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Dissertation Title

**The Representation of Women in Advertisements:
A Social Semiotic Analysis of Algerian and British
ORIFLAME's Beauty Catalogs.**

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Abstract

This dissertation deals with a Social Semiotic Multimodal analysis of women's representation in beauty catalogs in order to determine how various semiotic resources have been utilized in representing particular meanings to a given audience. The study deals with the opinions and reflections of Algerian designers of ORIFLAME catalogs on the design process as well as on women's representations. The corpus selected for this study is taken from ORIFLAME beauty catalogs. It consists of ten images of women: five taken from an Algerian catalog and five others taken from a British one in order to compare the way women are represented in the two cultures. In order to carry out the Multimodal analysis of the corpus, Kress and Van Leeuwen's framework for the reading of visual images (1996; 2006) is used as a methodological toolkit. The study reveals that despite some differences, women are represented in the same way in the two catalogs. That is to say, both representations reinforce certain stereotypes, mainly the ones which associate women with beauty and fairness and the constant search for perfect body to become attractive. Additionally, both representations reflect their respective cultures: Algerian women reflect the conservative nature of Algerian people to keep customs and traditions; whereas, British women reflect the modern independent status of the 21st Century European woman. In terms of compositional principles, the two catalogs follow the same structures by using and positioning some semiotic resources namely: gaze, colour, angle, body postures, and size of elements in the same manner and to achieve the same outcomes. Interview data showed that these designers are more or less aware of the importance of using and placing the different semiotic resources within the visual representation in a way to achieve the desired goals (i.e. better advertising for ORIFLAME products). They are also aware of the various stereotypes and cultural messages that women's representations provide to the intended audience and know how to use these to serve the objectives of their company.

Key terms: ORIFLAME catalogs, Advertisements, Women Images, Visual Grammar, Metafunctions, Interviews, Content Analysis.

Liste of abbreviations

ALG : Algerian

UK : British

Table 01	Classification of Distance in Photographic Images and its Social Interpretation	15
Table 02	Representational Metafunction in Algerian catalog's Images	25-26
Table 03	Representational Metafunction in British catalog's Images	26-27
Table 04	Interpersonal Metafunction in Algerian catalog's images	28-29
Table 05	Interpersonal Metafunction in British catalog's images	29-30
Table 06	Compositional Metafunction in Algerian catalog's Images	31-32
Table 07	Compositional Metafunction in British catalog's Images	32-33-34

Figure 1	The Dimensions of Visual Space	18
Figure 2	Front page of ALG catalog	21
Figure 3	Front page of UK catalog	22

Contents

Dedication	I
Acknowledgments	II
Abstract	III
List of Abbreviation	IV
List of Tables	V
List of Figures.....	VI
Contents	VII

General Introduction

Statement of the Problem	1
Aims and Significance of the Study	3
Research Question an Hypotheses	4
Research Techniques and Methodology	4
Structure of the Dissertation	5

Chapter One: Review of the Literature

Introduction	6
I. Advertisements and Women Representation	6
1. Definition of Advertisement	6
1.1. Types of Advertisements	7
1.1.1. Web Advertising	7
1.1.2. Print Advertising.....	7
• Periodical	7
2. Women's Portrayal in Advertisements.....	8
II. Social Semiotics.....	9
II.1.Semiotic Resources.....	10
1.1. Mode	10
1.2. Colors	11

2. Visual as Semiotic Mode	11
2.1. Medium.....	12
2.2. Modality.....	12
III. Analytical Framework: Visual Grammar	13
III.1. Representational Metafunction	13
III.2. Interactional Metafunction.....	14
III.3. Compositional Metafunction	16
Conclusion.....	19

Chapter Two: Research Design

Introduction	20
I. Research Strategy	20
II. Data Collection	20
II.1 Description of the corpus	21
II.2 Interview.....	22
III. Data Analysis.....	23
Conclusion.....	24

Chapter Three: Presentation of the Findings

Introduction	25
I. Women's representation in Algerian and British ORIFLAME Catalogs	25
1. The Representational Metafunction	25
2. The Interactional Metafunction	27
3. The Compositional Metafunction	31
II. Content Analysis of the Interview to Algerian ORIFLAME Catalog	34
Conclusion	36

Chapter Four: Discussion of the Findings

Introduction	38
I. Discussion of the Results Obtained from Visual Analysis of both Algerian and British Catalog	38
1. Representational Metafunction.....	38
2. Interactional Metafunction	40
3. Compositional Metafunction	43
II. Discussion of the Results Obtained from the Interview	46
Conclusion.....	47
General Conclusion	48
Bibliography	51
Appendices	

- **Statement of the Problem**

Advertisement is one of the media that is largely used in today's communication. Given the constant and urgent need to buy and sell products in the 21st Century communities, advertisements have gained an important place and play a significant role in modern globalized societies. Cook (2001) points out that the function of advertisements is to inform, persuade and perhaps change the opinion and attitude of a person toward something or someone. This implies that this widely used medium promotes products and/or services and helps the consumers choose among an abundance of products available in the market, the ones which best suit their needs. Advertisement is addressed to various layers and categories of the society: children, youngsters, old people, men women and people from different educational and intellectual backgrounds. In fact, the visual content and design of advertisements has a direct impact on the consumers as images attract one's attention faster than other modes. Hence, during the design process their inclusion of visual resources should be taken seriously into account.

The focus in this research is on the beauty products advertisement that uses women to promote their products through the pictures used to attract the consumers. Nowadays, there are many beauty catalogs which commercialize a large amount of cosmetic products over the world and which are supported by well-known figures as models; i.e. singers, actors and public characters. Accordingly, consumers are influenced not only by the products but by the hidden contents they deliver as well as the way the latter are commercialized and designed in the different types of advertisements from print to screen, to audio, and to video forms. Among the famous beauty product advertisements in the world market, there is the ORIFLAME Company.

This multinational company offers a large amount of Swedish cosmetic products to consumers of different sexes and ranges of the society.

This dissertation is concerned with the visual representations of women in ORIFLAME catalogs. Specifically, it examines the way in which visual representations are realized through three types of semiotic metafunctions introduced in the theory of “Visual Grammar” set by Kress and Van Leeuwen (1996,2006): the Representational, Interactional and Compositional metafunctions.

Some previous studies have dealt with the analysis of advertisements from different perspectives. At an international level, at the University of BIRMINGHAM, Sarah Ahmed Adham (2012) worked on a Semiotic Analysis of the Iconic Representation of Women in the Middle Eastern Media. The research found that different messages are emitted via the medium of advertising which may induce the viewer into adopting a particular course of action.

At a national level, in their master dissertation, Hami and Hadjeb (2016) have investigated the representation of gender in advertisements dealing with the representation of gender in Dziri and Dziriet magazine and found that men and women are not pictured in the same way and that women are associated with stereotypes at the second and subordinate position. Also, Amir and Seddiki (2016) have discussed the representation of women in Algerian and English perfume advertising and found that women play a central role in the adverts belonging to both contexts in attracting the consumers’ attention and inviting them to purchase the product.

These works show the role of the advertising medium in communicating different meanings and messages. They all shed light on the crucial role of visual resources in creating meaning in the different visual representations. This is thanks to the social

semiotic theory of Visual Grammar set by Kress and Leeuwen (1996; 2006) that aims at analyzing the non verbal or extra linguistic modes and explaining the way it combines with other modes mainly the linguistic one to construct the meaning of the whole representation. Accordingly, this research tries to apply the same theory to investigate an original corpus which refers to ORIFLAME catalogs visuals with its two versions: the Algerian and the British ones published in 2017. It tries to look at women's representations in these visuals in relation to cultural and stereotypical issues.

- **Aims and Significance of the Study**

The aim of this research is to investigate the way women are visually represented in beauty catalogs in two cultures: Algerian and British in order to figure out any difference or similarity in the compositional patterns as well as the stereotypes and cultural messages embodied in the visual representations. In order to achieve this aim, we need to look into the various semiotic resources such as colours, gaze, body postures, angles of interactions etc, used in these visual representations and the way they combine to make the meaning of the whole composition.

Accordingly, the study sets 03 main research objectives. First, it attempts to make a social semiotic multimodal analysis of the Algerian and British catalogs visuals in order to figure out the compositional patterns that are crucial in reading and interpreting women's representations in these beauty catalogs. Second, it tries to look into the cultural and stereotypical messages represented with the women. Third, it attempts to examine the catalog designers' perceptions and reflections on the design process as well as on women's representations.

Hopefully the present work will contribute to the literature on women's representations in the media and the way these representations reinforce some

established stereotypes and reflect some cultural messages to particular audience through the use and interpretation of semiotic resources that are employed following specific rules of composition. Therefore, this may lead to raising the awareness of both the designers and viewers of these visual media about the valuable role visual resources play in the construction of meaning such as cultural and commercial/business contents.

- **Research Questions and Hypotheses**

This research aims at addressing the following questions:

Q01: How are women visually represented in the two versions of ORIFLAME catalog: the Algerian and the British ones?

Q02: To what extent does the representation of women reflect the cultural background of each country?

In an attempt to answer these questions, we advance the following hypotheses:

Hyp01: The Algerian and British versions of ORIFLAME catalogs follow the same compositional principles and use the same semiotic resources.

Hyp02: Both Algerian and British catalogs are loaded with cultural content and stereotypes reflecting the respective cultures and which are used to fit the company's goals.

- **Research Techniques and Methodology**

This study adopts a qualitative research design as it is appropriate for investigating the research problem. Qualitative data are obtained from two sources of data collection: catalogs visuals and interview. The present investigation intends to use social semiotic multimodal theory, namely Kress and Van Leeuwen's (1996-2006) "Visual Grammar"

as an analytical tool for the analysis of the selected corpus gathered from ORIFLAME catalogs (Algerian and British). This primary data consists in ten printed images taken from this beauty catalog. In addition to this, qualitative data are obtained from an interview conducted with the magazine designers for the sake of commenting on the representation of women in this catalog and the way the different semiotic resources of gaze, posture, colour, size, angle are applied in the composition of these visual representations. Issues of culture and stereotypes are sought after in our social semiotic multimodal analysis of the visuals as well as the content analysis of the interview.

