

وزارة التعليم العالي والبحث العلمي

MINISTERE DE L'ENSEIGNEMENT SUPERIEUR ET DE LA RECHERCHE SCIENTIFIQUE

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DEPARTMENT OF ENGLISH



جامعة مولود معمري-تيزي وزو

كلية الآداب واللغات

قسم الإنجليزية

**A Dissertation Submitted in Partial Fulfilment of the Requirements for
the Degree of Master in English**

FIELD: Foreign Languages

SPECIALITY: Language and Communication

Title

**A Comparative Analysis of the Representation of Women
in Algerian and American TV Commercials
Case study: Ennahar TV, Echorouk TV, NBC TV,
FOX TV**

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DEDICATION

To our beloved families:

Our precious parents

Our dear brothers and sisters

To our closest friends

ARIB Nabila

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Acknowledgements

We would like to express our sincere gratitude to our supervisor ADEM KARIMA, for her guidance and precious advice without which this dissertation would not have been completed. Her patience and assistance have allowed us to work in a pleasant environment and a comfortable manner. We would also like to thank Mr. AOUINE AKLI for his valuable help and useful instructions.

Finally, we would like to express our profound gratitude to the board of examiners who have accepted to read and evaluate this dissertation.

Abstract

This research aims at investigating the most used female role stereotypes and product categories in both Algerian and American television advertisement. It seeks to find concrete evidence on the existing relationship between female role stereotypes and product categories. Also, it examines the link between female role stereotypes and Goffman's categories of decoding behavior. This study relies on the framework used by Plakoyiannaki and Zotos (2009) in "Female role stereotypes in print advertising identifying associations with magazine and product categories", along with some principles introduced by Goffman (1979) in "Gender Advertisements" such as "The Feminine Touch", "Licensed Withdrawal", and "The Smile". A sample of 12 television advertisements, (6Algerian, and 6 American) extracted from Ennahar TV, Echorouk TV, Fox TV and NBC, are analyzed by adopting the quantitative and qualitative method. The conclusion to be drawn from the findings is that women in Algerian advertisements are represented in traditional roles whereas in American advertisements women are represented in decorative roles. The findings also highlight an association between representations of women in traditional roles and utilitarian products. Accordingly, the outcomes of the research confirm the link between portrayals of women in decorative roles and hedonic products.

Key words: Female Role Stereotypes, Women in Traditional Roles, Women in Decorative Roles, Product Categories, Utilitarian Products, Hedonic Products, Feminine Touch, Licensed Withdrawal, the Smile

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Introduction

Statement of the Problem

It has been widely acknowledged that media can play a central role in bringing social change and social transformation, by promoting and propagating information. In any society, values are reflected through media content. One of the most powerful media weapons which can effortlessly influence or manipulate individuals, groups or even nations is advertising. According to Kazmi and Batra (2008: 06) *“Advertising is many things at the same time. Much depends on how a person views it. It is a creative communication, a social phenomenon, a means to exercise the right to choose, and definitely an unavoidable means of doing business”*. Many believe that advertising is a mirror of the society that created them. Whether one likes it or not, advertisements are everywhere (ibid). In fact, nowadays, a typical adult comes into contact with hundreds of ads and publicities a day, whether in his car listening to the radio, on his computer or Smartphone catching the latest news and trends or home watching television. Therefore, *“Advertising is a mediated form of communication from an identifiable source and designed to persuade the consumer to take an action”* (Kenechukwu et al., 2013:951).

Advertisers not only aim to sell goods and commodities, but also, to convince the customer to behave or to perceive things in a precise manner (Kenechukwu,2013). In the same direction, advertisers dictate the norms concerning gender roles to portray in ads. It is up to the advertisers to decide on how to portray men and women in their commercials. In this case, it can be said that advertisers are the reason behind the presentation of women in images were they are portrayed in a stereotypical manner.

In any given society, the way media pictures women in ads and presents to audience discussions and issues related to women may be considered as a revealing prove on that society generally, and its individuals more precisely on how they view women and how they position them in that society.

However, one may say that the stereotypical presentations of women ads are outdated, and belong to rusty ages. Even though they are partially true, yet nowadays the roles of women in society are not limited to a housewife, a mother or a wife. Accordingly, it is very frequent to see women in commercials of cosmetics, detergents linking them to a specific product category and focusing on their beauty or physical allure.

According to Belkaoui and Belkaoui (1976:168) “*mass media do not reflect what is fast becoming a social reality*”. In other words, the roles devoted to women in actual times do not mirror their true statues in society. Indeed, numerous studies have been conducted on the presentation of gender in advertisements. For example, a research under the title of “A Social Semiotic Analysis of Media Stereotypical Representation of Gender Roles in Both Algerian and American Billboard Advertisement” has been conducted in the department of English in the university of Tizi-Ouzou. This dissertation has studied 12 Algerian and American billboard images. The results obtained from this study is that both ads use Goffman categories. Accordingly, this study has come to a conclusion of existing similarities and differences in the gender representation in both ads. In another context, Theodoridi, Kyrousi, Zotou, and Panegyric (2013) have studied the reaction of their correspondents when exposed to stereotypical images of women. Their work entitled “Male and female attitudes towards stereotypical advertisements: a paired country investigation” has revealed that the gender of the correspondents influences their attitudes toward the stereotypical images, where women show more of negative response comparing to men.

To the best of our knowledge, television advertisements of Algerian and American women have not yet received much attention in Algeria. Through the analysis of some of the Algerian and American ads, it has been noticed that women are not portrayed as symbols of education and instruction, rather in both ads women are being used for the advertisement of goods.

Aims and Significance of the Study

The present work is interested in studying a set of television advertisements broadcasted in the Algerian TV channels (Echorouk TV /Ennahar TV) and the American TV channels (NBC/FOX) to compare them and discover how television advertisements portray women. Thus, the overall aim of the study is to seek to provide recent evidence on the frequency of appearance of female role portrayals in television advertisements drawing insights from Algerian and American ads. The second aim of the study is to investigate the interface between female role stereotypes, and product categories. Then, this study explores Goffman's mostly used categories for decoding behaviors and their link to the female roles detected in the advertisements. Significantly, we are interest in carrying out this social semiotic analysis in order to stimulate discussion about the depiction of women in Algerian and American television advertisements in terms of the woman portray, and bring awareness to the reasons behind the representation of women in a traditional and stereotypical manner.

Research Questions and Hypotheses

In order to carry out our analysis, the following questions are raised:

- **Q1/** How are Algerian and American women represented in television advertisements?
- **Q2/** In which product categories of ads are Algerian and American women mostly represented in?
- **Q3/** Is there any association between the product category and female role stereotypes?
- **Q4/** Is the use of specific category for decoding behaviors, from Goffman's framework such as: "*The Feminine Touch*", "*Licensed Withdrawal*" and "*The Smile*", depends on the female role stereotypes depicted in ads?

Before starting our study and in order to get solid results, we have suggested some hypothetical answers:

- **H1/** In television advertisements, Algerian women are represented in traditional roles mainly as housewives, whereas American women are presented in decorative roles;
- **H2/**In television advertisements, Algerian women are mostly represented in utilitarian products whereas American women in hedonic products.
- **H3/** There is an association between the product category and the female role stereotypes; women in traditional roles are associated to utilitarian products. By contrast, women in decorative roles are associated to hedonic ones.
- **H4/** The use of specific categories for decoding behaviors depends on the female role stereotypes depicted in ads.

Research Techniques and Methodology

In order to gather precise information, and answer previously stated questions, to reach the aims and objectives of this work, we have used the qualitative and quantitative methods which allow us to explore and examine the way women are represented from a social semiotic perspective and the frequency of appearance of the female role stereotypes. In this work, we have relied on a set of tables used by Belkaoui and Belkaoui (1976), Mitchell and Taylor (1990) and other scholars cited in Emmanuella Plakoyiannaki and Yorgos Zotos in *“Female role stereotypes in print advertising Identifying associations with magazine and product categories”* (2008) along with Ervin Goffman’s categories for decoding behavior presented in *“Gender Advertisement”* (1976).The theories are applied to a corpus that contains 12 women presenting television advertisements gathered from two Algerian TV channels (Echorouk TV/EnnaharTV) And two American channels (NBC/FOX).

Structure of the Dissertation

The dissertation follows the traditional simple model of writing an academic work. It is divided into four chapters, beginning with a “General Introduction” which states the topic of our investigation questions, hypotheses and aims of the study, followed by the first chapter

which is “The Review of Literature “ .It is concerned with all the theoretical background and the main literature related to our topic . The second chapter which is the “Research design and Methodology” is a detailed description of the research method, the data collection procedures as well as a clear presentation of our corpus, and the tools used to obtain and analyze the results. The next chapter is the “Presentation of the findings” it describes the results obtained from the investigation in different tables and graphs. The last chapter is called “Discussion of the Findings”, which deals with the discussion of the results obtained from the analysis of the Algerian and American images. Our work ends with a “Conclusion” that summarizes all the important findings, and provides further studies with new areas of research.

Chapter I:

Review of the Literature

Introduction

This chapter is a review of the main literature and theoretical framework encountered in our field of research. It presents the main frames and principles developed in two theories: Selected tables used by Belkaoui and Belkaoui (1976), Mitchell and Taylor (1990) and others cited in Plakoyiannaki and Zotos “*Female Role Stereotypes in Print Advertising Identifying associations with magazine and product categories*” (2009) and Goffman’s “*gender in advertisement*” (1979). This section is divided into three parts: the first part is dedicated primarily to gender and advertisement, the second part is devoted to the social semiotic approach and the last one concerns the theoretical framework proposed by Zotos and Plakoyiannaki (2009) and Erving Goffman’s framework (1979).

1. Advertising and Gender:

1.1 Media

Mass communication refers to *"the process by which a person, group of people or organization creates a message and transmits it through some type of medium to a large, anonymous, heterogeneous audience"* (Pearce 2009:624). That is to say, media can refer to the way people produce a message and transfer it to others using a particular means. According to (Jennings, 2018:06):

Media refers to the tools we use to share messages, ideas and information with other people. There are many types of media. The main types are print, recorded and broadcast. We use media in different ways. Sometimes we listen, read or watch. Sometimes we do all three at the same time, such as watching a football match on TV.

1.2 Television

De Rooij (2015:01) states that “*Television (TV) is derived from the Greek (tele), which means "far away," and the Latin (visio), which means "sight" or "vision." It is a type of (tele) communication in which moving (color) visuals (and maybe sound) are broadcast to audiences*”. Despite the fact that the technology has been accessible commercially a long time ago “*in very limited amounts and at a very high price*” (Ibid). From that time on, television has become a valuable element in the house. It's also utilized in corporations and organizations for “*advertising, entertainment, and news broadcasting*” (Ibid), among other things. Because of its pervasiveness in society, television has gradually been the major means for molding general opinion in the Western world (De Rooij, 2015).

1.3 Advertising

Advertising is a message paid for by an identified sponsor, and delivered through some medium of mass communication. Advertising is persuasive communication. It is not neutral; it is not biased; it says “I’m going to sell you a product or an idea” (Russell and Lane .1996. cited in Kazmi and Batra 2008:10).

1.4 Types of Advertising

1.4.1 Advertising to Consumers

- A. **Classified advertising:** “*classified ads are arranged under sub-heads that describe the class of goods or the consumer needs that marketers seek to satisfy*” (Kazmi and Batra, 2008:24)
- B. **Display Advertising:** according to Kazmi and Batra (2008) the majority of non-classified ads are categorized as “*display ads, including television commercials*” (Ibid: 24). “*In the*

case of print” (Ibid), it can be found in newspapers and several magazine pages, and it regularly uses heading, graphics, coupons, and other tools in addition to the copy words. *“Display advertising accounts for the majority of all advertising revenue in most newspapers”* (Ibid).

