most of the time in a far social distance, from a frontal and eye level angle. These techniques suggest that men are not involved in an imaginary relationship with the viewer, but they are pictured as strangers in the visual

discourse. This enables them to preserve their intimacy and places them in a high social status. In this sense, Meyrowitz (1986, cited in Messaris, 1997: 29) says that the social distance in visual media is similar to the interpersonal distance in real world interaction, in which people stand in specific distance while interacting with each other. Thus, in real life, people get close just to their friends, family, and the persons with whom they share an intimate relationship, and they have distance between strangers and people from a high status than them.

Within the same concept, men are seen from a frontal eye level. That is, they are involved with the viewer as being from the same world and as part of it. Men, then, are presented in a position which makes them involved equally with the viewer, as if they belong to the same world but in a far distance. In addition, this situation is reinforced by men's gaze which is directed to the viewer in a serious tone (See pictures 07, 08, 09). This type of gaze suggests involvement of the participants in the viewer's world, and makes them influence it by looking in a powerful and confident way as it is noticed in picture 08.

Smiles are also used as powerful signs by which men express power and authority (See images 07). This way of smiling makes them appear as proud, unashamed, and serious. It also suggests confidence, power, and suppressed energy like in picture 12.

b) The Gaze as an Expression of Detachement and License Withdrawal

Another way in which the gaze is realized is when the participants are looking away from the viewer. As Goffman (1979: 62) explains, looking away can be interpreted as withdrawing the person from the current thrust of communication. Kress and van Leeuwen (2006: 119) suggest that this type of gazing connotes an offer in which the participants are depicted as items of information, and as objects of contemplation. In fact, our analysis showed that women more than men are pictured looking away from the viewer as if they were lost and

dreaming. (See pictures 3 and 5). This type of gaze suggests detachement from the world of the viewer and gives the impression that they are lost and disoriented. Moreover, Goffman (1979: 57) argued that it is a way in which women are withdrawn from the scene by presenting them as being unaware of what happens around them, and present them as if they are psychologically removed from the social situation at large.

This situation of the detachement of the actual scene is reinforced by the facial expressions of the participants. In fact, picture 03 demonstrates a woman with expressions that suggest that she lost control on her emotions by looking away to something which attracted her, as if she is not aware of her surroundings. In addition, figure 05 depicts a woman looking to the bottle of perfume that she holds slightly. This conveys the meaning that she is not aware of what happens around her since she is contemplating the perfume, and this depiction is reinforced by a close shot which focuses on the face.

Men are also depicted looking away from the viewer, but the way they look suggests confidence and awareness of the situation. In fact, image 12 portrayed a man in a comfortable position with a smile which connotes confidence, he is looking away from the camera as if he is enjoying what he contemplates but he stays alert, attentive, and ready to react. Furthermore, men are not seen as manifesting any emotional expressions as women, rather they keep their seriousness and they always show their confidence and power.

To sum up, women are pictured in a way which makes them seductive by focusing on their beauty and sexuality, and by making them engaged in a close and personal relationship with the viewer (who is supposed to be a man). Men, in the other side, are pictured involved with the viewer in a far social distance with a serious and confident tones.

1.3. Gender Stereotypes and Body Display in Dzeriet and Dziri Magazines.

Body display refers to the different positions in which men and women are pictured. In fact, our focus was on the lowering of the head, the body, and the knee bent. Our corpus revealed that women are often pictured lowering some parts of their bodies especially their heads. This technique of depiction is interpreted by Goffman as an acceptance of the subordinate position and the dominance exercised over women in the society. Moreover, lowering the head indicates withdrawal from the scene in which the Rps are depicted, and symbolize dependency and submissiveness. (Dyer, 1979). These stereotypes are associated with women in order to place them in the second position and show that they are weak and dependent on others.

In addition, the bashful knee bent is considered as a sign of weakness and lack of confidence. Thus, women with a knee bent in which one leg is bent or by crossing their legs while standing conveys the meaning that they are not ready to react to their surroundings and make them appear as out of balance and ungrounded (Goffman, 1979). Moreover, it removes them from being serious since lowering the body is associated with children and unserious people. In this sense, Goffman (1979: 50) added that women like children are depicted in positions where their bodies are used in a playful way to connote immaturity and nativity.

In dealing with men's advertisements, they are always shown in powerful positions by holding their bodies up right and their heads high. Goffman argued that holding the body erect and the head high can be interpreted as a mark of unashamedness, superiority, and disdain (Goffman, 1979: 40). Also it shows them as alert, aware of their surroundings, and ready to react. Thus, men are given power, authority, and control of the situation by depicting them in this way, and they are placed in the first position by associating them with power and strength which reflects the different beliefs and stereotypes of the society about gender roles.

1.4. The Role of the Feminine Touch in Dziri and Dzeriet Ads

The analysis of the feminine touch has to do with how women use their hands and fingers to hold objects. In fact, in most images where women are pictured holding objects, they are seen as using just their fingers in order to hold them slightly and delicately, as if they are caressing them (see pictures 1, 2, and 5). In fact, Goffman (1979: 29) explains this situation by referring to women as being delicate while touching these objects by effecting *"just a barely touching*" as if these objects are very important and precious. However, this situation conveys the sense that women are vulnerable and passive since they are not able to hold things and grasp them firmly. To illustrate, figure 05 depicts a woman touching delicately a bottle of perfume, as something very precious and important.