- **Structure of the Dissertation**

This dissertation follows the traditional complex model. It consists of a general introduction, four chapters, and a general conclusion. The first chapter is a review of literature that provides the theoretical background of the study and covers the main points dealing with advertisements and women portrayal in relation to social semiotics theory. The second chapter is entitled “Research Design” and deals with the description of the corpus consisting in the selected ORIFLAME catalog’s visuals, the research tools used to collect qualitative data, and the data analysis methods used to present and interpret the results of the investigation. The third chapter is named “Research Findings” and presents the obtained data after the social semiotic multimodal analysis of magazine visuals and the content analysis of the interview to magazine designers. The fourth chapter is “Discussion of Research Findings” in which the results of the work are interpreted and discussed in details. It also brings answers to the advanced research questions and checks the accuracy of the hypotheses. The dissertation ends with a general conclusion that includes a summing up of each part of the study.

Introduction

This chapter is a review of the literature. It provides relevant concepts needed for the analysis of women's visual representation in ORIFLAME advertisements in two different countries: Algeria and United Kingdom. It is divided into two parts. Part one deals with advertisements and the way women are represented. Part two deals with a review of the theoretical framework used, which consists in the visual grammar introduced by Kress and van Leeuwen (1996; 2006) .

I. Advertisements and Women Representation

I.1 Advertisement

The word 'advertising' has its source in the word 'adverter' which means to 'turn the mind around' (Pandey: 04). Advertising holds a special position within the economic organization of modern society. It deals with ideas, attitudes, values and gives them a cultural form. The social role of advertising involves a number of "interconnected relationships- those between person and object use and symbol, symbolism and power, and communication and satisfaction as it reflects the light of cultural expectations" (Kang, 1997).

Advertising is entrenched into social discourse by means of its widespread diffusion throughout societies all over the world (Beasley and Danesi, 2002). Cook (2001) points out that in contemporary societies advertising is everywhere; it is "both part of, and has helped to create, a new global culture which ignores national boundaries". According to McLuhan, advertising has become the 'art of the modern world' (quoted in Danesi, 2004: 273). In all media, both electronic and print advertisements promote multiple kinds of products from big vehicles like cars to small stuff such as cotton bud.

1.2 Types of Advertisements

Advertising reaches people through varied types of mass communication. In everyday life, people face many kinds of advertising. web and print advertising.

1.2.1 Web Advertising

With the growth of the internet users, companies and corporations realize that internet is the best opportunity to promote and sell their products. For Barbara Kaye and Norman Medoff (2001), internet is a useful medium for both communication and advertising at the same time. In addition, online advertisements have increased by more than four hundred percent between 1996 to 1997, according to the analysis of the global reach company.

1.2.2 Print Advertising

Print advertising is the ancient and well known category compared to other types. It may include periodicals, newspaper, brochures, and posters ...etc. Even in the technological world of today, print advertising stay the prominent medium.

- ***Periodicals***

Periodicals are publications which come out regularly but not on a daily basis. These may be published weekly, fortnightly, monthly, bimonthly, quarterly or even yearly. All these periodicals have a large number of readers and thus, the advertisements published in them reach a considerable number of people.

2. Women Portrayal in Advertisements

From the 1890s up to now, women have played a starry role in advertisements. In addition to this powerful economic role, women have been cultural icons, as well as icons in advertising, embodying concepts from peace at home to nowadays glamour. During the 20th century, women shifted their role from isolated domestic figures to business, political and social players. Advertising served as a recorder of the century's Cultural Revolution in the external and internal lives of women. Advertising has shifted women's image whenever the need to create a market called for it.

According to Kurtz (1997), women appear as different embodiments: the homemaker, the sex kitten and the independent woman. The Homemaker is the queen of the domestic sphere. In the early years of the Industrial Revolution, she symbolized tradition. The independent woman first appeared at the turn of the century and became a dominant figure in the 1990s. Each culture has a set of general beliefs about what constitutes femininity and beauty. According to Wood (1999), to be feminine in the United States is to be attractive, deferential, unaggressive, emotional, nurturing, and concerned with people and relationships. For Hofstede (1997), in Confucian cultures, femininity is associated with virtue and modesty. In this study, the interest is put on the representation of women in advertising and the different stereotypes that are associated with this representation.

Indeed, there are four stereotypes underlying the portrayed of women in advertisements (Courtney & Lockeretz: 1971). The first one is that women's place is at home with the family. This represents women as mother, wives, daughters who are busy in taking care of the health and hygiene of their family members. Their tasks are limited to performing domestic tasks like cooking, cleaning aids, taking care of their home and protecting their family. In relation to this, marketers and advertisers portrayed women as performing domestic tasks and using

household products in their homes. Furthermore, the woman's place is only at home and she is born only to do the household work.

The second stereotype is that women are portrayed as sex objects in the majority of advertisements. Goffman (1979) argues that body positioning in advertisements' images is symbolic and expressive. It means that in most advertisements women are depicted as a sex object in order to sell products; and this is done through emphasizing their physical appearance and their beauty rather than the product itself.

The third stereotype depicts women as dependent on and in need of men's protection and acceptance. Goffman (1979) states that woman is nothing more than a product for male pleasure and conception. This stereotypical portrayal of woman in advertisements introduces woman as weaker sex who is not able to take any important decision. Thus, she is viewed as dependent on man and as having a lower status since she needs security and assurance, help and protection from man.

The last stereotype states that in the last few decades and due to globalization thus to the development of commercial markets, and the evolution of education, there is a visible change in the status and the role of women in the modern society. To put it differently, The shift from the domestic sphere and from men's dominance and control to a modern sphere where the woman gains a new status as a career dependent of the 21st century so she is shown in professional roles making decisions other than household, hygiene or beauty products.

II-Social Semiotics

Social semiotics originates from the work of Michael Halliday's systemic functional linguistic (1978). He points out a number of key features which are related to language which are according to him "... a product of social process" (Halliday, 1996: 89). This means that language and society are interrelated and that language is a meaning making resource used by individuals to communicate meaning in a given social context. Therefore social semiotics is

basically concerned with the study of meaning in society. In this respect, Hodge and Kress (1988: 261) state that “social semiotics is primarily concerned with human semiosis as an inherently social phenomenon in its source, function, contexts and effects”. This view maintains that semiotic systems do not deal with fixed meanings in isolation but with meaning in social contexts.

1. Semiotic Resources

The term semiotic resource is a key notion within social semiotics. It originates from Halliday’s work argues that “the grammar of language is not a code, not a set of rules for producing correct sentences, but a source for making meaning” (Halliday, 1978: 192). This means that a resource is used for constructing meaning; it is not a stable system of rules. Semiotic resources are not restricted to speech, writing and picture making, but they are concerned with everything that individuals make or use in everyday life to convey meaning in multimodal society. Accordingly, Van Leeuwen (2005: 03) defines semiotic resources as “Semiotic resources are actions and artefact we use to communicate, whether they are produced physiologically-with our vocal apparatus”.

According to Van Leeuwen (2005), this notion of semiotic resource can be considered as almost everything that individuals make or do to convey meaning. Thus it is used to refer to means for meaning making that is simultaneously a material, social, and cultural resource.

1.1 Mode

Mode is a term that allows getting away from using language for everything. According to Halliday (1978), a mode is a set of resources used to articulate content matter (ideational meaning), construct social relations (interpersonal meaning) and create coherence (textual meaning).

Bezemer and Kress (2006:171) define mode as “the socially and culturally shaped resources for making meaning”, therefore it is a channel of representation or communication of meaning which is socially and culturally specific. It means that modes differ from one society to another. As Kress (2003) states, modes are created through social process and they are not autonomous, they change over time.

1.2 Colours

Colours are considered as a semiotic resource and a mode in their own right which has its own communicative purposes and are carriers of meaning. Hence, colours can denote things; for instance, the ‘white’ colour in Europe is a symbol of purity and happiness, though in China it symbolizes mourning. From this example, colours’ connotation is social and cultural (Kress and Van Leeuwen, 2006). Thus, studying colours should be done from intercultural and intracultural sides to avoid ambiguity. To say it differently, colours are a kind of language and a means for transmitting what is not verbally transferred (from visual to linguistic).

1.2.1 Visuals as Semiotic Modes

The visual mode has become the prominent mode used in contemporary communication. It includes photographs, drawings, pictures and paintings which are utilized in our multimodal communication to perform specific communicative functions. In their book “Reading Images the Grammar of Visual Design” (1996), Kress and Van Leeuwen suggest three interrelated systems which govern the design and interpretation of visuals. These are known as patterns of representation, patterns of interaction and principles of composition.

1.3 Medium

Medium is a means, tool or device used to communicate, express or distribute meaning. Berger and Kress (2008) claim that medium has a material aspect in which meaning is realized and through which it becomes available to others in the process of communication. A medium can be an image, text, TV, radio, smart phones, catalogues, newspapers, and so on. Nowadays, media are characterized by the use of visuals rather than language. That is to say, images are increasingly gaining a dominant place among other modes of representation, mainly language.

1.4 Modality

According to Hodge and Kress (1988: 124), modality “refers to the status, authority and reality of a message, or to its ontological status, or to its value as truth or fact.” In social semiotics, which adapts Hallidayan grammar to the analysis of other sign systems, modality refers to the degree to which things are represented “as though they are real, as though they actually exist in this way, or as though they do not — as though they are imaginings, fantasies, caricatures, etc.” (Kress and Van Leeuwen 2006: 156). Modality is expressed visually through resources indicating increases or decreases in “how real” the image should be taken’ (Van Leeuwen 2005: 166). Visual Modality has three main types: **Naturalistic**,

Sensory and **Abstract**. **Naturalistic Modality** refers to the truth of perception. It involves the naturalistic criterion in which an image depicts the participants and the objects, the way one would see them in real world (Yassine: 2012). The naturalistic typically found in photographs. **Sensory Modality** refers to the effect of pleasure and the emotions created by different qualities of the image. **Abstract Modality** refers to the abstract truth criterion; i.e. the more the image shows the deeper meaning of what it represents the higher its abstract modality (ibid).

III. Analytical Framework: Visual Grammar

Kress and Van Leeuwen adopted the metafunctions of systemic functional grammar in order to describe how the elements of the image are joined together in a visual representation. Halliday's theory of metafunctions postulates that language fulfils three metafunctions simultaneously, namely ideational, interpersonal and textual. The same metafunctions have been extended to visual resources by Kress and van Leeuwen (1996; 2006) and renamed as representational, interactive and compositional. They consider that "the visual, like all semiotic modes, has to serve several communicational (and representational) requirements, in order to function as a full system of communication" (2006: 41).