- A. National Advertising:** Kazmi and Batra (2008) state that classified ads, as well as display ads are considered national. This type of advertising is typically done by a labelled good or service seller and dispersed through numerous distribution networks, wherever they can be found, and happens in national and subnational media. The purpose is to inform or reassure customers about a company or a brand. *“The ad may intend to communicate brand features, benefits, advantages or uses, and to create or reinforce its image so the consumers will be predisposed to buy it.”*(Kazmi and Batra,2008)
- C. Retail Advertising:** The retailer promotes products in order to increase client loyalty and to encourage them to shop there. *“buy at our store”* is the generic approach to retail promotion, which is unconcerned with any particular brand (Ibid:26)
- B. Co-operative Advertising** According to Kazmi and Batra (2008) producers of durable goods or speciality items are typically interested in advertising from traders, and will often offer the trader with guidance and assets to create campaigns *“for print, radio or television”*(Ibid:26). The cost of media is frequently shared, hence the term *“co-operative advertising”* (Ibid)
- D. End-product Advertising:** many goods are rarely directly purchased by people; instead, they are purchased as a component in other items. End-product advertising is a term used to describe advertising that is carried out by companies whose labelled parts or ingredients are utilized in the creation of other branded or non-branded consumer items.

Effective end product advertising serves to increase demand for the ingredient which in turn helps to trade a different product (Kazmi and Batra, 2008).

- E. Direct-response Advertising:** this kind of advertising pushes customers to react by offering feedback to the marketer or orders a product from the advertiser “*via telephone, mail, or internet*”(Ibid: 27).

1.4.2 Non-product Advertising

- A. Idea Advertising:** Advertising is frequently utilized to alter public opinion and influence corporations; recent rises in mass media advertising include “*environmental issues, equal status for women, child labour and human rights*”(Ibid:29)
- B. Service Advertising:** the quality of service is mostly determined by the organisation’s employees, and their level of training and motivation might have direct consequences. Because services are not considered physical items, they must be personalized in a certain manner; as a result, many service marketing use testimonials to elicit consumers trust(Ibid:30).
- A. Primary-demand Advertising:**it is a source of increasing request for a specific product. It’s also utilized when a new product type enters the market. Because there is no direct competition, the target group must be notified and convinced of its advantages (Kazmi and Batra, 2008)
- B. Selective-demand Advertising:** “*is used to increase the demand of a particular brand in a product category*”(Ibid: 32). In other words, this type of advertising aims at putting forward products and their brand in the best way possible for a targeted market.

C. Surrogate Advertising: *“in the advertising context, when the laws of country do not permit advertising of a certain product category the advertisers take the shelter of brand extension”* (ibid: 33). It is to say, that this method of advertising is used for products such as cigarettes or alcohol.

D. 1.5 Gender Advertisement

In terms of gender portrayal, we shall look at Goffman's Gender Advertisement (1979) theory. In fact, in his work, he discusses how femininity and masculinity are depicted in western media. By evaluating the varied positions, body poses, apparel and other aspects of over 500 distinct commercials, he noticed striking parallels between how males and females are depicted. Furthermore, he claims that men and women are depicted and characterized in relation to one another and that this depiction has nothing to do with nature or physical attribute, but rather with how society defines femininity and masculinity. As a result, we focused on Goffman's (1979) view of gender representation because his analysis emphasizes multiple aspects in depicting femininity. He also underlines how the message behind the gender imbalance are conveyed, normalized and transformed into stereotypes.

1.6 Gender and Sex

According to (Oakley, 2015:159):

“Gender is a term that has psychological and cultural rather than biological connotations”. If the proper terms for sex “MALE” and “FEMALE”, the corresponding terms for gender are “Masculine” and “Feminine”; these latter may be quite independent of (biological) sex”. She also claims that “Gender is the amount of masculinity or femininity found in a person and, obviously while there are mixtures of both in many humans, the normal

has a preponderance of masculinity and the normal female has a preponderance of femininity.”

1.7 Gender and Stereotypes

According to Laurie et al., (2008:19) *“roles generate specific demands for individuals to exhibit particular traits and behaviors”*. They argue that: *“women’s long-standing child-rearing role requires nurturing trait and behaviors. The cultural assignment of women to a child-rearing role is rooted in reproductive biology, which ties women to bearing and nourishing infants”* (Ibid). They explain that such division in roles gives rise to expectation dealing with stereotypes. For instance, because of the link between women and child rearing, people associate women with collective traits such as: *“kindness and helpfulness”* (Ibid).

1.8 Women Related Stereotypes

According to Belkaoui and Belkaoui (1976:172) advertisements *“tend to portray women in unrealistic settings and in under-representative numbers”*. Through the study of American print advertisements broadcasted in “1958”, “1970”, and “1972”, Belkaoui and Belkaoui (1976) highlighted the following most frequent female role stereotypes:

1.8.1 Women as Unemployed:

Belkaoui and Belkaoui (1976:170) stated that *“this finding is the most representative of the cliché about a “woman’s place” in society”*. The results of their study mentioned that the majority of women were depicted in their homes, often in none- working roles. Concerning the working women, they *“were not shown in “glamour” career settings”* (Ibid). The ads generally portrayed them as *“hurried”*; unable to deal with the massive volume of paper in front of them. Seemingly, not enjoying their activities.

1.8.2 Women as Low Income Earners

The vast majority of ads depict women in roles where they are not working. However, the few ones that portray them in “occupational activities”, show them in occupations like “secretaries” or “clerical” works. (Belkaoui and Belkaoui, 1976:170) Females were completely absent in “executive positions”. Yet, present in middle-level business (Ibid).

1.8.3 Nonworking Women in Decorative Roles and idle Situations

According to Belkaoui and Belkaoui (1976:170) “*When women were pictured in non-occupational activities, they generally were shown as decorative features in the advertisements' layouts-reclining on a beach, seated in a formal living room, or modeling clothing or jewelry*”. They have also stated that in family environment, it is more frequent to spot a woman in a decorative role rather than a housewife. “*Which would serve to advertise the products involved*” (Ibid).

1.8.4 Women Have Limited Purchasing Power

From the findings obtained by Belkaoui and Belkaoui (1976), women in ads were excluded from any important purchasing decisions. Commodities such as “Cars”, “stocks”, “bonds”, and “machinery”, were devoted completely to men. Although some “women were buying certain products, they seldom were shown in their commercials.” (ibid:170)

2. The Social Semiotic Approach

2.1 Semiotics:

Pierce (1860) and Saussure (1919) “are widely regarded as the co-founders of what is now more generally known as semiotics” (Chandler, 2007:03). They established two major

theoretical traditions. *“Saussure’s term semiology is sometimes used to refer to the saussurean tradition while the term semiotics sometimes refers to the Peircean tradition. However, nowadays the term semiotics is widely used as an umbrella term to embrace the whole field”*. (Noth,1990, cited in Chandler, 2007:03).

“Beyond the most basic definition as “the study of sign” there is considerable variation among leading semioticians” as to what semiotics involves. One of the broadest definitions is that of *“Umberto Eco, who states that semiotics is concerned with everything that can be taken as a sign”* (Eco, 1976, cited in Chandler, 2007:02). Semiotics involves the study not only of what we refer to as “signs” in everyday speech, but of anything which *“stands for something else”* (Ibid).

2.2 Definition of Social Semiotics

Hodge and Kress(1988: 261) have given the definition of Social Semiotics as follows:

Social semiotics is primarily concerned with human semiosis as an inherently social phenomenon in its sources, functions, contexts and effects. It is also concerned with the social forms, through semiotic texts and semiotic practices, in all kinds of human society at all periods of human history.

Van Leeuwen (2006) argues that social semiotics is a mode of inquiry that originates from Halliday's social semiotic view of language, which reads all artifacts as texts, and analyzes how they are used rather than studying what signs stand for.

2.3 Semiotic Resources

It is a term used in social semiotics to refer to a means of meaning making. Van Leeuwen (2004:285) defines the term as follows:

Semiotic resources are the actions, materials and artifacts we use for communicative purposes, whether produced physiologically. For example, with our vocal apparatus, the muscles we use to make facial expressions and

gestures- or technologically- for example, with pen and ink, or computer hardware and software- together with the ways in which these resources have a meaning potential based on their possible uses, and these will be actualized in concrete social contexts where their use is subject to some form of semiotic regime.

The above have emerged from Halliday's (1978) work, who argues that a language grammar is not a code or a set of rules for producing correct sentences but a meaning-making resource. Van Leeuwen (2005) further notes that semiotic resources involve semiotic modes such as language, gestures, images and music along with food, clothing and everyday objects, which according to him, carry cultural values and significances. Van Leeuwen, and Jewitt (2001:36) also state that "*Semiotic resources are the products of cultural histories [...] used to create meaning in the production and interpretation of visual and other messages.*"

2.4 The Development of the Social Semiotic Approach

The origins of social semiotics can be traced back to functional linguistics, more precisely in Halliday's (1978) theory (cited in Carey Jewitt and Berit Henriksen 146). This last states that language is socially produced. Language resources are influenced by the functions it has evolved to meet the communicative needs of people's lives.

Halliday (1978) is an internationally known scholar who has made important contributions to language theory and related fields since the late 1950s. He has transformed views on language by making choice a central principle of his philosophy, where choice in the language system is between meanings rather structures. His most famous work, '*Introduction to Functional Grammar*' (1985), has changed the linguistic emphasis from the '*syntactic age*' to the '*semiotic age*'. He is the first linguist to see language as a way to construct meaning.

In their book "*Social Semiotics*," Robert Hodge and Gunther Kress (1988) expand Halliday's approach from language to sign-making more generally, arguing that societies

create and form all semiotic resources to fulfill defined social functions, reflecting the values of knowledge systems (discourses), institutions, and power roles of a social group. The social influence of texts in culture, they clarify, depends on interpretations. *"Each producer of a message relies on its recipient for it to function as intended"* Hodge and Kress(1988:4).

Semiosis, according to Hodge and Kress (1988), is an ongoing concept in which meaning is decided by factors other than fixed structures or cultural rules. They contend that Ferdinand De Saussure's structuralist semiotics avoids addressing problems of creativity, mobility, and language shift. Rather, Hodge and Kress (1988) propose using Charles Pierce's work to determine changes in semiosis (1860). They relate to his triadic semiosis model, which depicts a sign's 'action' as an endless semiosis dynamic in which one interpretent creates another (Hodge and Kress, 1988).

2.5 Social Semiotics and Multimodality

The interaction between multiple representational modalities, such as visuals and written/spoken word, is referred to as multimodality. Multimodal depictions determine how various modes are mixed in the process of communication in a societal environment. (Kress and Van Leeuwen (2001).

Following Jewitt (2009), there are four basic assumptions of social semiotic multimodality theory:

- Language is always integrated in meaning making when combined with non-linguistic resources.
- In a multimodal text, depending on the mode's capacity, each mode performs various types of communicative tasks / functions in the text.

- People construct meaning by selecting and mixing resources from the various modes at their disposal.
- People's interests as social actors in social circumstances impact multimodal meaning-making.

Building on Halliday's framework by providing new "*grammars*" for other semiotic modes, Kress and Van Leeuwen (2006) view these grammars as socially formed and changing sets of available "*resources*" to make meaning. In addition to that, particular attention has been paid to the visual and the aural modes. Given the prominence of perceptual mode in current interaction, multimodality analysis is regarded a significant continuing study. According to Jewitt (2009), people continuously modify modes in reaction to the communication demands of societies, organizations, and populations: new modes are produced, and current modes are reshaped. As of now, social semiotics extends this broad concept above its language roots to account for the growing relevance of sound and visual imagery, as well as how conventional and digital media blend communication modalities.

2.6 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*". However, from a social semiotic standpoint, truth is affected by culture rather than definitive. Hence, social semiotic modality is "*not concerned with how true something is, but 'as how true' something is represented and perceived within a social group.*" (McMurtrie 2010: 404 cited in Christopher. K. Bradley).