In addition, self-touching is another type of vector formed by the hands of the women as in picture 02, which demonstrates a woman touching her lips with the bottle of perfume that she holds with her fingers. In fact, this touching of a part of her body is considered as a resource in which women present their bodies as precious and desirable. This is considered by Goffman as a stereotype associated exclusively with women by showing them admiring their bodies, and displaying them to others so that they can share with them the admiration of these "delicate and precious" bodies (Goffman, 1979: 31). Moreover, self- touching can be reinforced by the facial expression such us gazing seductively and smiling to the viewer in order to reinforce the sexual connotation that the message conveys, and attract the attention of the viewer to the women in the image (see figure 2).

Moreover, Goffman (1979: 31) named these types of touching as a ritualistic feminine touch which is different from what he calls utilitarian touch. This ritualistic feminine touching is different from the functional or utilitarian touching in which the person is holding, manipulating, and grasping things. In fact, when comparing the images of women with men's

touching demonstrated in figure 8, we may understand that men and women have different relationships with objects. The man in the image is depicted forming a vector with his hands by holding a basketball and he seems to be ready to perform an action (play basketball). Accordingly, when men use their hands to hold things, they hold them in a strong and a dominant way, which make their touching -as important and 'utilitarian'.

On the other hand, women treat objects as precious things and admire them in an aesthetic way, as shown in figure 5 which portrayed a woman looking at a bottle of perfume. This makes them appear less serious, and ridiculous. Men, by contrast treat the objects they hold as means to an end, and use them to demonstrate their power and dominance.

To conclude, the feminine touch is one aspect used to reinforce the stereotypes about women in the visual discourse, by presenting them as weak and vulnerable since they treat objects with softness and fragility, while men manipulate them and use them for their benefits.

1.5. Naturalistic Modality and its Role in Depicting Gender

In our context, we analyzed naturalistic modality of gender images in order to show how the image is given salience through the use of colours, the articulation of detailed backgrounds, and the detailed depiction of the participants. Thus, from the analysis of men and women's pictures, we recognized that men's images have a high naturalistic modality than the images of women. This is due to the articulation of the backgrounds of the setting, the use of different colours, and light. In fact, high naturalistic images are presented to the viewer as if they see them in reality with their nacked eyes. However, the reality of men images affect the validity of its messages as Harrison argued that "*we find photographs to be so real that…they pacify us to the point of unquestioning acceptance of social norms and conventions"* (Harrison, 2003: 56).

Women, indeed, are pictured in a less naturalistic way by making them appear less real. The Background details are minimized and most of the time, they are portrayed in decontextualized settings which make the background out of focus (see figure 1, 3, 4, 5, and 6). This, in fact, is done in purpose because in this kind of pictures, salience is given to women's beauty by focusing on their faces and bodies rather than on the setting or other elements. Therefore, Machin (2007) argued that when the background is out of focus, the salience is given to the depicted participants. Accordingly, the use of light in this kind of images is always allocated on their faces and bodies as it is shown clearly in image 02, and the purpose behind this depiction is to attract the attention of the viewer on the depicted woman; which are the most salient elements of the picture, and makes them notice their appearances and beauty.

In addition, women in the majority of their pictures, occupy a big space in the image so that to attract the attention and make them noticeable and attractive. As Machin (2007) explains, photographs can be used to attract attention to things or ideas; just as language does, and create salience through "*size or colour, by allowing the photograph to be imposed over other elements on the page*" (Machin, 2007: 20). This is in fact the case with women images in magazine advertisements, where the attention is attracted by the size of their picture and the focus on their bodies. In addition, this depiction is helped by the close distance which shows the faces and the bodies of women as occupying the large part of the image to attract the attention of the viewer. As a consequence, this creates stereotypes about women since the focus is just on their beauty and appearance. They are depicted in the visual discourse as beautiful objects of contemplation neglecting their intelligence and their competences as human beings. As Kress (2003, cited in Korjazi, 2012: 69) says: "*the world told is a different world to the world shown"*. That is, modality can also be used as an aspect which promotes ideologies against women.

Moreover, Korjazi (2012: 68) argued about the modality in which women are pictured saying that "*women's actual power in addition to the reality of the world in which they exercise their power cannot be supported by such images*" since these images remove them from the real world by decontextualizing them from it, and by focusing on their physical aspects.

However, men are depicted in more contextualized backgrounds in order to show that they belong to the real world of the viewer. Salience is created by the use of these details and colours which show the image as more naturalistic. In addition, the depiction of the setting creates the sense that men are pictured in real scenes while the pictures of women give the impression that they are designed to convey specific messages.

Moreover, the use of light in men images is used to cover the whole figure such as figure 10 and 12, with no focus on specific parts of their bodies. Also, back light which is depicted in men images suggest truth and transparency. As Machine (2007: 43) argued *"Back light is associated with truth, as opposed to dark backdrop which [may] connote something hidden"*.

To conclude, analyzing modality is an important aspect which enables us to reveal the ideologies behind the design of these pictures and how truth is represented in images because *"being aware of how to analyze this in communication allow us access to the ideology of representation"* (Machin, 2007: 38). As a result, the analysis shows that Dziriet and Dziri magazine advertisements create a kind of truth in images, which work against women and present them as items of beauty.

1.6. The Importance of Semiotic Resources in the Creation of Meaning about Gender

The main question of this study is to show the importance of the visual techniques and the semiotic resources in creating meaning. The social semiotic analysis of the magazine advertisements enabled us to discover that each element in the images has great importance; as a result, the visual aspects which are used in the creation of the image are used on purpose in order to convey specific meaning.