1. Representational Metafunction

Representational metafunction is interested in the representation of interaction (object, persons) and deal with the relation between the elements depicted in the image. Kress and Van Leeuwen (2006) make a distinction on narrative and conceptual processes:

1.1 Narrative processes

According to Kress and Van Leeuwen (2006:76) the narrative process refers to the situation in which the represented participants are connected with vectors. The latter refer to

actions and lines of emotions. The participant that creates a vector is called “actor” and the received one as a “goal”. Within this narrative process there are three action types:

- **Transactional action:** it is when a participant (actor) performs an action to another participant (goal) (Kress and Van Leeuwen, 2006:50)
- **Non-transactional action:** it is one participant performs an action and plays a role of an actor.
- **Reactional action:** is a situation where a participant reacts in the image and this by gazing to another participant or phenomenon (Kress and Van Leeuwen, 2006, 67).

1.2. Conceptual Processes

This process is static since the image does not include vectors and the participants do not perform any action and show no agency. Therefore, it is the state rather than the focus that is important in conceptual process.

2. Interactional Metafunction

Patterns of interaction is the way in which participants in the image interact with the viewer; and this interaction is structured through semiotic resources: the gaze of participants, distance, size of the frame, and angle of interaction (point of view) Kress and Van Leeuwen (2006).

2.1 Gaze

Gaze is a crucial component in the interpretation of an image because it reflects a kind of interaction between the viewer and participant. The gaze has two types:

- a- Demand:** is when 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 means when participants do not direct their gaze towards viewer, and refers to when representations are presented to the viewer as items of information and as objects of contemplation because their gaze is taken away (Ibid, 119).

2.2 Size of the Frame and Social Distance

Social distance is influenced by different sizes of frames, mainly close-up, medium or long. They also lead to different relations between represented participants and the viewers (Kress and Van Leeuwen, 2006: 124-129). This social distance is translated in the image through the choices in size of frames. To help classify these distances, Kress and Van Leeuwen (2006) adopt a schema from Edward Hall (1966). The classification of social distance is represented in the table below:

The different types of camera shot	The different types of Represented/Spatial distances	What these represented /spatial distances mean in social terms, according to Hall
‘Close shot’/‘Close-up’	Close personal distance: ‘the head and shoulders [can be seen]’	‘one can hold or grasp the other person’
‘Medium-close shot’	Far personal distance: ‘[we are shown] from the waist up’	‘extends from a point that is just outside easy touching distance by one person to a point where two people can touch fingers if they both extend their arms’

'Medium-long shot'	Close social distance: '[we are shown] the whole figure'	a little further away, the distance of 'impersonal business'
'Long shot'	Far social distance: '[we are shown] the whole figure with space around it'	'the distance to which people move when somebody says, 'Stand away so I can look at you''
	Public distance: 'shows the torso of at least four-five people'	'the distance between people who are [unknown to each other] and [who] are to remain strangers'
'Very close shot'/'Extreme close-up'/'Big close-up'	Intimate distance: 'we see the face or head only'	

Table01: The Classification of Distance in Photographic Images and its Social

Interpretation. (Hall, 1966:110-120 cited in Ahmed Adham, 2012: 20)

2.3 Angle of Interaction (Point of View)

Point of view is the last dimension of the interactive metafunction; it is also called angle or perspective. The angle has two types: horizontal and vertical. The first one refers to whether the viewer sees the depicted participants from the side or the front. Also, it is associated with involvement and detachment that the viewer has toward the people in the image which is the difference between the oblique and frontal (Kress and Van Leeuwen, 2006). Therefore, frontal angle refers to "what you see here is part of our world, something we are involved with"; whereas the oblique angle refers to something we are not involved with (ibid, 136). In other words, the frontal angle represents the viewer in maximum involvement where the viewer is directly confronted with the picture; unlike oblique angle in

which the participants are viewed from low, above or at eye level and it is detached from who or what the participants see. Hence, vertical angle assigns power to interactive participants.

3. Compositional Metafunction

The last metafunction refers to the meaning of composition, being related to “the way in which representations and communicative acts cohere into the kind of meaningful whole we call ‘text’” (Kress & van Leeuwen 1996: 181). Meaning is built by three interrelated systems: information value, salience and framing.

3.1 Information Value

Kress and van Leeuwen (2006:177) define information value as ‘the placement of elements in different positions relative to each other and to the viewer in order to convey meaning’. Information value is associated to three main visual areas: Left Vs right; top Vs bottom; and centre Vs margin.

In the case of **left and right**, the composition is structured along the horizontal axis. The left side is related to a given information, which is assumed to be familiar and already known by the viewer. As opposed, the right side is reserved to new information, to something unknown or requiring special attention (Kress & van Leeuwen 2006: 179-185). It refers to unfamiliar information.

To continue, information can be structured along a vertical axis as well. Kress and Van Leeuwen (2006) state **ideal Vs real** to refer to **top Vs down** structures respectively. This implies that the information placed at top is presented as essential or ideal whereas the elements placed at the bottom are real or more specific and practical information.

Furthermore, different values are attributed to the information following a **centre-margin** alignment. The centre is reserved for most important information, whereas the margin includes elements that are similar, dependent and subservient to the centre.

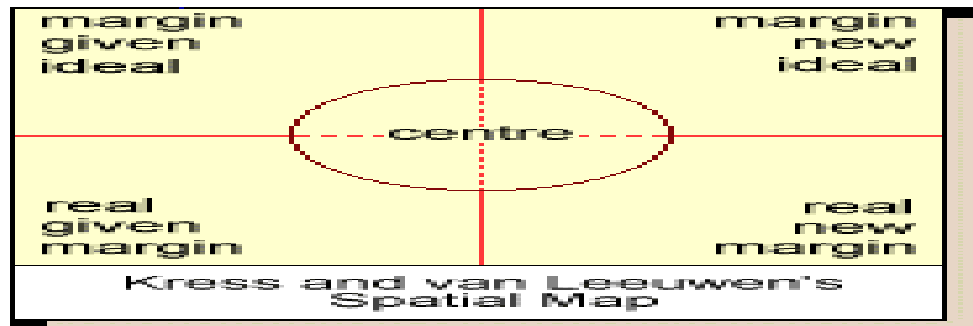


Figure 1 ‘The Dimensions of Visual Space’ (Taken from Kress and van Leeuwen, 2006:197)

3.2 Salience

Salience is an important system in the composition of visual meaning. These visual clues indicating salience are: size, sharpness of focus, tonal and colour contrast, placement in the visual field, perspective and specific cultural factors (Kress & van Leeuwen 2006: 201-203).

3.3 Framing

In view of Kress and Van Leeuwen’s Grammar of Visual Design (1996; 2006), framing is another system that connects the representational meaning to the interactive one. It has to do with the connection or disconnection of visual elements in the image. Moreover, connection can be emphasized when the elements are connected to each other, they will be read as belonging together in one way, if they are disconnected they will be read as separate and independent (Kress and Van Leeuwen, 2006:210).

Conclusion

In sum, this chapter reviewed, on one side, women portrayal in advertisements and some key concepts which are related to advertisements. On the other side, it dealt with the theory of social semiotics highlighting many key notions. This frame is a useful tool to analyse visuals systematically. It also presents visual grammar with its patterns of representation adopted by Kress and Van Leeuwen in order to examine and interpret the resources used in the construction of images and it answer the question formulated in the general introduction.

Introduction

This chapter is methodological and deals with the research design of the study. First, it includes the description of the research method employed to understand the representation of women in ORIFLAME beauty products catalog in both Algeria and Britain. Then, it describes the corpus of the investigation: ORIFLAME's catalogs (ALG.UK). In addition to the two parts that include: data collection which contains the collected data from both catalogs and the handed interview for designers of the Algerian catalog. The data analysis deals with the tool used to analyse the data is Visual Grammar, developed by Kress and Van Leeuwen (1996-2006) within social semiotic theory along with the content analysis used to analyse interview data.

1. The Research Strategy

The study follows a qualitative research design in order to compare and analyze the way women are represented in both Algerian and British beauty products catalogs. Qualitative research is a type of social science that seeks to understand the social aspects of life. Accordingly, this study aims to analyze the images of women represented in beauty products by applying the social semiotic theory of "Visual Grammar" (1996-2006) in which Kress and Van Leeuwen set for three metafunctions: the representational, the interactional, and the compositional metafunctions. An interview which is employed to collect qualitative data is added .

2. Data Collection

The data of the present study are gathered from ORIFLAME catalogs taken from both the official website as well as the printed catalogs. The first catalog, which is the Algerian one, is taken from the printed version published from April 1st to June 30th 2017. Whereas the

British catalog is taken from the digital version published in the website (<http://uk.oriflam.com>) issued in September 29th to October 19th 2017. From these catalogs ten (10) images are selected to be analysed, five (5) from each version. These visuals are analysed by applying the theoretical framework of Kress and Van Leeuwen in order to describe how they are designed to communicate meaning to the intended audience.

2.1 Description of the Corpus

ORIFLAME is a beauty company founded in 1967 in Sweden by the two brothers Robert and Jonas Af jocknik. It is now an international beauty products company selling in more than sixty (60) countries. This company uses catalogs to promote their products. Each country has its own version of the catalog accessed through the web site or the printed one. Among the sixty (60) countries we choose Algerian and British catalogs to study the representation of women in order to sort out the similarities and differences in the representation of the visuals.

During the six years of the existence of ORIFLAME company in Algeria the variation of catalogs appear each semester during the year. Thus, our focus is on the catalog published in the second semester of this year (2017). (figure 02)



Figure 02: Front Page of ALG ORIFLAME Catalog

Whereas, the British version is designed monthly for their consumers. Our study sheds light on the one published between September 29th and October 19th 2017. (figure03)



Figure03: Front Page of UK ORIFLAME catalog

2.2 Interview with ORIFLAME Catalog Designer

Another tool of data collection is the interview which is conducted to gather information about the designer' perceptions of the catalogs' design and the role women play inside them. Therefore, the interview is used to get more details and opinions on the issue discussed in the previous chapter. Kvale (1996:14) regards the interview as:

...an interchange of views between two or more people on a topic of mutual interest, sees the centrality of human interaction for knowledge production, and emphasizes the social situatedness of research data.

This means that the interview is an instrument used to collect data and gain knowledge from individuals that can be used to answer the research question of a given study. The interviews may be a: face to face conversation, telephone's conversation, or written form between the interviewer (who asks questions) and the interviewee (who answers questions). To achieve the desired outcomes and get clear information, the questions of the interview should be clear and appropriate so that they fit any research objectives. As Holy, Harris and

Judd (2005:145) argue, “...proper training and proper interviewer behaviour can help greatly in achieving the goals”.

3. Data Analysis

This study employs the analytical tool of social semiotic theory introduced by Gunther Kress and Theo Van Leeuwen in their *Grammar of Visual Design* (1996; 2006). This framework is applied to analyse the collected data figured in the visuals of women represented in the catalogs. It is mainly concerned with the visual analysis of the women portrayal in both Algerian and British catalogs relying on the three metafunctions (interactional, representational and compositional).