Kress and Hodge (1979) are the first scholars to introduce the ability of the non-verbal expression of modality in their book "*Language and Ideology*". Furthermore, they argue that

modality can be expressed through differently visual representations such as drawings or photographs, rather than being restricted to language. These visuals can carry different levels of truth (Kress and Hodge, 1979). Moreover, Machin (2007) hold that there is a difference between the real world and the participants' portrayal and objects in images. The visual representations of the real world can be defined in terms of the degree of modality transported in these images which can be low, medium, or high. Thus, modality in images can also come in three different types:

2.6.1 Naturalistic Modality

Is related to perception truth; that is, to naturalism criterion relating to the manner in which objects and individuals are depicted in the images in the same way one could see images in the real world, for example photographs (Machin, 2007).

2.6.2 Abstract Modality

Is connected with the reality of knowledge conveyed by the abstract criterion of truth, by which abstract concepts and ideas can be interpreted, and where the abstract modality is greater when the image shows the deeper essence of the idea expressed or the thoughts (Machin, 2007).

2.6.3 Sensory Modality

Is linked to the truth of feeling conveyed through the sensory truth criterion based on the effect of pleasure and non-pleasure produced by the image and destined for the viewer to feel the image (Machin, 2007).

3. Theoretical Framework

3.1 Product Categories According to Plakoyiannaki and Zotos:

Belkaoui and Belkaoui (1976:170) state that: “*Food, clothing, and beauty aids were pictured almost exclusively as female purchases*”. The results obtained from their study tackle a link between women and product categories. According to advertisements, women are more related to personal appearance and beauty product purchasing decisions, in addition to food, clothing and household items.

“*The hedonic perspective includes the psychological experiences that accompany product usage. Thus, hedonic responses may be viewed as the essence of the usage experience*” (Hirschman and Holbrook (1982:97) cited in Daniel Esta-Brook, 2011) . In other words, the hedonic attributes of a product are driven by the emotional satisfaction that the product purchased procures to the buyer while its usage. According to the same authors, they have defined the hedonic consumption as: “*those facets of consumer behavior that relate to the multisensory, fantasy and emotive aspects of product usage experience*”. (Ibid: 92). In this sense, the hedonic consumption, is more associated to the joy and excitement that the consumer can relate to from owning hedonic products and using them. Hedonic goods may also be determined as ones whose consumption is fundamentally distinguished by an affective and sensory experience of aesthetic or sensual pleasure, fantasy, and fun (Hirschman and Holbrook, 1982, cited in Dhar and Wertenbroch 2000).

An endless list can be devoted to products that may fall under the category of hedonic products; “*Hedonic goods are multisensory and provide for experiential consumption, fun, pleasure, and excitement. Flowers, designer clothes, music, sports cars, luxury watches, and chocolate fall in this category*”(Khan et al.,2004:04). All products that are presumed to be

luxuries and not essential are said to be Hedonic. By contrast goods that are important and basic are Utilitarian.

Utilitarian products “are primarily instrumental and their purchase is motivated by functional product aspects” (ibid). It is to say that, the utilitarian products are purchased because of their function, their usefulness not for their color, packaging, or the sensation they grant. Utilitarian consumption is considerably linked to necessities. Utilities of utilitarian products are more practical and basic than those of hedonic products (Lu et al., 2016).

According to Goffman (1979), the investigation of female depictions in commercials must not be limited to identifying common gender patterns, but should also evaluate crucial parts of the advertising message, such as the product.

According to Plakoyiannaki and Zotos (2009:1419), product categories can be classified in terms of hedonic or utilitarian:

3.1.1 Hedonic Products

Hedonic products are primarily related to sensory attributes and concentrate on consumatory effective gratification. It includes:

- Recreation and travel;
- Auto and related products;
- Jewelry;
- High-tech devices;
- Apparel;
- Cosmetics;
- Movies and entertainment

3.1.2 Utilitarian Products

Utilitarian products are mainly associated with functional and non-sensory attributes and focus on fulfillment of instrumental needs, consisting of:

- Food and drinks;
- Household items (e.g. Detergents) ;
- Personal hygiene;
- Financial services;
- Home appliance.

3.2 Female Role Stereotypes According to Plakoyiannaki and Zotos (2009)

In their research work, Plakoyiannaki and Zotos (2009:1417) classified the categories of female role stereotypes under four broader themes, namely women in decorative roles, women in traditional roles, women in non-traditional roles and women portrayed equal to men.

3.2.1 Women in Decorative Roles:

In this category, women notably are “concerned with physical attractiveness” or portrayed as “sex objects”, constantly in pursuit of beauty and physical attractiveness (e.g. youthful). Or represented in advertisements where sex is related to product (Plakoyiannaki and Zotos,2009: 1417).

3.2.2 Women in Traditional Roles

Mostly “*housewives*”, “*dependent on male’s protection*”and “*in need for reassurance*”. Women who fall under this division are mainly portrayed at home, concerned with tasks of housekeeping with a primary role of being a good wife. (Plakoyiannaki and

Zotos, 2009:1417). Courtney and Lockeretz (1971:94) stated that: “*women do not make important decisions or do important things*”. They added that: “*The distribution of occupational and nonworking roles in the ads reinforces the feminists' impression that women are rarely shown engaged in important activities outside the home*”. Moreover, they seem to operate in an independent way only when it comes to purchasing inexpensive items such as: cleaning products, household articles or food products. Courtney and Lockeretz (1971).

3.2.3 Women in Non-Traditional Roles

It is subdivided into three classifications: “women in non-traditional activities”, “career oriented women” and “voice of authority”. Women are depicted in working functions, engaged in activities outside the home, in professional or non-professional occupations. Involved in decision making as high level business executives also figured in blue color and white color jobs (e.g. soldier, police etc...) (Plakoyiannaki and Zotos, 2009:1417).

3.2.4 Women Portrayed as Equal to Men

Neutral, women shown as equal to men (Ibid).

3.3 Goffman's Categories of Decoding Behavior

When reviewing magazines ads, Goffman (1979) focused on anatomical traits such as hands, eyes, and knees, as well as movements such as facial expressions, relative proportions and body or body parts placement, head-eye aversion, and finger biting and sucking. His focus on basic features of advertisements rather than overt sexuality brings an additional level of quality to his analysis, and it enables Goffman (1979) to demonstrate the less obvious, yet clearly apparent upon closer inspection, disparities between men and women in advertisements.

In order to categorize his advertisements, Goffman (1979) utilized a coding strategy that arranged the advertisements into the following five categories: the feminine touch, licensed withdrawal, ritualization of subordination and relative size

3.3.1 The Feminine Touch:

Goffman (1976:29) argues that females are frequently posing while: *“using their fingers and hands to trace the outlines of an object, or to cradle it or to caress its surface (...). This ritualistic touching is to be distinguished from the utilitarian kind that grasps, manipulates, or holds”*. In other words, it explains the phenomenon of women touching objects or their own body parts gently or delicately in an unusual manner.

3.3.2 Licensed Withdrawal and The Gaze

Goffman (1979) coined the word *'Licensed withdrawal'* to refer to the way women are depicted in a state of withdrawal, look down or away from the viewer; introversion, dreaminess, or their hands shielding their faces. This implies women's psychological isolation from the social situation, making them appear insecure, weak, sensitive and reliant on others.

3.3.3. Ritualization of Subordination:

This category is made up of the various poses used to equate women with these stereotypes, as a result of using different dimensions to portray women, in order to indicate submission to men's authority and control. These poses are the following:

- **Smile:** According to Goffman (1976), a smile is a signal which can be interpreted as appropriate and valued when this signal is addressed to the actions of others. If a woman looks at a man and smiles, it means that she acknowledges his actions to satisfy him.

Smiles are signs of seduction in the sense of advertising, where participants are intended to be desired by the audience.

- **Lying down:** Unlike men who are often shown standing upright, women are commonly depicted lying down on a bed or on the ground. According to Goffman (1976), this position vehicles a message saying that women are presented as decorative objects and are vulnerable.
- **The Bashful Knee Bend:** Women are often portrayed standing with one leg bent or legs crossed when standing. According to Goffman (1976), this position means that women are not prepared or ready to react to their surroundings, making them look unfounded and out of balance.
- **Head and Body Cant:** Goffman (1976) argues that the representation of women's submissiveness, ingratiation and acceptance of subordination is reflected in photographs through portraying women with their heads lower in comparison to others. He states that *"it can be read as an acceptance of subordination, an expression of ingratiation, submissiveness and appeasement"* (ibid: 46).
- **Childlike Guises:** Women are portrayed as immature and in childlike guises through their depiction in positions where their body is used in a playful way just like children. (Goffman, 1976).

3.3.4 Relative Size

As in most western cultures, Goffman (1976) argues, where men are supposed to be larger than women, superiority of men in visuals over women is reflected by size (weight and height). That is, men are pictured taller and larger than women. Moreover, women are often smaller than men as a way to demonstrate their delicateness and weaker emotional states.

Conclusion

To conclude, this chapter has started by a general overview of key themes and theoretical background related to gender and advertisement. Later on, it has reviewed the social semiotic approach, and multimodality which enable us to interpret the hidden meaning behind the construction of images. Moreover, this chapter has reviewed principles related to female role stereotypes, and product categories used by Plakoyiannaki and Zotos (2009). Simultaneously, it has dealt with key categories of decoding behavior introduced by Goffman (1979).

Chapter II

Research Design and Methodology

Introduction

This chapter includes a detailed description of the techniques used in the analysis of our corpus. First, we have justified the choice of the method used, in order to analyze the disparities in the portrayal of women in the Algerian and American TV advertisements that is: *“The Mixed Method”*. We have then presented the corpus chosen that consists of (06) Algerian and (06) American women’s ads. At the end, we have introduced the procedure of data analysis based on the tables collected from *“Plakoyiannaki”* and *“Zotos”* in *“Female role stereotypes in print advertising Identifying associations with magazine and product categories”*(2008) and three of the categories of decoding behavior introduced by Goffman in *“Gender Advertisement”*(1979).

1. The Research Method

The research method selected for this study is both qualitative and quantitative method. In fact, we have made use of the qualitative method in order to explain and describe female roles stereotypes, product categories, and Goffman categories of decoding behavior. Concerning the quantitative method, it has served as a tool to determine the frequency of their appearance, relying on the work provided by Plakoyiannaki and Zotos (2009), including tables on female role stereotypes and product categories, and Goffman (1979).

2. Data collection Procedures:

An account of the data collection procedures is defined and given in this section. In fact, this section offers an overview of the key procedures used to collect our data. In order to gather precise information, and after watching loads of advertisements broadcasted in both Algerian and American TV channels, and later using “YouTube” websites, to screenshot the commercials in a way to include the model and the product in one single picture. We have randomly selected a sample of twelve (12) images in which women are explicitly represented in advertisement of products. The (12) advertising images create a corpus that is divided into

six (6) Algerian ads of food, detergents and beauty products, and six (6) American ads of beauty, cleaning products, apparel and high tech devices , that have been broadcasted in the four (4) TV channels (Ennahar TV), (Echorouk TV), (FOX TV) and (NBC TV), chosen respectively. For the Algerian context we have selected six (06) TV commercials: Coffee (Dozia), moisturizing cream (Proderma), butter (Elio), detergent (Life), food (Indomi), diapers (Molfix). The other six (06) are American TV commercials: Micellar water (Garnier), body lotion (Nivea), power scrubber (Clorox Scrubtastic), mascara (Maybelline), sneakers (Nike). Tablet (Apple).

As regards the analysis of the corpus, we have adopted two tables used by “Plakoyiannaki” and “Zotos” in “*Female role stereotypes in print advertising Identifying associations with magazine and product categories*”(2009).and some of Goffman’s categories for decoding behavior (1979).