The choice between the direct gaze to the viewer or looking away from them has a great importance on how the viewer perceive the depicted participants, either to be involved with them in a relationship, or to look to them as objects of contemplation. In addition, the choice of the social distance and the angles of view define the kind of relationships between the viewer and the participants. In addition to this, body display, salience, and the use of hands to form vectors (feminine touch) are used to identify the personalities of men and women, and associate them with specific characteristics. Thus, the choice of the semiotic resources, which are used to depict the participants in the visual communication of magazines, is important in order to transmit the desired messages and to realize the communicative functions of the advertisements, which are not restricted to the selling of the goods and services rather to additional functions related to the transmission of the social beliefs and values.

Ads, then, have different purposes at the level of the social sphere where they establish different beliefs and values. Thus, the importance of advertisements in the creation of the social identity is needed to be discussed in the following paragraphs.

II. The role of Advertisements in Promoting Gender Differences

The following paragraphs will discuss the importance of advertisements as transporters of social values, and meaning about gender differences, using the visual mode and how they reflect -the social beliefs and stereotypes associated with men and women.

2.1. Ads as Carriers of Social Meaning

The findings from this analysis of gender images in Magazine advertisements show that women are discriminated in the visual communication of ads. This discrimination is realized by the visual techniques in which the participants are displayed. Accordingly, the research revealed the importance of ads as carriers of the social beliefs since gender is socially constructed.

The advertisements are used as carriers of social meaning which reflect the norms and values of the society. In fact, they are considered as visual modes which are used in order to shape meaning in a very complex way and used as complex ”message systems” which transmit social values and beliefs (Goldman, 1992: 38). Advertisements are used as a tool which promotes the stereotypes associated with men and women, and which develop these ideologies to be part of the visual discourse. Considering what Goffman (1979) says in our review of literature, we can understand that if gender differences are socially shaped, gender display is used to depict these differences visually. Ads, then, become great carriers of social meaning due to the way in which they represent the participants, and the manipulation of the techniques of photographs which are used to fit the interests of the sign makers.

In view of that, women are always the victims of these ideologies because they are always shown in positions which show them as less serious, vulnerable, and which make them appear as sex objects by focusing on their beauty and bodies. These stereotypes are revealed

through the analysis of modality and the social distance. In this sense, Dyer (1982: 78) holds that the analysis of ads suggests that gender is routinely portrayed according to traditional cultural stereotypes *in which "women are shown as very feminine, as 'sex objects'.... and men in situations of authority and dominance over women "*.In most ads of our analysis, the results confirm what is suggested by Dyer since the importance is given to women by showing them in a seductive way, for instance, by using the gaze as a semiotic resource to achieve this meaning, and by focusing on their bodies and beauty (see images 01 and 02). In contrast, they are never shown in situations which demonstrates them in actions, or which show their competences and abilities as social actors. Men, on the contrary, are shown as powerful and dominant due to the visual techniques and resources which are used to depict them, as figure 08 shows, men are pictured as social actors who have power and can perform actions.

This depiction of men and women in magazines reflects the norms and stereotypes associated with gender in society since these differences are not biological but they are the results of the social conventions of what is appropriate to be associated with men and women. As a result, social hierarchy is established in which women are classified in the second position (Cook, 2007). In other words, lowering the body and head, as it is the case of most pictures of our corpus, has nothing to do with the biological aspects of women's bodies, rather it is due to the stereotypes which are associated with them as being weak and vulnerable. The depiction of men with their heads high and their bodies erect is not necessary due to the natural form of their bodies, but because men in society are associated with power and dominance. Indeed, this dominance is reflected through their pictures. As cook (2007: 70) claims "*in doing gender, men do dominance and women are doing deference"*.

2.2. The Image of Men and Women in Modern Communication

While comparing our results to the studies conducted on gender differences in ads, we noticed that the image of women in the Algerian magazines did not change through time. As Berger (1972) suggests, the way in which we perceive things is always influenced by what we know or believe of these things. Thus, the depiction of men and women in the society is always influenced by the traditional way in which men and women are seen.

People used to believe that men are powerful and dominant, while women are delicate and vulnerable. Thus, the depiction of gender in media, especially in magazines, is a reflection of these stereotypes. In fact, while considering the results achieved by Bourdieu in the analysis of gender differences in Kabylia, we notice that the stereotypes are the same in the Magazines designed for the Algerian men and women: women are always taken usuriously while men dominate the situations.

Bourdieu's notion of *habitus*; in which he explains that gender differences are acquired, can be judged as true since women acquired the stereotypes associated with them and participate in their promotion. As a result, they are shown lowering their heads, their bodies, smiling and looking seductively as something natural, and as part of their behaviors. To argue, Bourdieu (1998) sees power as culturally and symbolically created and reinforced through interplay of agency and structure. The main way in which this happens is through what he calls *habitus*, or socialized norms or tendencies that guide behavior and thinking.

To sum up, the role of women in the society does not change over time in the sense that women are always depicted in the second position after men. Moreover, the stereotypes which are associated with gender become more naturalized through time, which is shown in the depiction of men and women in the visual communication. Also, media play a major role

in transporting these beliefs since they are used as carriers of the social ideologies within advertisements. Among these media, magazines use a wide range of their spaces to advertisements, in which men are pictured as powerful, dominant, and, intelligent. Women, on the other hand, are associated with stereotypes by presenting them not only as decorative objects of contemplation, but as well as weak and vulnerable.

- **Conclusion**

In this chapter, we have discussed the main results of our analysis of gender differences in ads, applying the framework of kress and van Leeuwen (2006) and the dimensions introduced by Goffman (1979) under the ritualization of subordination. As a result, this analysis shows that men and women are not pictured in the same way; rather they are associated with stereotypes which place women in the second and subordinate position.

