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**A social Semiotic Analysis of Gender Roles in the Representation of
Gender in Advertisements: Case Study of Gender Representation in
Algerian TV commercials**

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Dedications

To my beloved parents,

To my lovely sisters,

To my lovely brothers,

To my dearest friends,

Ahmed YAHIAOUI

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Abstract

The present work is concerned with the gender representation in still images taken from Algerian Ads. It intended to investigate whether the representation of men and women in Algerian TV commercials reinforces the prevalent gender stereotypes in the society or attempt to alter the reality of gender roles. This research adopted Kress and Van Leeuwen's (2006) approach to the grammar of visuals and Goffman's (1978) theory of gender in advertisement. The combination of these two frameworks allowed us to analyze the gender representation in Algerian Ads. This study is a corpus-based study which analyses a corpus consisting of a twelve still images taken from advertisements broadcasted on different Algerian TV channels. To analyze the collected data, this research combines qualitative and quantitative analysis. The findings of the analysis revealed that the representation of gender reflects and reinforces the gender stereotypes which exist in the Algerian society.

Key words: *gender, stereotypes, semiotic resources, advertisement, visual, discourse, ideology.*

List of Abbreviations:

- **Rps:** the represented participants.
- **Ads:** advertisements.

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General Introduction

Statement of the problem

Societies, today, are affected by powerful institutions, which have an important cultural influence on the beliefs and ideologies of the individuals composing them. Media are one of the most powerful of these institutions that affect the most the lives, cultures, and beliefs of people. Therefore, many specialists consider television as a powerful medium in shaping public opinion and the choices of the viewers. The latter are seen in this case as both mere consumers of political, cultural, and social ideologies, and a target community for the consumption of the commercial and industrial products, brands, and services promoted through different TV genres. This is due to the fact that television broadcasts a wide variety of programs and produces different types of advertisement that vehicle different discourses, which target specific groups and communities.

This contributes in guiding and orienting the opinions, beliefs, and ideologies of millions spectators made television a very powerful medium, having a considerable impact on the audience, since through it information is broadcasted faster than print media; such as newspapers and magazines. Moreover, entertainment in television is more captivating for audience.

In fact, advertisement is an important TV genre in guiding the viewers to the adoption of a certain way of life, or to the consumption of a given product. Indeed, in many studies, it was revealed that ads are responsible of affecting and shaping the characteristics of society and guiding the orientation of its members. In this sense, specialists argue whether TV commercials work on reinforcing the prevalent ideas and beliefs that exist in a given society, or attempt to alter them.

Furthermore, the supporters of the point of view, which emphasizes the important role played by media especially television in guiding the opinion of the members of the

society, state two main objectives of TV commercials. Indeed, they advance that the mentioned objective of advertisements is providing the viewers with the necessary information about the products and services they promote in addition to providing a parallel discourse about cultural and social issues and ideologies within the target societies such as gender roles. These ideas and beliefs, according to scholars such as Coffman (1979), are reinforced through advertisements.

The representation of gender roles in television commercials, which is a sensitive issue in North African societies, is the object of the present research. Like Goffman, other scholars claimed that TV commercials play a major role in the representation of gender and also reflect the attitudes of people toward gender role and division. This representation is culturally determined and depends on the social norms prevailing in each society. Thus, woman and man are portrayed differently in terms of their biological and physiological differences, and also in terms of the social and cultural context; that is, men and women are differently pictured in media displayed in the oriental Muslim conservative societies and the western liberal societies, mainly in Europe and America. In our context, as this study will demonstrate, gender roles are differently represented in ads broadcasted in the Algerian TV channels, as our society is considered as a Muslim conservative society. Therefore, the representation of gender is expected to conform to the characteristics of the Algerian society and determined by the ideologies and beliefs of its population.

A large number of researches have been conducted in relation to commercials and gender roles and stereotypes in different settings; either in the occidental societies, or the oriental conservative societies. In fact, the representation of men and women, in the Euro-American context, for instance, is not restricted by the social or the religious norms. Other studies have been conducted in Muslim societies, which revealed that the representation of gender in these contexts is highly influenced by limitations imposed by culture and religion.