According to Stemler (2001), Content Analysis is a technique which is used to compress numerous words of a text into fewer categories by means of coding. That is to say, the key principle of content analysis is the coding and the categorization of the data. Since content analysis deals with anything that is able to be interpreted into texts, so even interview recordings can be dealt with. This analysis follows these systematic steps: (1) copying and reading through the transcript, (2) making brief notes in the margin when relevant information is found, (3) listing the different types of information found, (4) categorizing each items, (5) identifying major categories and minor categories, (6) comparing and contrasting the various major and minor categories, and finally (7) reviewing all of the categories and ascertaining whether some of them can be merged or if some of them need to be sub-categorized.

This data analysis method was selected as the aim of the interview is to figure out the designers' perceptions and opinions about the catalogs and the way women are represented inside them; not to figure out conversational patterns or any other pattern related to the designer's talk.

Conclusion

This methodological chapter involves a number of steps that are followed in this study to investigate the research issue. It starts with the qualitative research method. Then, it describes the corpus of the study which refers to ORIFLAME catalogs used in Algerian and British societies respectively. Furthermore, it deals with the procedures of data collection and data analysis. Research data or findings are presented in the following chapter which is labelled the presentation of the findings.

Introduction

This chapter presents the findings of the research. From the corpus which consists in ORIFLAME beauty catalogs, ten images are selected to be analyzed using Kress and Leeuwen's theory of Visual Grammar (2006). A structured interview is conducted with the designers of the catalog in Algeria. Accordingly, this chapter is divided into two sections. Section one introduces the social semiotic analysis of women representations in the Algerian and United Kingdom catalogs, whereas the second part covers the content analysis of the interview designed for Algerian ORIFLAME Catalog designers.

I. The Representation of Women in Algerian and British ORIFLAME Catalogs: A Social Semiotics Multimodal Analysis

1. Representational Metafunction

Kress and Van Leeuwen (2006) recognize two sub-categories within the visual system: narrative and conceptual processes. The former has to do with dynamic processes; the latter refers to the static features of visual elements. The tables below present the analysis of ORIFLAME visuals relying on the representational metafunction.

	Appendix	Process Type: Conceptual Vs Narrative
	Image 01	In this picture, a young woman is represented. She looks happy with her open mouth. Only her head and neck are visible in this image. The process here is narrative; i.e. there is an action as the woman looks like jumping in the air given the direction of her hair and her raised arm. This posture shows joy and satisfaction.
ALG		

	Image 02	This image generates a conceptual meaning. The woman who is represented with a traditional clothes reflects this meaning. The whole body of the woman appears in the image; her eye level is direct to the viewers in addition to the white balloon on her hand. She is on the left side of the image whereas the products are presented on the right side.
	Image 03	In this picture, the woman is dressed with an Algerian traditional dress as well; she takes a golden ribbon between her hands. She is put on the left. Her posture is directed to the right side whereas her gaze is directed to the viewers. The product is far from the woman and placed on the right side. Hence, it expresses conceptual meaning as there is no agency.
	Image 04	In this picture, a woman is represented with the traditional dress in a lending posture and put in the left side. Her gaze is directed to the viewer with a smile on her face. She puts her right hand on her shoulder. Thus, it expresses conceptual meaning as the woman performs no action.
	Image 05	The woman in this picture is surrounded by the cosmetic products. She is in stand up position; her right hand is on her shoulder while the left hand is on her chin by gazing directly the viewers. Therefore, it refers to conceptual process as the represented woman shows no agency.

Table 02: Representational Metafunction in Algerian catalog's Images

The table 02 presents the images of the Algerian catalog .All the images contain static participants (woman) which stand for conceptual meaning.

	Images	Process Type: Conceptual Vs. Narrative
	Image 06	This image depicts a woman on the left side who touches her chin with her index and middle fingers, whereas on the right side a lipstick beauty product is presented. It is a conceptual process since the two elements (woman and

UK		product) perform no action in the representation.
	Image 07	The right side of the picture presents a woman who looks like a bride; she holds her neck with her hand. A skin cream beauty product is shown on the left side. A conceptual meaning is shown because both the woman and the product are static and show no agency.
	Image 08	On the right part of this image, there is a single woman who looks directly at the viewers and puts her palm behind her ear whereas the left part depicts many beauty products for the face. These visuals express a conceptual meaning and do not perform an action.
	Image 09	This picture represents conceptual meanings since it depicts a woman (carrier) and a bottle of perfume (possessive attribute) with no agency.
	Image 10	A conceptual meaning is expressed in this image since the image contains a woman who is smiling and holding her chin with her hands. She stares at the product which is on the right of the image without performing any action (absence of agency).

Table 03: Representational Metafunction in British catalog's Images.

From the table above, it is clear that all the visuals are based on conceptual processes; as the represented participants are static and do not perform any action.

2. Interactional metafunction

Interactional Metafunction is concerned mainly with social relations between the represented participants and the interactive participants. Kress and Van Leeuwen explain this social relation through three makers; gaze, social distance and angle. The gaze has two types demand and offer. The former is when the presented participants are engaged in eye contact with the viewers. Contrary to offer, where there is no contact between participants as the represented participants do not look directly at the viewers (Kress and Van Leeuwen, 2006: 122). Social distance is what or who is supposed to be close to viewer or distance from them

(ibid). Angle is divided into two types: horizontal and vertical positing of the viewer in relation to the represented participants. The tables bellow present the analysis of ORIFLAME visuals relying on the interactional metafunction.

	Images	Gaze	Angles of interaction		Distance
			Vertical	Horizontal	
ALG	Image 01	It is a Demanding gaze as the woman is directing her gaze towards the viewers and smiles by showing her beautiful teeth so as to invite them to use the same products as the ones she uses.	The woman is at eye level with the viewers so there is a relationship of symbolic equality between the two.	The Frontal horizontal representation of the woman implies involvement of the viewers	Intimate distance (very close shot)
	Image 02	It is a Demanding gaze as the woman is directing her gaze towards the viewers and smiles to invite them to use the same products as the ones she uses.	The woman is at eye level with the viewers so there is a relationship of symbolic equality between the two	The Frontal horizontal representation of the woman implies involvement of the viewers	Far social distance (long shot)
	Image 03	It is a Demanding gaze as the woman is directing her gaze towards the viewers and smiles to invite them to use the same products as the ones she uses.	The woman is at eye level with the viewers so there is a relationship of symbolic equality between the two	The Frontal horizontal representation of the woman implies involvement of the viewers	Far social distance (long shot)
	Image 04	It is a Demanding gaze as the woman is directing her gaze towards the viewers and smiles to invite them	The woman is at eye level with the viewers so there is a relationship of	The Frontal horizontal representation of the woman implies	Far social distance (long shot)

	to use the same products as the ones she uses.	symbolic equality between the two	involvement of the viewers	
Image 05	It is a Demanding gaze as the woman is directing her gaze towards the viewers to invite them to use the same products as the ones she uses.	The woman is at eye level with the viewers so there is a relationship of symbolic equality between the two	The frontal horizontal representation of the women implies involvement of the viewers	Far social distance (long shot)

Table 04: The Interactional Metafunction in Algerian catalog's Images

As shown in the table above, the five images are demand ones. For the angle of interaction, the horizontal angles are frontal for all images. For the vertical angle, all the images are medium and at the eye level of the viewers. As concern distance, images (2, 3, and 4) create a far social distance; image (1) reflects an intimate distance, whereas the last one (5) shows close social distance.

Images	Gaze	Social Distance	Relation	Angle	
				Horizontal	Vertical
Image 06	It is a Demand picture as the woman is directing her gaze towards the viewers so as to invite them to use the lipstick she is using. She also opened her mouth to attract the viewers' attention about the colour of her lipstick.	Close personal as the woman is represented in a close shot	This representation suggests Intimacy with the viewers	The Frontal horizontal representation of the woman implies involvement of the viewers	The woman is at eye level with the viewers so there is a relationship of symbolic equality between the two
Image 07	It is a Demanding gaze as the represented	Close personal	This representation	The Frontal horizontal	The woman is at eye

UK		woman directs her gaze towards the viewers, to tell them that she has confidence on the products.	distance as the woman is represented in a close shot	suggests Intimacy with the viewers	representation of the woman implies involvement of the viewers	level with the viewers so there is a relationship of symbolic equality between the two
	Image 08	It is a Demanding gaze as the represented woman directs her gaze towards the viewers as she invites them to use the products that she uses.	Close personal distance as the woman is represented in a close shot	This representation shows a high degree of Intimacy with the viewers	The Frontal horizontal representation of the woman implies involvement of the viewers	The woman is at eye level with the viewers so there is a relationship of symbolic equality between the two
	Image 09	I is an Offer image as the woman does not look at the viewers but at the bottle of perfume and smiles to show that she likes the product.	Close shot which stands for close personal distance	This representation suggests a certain degree of intimacy with the viewers	The Frontal horizontal representation of the woman implies involvement of the viewers	The woman is at eye level with the viewers so there is a relationship of symbolic equality between the two
	Image 10	Offer as the woman does not look at the viewers but at the product put on the right of the image as a way to invite the viewers to look at the product.	Close shot which stands for close personal distance	This representation suggests intimacy with the viewers	The Frontal horizontal representation of the woman implies involvement of the viewers	The woman is at eye level with the viewers so there is a relationship of symbolic equality between the two

Table 05: The Interactional Metafunction in British catalog's Images.

Table 05 reveals that images 6, 7, 8 and 10 are demand images whereas image 9 is an offer one. In terms of distance, close personal distance is realized in all images and this permits interaction with the viewers. Concerning the horizontal angle, in all five images the participants are viewed from a frontal angle. For the vertical angle, all the images are at the eye level of the viewers.

3. Compositional Metafunction

As it is explained in the previous chapter, the compositional metafunction is based on three main components. The first one is *information value* which is attached to the various zones of the image: left and right, top and bottom, centre and margin. *Salience* is the second component that explains how the elements are made to attract the viewer's attention like the placement in the foreground or background. The third one is *framing*, it has to do with the connection and disconnection elements of the image. The tables bellow present the analysis of ORIFLAME visuals relying on the compositional metafunction.

	Images	Information value	Salience	Framing
ALG	Image 01	The woman is in the left side whereas the product occupies the right side.	The woman is foregrounded and represented in a big size format	The picture of woman is presented as a separate unit of information with no other frames in order to emphasize on the beauty of her face.
	Image 02	The Woman is presented in the left side Whereas the Product is in the right side.	The woman is Foregrounded.	The picture of woman is presented as a separate unit of information with no other frames in order to emphasize on her beauty.