Thus, these results confirm our hypotheses about the discrimination of women who are seen as weak, vulnerable, and sex objects since the focus was just on their beauty and seductiveness. Men, on the other hand, are pictured in a powerful position which denotes their power, authority, and dominance. To highlight, our work demonstrates that the social stereotypes of gender are reinforced by the use of different resources which makes men and women appear differently. Also, visual media in the Algerian society transmit these stereotypes since the corpus of our research is taken from Dziri and Dzeriet magazine for men and women.

General Conclusion

This analysis has investigated gender positioning in advertising images of two Algerian magazines Dzeriet/Dziri, using the Social Semiotic Approach and the dimensions developed by Goffman in Gender Advertisement (1979). The study has tried to throw light on how advertising functions to display notions of gender roles through visuals. It analyzed how men and women are depicted by applying the framework of Kress and van Leeuwen in Grammar of Visual Design under the following resources: image act and the Gaze, Point of View, Salience, and Modality. In addition, it combined the notions of Body Display and the feminine touch of Goffman (1979).

The magazine advertisements of Dzeriet and Dziri enabled us to throw light on the differences which exist in men and women images. The comparison of these images helped us in finding out the reasons behind the different representations of men and women using different semiotic resources, and how they communicate different social values.

The research study has stated two main objectives. The first one has been to investigate the representation of men and women in advertising images of Dziri and Dzeriet by using specific semiotic resources and the reasons behind the different ways in which men and women are portrayed. The second one has been to explore how gender is portrayed in magazines advertising images, and how these images reinforced gender stereotypes. Thus, to conduct the study, we adopted a Qualitative Research Method which allows us to interpret of the findings which are collected from the social semiotic analysis of gender images in magazine advertisements. The data consists of 12 images: 06 for women and the 06 others for men; taken from the Algerian magazines Dziri/Dzeriet.

The study revealed that the semiotic analysis occupies an important place in the analysis of advertising images. It provided us with tools in analyzing the images

systematically. Moreover, the social semiotics analysis has showed that the advertising images portrayed men and women differently by using different semiotic resources.

The findings and the discussion of the findings showed that women are often portrayed from a frontal low angle. This depiction made them involved with the viewers and it is reinforced with a close shot which suggest intimacy and impersonal relationship as if they are friends. The gaze is considered as a powerful semiotic resource to communicate meaning in which women look seductively with a sweet smile to encourage the viewer to get closer and desire them. Looking away from the viewer also suggest offer in which women are offered as objects of contemplation, and as a way to withdraw from the scene by depicting them as if they are dreaming and looking away and do not know what happens around them.

On the other hand, men are pictured in far social distance to preserve their intimacy and let a distance of respect, this portrayal is reinforced by strong facial expression such as, serious gaze directed to the viewer which connotes power and challenge. Also they are pictured in a way which enables them to appear as intelligent and powerful.

Modality played a role in the depiction of men in a more naturalistic way, with contextualized backgrounds, the use of light, and saturated colours which make them appear as casual and professional. Women, on the other hand, are pictured in less naturalistic way with decontextualized backgrounds, less detailed participants and light colours, to focus on their beauty and bodies, and this make them appear as designed rather than captured.

In short, the study showed that advertising images as vehicles of social communication establish and transmit ideologies and stereotypes, that is, women are always pictured with stereotypes which place them in the subordinate position, and make them appear as weak, powerless, intimate, whereas men as, dominant, competent and powerful.

Our study hopefully contributed to the field of semiotics and multimodality in analysing advertising images of the Algerian Dzeriet/Dziri magazines. In fact, we have analysed still images, but in future researches other forms of resources such as advertising videos can be useful for the topic. It will be also interesting to use a Quantitative research method with another perspective in order to generalize the results and to throw light on gender differences in visuals. Finally, our study is limited to the Algerian magazines, thus, future studies can use foreign ones for example: British or American magazines in order to compare the results and get more conclusions about the topic.