Consequently, some aspects of gender differences, such as the sexual dimensions of gender are not represented in the depiction of gender in ads, because of the influence of the Muslim conservative ideology over gender depiction. In fact, several studies conducted at the international scale have found out that TV advertisements are gender stereotyped (Courtney and Whipple, 1983; Signorelli, 1985). A research conducted by the American National Institute of Mental Health highlighted the gender roles on television presented as:

...(1) in male-female interaction, men are usually more dominant; (2) men on television are rational, ambitious, smart, competitive, powerful, stable, violent and tolerant, while women are sensitive, romantic, attractive, happy, warm, sociable, peaceful, fair, submissive and timid; and (3) for men, the emphasis is on strength, performance and skill; for women, it is on the attractiveness and desirability, and finally marriage and family are **not** important **to** television's men..." (National Institute of Mental Health (NIMH), 2008. cited in Azin. N, Tabrizi, H, 2015,).

Another research conducted in Iran has revealed that women are portrayed as being only housewives, the ads analyzed in this study are samples taken from the Iranian TV channels. This research demonstrated the stereotypical image of women in Iranian society, which are, according to these researchers, reduced to the mere role of the housewife, responsible only for household chores. That is, cooking, cleaning, and raising children. Women here are completely excluded from other tasks such as working, and being responsible of the finances, which are viewed as being the responsibility of men only (Azin and Tabrizi, 2015).

In the Algerian context, no research has focused on the representation of gender roles division in the TV commercials broadcasted in the Algerian TV channels. Thus, for this study, a sample of still images extracted from a selection of advertisements of cars, coffee, detergents, cosmetics, and diapers broadcast by Algerian TV channels: *Algérie 3, Echourouk TV, Ennahar TV, and Samira TV*.

Aim and significance of the study

This research aims to investigate the presence of gender in advertisements; it aims to investigate the presence of gender stereotypes in this representation, using the theoretical framework proposed by Kress and Van Leeuwen (2006) and Goffman (1978). The study endeavours to raise the awareness of people about the reality of gender roles in the society which affects accordingly the representation of men and women in the advertisements diffused in popular Algerian TV channels, and which target large audiences

Research Questions

Considering all the variables above two research questions come to the surface:

- **Q 1:** Are the prevalent gender stereotypes in the Algerian society directly reflected in the commercials broadcasted in the Algerian TV channels without any attempt to alter the reality of gender roles?
- **Q 2:** What are the semiotic resources used in the different TV commercials of different products to express the differences of gender roles in the Algerian society?

Research Hypotheses

- **H 1:** Yes, the prevalent gender stereotypes in the Algerian society are directly reflected in the commercials broadcasted in the Algerian TV commercials without any attempt to alter in reality.
- **H 2:** The Algerian commercials convey an attempt in the Algerian society to change the prevalent ideas and stereotypes about gender roles.
- **H 3:** Several semiotic resources are used in combination to express the distinctions between the two genders as language, gaze, and body. etc.

Research Techniques and Methodology:

Our research methodology is a framework that has been created to find answers our to research questions. It includes the way data are selected, what instruments that are employed in addition to the way they are used in order to analyse the collected data.

This research study is conducted using social semiotic analysis which provides the research with a systematic tool needed to analyse the images. It is conducted relying on the combination of the semiotic analysis proposed by Gunther Kress and Theo Van Leeuwen, as developed in their book *Grammar of Visual Design* (2006), and a gender analysis based on the gender theory proposed by Erving Goffman in his book *Gender Advertisement* (1979).

To analyse the findings of this research, a mixed method is adopted; a quantitative research methodology in order to calculate the occurrence of each aspect in the images, as well as to measure the use of every semiotic resource in the design of the pictures. This method provides us with numbers and percentages, which help us to demonstrate the aspects we focus on in the selected images. The qualitative methodology allows us to examine and understand the way men and women are represented in the selected images of Algerian advertisements from a social semiotic perspective of Grammar of Visual Design.

Structure of the Research

This dissertation follows the traditional complex type of dissertation. The dissertation is composed of four chapters in addition to the introduction and the conclusion. The first chapter consists of a review of the literature about the latest theories developed in the field of social semiotics and the study of gender representation in visuals, as well as the most important concepts and notions related to our topic. The second chapter the research design and methodology chapter, in which, we present the research method, the procedures of data collection, a description of the corpus, and the procedures of data analysis. The third chapter

presents the results of our study as well as their explanation. In the fourth chapter, we attempt to discuss the results obtained in order to answer our research questions and infirm or confirm the hypotheses proposed. This dissertation ends up by a general conclusion.

Chapter One:

Review of Literature

This chapter is a review of the literature of the main theoretical frameworks encountered in our field of research. It presents the main frames and principles developed in the two theories we selected: Kress and Van Leeuwen's social semiotic approach to the study of images, and Goffman's gender in advertisement, as well as the arguments behind our choice. This section is divided into two parts: the first will be devoted to the presentation of social semiotic theory mainly the theory proposed by Kress and Van Leeuwen in their book *Grammar of the Visual Design* (2006) and the metafunctions of language proposed by Halliday. The second part will be devoted to the representation of gender and gender stereotypes in TV commercials relying on Erving Goffman's theory proposed in his *Gender Advertisement* (1979) where he talked about the association of gender stereotypes with the representation of men and women in advertisements.