	Image 03	The Product is in the right side whereas the woman is in the left side.	Foreground Big size format	The picture of woman is presented as a separate unit of information with no other frames in order to emphasize on her beauty.
	Image 04	The woman is presented in the left side and the product in the right	Foreground Big size format	The picture of woman is presented as a separate unit of information with no other frames in order to emphasize on her beauty.
	Image 05	The woman is presented in the centre while the products are in the margin surrounding her.	Both woman and the products are foregrounded and made bigger in size	All the elements of the image: linguistic texts in different languages the picture of the woman and the products are overlapping. There are no boundaries separating them so they are in connection.

Table 06: Compositional Metafunction in Algerian catalog's Images.

The table above points out that in the ALG corpus, two types of information value are found in the left, right and centre. In images 1, 2, 3 and, 4 we find that the woman is foregrounded except the fifth image where the product and woman are foregrounded at the same time. In addition, the framing devices of 1, 2, 3, and 4 images are disconnected whereas the image 5 is connected.

UK	Images	Information value	Salience	Framing
	Image 06	The image depicts a woman who is placed on the left side to stand for given information; i.e. pretty	In this picture salience is given to two elements: the woman and the lipstick	The picture of woman and the lipsticks are put one near the other with no sharp

		women's lips. The new information; i.e. the lipstick is given on the right side as it is something new for the viewers. This aims at telling the viewers that the secret of those pretty lips is the lipstick products.	product through placing them in the foreground and making them big in size.	boundaries to create connection and coherence between the two elements so as to say that the secret of her pretty lips are those lipsticks.
	Image 07	The image depicts a woman who is placed in the top left side of the picture, and the anti aging product is on the bottom right. This means that the product is something new and concrete and its effects are ideal as it adds shunning to women.	In this picture salience is given to the product as it is placed in the foreground with big size.	The picture of woman and the anti aging product are put close to each other with no sharp boundaries to create connection and coherence between the two elements so as to say that the secret of her shiny skin is on this beauty product.
	Image 08	The image depicts a woman who is placed in the centre left in order to show her prominence and that she is the focal point, rather than the products that are presented on the right side with small size.	In this picture salience is given to the woman through placing her in the foreground.	This image depicts one single woman who is presented as separate unit of information.
	Image 09	The image portrays a woman on the top right of the picture and the bottle of perfume on the bottom left. This means that the perfume is something	In this picture salience is given to the perfume as it is made bigger in size and foregrounded.	Although the two elements (the women and the perfume) are separated, they are not disconnected as there

		given and concrete and its effects are ideal as it adds elegance to women.		is no sharp boundary between the two. Moreover, the woman looks at the perfumes and smiles as a sign of satisfaction.
	Image 10	The image depicts a woman who is placed in the centre of the left side staring at the product presented in the right to communicate its importance.	In this picture salience is given to both woman and the product thus they are placed in the foreground and make them big in size.	This image depicts a woman who looks at the product and smiles as a sign of satisfaction though the two elements are disconnected.

Table 07: Compositional Metafunction in British catalog's Images.

Table 07 shows that all images except the ninth one, place women in the central position to demonstrate that they are the prominent elements in the images. But in image nine, the elements are placed on top right (woman) and bottom left (bottle of perfume). This indicates that the salience is given to the perfume which is placed in the foreground. Concerning the framing, in all images the represented elements are disconnected and introduced as a separate unit of information.

II. Content Analysis of the Interview with Algerian designers of ORIFLAME Catalog

The designer of the Algerian ORIFLAME catalogs has stated that the women presented in the catalogs are not famous figures like the ones presented in the British Catalog but they are models or testimonials who are satisfied with ORIFLAME products and who want to share their experience with the consumers. She explained that they mix between national and foreign portrayals in their catalog in order to satisfy all consumers and consultants. That is to

say, some of them prefer to see women with dark hair and brown eyes reflecting Algerian beauty whereas others prefer blond women reflecting Swedish beauty. The reason behind wearing the Algerian traditional dresses is to celebrate the fifth anniversary of ORIFLAME, to show some of the Algerian culture to people from different parts of the world and to add an Algerian touch to ORIFLAME advertisement.

The designer provided no systematic reason behind the choice of the different composition or design strategies like the use of colours the different body poses, facial expressions and gazing behaviour women made in the images. For him these are selected in a way to highlight the product and direct it to the viewers; but in the majority of times, varying the resources is done just to avoid repeating the same ones and to bring a kind of variety in the catalog. Hence, they do it just for decorative and attractive purposes. However, when asked if they follow any international rule when designing the catalogs, the Algerian designer clarified that she cannot reveal all these rules for the sake of credibility. However, she provided some examples like the places where to put the different details such as the product description, the codes, the price, the language (s), the indexes, the police and so on and so forth.

As for the age of the represented women, the designer explained that they do not select models on the basis of their age but on the basis of the product they are advertising. To word it differently, some products like anti aging creams are best advertised with women more than 40 years old; whereas products for looking more slim are best advertised by twenty years old women . The designer further adds that both the products and the represented women are of equal importance; as it is very important to show the products they are selling with their different characteristics as well as the effect of these products on women's beauty; that is why women are often made attractive.

Concerning the background of the photographs, the designer explained that the original background (i.e. real environment) is removed and changed by a neutral one as a

strategy to highlight the product and the women holding it. In the corpus under analysis, the background is in a golden color to create harmony with the theme of the fifth anniversary of ORIFLAME.

The designer confirms that they take culture into account in their designing process and the proof is that in the catalog under investigation women are wearing traditional clothes representing different regions of Algeria. Besides aiming at attracting Algerian consumers to buy ORIFLAME products showing some cultural aspect is done for the purpose of sharing the Algerian culture with foreign cultures. We can also add that the dress of women in Algerian catalog is selected because of the conservative nature of Algerian people; i.e. the designers were careful not to show women for instance with half naked dresses. As for the stereotypes the visual representations reinforce, the designer assures that they are positive ones. She explains that women are always used to reflect beauty and elegance so in their catalogs they take profit of this stereotype to advert for their cosmetic products because there are some shared characteristics or connection between women and the products they are advertising like softness, fairness and beauty.

Conclusion

To sum up, the results obtained from the visual analysis of women's portrayal in ORIFLAME beauty catalogs show three important findings. First, almost all visuals depict conceptual processes in which the represented participants are static and show no agency as they were just posing in a way to attract the viewers to admire their beauty and to invite them to have a look at the cosmetic products they are using. Second, in most visuals the represented participants show a demanding gaze. This implies that the women were staring at the viewers with a confident look in a way to convince them about the efficiency of ORIFLAME products. Third, as far as the compositional metafunction is concerned, in all visuals salience is given to the beauty of women and the products they are using either through foregrounding

these two elements or putting them in a big size format. The results obtained from the content analysis of the interviews to Algerian ORIFLAME catalog designer revealed that the designers showed a certain level of awareness of the importance of using and placing the different semiotic resources within the visual representation in a way to achieve the desired goals (i.e. better advertizing for ORIFLAME products). Moreover, they explained that the representation of Algerian women in their catalogs is loaded with some stereotypes and cultural messages that all fit the objectives of their company.

Introduction

This chapter discusses the results obtained in the study from the social semiotic multimodal analysis of ORIFLAME catalog's visuals and the content analysis of the interview to the Algerian designer of the catalogs. This chapter aims at answering the questions formulated in the general introduction. It is divided into two main parts. The first one discusses the results of the Algerian and the British advertisement visuals by establishing a comparison between the two contexts highlighting the main similarities and differences. The second one discusses the results of the content analysis of the interview.

I. Discussion of the Results Obtained from Visual Analysis of both Algerian and British Catalogs

1. The Representational Metafunction:

The first metafunction consists of two main types of process namely the *narrative process* and the *conceptual process*. The former has to do with dynamic features; the latter refers to the static process of the visual participant as it is explained by Kress and Van Leeuwen (2006)

In image **01** the represented young woman looks happy with an open red mouth and she looks like jumping in the air. The woman is put on the left page of the catalog. Such representation involves a process of interaction that the represented participant (woman) is looking directly to the viewers to catch their attention. The product is found on the right side. Here, the woman is wearing the colour of the lipstick presented to make the viewers know how the colour looks like.

For images **2, 3 and 4**, the women are represented with the traditional dress with different postures but with the same gazing. The woman portrayed in the **second** image stands up

position and her eye level is straight to the viewers. She also handles a white balloon in her left hand, whereas; the product is put far from the woman, always on the right side of the catalog.

Concerning the **third** image the woman is also in a stand up position but a little bit hunches on the right side. She is gazing directly to the viewers. At this level, the woman invites the viewers and attracts them to use the product even if it is placed far from her (right side). But there is a connection between them. The model presented here is an Algerian one; this makes the consumers in assurance to buy the product because they share similarities in their physical appearance (skin's colour, the hair colour...).

For the **forth** image, the woman is always represented on the left side of the page she makes her gaze directly to the viewers to catch their attention, whereas; her body is oriented to the left side. She is on a sidewise position, only her face is direct to the camera.

Image **fifth** shows one woman but, this time she is surrounding with cosmetics products. She is always in a stand up position with a direct gazing. All the images represent a conceptual meaning and portrayed only one woman.

Additionally, these images **2, 3** and **4** can be considered as symbolic attributive processes since the women are in this position to show their cultural identity by wearing the local traditional dresses to be distinctive from other cultures such as the British one.

Concerning images **6, 7, 8, 9** and **10** presented in the British ORIFLAME catalog they are based on the conceptual process, since each visual depicts one single woman in a static state who does not perform any action. That is to say, the represented participants are not acting but they just pose and gaze either to the viewer or to the product therefore they show no agency. The aim behind this depiction is, perhaps, to identify to the viewer that the models

are confident, serious and proud. The women who smile in images **9** and **10** show that they are happy and satisfied with the use of such beauty products

2. The Interactional Metafunction

This metafunction is concerned with the interaction system between the images and the target viewers. This relationship between the viewers is realized through three factors which are as follows: **gaze**, **social distance** and **angle** of interaction.

In relation to **gaze** , Kress and Van Leeuwen.(2006:116) states that “*there is, then, a fundamental difference between pictures from which represented participants look directly at the viewer’s eyes, and pictures in which this is not the case*” . In this sense, the gaze is an important semiotic resource whether it is demand or offer it always influences the viewers.