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Appendices

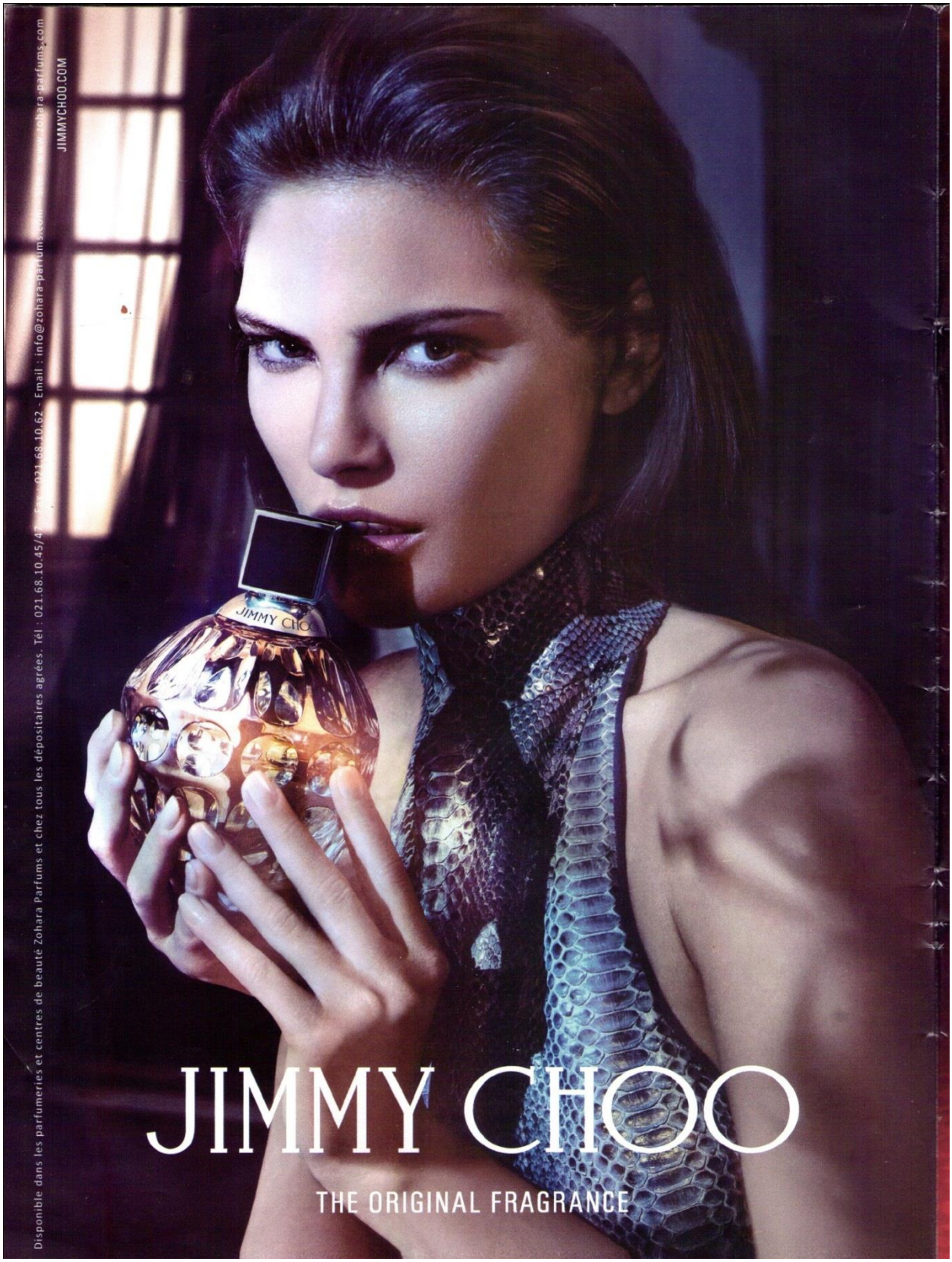
Appendix 01

Women Images

Image 01

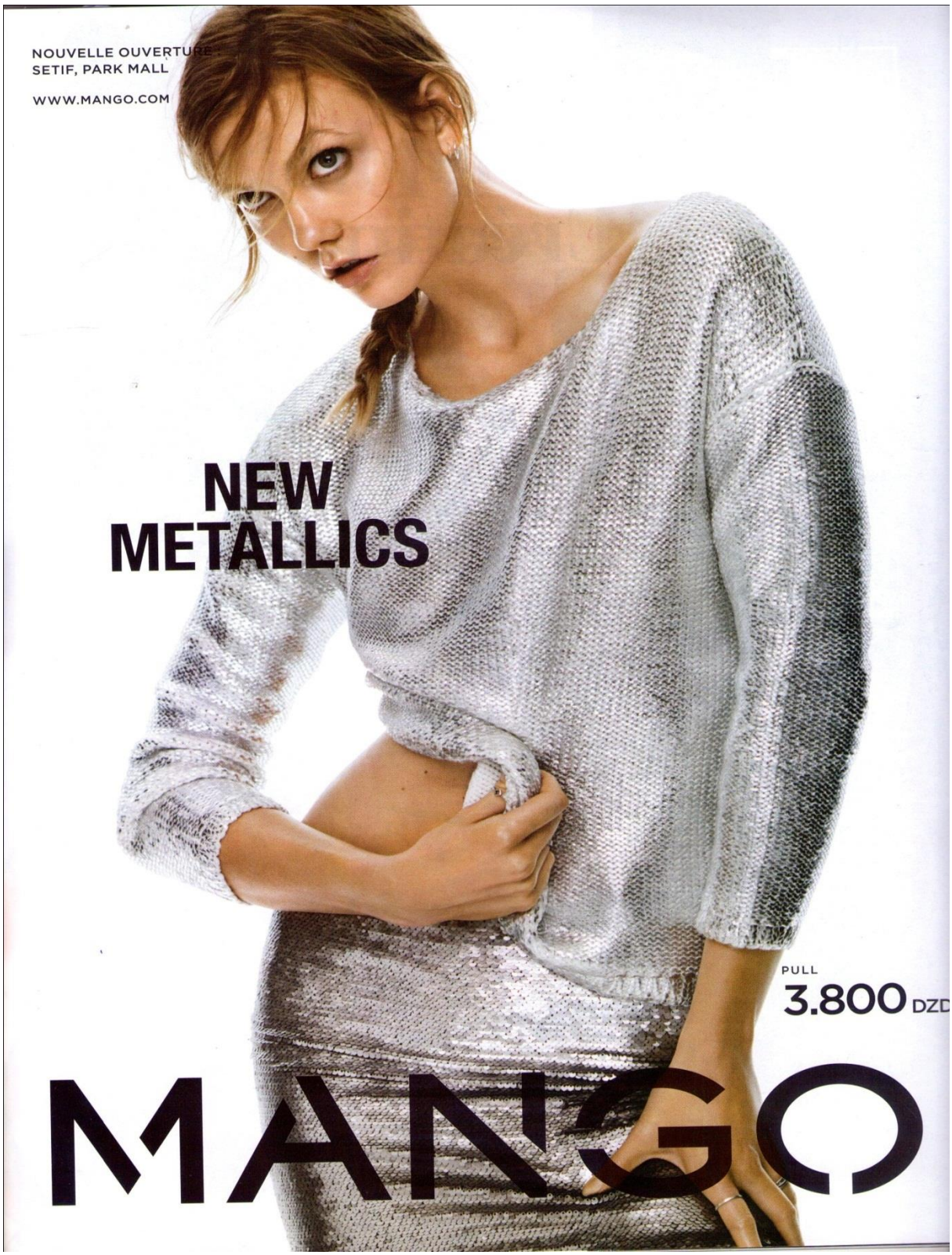
Dzeriet magazine N° 107, February, 2016, p 05