3. Description of the Corpus

The corpus studied in this research is selected from advertisements extracted from four TV channels, two of them are Algerian which are “Ennahar TV” and “Echorouk TV”, and the two remaining are American which are “FOX” and “NBC”.

3.1 Algerian Channels

A. Ennahar TV

Ennahar TV, like Echourouk TV, is the audiovisual equivalent of a privatized print news company. Anis Rahmani and Souad Azzouz created the Arabic-language news website Ennahar in 2007. It swiftly rose to become the third most widely circulated media. The daily Ennahar circulated 285,202 copies in 2013, according to numbers verified by the association for media distribution regulation, OJD, for a total circulation of 316,655.

Aside from selling, the title's success is realized by advertising revenue (8 pages out of 24) from private marketing companies, which ensures the title's autonomy from the government's

leadership through the Agency National Publishing and Advertising Agency (Anep), a remarkable financing for redistribution of organisational and social advertising profits.

B. Echorouk TV

Echorouk TV, situated in Kouba, Algeria, is a corporate Algerian broadcast station that began airing on March 6, 2011. It, like its rival companies, broadcasts a 24-hour channel program of live local and worldwide news, sports, and a content combination of children's learning and entertainment for Algerian youth. The main objective of Echorouk TV is to maintain its audience up to pace on the recent updates while also offering distinct insights on ongoing events. The television station devotes a significant deal of coverage to promote various companies that provide a range of items that meet the demands of its ready to purchase audience. (BBC news. Algeria Profile updated (2 may 2017)).

3.2 American Channels

A.FOX TV Channel

Rupert Murdoch, a media billionaire, launched Fox Broadcasting Corporation in 1986 as an American television broadcasting company. It is a division of 21st Century Fox, a media giant. Beverly Hills, California is home to the company's headquarters. The channel debuted with 79 affiliate units that covered 80 percent of American households, thanks to Murdoch's significant economical backing. On October 9, 1986, it launched its inaugural transmission, a late-night conversation program. The channel began airing prime-time entertainment on Saturday and Sunday evenings the next March. The company boosted transmission time through the following seven years, till the network was on the broadcast seven nights a week, and acquired more partners, allowing access all over the nation.

B.NBC TV Channel

The National Broadcasting Company (NBC), the country's oldest television channel, was founded on November 15, 1926, with a ceremony four-hour talk show. David Sarnoff, the general manager of RCA, which became the channel's legal owner in 1930, organized the network's development. NBC built its dominance in the broadcast market with such genuine initiatives, despite the fact that he had conceived the infrastructure principally as an educational organization. NBC launched a normal television service on April 30, 1939, with a coverage of the opening show of the New York World's Fair, and so by 1951, it had created a shoreline broadcasting company. The network has improved dramatically throughout the years with several different programs which helped the channel prosper beside its competitors CBC and NBC. (Brittanica)

Procedures of Data Analysis

Twelve (12) still images representing women have been selected from the above mentioned channels. They are analyzed and studied following selected tables from “*Plakoyiannaki*” and “*Zotos*” (2009) dealing with: “Female Role Stereotypes” and “Product Categories”. And some of the “*Goffman’s Categories of Decoding Behaviors*” (1979): “*The Feminin Touch*”, “*licensed withdrawal*”, and “*The Smile*”.

4.1 Female Role Stereotypes

The Feminine Roles depicted in the twelve chosen advertisements are classified into four categories, portraying women in different situations explained in a description for each one. Plakoyiannaki and Zotos (2009:1417).

Categories		Description
Women in Traditional Roles	1. Dependency 2. Housewife	<i>“Dependent on male’s protection”</i> ; in need of reassurance; making unimportant decisions . <i>“Woman’s place at home”</i> ; primary role is to be a good wife; concerned with tasks of housekeeping
Women in Decorative Roles	3. Women concerned with Physical attractiveness. 4. Women as a sex objects	<i>“Women in pursuit of beauty and physical attractiveness”</i> (e.g. youthful). <i>“Sex is related to product”</i> ; sex is related to the product
Women In non-traditional Roles	5. Women in non-traditional activities 6. Career oriented women 7. Voice of authority	<i>“Engaged in activities outside the home”</i> (e.g. Golf, Football) <i>“Professional Occupations”</i> ; entertainer; non-professional; blue-collar. The expert

Women portrayed as equal to men	8. Neutral	Women shown as equal to men
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Table 01: Coding Instrument: Categories of Female Role Stereotypes

4.2 Product Categories:

According to their usage their usage, Plakoyiannaki and Zotos (2009:1419) classified products showed in the advertisements into two categories

Hedonic Products	Utilitarian Products
<ul style="list-style-type: none"> • Recreation and Travel • Auto and related Products • Jewelry • High-tech Devices • Apparel • Cosmetics • Movies and Entertainment 	<ul style="list-style-type: none"> • Food and Drinks • Household items (e.g. detergents) • Personal Hygiene • Financial Services • Home Appliance

Table02: Coding instrument: Product Categories

4.3 Goffman Categories of Decoding Behaviors:

According to Goffman (1979), some visual dimensions often use frames and poses that associate women with physical attractiveness. This is mainly achieved through the following ones:

A. The Feminine Touch

Goffman (1979:29) argues that females are frequently posing while *“using their fingers and hands to trace the outlines of an object, or to cradle it or to caress its surface (...). This ritualistic touching is to be distinguished from the utilitarian grasps, manipulates, or holds”*. It is to say that this type of touching where women use their hands and fingers

delicately while holding objects is different from the casual one in which the person holds or grasps things in a functional manner.

B. Licensed Withdrawal and the Gaze

Goffman (1979) uses the word “Licensed Withdrawal” to refer to the way women are depicted in a state of withdrawal, looking down or away from the viewer. This implies women’s psychological isolation from the social situation. In scenes where women are depicted looking away from the viewer the gaze can also be interpreted as an element of detachment.

C. The Smile

According to Goffman (1979), smile is often associated with a status of subordinate. In advertising smile can be linked to seductiveness. It means that the depicted models should be appreciated and desired by the viewers.

Conclusion

This chapter describes the research design of the study by presenting the research tools and techniques which are used to investigate our topic. In this chapter, we have identified the research method which is the mixed method. It is used in order to discover the disparities in female role stereotypes and product categories between Algerian and American TV commercials. Then we have described our corpus consisting of (12) Algerian and American TV ads broadcasted in: Ennahar TV, Echorouk TV, FOX TV and NBC TV. In order to analyze the collected data, we have relied on Plakoyiannaki and Zotos (2009), as well as some

categories introduced by Goffman (1979): the feminine touch, licensed withdrawal and the smile.

Chapter III

Research Findings

Introduction

This chapter is the display of the findings collected from the analysis of the pictorial stereotypical representation of women in the Algerian and the American TV commercials. The corpus which consists of twelve images, six (6) of them are gathered from Algerian channels and the other six (6) are from American ones. These images have been analyzed using selected tables from Plakoyiannaki and Zotos (2009) *“Female role stereotypes in print advertising Identifying associations with magazine and product categories”* and some of the principles introduced by Goffman in his theory *“Gender Advertisement”* (1979).

The analysis has been carried out on the categories of women roles depicted in the selected advertisements sectioned into four groups: women in traditional roles, women in decorative roles, women in non-traditional roles and women portrayed as equal to men. Furthermore, we have analyzed the most presented product categories in the women advertisements dividing them into two groups: hedonic and utilitarian products. Last but not least, we have tried to establish possible links between female role stereotypes and products categories as well as female roles stereotypes and Goffman’s categories for decoding behaviors.

1. The Representation of Women in the Algerian and American Television Commercials

1.1. Female Role Stereotypes in Algerian TV Commercials

Image	Categories of Female Role stereotypes	Description
Image 01	Traditional Role	“Woman’s place is at home” : The woman is capture in the kitchen as a mother next to her child

<p>Image 02</p>	<p>Traditional Role</p>	<p>Woman's place is at home :</p> <p>The woman is pictured in the house (bathroom) as a housewife holding a detergent.</p>
<p>Image 03</p>	<p>Decorative Role</p>	<p><i>“Woman is concerned with physical attractiveness”:</i></p> <p>The woman is captured holding her moisturizing cream with her Beautifully manicured nails.</p>
<p>Image 04</p>	<p>Traditional Role</p>	<p><i>“Woman is making unimportant decisions”:</i></p> <p>The woman is shown at a supermarket purchasing her favorite coffee.</p>
<p>Image 05</p>	<p>Traditional Role</p>	<p><i>“Woman's place is at home”:</i></p> <p>The woman is depicted at home (in the kitchen) holding butter in her hand.</p>
<p>Image 06</p>	<p>Traditional Role</p>	<p><i>“Woman's place is at home”:</i></p> <p>Her primary role is to take care of her child as she opens her arms to encourage him to walk.</p>

Table 03: Female Role Stereotypes in Algerian TV Ads

1.1.1 The Percentages of the Appearance of each the Female Role Stereotypes in Algerian Television Advertisements

	Traditional Role		Non-Traditional Role		Decorative Role		Women as equal to men	
	Number	%	Number	%	Number	%	Number	%
Algerian Ads	5	83.33%	0	0	1	16.67%	0	0

Table 04: Frequency of Appearance of each Female Role stereotype in Algerian TV Ads

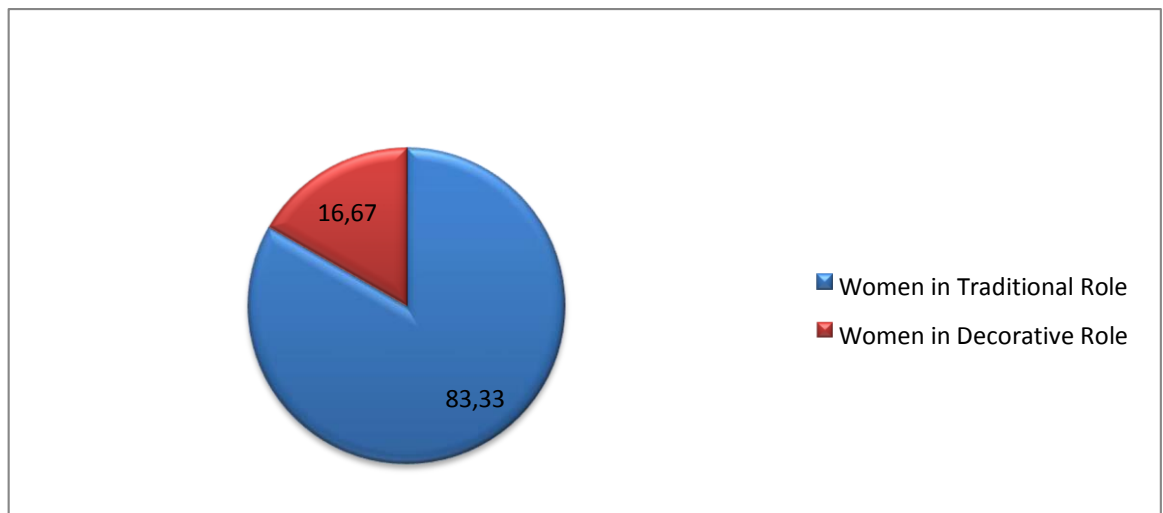


Diagram 01: Female Role Stereotypes in Algerian TV Ads

The analysis of the female role stereotypes in Algerian advertisements indicates that the majority of women (83.33%) are portrayed in traditional roles; mainly in housekeeping and motherhood related tasks. The remaining percentage (16.67%), which presents the minority depicts women in decorative roles; mostly in pursuit of beauty and physical attractiveness.