All images **1, 2, 3, 4** and **5**, all women directed their gaze toward the viewers by smiling to them, they are demanding images. In the case of pictures **6, 7**, and **8** the represented women look directly at the viewers thus, they are demanding images. In other words, these participants use direct gaze to interact with the viewers and to say that there is a strong relation between the audience and the represented women. These demanding images, where women stare directly at the viewers not at the products, aim at inviting the consumers to come closer and persuade them to buy the products. Their direct gaze may be interpreted as the models having total confidence toward the products, hence inviting the viewers to buy and test them.

Concerning images **9** and **10**, the depicted women look away from the viewers. Kress and Van Leeuwen (2006:119) suggest that this type of gazing connotes an offer on which the participants are depicted as item of information, and as objects of contemplation. Therefore,

these images are offer ones since the model's eyes are directed at the products not at the audience; this entails that they offer information to the viewers.

Image **9** represents a woman who smiles and looks down at the perfume bottle. Here, the gaze to the product suggests detachment from the viewer and the model reflects emphasis to the perfume bottle; additionally, the big smile may show that the woman is happy and satisfied with this product. This leads the viewers to follow her look which is directed to the bottle of perfume.

Image **10** depicts a woman who looks directly at the product with large smile. Thus, the woman's representation may be interpreted as if she invites the viewers to use the same perfume she uses.

Social distance refers to the distance between the represented in the images and the viewers. For Kress and Van Leeuwen (2006: 124-125) "*the choice of distance can suggest different relations between represented participants and viewers. At far social distance we see the whole figure' with space around it*" In images **2, 3, 4 and 5**, the far social relationship is used to show that women preserve their intimacies. As it is seen, all their bodies are covered and they are two portrayals who are wearing the scarves. Woman is represented far from the viewers to create a given curiosity and know more about the given products that are advertised.

In the images mentioned (1,2,3,4 and 5) the whole bodies of women are shown because they appear in a stand up position .Whereas in image **1** the intimate distance is present. The face of the portrayed woman is very close to the viewers to show the beauty of the lady and attract the viewer's attention.

In ORIFLAME British catalog, all the images (**6 to10**) represent a close personal distance. The latter is the distance at which "one can hold or grasp the other person" and also

the distance between people who have an intimate relation with each other (ibid: 124). In the advertisements under investigation, the women are represented in a close shot that shows the head and the shoulders of the models. These visuals suggest intimacy with the viewers since the women are shown as if they are close to the viewers. The aim behind this representation of the models as intimate personal distance is to create connection between the image and their viewers and to show that they are close to the consumers.

Angles are of two types in visuals, **vertical** and **horizontal** this makes the participant and the viewer have different attitudes toward each other. The horizontal angle is related to the position from which the photographer takes the picture. Each image includes degrees of angles. It may include **frontal**, **oblique**, as quoted in Kress and Van Leeuwen (2006:136):

The frontal angle says, as it were, what you see here is part of our world, something we are involved with. The oblique angle says, 'What you see here is not part of our world; it is their world, something we are not involved with.

Therefore all the selected images in both catalogs are captured from horizontal frontal angle, since the participants have an interactive meaning of involvement. This means that, the viewers are involved with the represented participants in equal way as if they belong to the same world and they are part of it.

Concerning the vertical angle, images 2, 3, 4 and 5 present women in close shot which stand for far social distance. That is to say, the woman is at the eye level with the viewers so there is a relationship of symbolic equality between the two.

Whereas the depicted pictures 1, 6, 7, 8, 9 and 10 are at the eye level (medium vertical angle) since the represented women and the viewers are equal in power. That is to say, both the models and the viewers are sharing equal power; i.e. no one is more or less powerful than the other.

3. The Compositional Metafunction

This metafunction is concerned with the visual space. This refers to the way the image is created in terms of structure and composition. Kress and Van Leeuwen (1996) propose three main components of this metafunction: **Information Value, Salience and Framing.**

The **information value** is the arrangement and the placement of the elements in different positions within one image to make meaning as mentioned in Kress and Van Leeuwen (2006:197-198)

One common mode of combining given and new with Centre and Margin is the triptych. The triptychs in modern magazines and newspaper layouts are generally polarized, with a 'Given' left, a 'New' right, and a centre which bridges the two and acts as 'Mediator'.

It means that the notion of right is used to the 'known' information, whereas left is for the 'new' information. For center and margin, it refers to the nucleus and secondary elements. The last notion is top and bottom one, which refer to the ideal real element in the visuals.

It is noticeable that in images **1, 2, 3** and **4** there is a notion of left and right distribution of elements that contain the represented women on the left side (known) and shed light on the product which is on the right side (new). Both elements are foregrounding to attract the viewers.

The **fifth** image, the woman is in the center surrounded by the products that are in the margin. The emphasis is on the woman (slimmer) to show the results of the product used to attract the attention of the viewers. The latter, is attracted by the perfect body of the woman so that they can buy the product to make themselves as the model in the image.

In images **6, 7** and **8** the women are placed on the left side whereas the products are placed on the right side. Therefore, the women are 'the given information' whereas the products are 'the new information' that the viewer should observe. This arrangement and

placement of the elements shows a new collection of beauty products that women should purchase.

Image **9** however portrays a woman on the top right side of the advertisement so it is her who stands for ‘new information’ and provides key information. The intended message is that the viewers are required to pay special attention to the represented model rather than to the perfume bottle which is placed at the bottom left side. Said differently, the product is something given and concrete since it occupies the left side. This placement of the elements aims at showing that the perfume bottle adds elegance to woman and contributes in her fashion.

Image **10** depicts a woman who is placed in the centre of the left side to suggest that she is considered as the important and valued element of the image. The woman is staring at the product in the right side as if she is inviting the viewers to recognize the cream product and transfer this connotation to the product so that the audience compile to observe it.

Thus, the visuals selected from British catalogs (6, 7, 8, 9, 10) represent women on one side, and the advertised products on the other side.

Salience is the second component of the compositional metafunction which is related to the positions of the represented participants in the image in a way to convey important meanings. According to Kress and Van Leeuwen(2006:202):

Salience results from complex interaction, between a number of factors: size, sharpness of focus, tonal contrast colour, placement in the visual field ,perspective , and also quite specific cultural factors, such as the appearance of a human figure or a potent cultural symbol.

Accordingly, the results obtained from all images **1** to **10** are represented with great salience. In other words, the results show that salience is given either to one or two elements which are often foregrounded and made bigger in size format to differentiate them from the rest of elements that are placed in the background of the visuals.

Images 1, 2,3,4,6 and 10 give salience to both woman and the product through placing them in the central part in each side and making them big in size to show that both are focused and are considered as the heart of the advertisement.

Whereas in image 8, the woman is foregrounded on the left side of the image with big size format and the products are backgrounded in the centre right side; this makes her more attractive and eye catching rather than the small products.

Unlike images 5, 7 and 9, where salience is given to the products as they are placed in the foreground and made bigger in size. Therefore, it is the products which are attractive rather than the backgrounded models. In whole, advertisements give particular salience to the represented products rather than the models alone to invite the viewers to use them.

Finally, **framing** refers to the combination of elements that make sense all together, as mentioned by Kress and Van Leeuwen (2006:203-204) "*The more the elements of the spatial composition are connected, the more they are presented as belonging together, as a single unit of information.*". Therefore, framing is related to the degree of making the elements of the visual representation connected or disconnected.

In images 1, 2, 3 and 4, all the space is used to introduce both the woman and the product in big size and foregrounded to show for the viewer the importance of each element separately, as introduced in Kress and Van Leewuen (2006), the more the elements are separated the more the frame is strong.

On the contrary, the fifth image reveals that the woman is connected with the product. In fact, all the remaining images depict women and beauty product that are placed in a separate way, this composition makes the two elements complete one another. It means that although the two elements (the woman and the product) are separated, they are not

disconnected; as there are no sharp boundaries between the two elements which are often made close to each other.

The use of this frame aims at making connection between the participants to create coherence between them. All represented images depict women and beauty product that are placed in a separate way. Such framing indicates that each one completes the other. It means that although the two elements (the woman and the product) are separated, they are not disconnected; as there are no sharp boundaries between the two elements which are often made close to each other. The use of this frame aims at making connection between the woman and the product and creates coherence between them so as to say that the secret of her beauty is those presented products even though they are placed as a separate unit of information.

III- Discussion of the Results Obtained from the Interview

The findings of the interview with Algerian ORIFLAME catalog designer reveal that the women presented in the catalog are testimonials not famous models like the ones presented in British catalog. The designer states that they are aware of the importance of the different semiotic resources like gaze, colours, position and size of elements in the visual representation. And, it is done just to avoid repetition of same poses and bring new strategies in each picture.

She shows that the goal of employing these resources in a way to attain their objectives and better advert for their ORIFLAME products without necessarily being able to provide explicit explanations of the design rules and the composition principles.

The designer adds that both the products and the models are both important in the eye of the viewers. And to highlight these participants, a neutral background is used, for instance the use of the golden background feats the celebration of the fiftieth anniversary.

The mix between the national and foreign portrayals aims at satisfying all consumers and consultants. Therefore, the Algerian models are wearing the traditional dress, to show their belonging and tradition and to add an Algerian touch. Additionally, they explained how the representation of Algerian women in the catalogs is loaded with cultural content and reflects certain stereotypes that all serve the goals of their business. It means that the models are used to reflect beauty and elegance which is taken as a profit for using this stereotype to fit the objectives of the company.

Conclusion

This chapter discussed the results of the findings relaying on the way on which women are depicted in both Algerian and British ORIFLAME catalog. Basing on the proposed analytical framework, the results show that the selected visuals share many similarities and some differences in their depiction of visual elements. It means that both catalogs follow the same social semiotic basis and strategies while presenting the participants, as they also meet some differences mainly in the depiction of models in term of social distance. In addition to the cultural feature that is revealed in the Algerian models and show their belonging and culture. Therefore these results come to answer back the research question asked in general introduction.

General Conclusion

The present dissertation has dealt with a social semiotic multimodal analysis of women portrayal in advertisements. It has particularly dealt with the visual representation of women in ORIFLAME beauty catalogs including both Algerian and British female pictorials following Kress and Van Leeuwen's framework of "Visual Grammar" (1996; 2006).

In order to realize the research objectives and answer the research questions, a qualitative strategy has been applied for data collection and analysis. The primary source of data consists in ten images taken from ORIFLAME catalogs: five from the Algerian and five from the British versions. Additionally, the second source of data collection is 'the interview' designed for Algerian ORIFLAME magazine designers which is used as a support to understand and interpret the results of the visual analysis of the corpus. The latter (i.e. visual analysis) allowed us to establish a comparison between the Algerian and British catalogs and helped us to figure out the main shared similarities and differences. Despite some differences, women are represented in the same way in the two catalogs. That is to say, both representations reinforce certain stereotypes, mainly the ones which associate women with beauty and fairness and the constant search for perfect body to become attractive.