Image 02



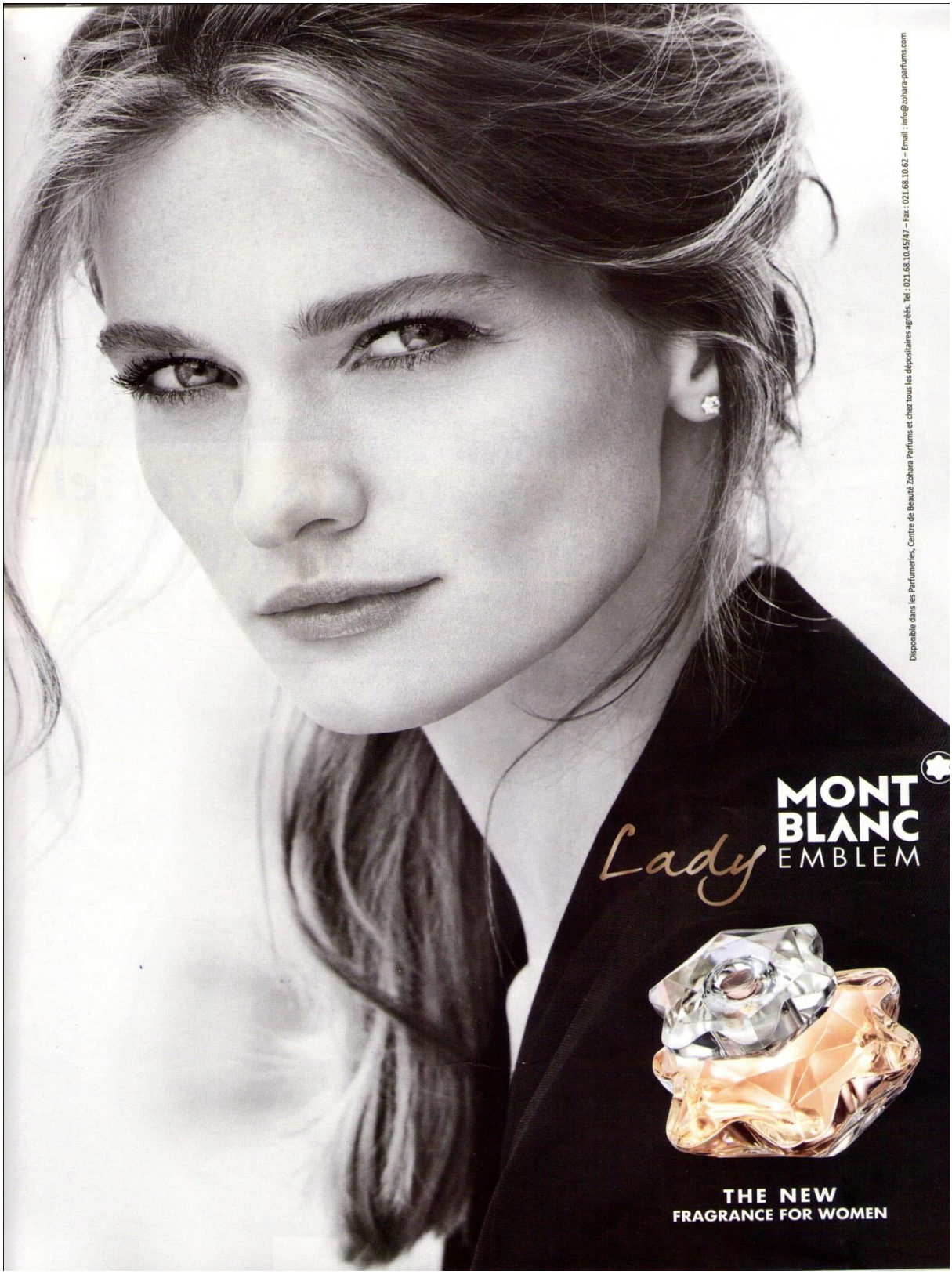
Dzeriet magazine N° 107, February, 2016, p 0