1.2 Female Role Stereotypes in American TV Commercials

Image	Categories of Female Role stereotypes	Description
Image 01	Women portrayed as equal to men	<i>“neutral”</i> : women shown as equal to men: The woman is depicted in an office working besides her man colleague.
Image 02	Woman in Decorative role	<i>“Woman is concerned with physical attractiveness”</i> : The woman is in pursuits of beauty and physical attractiveness.
Image 03	Woman in Decorative role	<i>“Woman is concerned with physical attractiveness”</i> : The woman is portrayed as beautiful and physically attractive.
Image04	Woman in Decorative Role	<i>“Woman is concerned with physical attractiveness”</i> : The model is shown enjoying putting on her cream all over her shoulders
Image 05	Woman in Traditional role	<i>“Woman is presented as a housewife”</i> : cleaning her bathroom full of dirt.
Image 06	Woman in non-Traditional Role	<i>“Woman engaged in activities outside the home”</i> (riding a horse)

Table 05: Female Role Stereotypes in American TV Ads

1.2.1 The Percentages of the Appearance of each Female Role Stereotypes in American TV Advertisement

	Traditional Role		Non-Traditional Role		Decorative Role		Women as equal to men	
	Number	%	Number	%	Number	%	Number	%
American Ads	1	16.66%	1	16.66%	3	50%	1	16.66%

Table 06: Frequency of Appearance of each Female Role stereotype in Algerian TV Ads

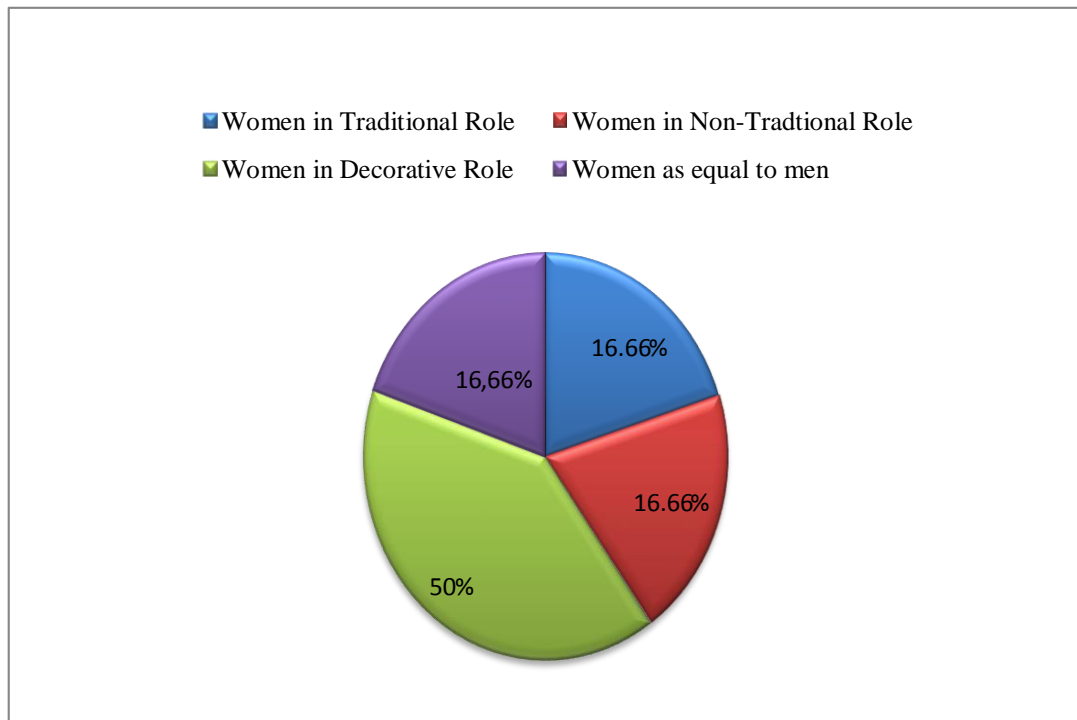


Diagram 02: Female Role Stereotypes in American TV Ads

The results displayed in the above pie-chart reveal that, the highest percentage (50%) show that American women are mostly portrayed in decorative roles, whereas women in (Traditional, Non-traditional, equal to Men) share the same percentage (16.66%).

2. Product Categories

2.1 Product Categories in Algerian TV Commercials

Image	The product category	Description
Image 01	Utilitarian Product	<p><i>“Food and drinks”</i>: The woman is depicted holding a food product (Indomi).</p>
Image 02	Utilitarian Product	<p><i>“Household items”</i>: The woman is promoting a detergent (Life).</p>
Image 03	Hedonic Product	<p><i>“Cosmetics”</i>: The woman is shown holding her moisturizing cream (Proderma).</p>
Image 04	Utilitarian Product	<p><i>“Food and drinks”</i>: The woman is promoting a coffee brand (Dozia) with a thumb up.</p>
Image 05	Utilitarian Product	<p><i>“Food and drinks”</i>: The woman is captured holding the butter (Elio) with a slight smile on her face.</p>
Image 06	Utilitarian Product	<p><i>“Personal hygiene”</i>: The woman is depicted opening her arms to her child wearing the diapers (molfix).</p>

Table 07: Product Categories in Algerian TV Ads.

2.1.1 The Percentages of Appearance of the Product Categories in Algerian Advertisements

	Hedonic Products		Utilitarian Products	
	Number	%	Number	%
Algerian ads	1	16.67%	5	83.33%

Table 08: Frequency of Appearance of the Product Categories in Algerian TV Ads.

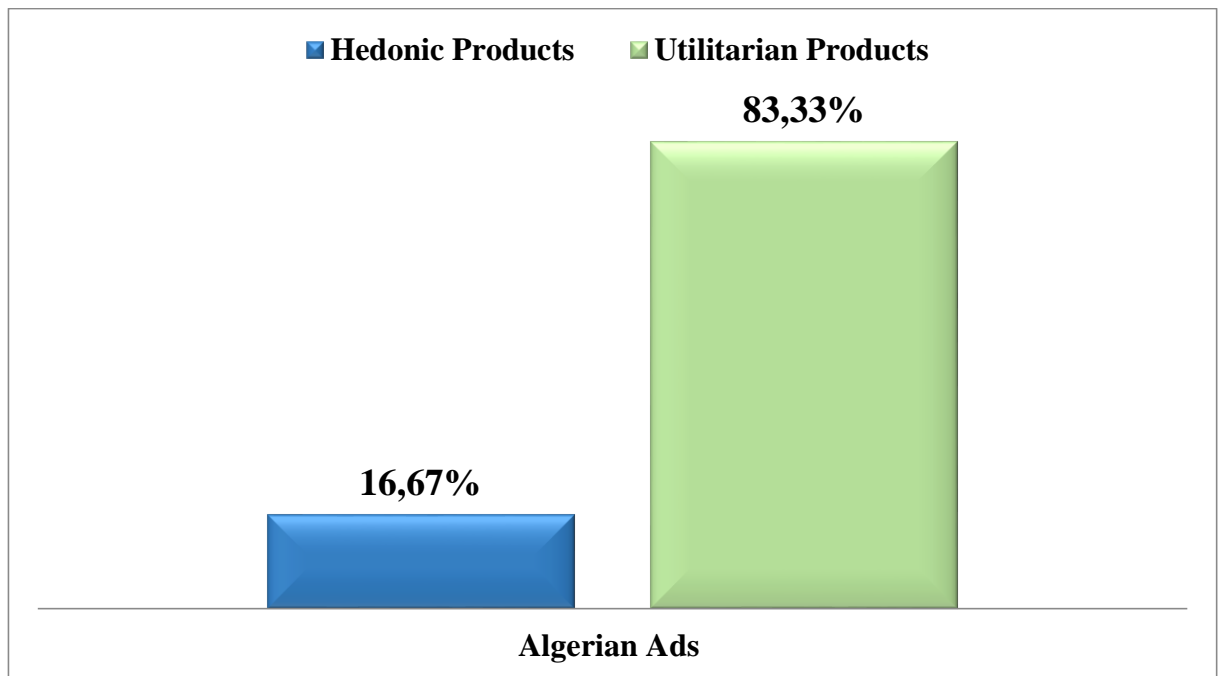


Diagram 03: Product Categories in Algerian TV Ads

From the outcomes of the study of the product categories mostly used in the Algerian ads, it has been noticed that the highest percentage (83.33%) of the Algerian ads are dedicated to utilitarian products. The remaining percentage of ads, which is (16.67%), is devoted to hedonic products.

2.2 Product Categories in American TV Commercials

Image	The product category	Description
Image 01	Hedonic product	<i>“High-tech devices”</i> : the woman is shown holding the product (Apple tablet) in her hands with a serious look on her face.
Image 02	Hedonic product	<i>“Cosmetics”</i> : The woman is captured holding micellar water (Garnier) barely touching her head.
Image 03	Hedonic product	<i>“Cosmetics”</i> : The woman is showing off her beautiful lashes coated with mascara (Maybelline)
Image 04	Hedonic product	<i>“Cosmetics”</i> : The woman is spotted sensually applying soothing lotion (Nivea) on her shoulder.
Image 05	Utilitarian product	<i>“Household items”</i> : the woman is captured cleaning her bathroom holding the power scrubber (Clorox Scrubtastic).
Image 06	Hedonic product	<i>Apparel</i> : the woman is shown riding a horse with a dress and a pair of (Nike) sneakers.

Table 09: Product Categories in American TV Ads.

2.2.1 The Percentages of Appearance of the Product Categories in American Advertisements

	Hedonic Products		Utilitarian product	
	Number	%	Number	%
American ads	5	83.33 %	1	16.67 %

Table 10: The Frequency of Appearance of the Product Categories in American TV Ads.

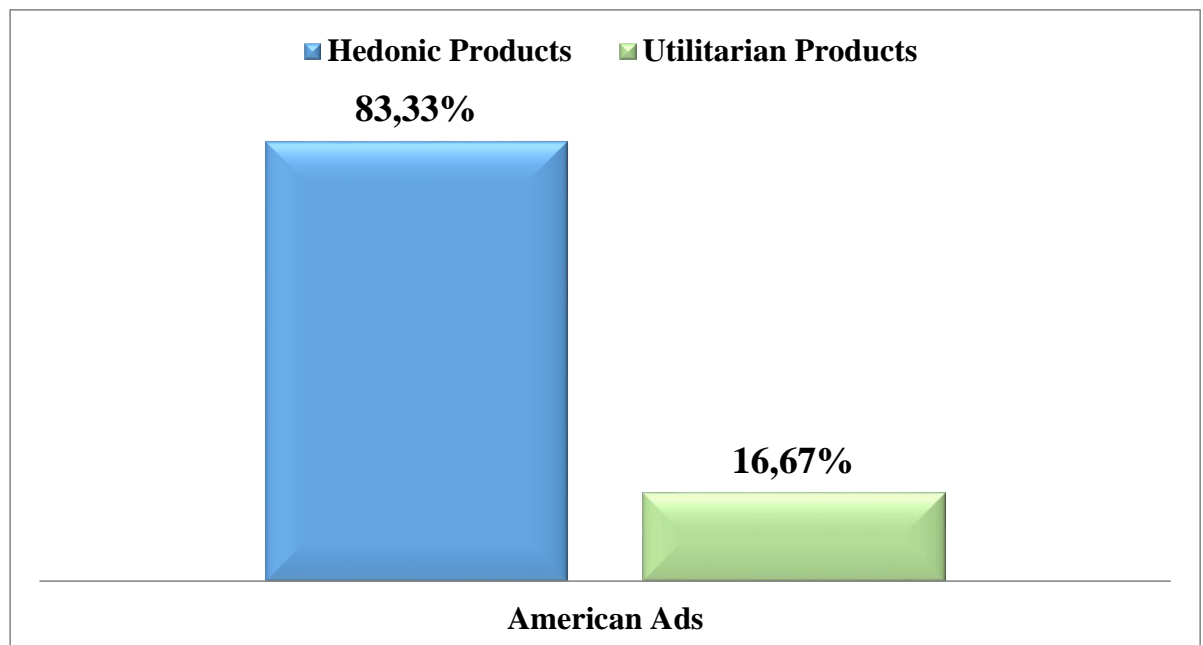


Diagram 04: Product Categories in American TV Ads.