1.1. The Social Semiotic Approach

1.1.1. The development of the social semiotic approach

The social semiotic approach has developed throughout time thanks to the works of several scholars. The starting point of its development came with F. De Saussure, who used the term 'semiotics' for the first time, and defined it as "*the science of life of signs in society*". (*Cours de Linguistique Générale*, 1916). Social semiotics relying on Saussure's founding insights explore the meaning of the fact that the 'codes' of language and communication are formed by social processes. Social semiotics is thus the study of how people design and interpret meaning.

In 1978, M.A.K Halliday introduced the term 'Social Semiotics' into linguistics, as a response to the traditional separation of language and society, since he argued that languages evolve as systems of "*meaning potential*" (Halliday, 1978: 39), or as sets of resources. He

also emphasizes the fact that resources such as grammar are designed for the purposes, which he called metafunction: interpersonal, ideational, and textual.

Later in 1988, Kress and Hodge focused on the uses of semiotic systems in social practice. They explained that the power of texts in society depends on interpretation. "Each producer of a message relies on its recipients for it to function as intended". Kress and Van Leeuwen built on a range of traditions (including Chomskyan and Hallidayan). They additionally revisited Pierce's triadic model of semiosis, and Saussure's doctrine of the linguistic sign as they introduced social semiotics in critical linguistics.

Recently, social semiotics expanded the general framework beyond its linguistic origin to account for the growing importance of the sound and visual images, which are combined with traditional modes within multimodal communication.

Kress and Van Leeuwen have built on Halliday's framework by providing new "grammars" for other semiotic modes. Like language, these grammars are seen as socially formed and changeable sets of available "resources" for making meaning, which are also shaped by the semiotic metafunctions originally identified by Halliday. The visual and aural modes have received particular attention. As concerning multimodality it is considered a particularly important ongoing project, given the importance of the visual mode in contemporary communication.

The social semiotic approach is, in fact, an important approach in analyzing the visuals for its emphasis on the different modes of expression used in the depiction of the represented participants. In other words, the understanding of the representation of gender is essentially dependent on understanding the use of the different semiotic resources. For this, we shall analyze the images in terms of the resources which are explained in the following.

1.1.2. Definition of Social semiotics:

Social Semiotics is a new discipline in the field of semiotics which is originated from the framework of M.A.K Halliday called the systemic functional model (1978) that shifted the attention from language as a fixed linguistic system to a system serving function in the real world. This new branch was further developed by scholars like Kress and Van Leeuwen.

Van Leeuwen argues that social semiotics studies the ways in which people use semiotic resources both to produce communicative artifacts and to interpret them in the context of specific social situations and practices, compares and contrasts semiotic modes, studies ways in which semiotic resources are regulated in specific locations and practices. He also asserts that social semiotics is a mode of enquiry based on Halliday's social semiotic view of language that reads all artifacts as texts, and that instead of studying what signs stand for, it rather analyses how these latter are used and combined.

1.1.3 Semiotic Resource

"Semiotic resources" is a term used in social semiotics to refer to a means of meaning making. A semiotic resource is always at the same time a material, social, and cultural resource. Additionally, Van Leeuwen defines the term as follows:

Semiotic resources are the actions, materials, and artifacts we use for the 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 can be organized. Semiotic resources have a meaning potential, based on their past uses, and a set of affordances based on their possible uses. Van Leeuwen 2004:285).

Van Leeuwen (2005:04) asserts that semiotic resources are the actions we do to communicate, either physiologically produced - by the voice, the facial expressions, and gestures-or by technological means - pen and paper, computer, etc., traditionally called signs, used to construct and carry social and cultural meaning. Furthermore, he stated that "*Semiotic resources are the products of cultural histories [...] used to create meaning in the production and interpretation of visual and other messages.*" (Van Leeuwen and Jewit, 2001:36).

Semioticians prefer to use the term ‘semiotic resources’ over signs due to their will to avoid the impression that theses latter are pre-given and to highlight that they are affected by their use and users.