Image 03



Dzeriet magazine N° 134, April , 2016, p 09

Image 04



Dzeriet magazine N° 133, April, 2016, p 25

Image 05

Dzeriet magazine N° 133, March, 2016, p 15

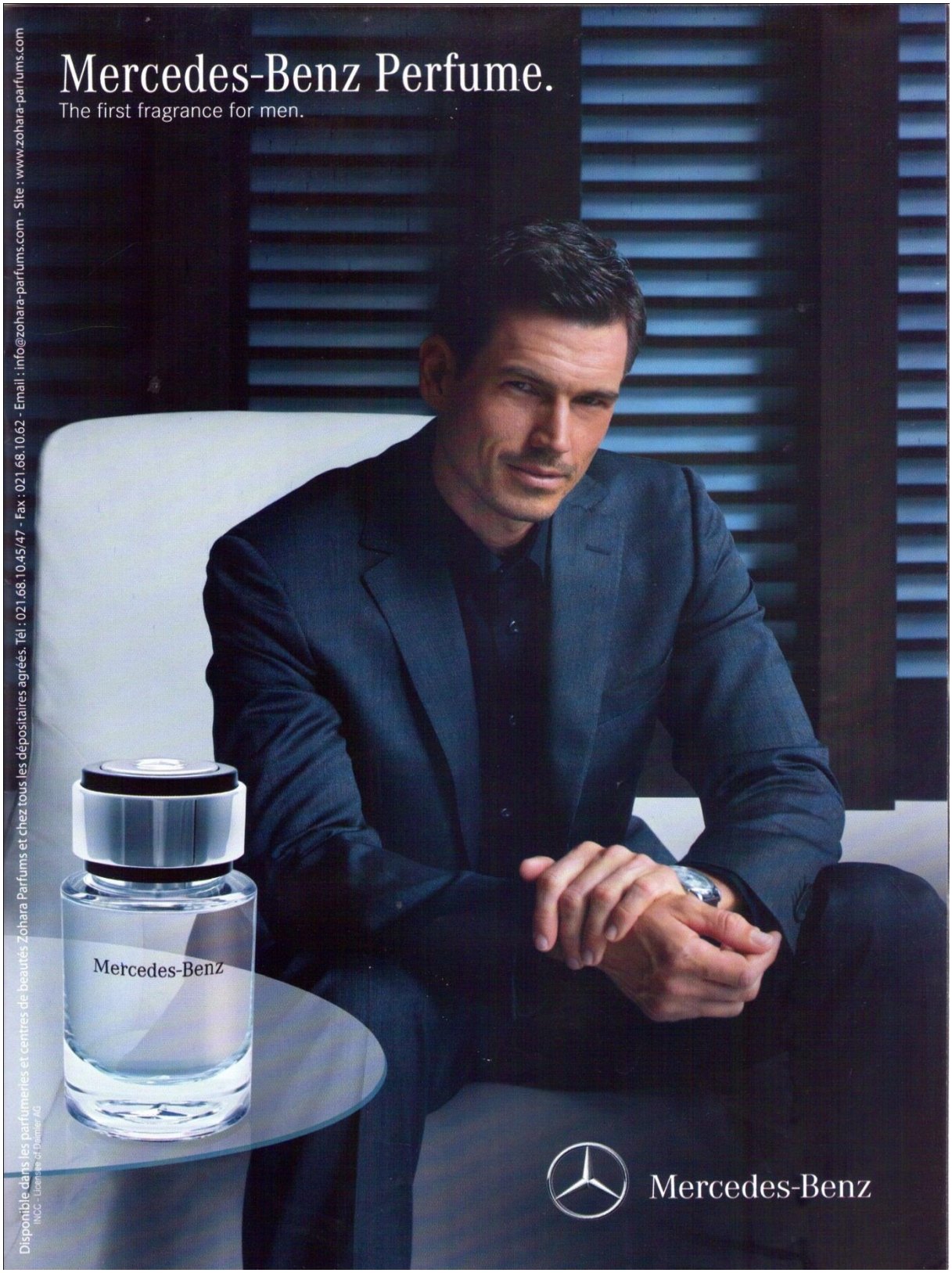
Image 06

Dzeriet magazine N° 133, March, 2016, p 33

Appendix 02

Men Images

Image 07



Dziri magazine N° 82, April 2016, p 67