The findings of the table above dealing with the product categories mostly used in American ads revealed that (83.33%) of the products are related to hedonic products, which leaves (16.67%) to utilitarian products.

3.The Association between Female Role Stereotypes and Product Categories

3.1. In Algerian TV Commercials

Image	Depicted Female role	promoted product Category
Image 01	Traditional Role	Utilitarian product
Image 02	Traditional Role	Utilitarian product
Image 03	Decorative Role	Hedonic product
Image 04	Traditional Role	Utilitarian product
Image 05	Traditional Role	Utilitarian product
Image 06	Traditional Role	Utilitarian product

Table 11: Female Role Stereotypes and its Association to Product Groups in Algerian Ads

3.2 In American TV Commercials

Image	Depicted Female role	promoted Product category
Image 01	Women as equal to men	Hedonic products
Image 02	Decorative Role	Hedonic products
Image 03	Decorative Role	Hedonic products
Image 04	Decorative Role	Hedonic products
Image 05	Traditional Role	Utilitarian products
Image 06	Non-Traditional	Hedonic products

Table 12: Female Role Stereotypes and its Association to Product Groups in American Ads.

These above tables aim at providing evidence concerning the link of product types and female roles. The evidence suggests that decorative images of women such as physical attractiveness in both American and Algerian ads are likely to be linked with hedonic

products. Furthermore, the findings indicate that utilitarian products are constantly associated with depictions of women in Traditional roles. Besides, the results show that advertisements of hedonic products use perpetually female role stereotypes including non-traditional, and women as equal to men.

4 Goffman's Categories for Decoding Behaviors

4.1 Goffman's Categories in Algerian TV channels

Image	Categories used	Description
Image 01	Smile	The woman is represented widely smiling at the camera
Image 02	Licensed withdrawal	The woman is depicted holding a detergent in her hands enjoying its smell in dreamy state of mind.
Image 03	Feminine touch and Smile	The woman is captured slightly holding the cream with the tip of her fingers drawing a seductive smile on her lips
Image 04	Smile	The woman is depicted holding the pack of coffee smiling confidently with a thumbs up
Image 05	Smile	This picture shows a woman smiling while holding the butter in her hand
Image 06	Smile	The image represents a woman with her arms wide open smiling to her baby.

Table: 13 Goffman's Categories for Decoding Behaviors in Algerian TV Ads

4.2 Goffman's Categories in American TV channels

Image	Categories used	Description
Image 01	None	None of the categories is used for this image.
Image 02	Feminine Touch	The picture depicts a woman from head to shoulders looking to the camera with a slight smile holding the micellar water next to her face.
Image 03	Licensed Withdrawal and the Gaze	The model is depicted in a dreamy state of mind completely detached from the reality looking away from the camera and smiling seductively.
Image 04	Licensed withdrawal and the Feminine Touch	The image is captured a woman peacefully sitting and caressing her arm enjoying the delicious smell flowing from the lotion.
Image 05	Smile	The picture presents a woman confidently holding the power scrubber in her hands with a radiant smile on her face.
Image 06	None	None of the categories is used for this image.

Table14: Goffman's Categories for Decoding Behavior in American TV Ads

Under Goffman's categories for decoding behaviors, we have analyzed the three most frequently used categories in the Algerian as well as American television advertisements: the Smile, licensed withdrawal, and the feminine touch. Moreover, we have analyzed the appearance of the categories according to the female role stereotypes in the in order to establish a well-grounded link between the two.

According to the results obtained from the study conducted, we have noticed a remarkable difference between the use of the principles most importantly the smile: in 4 out of 6 Algerian commercials, the models are smiling in the shots taken. Whereas, only 1 out of 6 of the models are smiling in the American ones. Concerning the second category which is licensed withdrawal, the results between the ads are fairly close with 1 out of 6 for the Algerian ads and 2 out of 6 for the American ones. As for the results of the feminine touch, it appears that it's use is not frequent in the selected ads.

4.3. The Association between the Female Role Stereotypes and Goffman's Categories for Decoding Behavior in Algerian TV Channels

Image	Female Roles	Corresponding categories
Image 01	Woman in Traditional Role	Smile
Image 02	Woman in Traditional Role	Licensed Withdrawal
Image 03	Woman in Decorative Role	Feminine Touch
Image 04	Woman in Traditional Role	Smile
Image 05	Woman in Traditional Role	Smile
Image 06	Woman in Traditional Role	Smile

Table 15: Female Role Stereotypes and their Association to Goffman's Categories for Decoding Behaviors in Algerian TV Commercials

The findings that have been collected from the Algerian television commercials, indicate a complete absence of the categories of decoding behaviors: licensed withdrawal and

the feminine touch in (4) ads representing women in traditional role with the exception of image (2). The only category that is used repeatedly in 4 out of 6 commercials is the smile. Concerning the only commercials with decorative role image (3) the category used is the feminine touch.

4.4 The Association between Female Role Stereotypes and Goffman's Categories for Decoding Behaviors in American TV channels

Image	Female Roles	Corresponding Categories
Image 01	Women as equal to men	None of the categories is used for this image
Image 02	Women in Decorative Role	Feminine Touch
Image 03	Women in Decorative Role	Licensed Withdrawal and the Gaze
Image 04	Women in Decorative Role	Licensed Withdrawal and The Feminine Touch
Image 05	Women in Traditional Role	Smile
Image 06	None- Traditional role	None of the categories is used for this image

Table 16: Female Role Stereotypes and their Association to Goffman's categories for Decoding Behaviors In American TV Commercials.

The findings that we have presented in the above table indicate that in portrayals of women as equal to men, and none-traditional role Goffman's categories are not used. By contrast, in the female role stereotype dealing with women in decorative role, their use is significantly recurrent.

Conclusion

This chapter has outlined the major outcomes of the analysis of female roles and product categories that appear in the selected advertisement. The study is carried out using replicated tables selected from Plakoyiannaki and Zotos (2009), which has allowed us to discover the main differences concerning the roles played by women in the Algerian and American ads. Furthermore, it has enabled us to understand the most used product categories for each advertisement and establish a link between female roles and product categories in ads. With a focus on demonstrating an existing connection between the categories of decoding behaviors, and the female role stereotypes, this analysis has also incorporated some of the Goffman's categories introduced in gender advertisement (1979): the Smile, feminine touch, and licensed withdrawal.

Chapter IV

Discussion of the Findings

Introduction

This chapter is the discussion of the results obtained from our research. The findings gathered from Algerian and American television advertisements dealing with female role stereotypes, product categories, and Goffman categories of decoding behaviors which are discussed in a manner that allows us to answer the questions that we have formulated in the general introduction. This chapter aims to check the validity of our hypotheses suggesting that Algerian women are depicted in traditional roles. By contrast, American women are portrayed in decorative roles. Accordingly, it discusses the association between female roles and product categories on one hand, and categories of decoding behavior and female role stereotypes on the other.

1. Female Role Stereotypes in Algerian Television Ads

The analysis of the female role stereotypes is merely about identifying the mostly used female roles in each of the Algerian and American television advertisements. Through the results obtained from the study notable disparities in the use of certain female roles have merged.

In Algerian television advertisements, only two categories of female role stereotypes are found: Women in Traditional Role, and Women in Decorative Role. Yet it appears that images of women in traditional role have dominated the sample. 05 out of 06 of the selected TV commercials have opted to showcase their models in traditional settings: At home being a mother or a housewife, concerned with housekeeping tasks or making unimportant decisions.

Belkaoui and Belkaoui (1976) have demonstrated that women are primarily portrayed in traditional and decorative roles, failing to mirror the changing role of women in society. This means that women's depicted roles in commercials have not kept pace with women's evolving roles in society which can easily be noticed in the determined Algerian ads.

According to Sexton and Haberman (1974) women in advertising are shown in domestic tasks, and concerned with physical attractiveness, and are placed in predictable environments such as household settings. In the designated commercials, the women are generally captured in their houses more precisely in the kitchen cooking (image 1 and 5) or in the bathroom cleaning and doing laundry (image2). Additionally, towards highlighting her fundamental status in the family as a mother taking care of her family, the appearance of children is quite recurrent. In the Algerian ads, 2 of the imagery where women are portrayed in traditional role include a child in the scene. (image 1 and 6). This sends as back to the conventional characteristics of the traditional mold where women are the ones responsible for raising the kids (nurturing), doing domestic tasks and family caretaking.

The findings collected from (Table 03 page 31) dealing with the female role stereotypes found in Algerian TV commercials answers the question about the representation of women in Algerian commercials. Accordingly, it confirms our hypothesis which states that in Algerian ads, women are generally portrayed in traditional roles more precisely as housewives.

2. Female Role Stereotypes in American Television Ads:

Concerning the American ads, we have recorded a diversified use of the categories of female role stereotypes: women in traditional role, women in none-traditional role, women in decorative role, and women as equal to men.

However, according to the findings, images of women in decorative role refer to the half of the sample of commercials more precisely stereotypes of women concerned with physical attractiveness, featured in 03 out 06 of the ads. These results confirm the research hypotheses, and report an increasing stereotypical depiction of women in decorative roles in comparison to the Algerian ads where only 01 commercial displays a woman in the pursuit of beauty and physical attractiveness.

Despite the recurrent portrayals of women in decorative roles, depictions of women in none-traditional role and women in roles equal to men draw a small fraction, respectively women engaged in activities outside the home, e.g.: riding a horse (see picture06) and women shown as equal to men (picture 01).

Lazar (2006) suggests that such female portrayals appear to empower women to seek for learning opportunities in order to become informed consumers. Simultaneously, these results advocate a broadening of character portrayals devoted to women. This means that women are not only seen and depicted in the traditional molds, rather in all possible roles. This idea is also mentioned by Scheibe (1997) who argues that women are more implicated in outside activities and in traditionally male occupations. This also reveals that, American television commercials dealing with women may have slightly evolved comparing to the nowadays expanding roles of women in society.

3. Product Categories in Algerian Television Ads:

The result obtained concerning this part demonstrates a spacious gap between Algerian and American commercials, dealing with the mostly advertised product type. In fact any product that contains utilitarian attributes (necessary, practical, functional etc...) falls into the utilitarian product category. By contrast, hedonic products are purchased for luxury consumption, procure excitement and pleasure (Batra and Ahtola, 1991).

According to the findings obtained we have noticed that (83.33%) of the Algerian television commercials collected are utilitarian products based, and only (16.67%) are related to hedonic products (see diagram 3page36). Findings show that, the majority of the Algerian ads dealing with utilitarian products, meaning (83.33%) are divided into three groups: “Food and drinks”, in which we have assembled commercials of: Coffee (Dozia), Butter (Elio), and Noodles (Indomi). “Household items”, containing an ad of a Detergent (Life) and “Personal hygiene”, concerns a Diaper commercial (Molfix).

4. Product Categories in American Television Ads

The findings collected dealing with product categories assert that Algerian television commercials mostly advertise utilitarian products. Whereas, American ads focus on hedonic product.

It appears that American commercials register the same numbers as the Algerian ones but in reverse. That is to say that: (83.33%) of the commercials are devoted to hedonic products whereas the remaining (16.67%) target utilitarian products (see bar diagram 4page38). Concerning The American ads dedicated to hedonic products, they are split into three groups “Cosmetics”, “Apparel”, and “High-tech devices”. The above mentioned sub-categories embody the following products: Micellar water (Garnier), Mascara (Maybelline) and lotion (Nivea) for “Cosmetics”. Sneakers (Nike) for “Apparel” and (Apple) tablet for “High-tech devices”. These results validate the hypothesis formulated in general introduction dealing with product categories, which states that American TV advertisements mostly advertise for hedonic products.