Additionally, both representations (Algerian and British) reflect their respective cultures: Algerian women reflect the conservative nature of Algerian people and they are proud to keep customs and traditions ;whereas, British women reflect the modern independent status of the 21st Century European woman. In terms of compositional principles, the two catalogs followed the same structures by using and positioning some semiotic resources namely: gaze, colour, angle, body posters, and size of elements in the same manner and to achieve the same purposes.

Other important results revealed from the social semiotic pictorial analysis are as follows: almost all the selected images present ‘conceptual processes’ since the represented participants show no agency and are static. The interactional metafunction shows that the gaze is present in all the visuals as a prominent and important resource used to demand something to the viewers. In addition to the distance in which all the depicted images shared the close personal distance permitting interaction with the viewers.

Concerning the ‘angles of interaction’, all the visuals are seen from the medium vertical angle since the participants are at eye level with the viewers; whereas the frontal horizontal angle that suggests involvement of the participants with the viewers is presented in all of the selected pictures. Regarding the compositional metafunction, the results show that different compositional elements are used in different positions.

First, Information Value attached to various zones in the images hence the selected visuals are found in the left/right position in some images, and centre position is also present in some images like image 05 of the Algerian catalog where the woman is placed in the middle position which entails that she is the most valued element. Second, Salience is another composition element that is realized through foregrounding elements or making them big in size. The results show that salience is given to the women in some images or to the presented products in other images; and in most images it is given to both the women and the products by foregrounding them or/and making them big in size. The last component is framing which is related to the degree of making the elements connected or disconnected.

From the analysis of the selected visuals, the results reveal that all the represented images depict women and beauty product that are placed in a separate way but not disconnected since they are close to each other with no separate boundaries and this created Connection between them.

Additionally, the findings of the interview with Algerian ORIFLAME catalog designers have added more insights to the results of the visual analysis. They have shown that different semiotic resources like gaze, colours, position and size of elements are used in the pictures under analysis in order to fulfil specific functions. The main function behind using these semiotic resources is to reach their objectives and attract consumers more. Besides, they explained how the representation of Algerian women in the catalogs reflects some cultural and stereotypical values.

Our research has hopefully contributed to add insightful knowledge to the literature about women visual representation in media, more particularly in advertisements. However, further research needs to be conducted to explore new issues such as gender differences within the same catalogs in relation to the Algerian culture. It will also be interesting to investigate the representation of women in ORIFLAME catalogs based on both the visual and the linguistic levels.

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Appendix 1 : Algerian ORIFLAME catalog



Image 1



Image 2

MAQUILAGE

PAGES 36-51

RENCONTREZ NOS CONSULTANTS ET ÉCOUTEZ LEURS HISTOIRES DE RÉUSSITE !

Je suis avec Oriflame depuis 2 ans et c'est avec du bonheur depuis le premier mois. J'ai aimé travailler avec amour et passion. Bien sûr, j'ai rencontré des défis, mais Oriflame a rendu mon avenir lumineux plein de beaux rêves. J'ai eu bien sûr le soutien de ma famille et de mon mari et je me suis sentie chance d'avoir une équipe solide et réactive. Mes produits préférés sont NovAge, Essentielissime et surtout le contour des yeux qui est miracle pour contourner tous les problèmes. Je suis numéro 2 au top 15 et je compte continuer mes rêves vers la gloire. Merci à Oriflame d'avoir changé ma vie !

ANISSA SNOUCI BRIKI
N°2, GOLD DIRECTOR

VOS RÊVES – NOTRE INSPIRATION™

50 ANS ORIFLAME

BB CRÈME TOUT EN UN

8 AVANTAGES EN 1

- PERFECTE le teint
- HYDRATE la peau
- COULEUR uniforme
- ILLUMINE le teint
- CORREGE les imperfections
- PROTEGE contre les dommages causés par le soleil
- NON COMÉDÈNE
- FORMULÉE SANS HUILES

BB Crème The ONE IPS0
Une BB crème 8 en 1 avec un SPF 30 qui couvre la peau, hydrate et soigne les imperfections, pour créer un teint impeccable. La formule hydratante aide à effacer et lisser la peau. Tout en lui offrant une hydratation longue durée pour une apparence fraîche et jeune. 30ml.

990 DA

THE ONE
BB CREAM
SPF 30

L'APPLICATION ASSISTANT MAQUILLAGE D'ORIFLAME !
Téléchargez l'application gratuite sur votre smartphone ou tablette. Elle vous guide pas à pas pour appliquer vos produits cosmétiques The ONE et vous aide à trouver le produit qui vous convient le mieux. Disponible sur l'App Store et Google Play.

Image 3

PARFUM POUR ELLE

PAGES 52-59

RENCONTREZ NOS CONSULTANTS ET ÉCOUTEZ LEURS HISTOIRES DE RÉUSSITE !

J'ai rejoint ORIFLAME le 02 Août 2011. J'ai eu un succès extraordinaire, j'ai visité de nombreux pays à travers le monde avec ma famille. J'ai également gagné de l'argent et cela m'a permis d'acquiescer de nombreux rêves. Mais ma plus grande fierté à ORIFLAME, c'est quand je vois les consultants de mon équipe gagner de l'argent et réaliser leurs rêves. ORIFLAME a changé ma vie et celle de milliers de personnes. Merci ORIFLAME !

NAIMA BOUKERROUNI
N°1, ELITE DIRECTOR

VOS RÊVES – NOTRE INSPIRATION™

50 ANS ORIFLAME

SOPHISTICATION ITALIENNE IRRÉSISTIBLE

MISS GIORDANI

FLORALE FRUITE

Eau de Parfum Miss Giordani
L'élégance d'un parfum italien. Une fleur d'orange de Sicile, une rose de Damas, une fleur de pamplegasse et une fleur de mandarine. Une composition unique et irrésistible.

10399 3190 DA

Image4

OPTIMALS BODY

OBTENEZ UN CORPS DE RÊVE

Remettez en forme la zone de votre ventre et votre buste avec le **Gel pour le Ventre et le Buste Optimals Body Corps** avec notre principe **TargetShape**, notre formule agit à l'effort et à l'eau vos parties contre les effets de la cellulite.

Redonnez l'apparence de la cellulite et rend la peau uniformément plus lisse plus douce et plus uniforme en seulement 2 semaines. Formulé au Complexe **Cellulomax** combinant de la Cellulose et des extraits de Feuilles de Lotus afin de cibler efficacement la cellulite accumulée.

ORIFLAME OPTIMALS BODY

Gel Raffermissant pour le Ventre et le Buste Optimals Body 125ml
31983 **1690 DA**

ORIFLAME OPTIMALS BODY

Gel Anti Cellulite Optimals Body 150ml
31317 **1690 DA**

ORIFLAME OPTIMALS BODY

Lotion Nourrissante pour le Corps Optimals- Huile d'Argan 250ml
31313 **1090 DA**

VERY DRY SKIN 24h Dry Moist ARGAN OIL

La lotion nourrissante pour le corps utilisant le principe **Complex DryMoist** qui assure la fonction de protection pour une **hydratation** prolongée de la peau durant **24 heures**. Le plus, Complex Body est enrichi à l'huile d'Argan, préserve l'argan pour les peaux très sèches.

الزكية = كربة
البدنية = تبيحة
أكثر فعالية

Image5

Appendix 2 : British ORIFLAME catalogue

50

LET'S MAKE HISTORY TOGETHER

The timeless appeal and enduring opulence of Giordani Gold

- 1970**
The first edition of Giordani Gold fragrance
- 1980**
Giordani Gold now included make-up
- 2001**
Giordani Gold replaces Giordani
- 2017**
Launch of an anniversary edition of Giordani Gold Branzing Pearls with real gold dust



Model in wearing: Giordani Gold Branzing Pearls Lipstick SPF 12. ©2017 Cosmetics Giordani Gold Intense. All rights reserved. 2017 Florence, Italy.

32317 Fruit Rose	32318 Past Teeth	32319 Fruit Pink	32320 Perfect Pearl
32301 Orange Coral	32302 Lime Pink	32303 Berry Red	32304 Dust Rose
32305 Peach Red	32306 Dark Burgundy		

Giordani Gold Iconic Matte Lipstick
SPF 12

Sun-essence rich, creamy, infused with maca finish for bold colour intensity, and full coverage. Infused with Argan Oil for lasting comfort throughout the day. SPF 12 - 4g Netwt 0.14oz. £15.95

£15.95
£7.95

-45%

Image06

OPEN UP TO DEEP WRINKLE REDUCTION

Innovative anti-aging care features genuine **Diamond Powder** and **White Truffle** to brighten your skin, smooth wrinkles and even pigmentation — with diamond precision! Rich in antioxidants, **Eternal Beauty Complex** reinforces skin's natural defence and restores its flawless youthful nature.

*Brightens complexion,
reduces wrinkles
and redefines facial
contours.*

DIAMOND CELLULAR

40+ | For all
skin types

Diamond Cellular Anti-Ageing Cream
This exceptional, rich cream targets the visible signs of ageing to reveal skin which defies age — 50ml March price/100ml: £13.90

**13659 £32.00
£21.95**

61

Image 07

I love Natural

THE ONE

Moisturises & strengthens with Biotin & Panthenol

Covers all skin imperfections

With Anti-Shine Complex for total shine control

Choose one brow shade or blend both for the perfect shade.

1 Moisturises & strengthens with Biotin & Panthenol

2 Covers all skin imperfections

3 With Anti-Shine Complex for total shine control

4 Choose one brow shade or blend both for the perfect shade.

LAST TIME IN CATALOGUE

① The ONE Lash & Brow Conditioning Gel
 31490 £9.00 **£5.95**

② The ONE EverLasting Concealer
 31485 £7.00 **£4.95**

③ The ONE Matte Velvet Powder
 31492 £12.00 **£7.95**

④ The ONE Eyebrow Kit
 32031 £10.00 **£6.95**

Image 08

NEW

Giordani Gold Essenza Parfum Pure Spray

£9.95

FLORAL WOODY

Giordani Gold Essenza Parfum

£28.95

The pinnacle of fine perfumery

Giordani Gold Essenza Parfum Pure Spray

£9.95

FLORAL WOODY

Giordani Gold Essenza Parfum

£28.95

image 09



Let the flawless you shine through





MILK

Rich in moisturising and conditioning vitamins, minerals and proteins, for soft, supple skin.