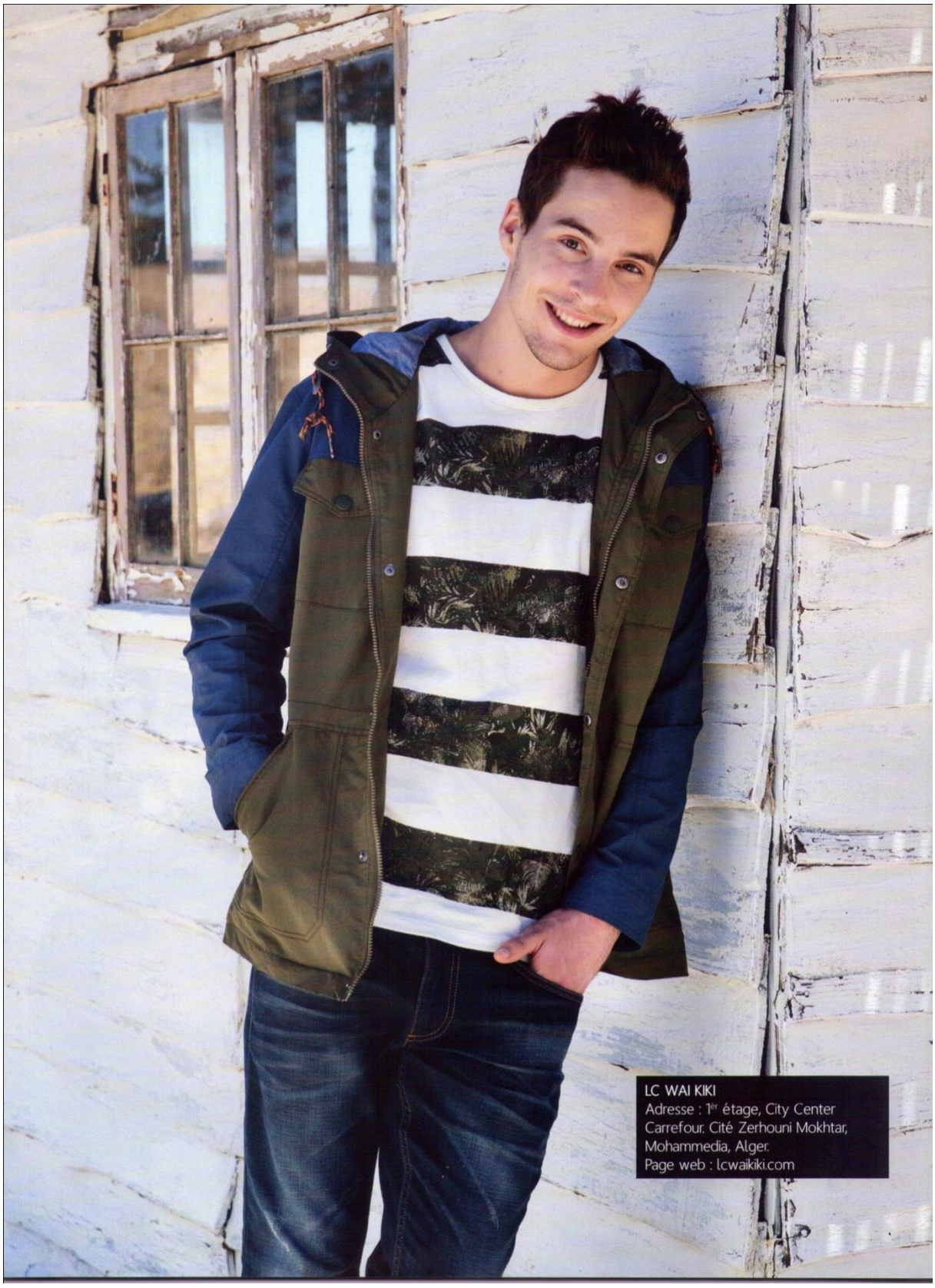
Image 08

Dziri magazine N° 83, March 2016, p 15

Image 09

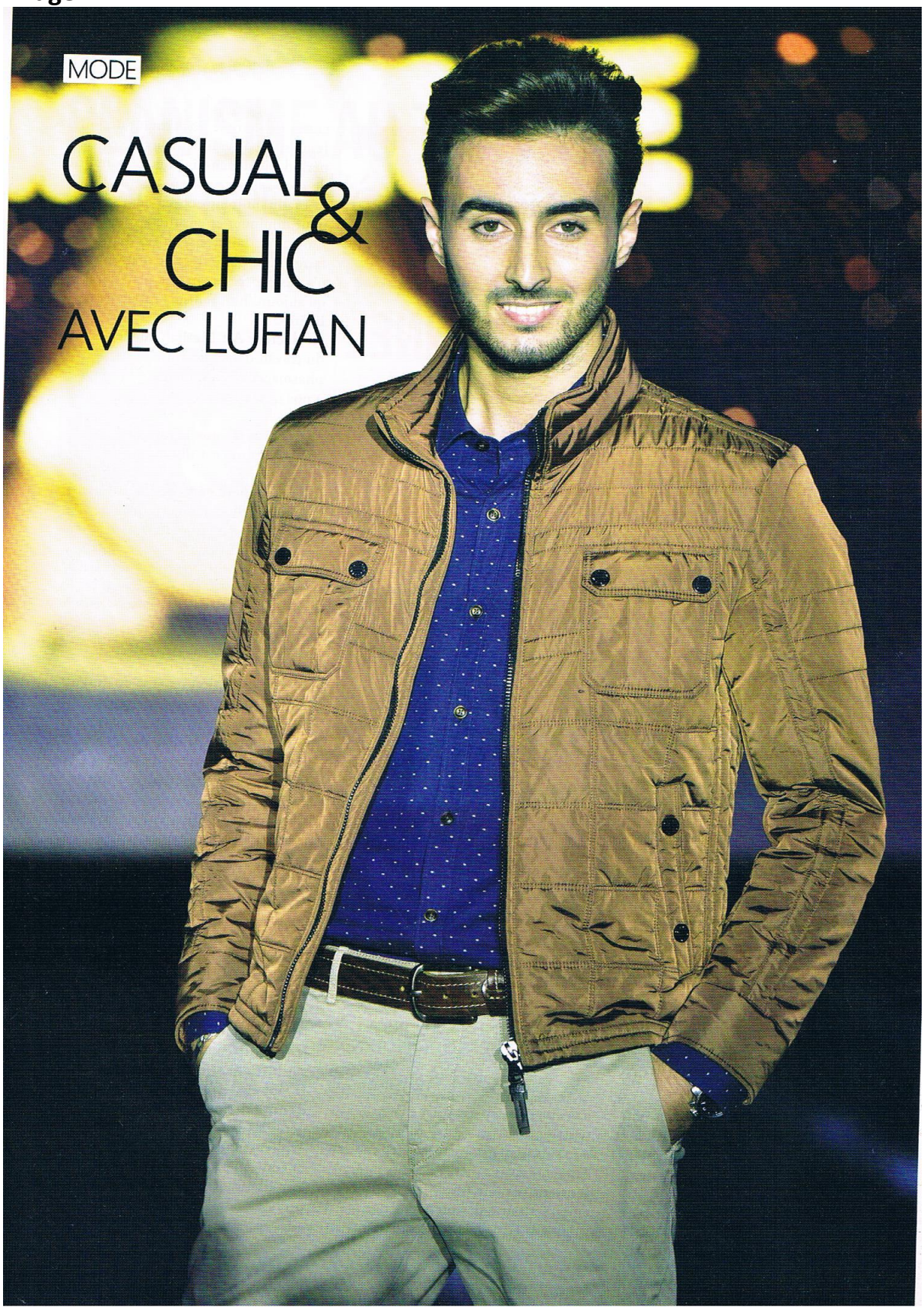
Dziri magazine N° 82, April 2016, p 54

Image 10



Dziri magazine N° 83, March 2016, p 57

Image 11



Dziri magazine N° 82, April 2016, p 55

Imag 12

Dziri magazine N° 83, March 2016, p 53