5. The Association of Product Categories to Female Role Stereotype in Algerian Television Advertisements

In this part of the study, we try to go into the solid evidence on the existing relationship between depictions of women in traditional roles, and utilitarian products. According to Plakoyiannaki and Zotos (2009), utilitarian products are linked to various female portrayals. It is to say that, utilitarian products are not only associated to portrayals of women in traditional roles, but to other portrayals as well such as: women in decorative roles, in none-traditional roles, and even in roles of women equal to men.

Relating to our findings, and regarding the depictions of women in traditional roles, (see table 11 page 39). We notice that the entire 5 commercials with representations of women as Housewives are linked to utilitarian products. For instance image 1, 4, and5 are

related to food products, image 2 to detergent, last but not least image 6 to a hygiene product. This result goes in opposition to the one provided by Plakoyiannaki and Zotos (2009), who resolve that, advertisements of utilitarian products used dissimilar female role stereotypes including non-traditional, traditional and decorative representations of women.

It is assumed that, traditional female portrayals of women are more successful in conveying the message of the utilitarian commercials to the audience; a housewife captured in her kitchen, who cleans, washes, and polishes habitually on a daily basis is more suitable, and reliable in promoting a detergent rather than a working woman

Additionally, portrayals of women in traditional roles generally capture women cooking or cleaning doing basic and fundamental activities. Many products are targeted at the housewife, so ads portray the individual female in the ad as a housewife with stereotypical housewife characteristics (Kilbourne, 1990). These traditional molds provide feelings of efficiency and productivity which cope with utilitarian products since they are instrumental in nature and associate more remotely with affect (Voss et al,2003). Products that are utilitarian in essence such as food, cleaning and hygiene products, images (1,2,and 6) require that the setting and the model in the commercial to share same characteristics and attributes similar to hedonic products in order to be realistic to the audience.

6. The Association of Product Categories to Female Role Stereotypes in American Television Advertisements

One of the main questions of this study is to seek concrete evidence on the existing relationship between female role stereotypes, and product categories. Considering the findings from the American TV commercials (12 page 44), we confirm our hypothesis about the early stated question. This association concerns hedonic products and women in decorative roles. Table 12 pages 39 demonstrates that portrayals of women in decorative roles are exclusively

linked to hedonic products. As the table shows, out of the total 6 American ads the 3 ones with decorative role portrayals of women, only hedonic products are promoted.

According to Plakoyiannaki and Zotos (2009), the essence of these associations may be generated because of an existing relation between female roles and the product categories. Female roles pictured, share the same attributes of the product category associated to. The decorative images appear to arouse emotional cues and communicate notions of self-gratification and self-concept enhancement (Ford et al., 1991. Cited in Plakoyiannaki and Zotos .2009). These attributed, are shared with hedonic product which are purchased for direct sensory gratification and affective purposes (woods1960), and fundamentally evoke emotional arousal, resulting from sensations derived from the experience of using the product(Voss et al.2003).

From the selected American, ads we can state the image (5) as an example for what has been said above. Image (5) showcases a woman who is confident and fully satisfied with her body image, while applying a lotion on her shoulder which provides her joy and satisfaction that can be both read from her closed eyes, and the smile on her lips. Carrying on in the same direction, a model or a movie star is the best placed for giving the greatest personal care advice and beauty hacks to enhance physical appearance than a housewife. This sort of associations that advertisers prefer to use in their commercials linking women in decorative roles to hedonic products can be effortlessly read in pictures 3 of the American ads. In this last, advertisers display to audience a famous model bringing to light her flawless skin and beautiful blue eyes promising her female viewers long and lifted eyelashes. From the selected American ads, we can tell that, this kind of systematic partnership between product categories and female role stereotypes, are quite regular as they are judged by advertisers to be real to their viewers, convey the message the best and better reaching to the targeted consumer.

7. The Side Effects of the Stereotypical Female Roles Depicted in Television Advertisements

The depicted portrayals of women in advertising are nothing but a reflection of the society that creates them. What we see on television commercials, is nothing but a mirror of real life situations, beliefs and assumptions. However, from the findings of the selected Algerian television commercials, we have noticed that Algerian women are not captured as symbols of education, or instruction rather they are portrayed in traditional roles: as housewives, or mothers, in their homes taking care of their families and houses. Even though these portrayals are partly true, yet in real life environment, we usually come across working women (Doctors, teachers, journalists etc...).

The focus in the ads is on showing characteristics such as caring, nurturing and affectionate, instead of putting forward their leadership attributes, or analytical abilities. According to Signorelli (1989), the messages conveyed in advertisements, shape our ideas about appropriate gender roles as well as our attitudes toward and expectations of men and women. The broadcasted ads affect the audience receiving them. Hence they would deduce that the character advertised in the ads is the correct version for a woman to be, which is totally acceptable but on the other hand, that does not encourage women to get higher education degrees, achieve professional success nor to be financially independent.

Children for their parts are not immune to the effects of commercials on their perception of roles at all. According to Miller and Reeves (1976), television not only mirrors society but it helps shaping children sex-roles perception. They state that: "*Children do nominate television characters as people they want to be like when they grow up*" (Miller and Reeves 1976:47). If we take into consideration this statement, the Algerian children more precisely girls, would look up to the traditional portrayals of female characters and assume that is the aimed person that they want to become once older since in the 6 Algerian ads, a

complete absence of depictions of women in working places and in none-traditional roles is detected. This finding not only narrows down the ceiling of expectations and dreams of young girls to housewives, but it also teaches them to be financially dependent on a man, and his protection. Instead a diversification of female roles portrayed in advertisements, including women in all aspect of life and matching the real life environment would widen their horizons to become the best version of themselves. Jennings et al. (1980) finds that college-age women exposed to traditional commercials express fewer career aspirations. By contrast, students who are exposed to none-traditional advertisements expressed greater self-confidence when delivering a speech, and more independence of judgment.

When it comes to the American television ads, we have deduced that, though there is a variation in the female roles used, the accent is on decorative roles which refer to half of the selected commercials. The commercials focus on the beauty and physical attractiveness of the models by portraying them as seductive, radiant and adorable. The constant exposure to this kind of images directly leads to lower self-esteem and body dissatisfaction, especially for young girls. Adolescent girls are often found to be particularly vulnerable for being influenced by media images (Borzekowski, Robinson, & Killen, 2000). The frequent use of enhanced images of women in advertisements, and employing retouching techniques to improve the appearance of the models in ads generates negative body image among young girls. The comparison with peers might affect their body image in a comparable manner as media images do (Myers & Crowther, 2009). For instance, Images: (2, 3, and 4) depict beautiful women with flawless skin, healthy and shiny hair. These lasts are edited and take into account numerous factors such as :(the light, the angle, the poses etc...) and other tools to make the models look on point, Consequently, it puts enormous pressure on young girls to look thinner, prettier etc... in order to cope with the ideal representations of women portrayed in television advertisements.

8. Goffman Categories of Decoding Behaviors

8.1. The Feminine Touch:

As mentioned previously in the research, this principle is concerned with the way females use their fingers to touch objects softly and in a delicate way. Goffman (1979:29) argues that females are frequently posing while *“using their fingers and hands to trace the outlines of an object, or to cradle it or to caress its surface...”*. It may also include self-touching, in which women caress themselves, their necks, or their faces... This portrays the woman as gentle, delicate, and vulnerable, and it is possible to argue that the pose is sexualized, portraying the woman as sexually available and open.

In this case, the gesture shown in the ad in (image 03) in the Algerian context, can be described as a Feminine touch. In fact, the woman is displaying the product really close to the frame of the camera while delicately holding it with her long and beautifully manicured fingers, as if the object is a precious stone, which can send the message that the woman has a lack of self-reliance, and vulnerability, since she is not able to hold the object tightly in her hand.

Concerning the American context, we have come to the results that this aspect, is widely expanded in the advertisement industry, since most of the ads are concerned with beauty products. The women are in many cases, found using their hands and tips of their fingers to trace the outlines of objects and parts of their bodies, conveying a meaning of fragileness and vulnerability, and that the female body is *“delicate and precious”* (ibid: 31), as in (image 02) and (image 04) for example.

8.2 Licensed Withdrawal:

This aspect concerns the way women are often pictured in a state of withdrawal or introversion, dreamy, looking away from the viewer, and covering their face with their hands. This pose means that they are not paying attention to their surroundings and that they are

“engaged in involvements which remove them psychologically from the social situation at large” Goffman (1979:57).

As it is depicted in (image 02) of the Algerian ads, the woman is captured daydreaming while holding a detergent in her hands and absorbing its scent, which implies that she is not paying attention to the world around her and that, again, it makes her appear vulnerable and fragile. As Goffman (1979) states, women are adrift, while men are anchored and present.

Accordingly Goffman (1979) argues that women are frequently represented out of stability or clutching a man's arm tightly for security, as he claims that: *“the woman shows herself to be receiving support, and both man’s hands are free for whatever instrumental tasks may arise”*. (Ibid:54).

Concerning (image 03) and (image 04) of the American ads, the same gestures have been noticed, as the women are portrayed gazing away in a dreamy state, completely detached from the reality and their surroundings.

8.3 Smile:

According to Goffman (1979), a smile is a signal which can be perceived as appropriate and appreciated when this signal is addressed to the attitude of others. But, when a woman smiles at a man, it means she understands his acts are intended to please him. Smiles are signs of seduction in the sense of advertising, where participants are intended to be desired by the audience.

As far as the Algerian ads are concerned, we have found that the majority of them which are (image 01, 03, 04, 05, and 06), have the smile principle or aspect. Indeed, all of the women in the ads offer a wide and bright smile to the audience to showing their happiness, or to create a sense of seduction as in (image 03).

On the other hand, the American context is less concerned with this aspect, as it is noticed in (image 05), the woman is wearing a proud and inviting smile, and this facial expression can be depicted as a way to capture the viewer's attention, to press them to buy the product being advertised.

8.4. The Link between Female Role Stereotypes and Goffman's Categories of Decoding Behaviors:

In regards to the Female Role Stereotypes and Goffman's principles, we have deduced from our study that there is a relationship that exists between both of them. On the one hand, Female Role stereotypes concerns women in Traditional role, Non-Traditional, Decorative roles, and women as equal to men, and each of these roles define or classify women in a certain category. On the other hand, Goffman's aspects which are smile, licensed withdrawal and feminine touch describe and analyze the behavior of these women through their body language and gestures.

In terms of traditional roles, the female character in this role portrayal is shown in the advertising with one or more children, and her attention is drawn to the child or children, or the object being advertised, according to Rudansky (1991:171): "*this is consistent with reality as such product categories are generally associated with mothers* "Furthermore, a woman in a household environment plays the function of a housewife, completing household tasks such as cleaning or cooking, and are therefore frequently used to advertise such products. The housewife is primarily used to advertise household products in a variety of previous research studies. Plakoyiannaki & Zotos, (2009); Razzouk et al., (2003); Rudansky, (1991). This role is found in the Algerian ads in images (01,02,04,05 and 06) which is the majority and it is naturally linked to the Smile aspect that is explained by the fact that the models in the ads are advertising a product that doesn't necessarily require for them to include themselves or their bodies. On the other hand, decorative roles concern the woman as a physically appealing or

ornamental creature that refers to a representation that emphasizes physical attractiveness. According to Plakoyiannaki and Zotos (2009:1417): “*distinction should be made between the decorative woman and the sex object role*” that is, the physically attractive role was defined as the female aiming for physical beauty; and the sex object is specifically related to sexual allure.

Moreover, Hung & Li (2006:20) argue that “*A vast majority of cosmetic product advertisements feature the decorative woman. This is consistent with the role description of a woman who enhances her beauty through cosmetics*” in this case, the (image 03) is an example and it is linked to the feminine touch.