HONEY

Sugar-rich ingredient containing vitamins, minerals and folic acid. Gently exfoliates, revitalises and locks in moisture for soft, supple, radiant skin.

① **Milk & Honey Gold Nourishing Day Cream**

Instant, all-day, moisturisation with organically sourced Milk and Honey e-tracts. Replenish your skin's natural beauty. 50ml

Merch price/100ml: £19.90

32542 £14.00 £9.95

② **Milk & Honey Gold Nourishing Night Cream**

Intensive overnight hydration with organically sourced Milk and Honey e-tracts. Replenish your skin's beauty as you sleep. 50ml

Merch price/100ml: £19.90

32543 £14.00 £9.95



For instant moisturisation that lasts all day

For intensive overnight hydration

ORIFLAME SWITZERLAND

Milk & Honey

nourishing DAY CREAM

nourishing NIGHT CREAM

SKIN CARE

71

Image 10

Appendix 3

Interview Question

1. Are the women in the catalogue famous persons or not?
2. As one of the designers of the catalog, why do you mix between national and foreign portrayal?
3. Are the women with the traditional attires Algerian one?
4. Why do women in ALG catalog wear the traditional dress? What is the purpose?
5. Why do women pose differently from one photograph to another?
6. Is the age important when advertising cosmetic products? Women seem older in the ALG catalog contrary to the UK one
7. We noticed that the women in ALG catalog are from nearly the same age, is it done by purpose?
8. For you as designer, what is important in advertisement the women or the product?
9. The women are looking directly to the viewer, why don't you change their gaze direction?
10. Are the design strategies used in both catalogs similar or different?
11. Do these visuals reinforce any stereotype?
12. Is there any connection between the selected women with the product promote in the catalog?
13. Why the backgrounds of the photographs are not real environment?
14. We notice that the white color is omnipresent in the women's clothes, why?
15. Are there any international rules that govern the catalogs' design over all countries?

Interview Transcription

Nawal: So the first question is: are the women in the catalogs famous persons or not?

Designer: ...ee... it depends sometimes ...aaa ...we have...hum...partnership with famous person globally ...heeh... few years ago it was for example with Monika Blotchy, Demi Moor. It depends but actually in Algeria for our catalog it's not...eem ...famous personnes it is just ...eemm...modals and for...eee ...C2 for example in the cover it was three of our consultants

Nawal: great! The second, as one of the....as you are the one of the designer of the catalog, why do you mix between the national and foreign portrayals?

Designer: portrayal?? Les... euumm... we try as much as we can to ...eemm...to put in our catalogs modals that looks like the local women sooo...we often choose to have more women with dark hair...dark brown eyes ...eeee... because the consultants and consumers needs to ...eemmm... to...to...see modals that looks like them, so that's why we...eee...you have added the foreign portrayals...eee...ex...exactly and some consultants for example are asking us to keep blond modals, because we are Swedish brand and they told us don't put dark hair and brown eyes , but just keep Swedish modals because ...eee...it ..It's more attractiveyes, because it's Swedish.

Nawal: are the women in ...eee...wearing the traditional attires Algerian ones? ...the traditional

Designer: ah ...yeah exactly ...aaa... it's the top fifteen of our consultant in Algeria and they are all Algerians

Nawal: ok ...aaa so why do you... do women in Algerian catalog wear traditional dress? What is the purpose of wearing this traditional dress??

Designer: In the catalog??

Nawal: yes

Designer:euh...mm , because... heumm... Weeee. It was the fifth anniversary of ORIFLAME, so it was ...aaa...aam... as ...heeh... for the wedding or for the anniversary it very nice. It's always nice to wear traditional clothes and we also want to ...aaa..Highlight

...aaa.. the traditional side of Algerian and to show too....to the people all around the world in ORIFLAME and also for our co...consumers that is very important to us to keep our roots and ...aaamm... to keep to show our traditions.

Nawal: ok, great! Why do women pose differently from one photograph to another? From one photograph to another the poses of the women are different there is something behind this?

Designer: Huummm... no, because ...aaa.. it depends. Eee...when ...eee... sometimes the models are handling the product it is important to highlight the product and show it to the photographer when hee,he is doing the shooting .heee.... but for the other models its just to not repeat always the same poses and bring some diversity in the catalog

Nawal:Ok .Is the age important when advertising cosmetic products? Why Algerian women do seems older than British ones?

Designer: heemm... we don't have lot of Algerian women in our catalog ,as I told you in C2 it was just the consultants and ...ummm... usual for exam eeemm... it depends on ...eaaamm...the product for example when we have skin care for women 40+ so we will sure not take ...aaa...modal...eee... twenty years old ...aaa...ii it must much the picture must much the product so when ...eee... for example ...eee... we are talking about ...eee... product to look more slim as the anti cellulite gel for sure we will take the slimmer modal that we have we will take modal ...emmm... yes..... Yes, with some curves .hihih

Nawal:ok ,we notice that the women in Algerian catalog are for...from nearly the same age?

Designer:ad ...in the consultants??

Nawal: yes

Designer: hee... for the consultants we don't ...emm... the mmm the selection was made based on heee.... Mmm... the ranking in... among our consultants in Algeria so we we don't havewe didn't choose them based on their ages

Aziza: in random way it's done in random way?

Designer: exactly

Nawal : Ok .for you as designer what is important in advertisement the women or the product?

Designer: ehhaamm.... Both it's of course we are selling cosmetic products it very important to show the product because if we juste put a modal they will not understand what is the purpose, what we are selling Yes!!!

But it's also important to show the modal because ...hemmm... it's very attractive to see beautiful women wearing for example this lipstick and ...aaaa... we ...we immediately have an idea how it will look so ...eaaaa... it's very important also

Nawal: Ok ...aaa the women are looking directly to the viewer why don't you change their gaze direction? They look directly

Designer: aaa ... I because when ...ann a modal look directly straight to the photograph is more attractive and eeemm ,so they catch more easily ...aaa... the attention ... exactly

Nawal: Ok are the disgners strategies used in both catalogs similar or different?

Algerian and British, in your opinion?

Designer: which strategy?

Nawal: strategies, the poses, the colors, and so on....

Designer: hummm... for aaaamm... not really because ...amm for...aaa the Algerians the consultant that we choose for the C2 ...aaa... it was ...aaaa...more ...aammm... to show ...aam..th cloths and ...aaammm... we are conscious and the consultants are conscious that they are not professional modals ...aaammmhh... they were all moste in the catalogs to share also their stories and experience with ORIFLAME ,... within ORIFLAME.

So ...aamm so ...aamm it's not the same

Nawal: Ok and have you taken the place of women in Algeran culture into account? The Algerian culture do you want to show this culture?

Designer: yeah... of course through the cloths we ...aaaaa... that's what I told you it was very important to...to share our culture to the clothes

Nawal : Ok and any connection between the selected women and the products presented in the catalog?

Designer: hum...aa... no...aaa not in C2 they are not handling products ,but you will notice in the C3 that consultant are handling the products in their hands ,so...aammm... because ...aammm... each product ...eemm was also ...aa... in the testimonials for example consultant are handling the wander lash mascara for example ...hem.... Aaammm... in the testimonial...sh...she for example Saliha Saidaaaa... she said that was her ...aaa...best

product for her, her favorite product so ...emmm... the... the... the picture ...aaa match the...the testimonial also.

Nawal: why is the background of the photographs not real environment? The background not real

Designer: ah...ok! ...aamm... the picture where taken in ...aaa... real environment ...amm.. and we sent the picture ...it was... aa I can show you in few minutes it was totally different the backgroundaammm..but ..aamm...to ... ammm... haveamma... ???armony ,harmony with the ..the...the page and the page whichaammm.. Where we can find the product they choose to...aammm.... make the same background, because it..it will look wearied if for example we keep the ...the real background and even for the product we can't put the real background because the product then are not highlighted so just to...to have keep the focus on the product we choose neutral backgroundaaaa... a little bit gold ...aaahhh... yeah... because it was the theme of fiftieth anniversary

Nawal: great! We notice that white color is omnipresent

Designer: ah yeahh... ammm..... you mean the background??

Aziza: aaa... background and the dress also

Designer: ahh... eeemmm.... Yeah it is ...ammm always ...aaam more to have ...aaamm... the model wearing lighter colors and not specially dark colors .

You mean the models or Algerian....for both??

Nawal & Aziza: both, both

Designer: aammm... yeah for the Algerians it's the partnership with famous designer it was Karim Kaddid so it was traditional clothes and ...aaaamm.... It's it was... we don't make itaaamm ... expre ??In purpose we don't make it in purpose it was justaaamm... Boukerrouni it's in dark, yes she was wearing black and goldyes but for the modelsaaa... they always choose lighter color because ...ehhhhaamm.... it's nicer on the models to have lighter colors .for the background is as I told you toaaa;; focus more on the products

Nawal: ...aaahhh, are there any international rules that govern the catalogs designed over all the countries?? Over the world, there is any.....

Designer: yes of course, I cannot...give you all the rules in details because we have credibility in also they are handling all the conception and design of the catalog andaammm... of course they have rules where they put product description they have to put the codes the price in both language it depends on the countries or not. Ammm... the

products for example it's always nice to haveaaaa.... the flowers that we can find in fragrance near to the bottle ...aaamm.... And also the police the....aaa... so there is lot lot of rules also start with indexes in the beginning of the catalog ...ahaamm.... The..The catalog is divided in ...aaa... categories we always ... yes start with novelties sooo....

Nawal: good, and do these visuals reinforce any stereotype? The woman does show any stereotype??

You answer....

Designer:aaamm.... amm.... The models in the catalog areaamm....here for good reasons for example when it's cosmetic we always....you can always.....aaa.....find the faces....aaaa....and they are ...the makeup are made with the ORIFLAME cosmetic products that you can find on the same spirit for example we are ...we have the..aaa...the lipstickaaaa...picture of lipstick you will see the model is wearing this color and thisaaamm.... amm....amm.. brand this lipstick.soooo.... for the.e.e fragrances for example you can see that we are presenting Love Potionaaaa... with...aamm.... it's sensual fragrance so ..y...you will find model really sensual model near to the fragrance. The models are always connected with the the product .here to... make it nice and... but it's more...to...too...aamm..to..to..to reinforce the mode of the product the the...aa.. the message that we want to ...to communicate to the consumers to the consultant to everyone who can see the catalog

Nawal:Ok great! I thank you very much for your participation. Thank you.

Designer: you were welcome