Regarding the American ads, the traditional roles are connected to the smile aspect as well. Consequently, there is no difference to be noticed at this level with the Algerian ads. The decorative roles which is found in (image 02) and (image 03) are linked to the licensed withdrawal and feminine touch principles. However, according to Furnham et al. (2001:24) and Nassif and Gunter (2008:756), the women portrayed in roles as equal to men are: “*Work-related portrayals that are specified as roles include those of the professional woman, the labourer and the office worker*” and “*women in non-traditional roles*”. That include Women depicted engaging in actions not traditionally associated with females (non-traditional activities), doesn't link to none of the present aspects, since the models of the ads in (image 01) and (image 06) are performing non-common roles (that are conventionally attributed to women) which positions them in a comparable situation in which a man can be. As a result, there is no possible way as to connect these roles to Goffman's principles.

Overall, we may say that if the model in the ad is asked to perform as a housewife or a working woman, Goffman's principles cannot be applied to them because none of their beauty or body parts are required for them to appear. However, if the model is used as a beauty object or if she advertises a beauty product, Goffman's principles are always spotted in

this kind of ads. Moreover, concerning the hypothesis that deals with Goffman's categories of decoding behaviors, we have confirmed through the analysis that their use depends on the female role stereotypes portrayed in advertisements.

Conclusion

This chapter assembles all the results we have discussed dealing with the representation of women in television advertisements. In order to reach these results, we have relied on tables used by "Plakoyiannaki and Zotos" (2009) and selected categories from Goffman's framework (1979). The findings of our study, confirm our hypotheses about the depiction of Algerian women in traditional roles, And the American women in decorative ones. Indeed, the results also approved the hypothesis dealing with female role stereotypes and its association to product categories. In fact, we have confirmed that the portrayals of women in traditional roles are generally linked to utilitarian products, whereas portrayals of women in decorative roles are related to hedonic goods.

General conclusion

With the aim to investigate the questions proposed in our study, this thesis has analyzed 06 Algerian and 06 American television advertisements. The purpose of the research study is first, to discover the mostly used female role stereotypes and product categories, then we have tried to seek valid association between the two. Additionally, we have attempted to examine whether the use of definite Goffman's categories of decoding behaviors depends on the female role stereotype depicted in commercials. In order to evaluate the advertisements and to reach the previously stated objectives, we have used a theoretical framework consisting of selected tables gathered from Plakoyiannaki and Zotos (2009), and Goffman's gender display framework (1979). The theoretical framework is then applied to the sample consisting of 06 Algerian and 06 American television commercials. To facilitate the analysis, we have relied on the mixed method; the qualitative method has provided a significant foundation to the understanding of Female role stereotypes, product categories, and categories of decoding behaviors in relation to female role stereotypes. Additionally, the quantitative method has served in evaluating the frequency of their appearance.

The findings of the present study suggest that mass media do not reflect what is fast becoming a social reality. Despite the thriving number of women who have succeeded in achieving greater equality in society, personal relationships, and have made outstanding contributions in all areas of life, Algerian television commercials keep reproducing same stereotypical portrayals of women by depicting them in traditional roles. Thus it contributes in perpetuating classical gender stereotypes in the Algerian society instead of changing them. A marked improvement is noticed when it comes to American commercials, though the portrayals of women in decorative roles still persist, some efforts are made in order to portray women in the wide variety of roles they play in today's world.

Concerning the product categories, we have come to the conclusion that, in Algerian television commercials depictions of utilitarian products is the most common. Whereas, the American TV commercials focus on hedonic products. Through the investigation of female role stereotypes and product categories in Algerian and American television commercials, we have noticed an association between the two of them. In fact, women in traditional roles are generally associated to utilitarian products. By contrast, women in decorative roles to hedonic products. These kinds of associations are still used repeatedly since audiences are used to them, and consider them as quite normal and significant. Furthermore, the findings of our research highlight that the use certain categories of decoding behaviors from Goffman (1979), depends on type of female role stereotype represented in the commercials. For instance, the Feminine touch and licensed withdrawal are always used in depictions of women in decorative roles. Moreover, the smile is always tied to representations of women in traditional roles. On the other hand, we have noticed a complete absence of these categories in the depictions of women in non-traditional roles as well as women in roles equal to men.

Considering that the existing literature related to the association of female role stereotypes to product categories is limited, it is recommended for future research to continue to explore this arena to further extend the field of study .It is also recommended for future research to extend and build upon these insights by investigating other women's lifestyle television advertisements , and hence gain a better and broader understanding of women's role stereotypes, and its association to product categories in advertisements.

Since this thesis further focused the association of female's role stereotypes to product categories, and Goffman's categories of decoding behaviors in Algerian advertisements, and comparing them to the American ones, it could be of great interest to investigate advertisements found in channels of other countries with which we share same culture. For

instance, Tunisia or Morocco and compare them to the Algerian ones. Future research could also study and compare female role stereotypes and its association to product categories by using other frameworks which would allow investigating its possible side effects on audiences.

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American Ads

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Appendix 01

Algerian Images

Image 01 Ennahar TV Image 02 Ennahar TV Image 03 Echorouk



TV Image 04 Ennahar TV



Image 05 Echorouk TV

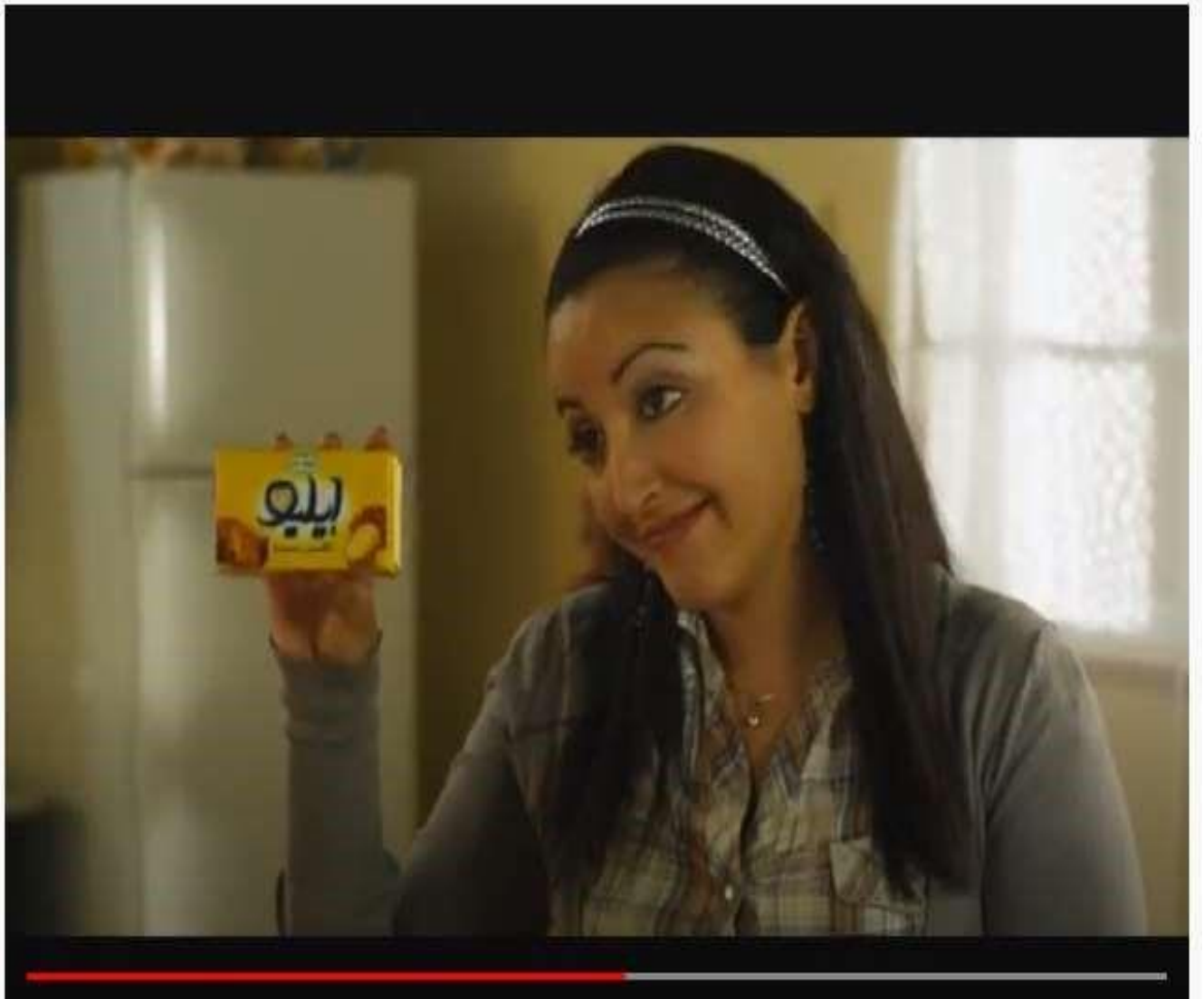


Image 06 Ennahar TV



Appendix 02

American Images

Image 01 NBC TV



image 02 Fox TV



Image 03

NBC TV



Image 04

NBC TV

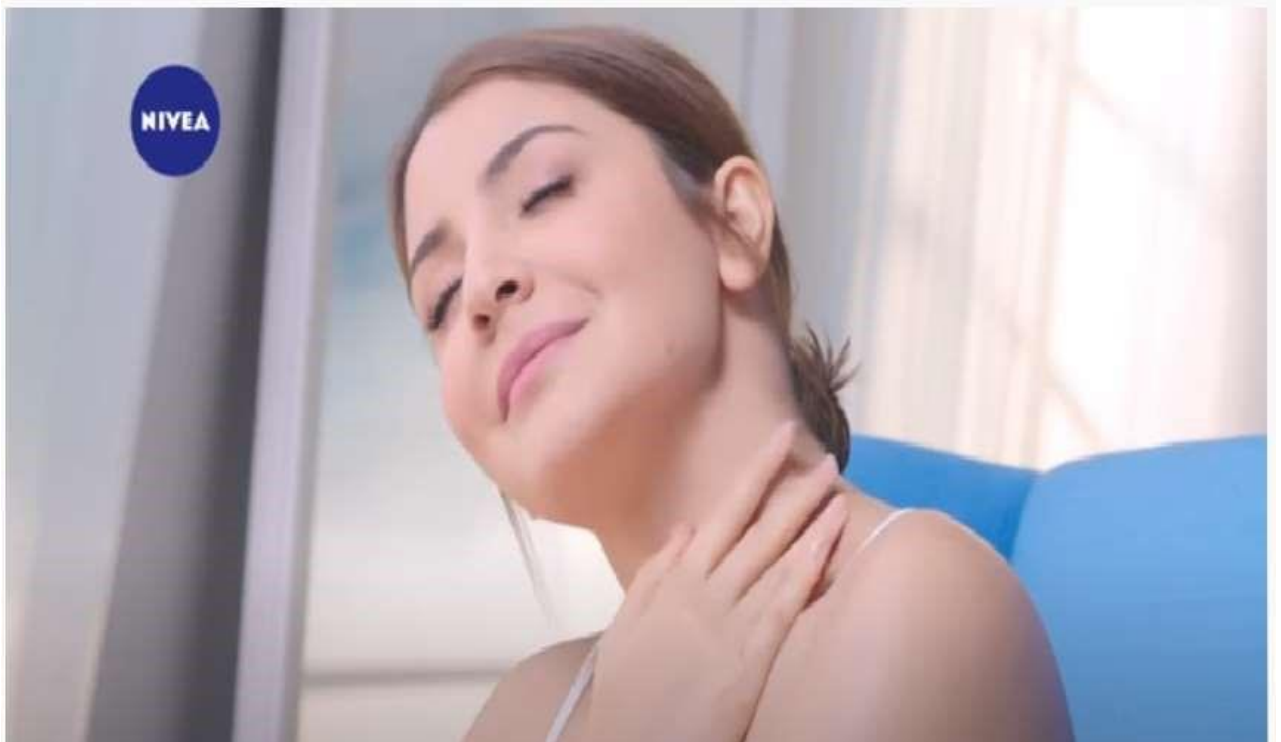


Image 05

FOX TV



Image 06

FOX TV