1.1.4. Mode and Modal Affordability

Mode refers to a set of socially and culturally shaped resources for making meaning, thus speech, images, colors, sound, and layout are examples of modes used to construct and vehicle meaning. Modal affordability is related to the potential use either in single or in combination of the different modes to enable a plurality of meaning (Bezemer and Kress, 2010:171). Consequently, resources of a mode may be selected by sign designers from the wide range of resources and modes to fit “the community and its social representational needs” (Kress, 2010:87)

1.1.5. Social Semiotics and Modality

Modality is one of the most important concepts included in the social semiotic theory. It refers to the social approach to the question of truth according to Kress and Van Leeuwen (2006), they state that what is perceived as being true in a distinct social context is not necessarily true in other contexts. Kress and Hodge (1979) were the first scholars to introduce the ability of the non-verbal expression of modality in their book “*Language and Ideology*”. Furthermore, they argued that rather being restricted to language, modality can be expressed through differently visual representations such as drawings or photographs. These visuals can carry different levels of truth (Kress and Hodge, 1979). Machin (2007) maintained that there exists a difference between the real world and the representation of participants and objects in images. Moreover, he focused on the fact that images can always be manipulated by camera through the use of focus, exposure, and the choice of the shots. This results in the different versions of reality and the representations of the real world offered to the viewer. (Machin, 2007:38).

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:

a. Naturalistic modality: is related to the truth of perception; that is, the naturalistic criterion which refers to the way objects and persons are represented in the images in the same way as one could see them in the real world for example photographs.

b. Abstract modality: is related to the truth of knowledge expressed through the abstract truth criterion through which abstract concepts and thoughts can be represented, and in which the abstract modality is higher when the image shows the more the deeper essence of the represented concept or thoughts.

c. Sensory modality: is related to the truth of feeling expressed through the sensory truth criterion based on the effect of pleasure and non-pleasure created by the image and destined to be felt by the viewer of the image. (Machin, 2007).

The work of M.A.K Halliday was the theory from which Social Semiotics originated, in the systemic functional grammar (1978, 1994), Halliday provided tools for the analysis of verbal and visual modes by developing the metafunctions of language. These metafunctions were adopted by Kress and Van Leeuwen in analyzing the images as well as their structure in order to understand the contribution of these elements in the meaning making process.

They argued that visuals are carriers of socio-cultural meaning just as language does: "Visuals, like all semiotic modes serve several communicational and representational requirements."(Kress and Van Leeuwen, 2006:41).

1.2. Grammar of Visual Design

Kress and Van Leeuwen (2006) insisted that visual grammar describes how the elements represented in the images are combined together meaningfully to communicate full meaning just like the grammar of language describes how parts of speech(words) are combined into meaningful text which vehicle a complete meaning.

Kress and Van Leeuwen (2006) have adopted Halliday's metafunctions of the language that he has developed in his systemic functional grammar, as they proposed equivalent metafunctions which could be applied to the analysis of the grammar of visuals. Indeed, they proposed three metafunctions: representational, interactive, and compositional, and justified this adoption of Halliday's theory by the usefulness of a theory which analyses the representation of actions and states expressed through modes of communication such as language and visuals.

They stated that: "*... the semiotic approach of Michael Halliday, namely that a full theory of communication will need to represent meaning about actions, states, and events in the world...*" (Kress and Van Leeuwen, 2010:87).

1.2.1. The Representational Metafunction

This metafunction is concerned with relation and the interaction occurring between the represented elements in image which can, according to Kress and Van Leeuwen (2006) come in two categories of processes:

a. The narrative process: Kress and Van Leeuwen confirm that the narrative process is the situation in which the represented participants are connected to vectors (the actions and lines of motion formed by the represented participants). (Kress and Van Leeuwen, 2006: 75). In other words, the participants are involved in situation of interaction with the world and other participants; thus, they form lines and perform actions within this situation.

They added that the narrative process is constituted by three action types:

- **Non-transactional:** includes one actor (a participant performing an action)

- **Transactional:** includes an actor performing an action to a 'goal' (a participant who receives the action)
- **Reactional:** refers to an action where a participant reacts to the other participants in the visual process or to the phenomena in the world. This reaction is achieved through looking in a certain way, performing an action called gazing.

b. The conceptual process: refers to images which do not include any vector, where the participants "tend to be grouped together to present viewers with the concept of who or what they represent" (Harrison, 2003: 5). For instance, a represented group of people without any look or any facial expression produces a process which puts them in a concept.

1.2.2. The Interactive Metafunction

This metafunction is related to the interaction between the producer and the viewer of the image (the participants), as well as the Rps (the persons, things, and places depicted in the image). This interaction is structured by the following factors:

a. The gaze: Kress and Van Leeuwen consider the gaze as the constituter of the image act, and argue that it is responsible of forming and structuring the interaction happening inside the image. They enumerated two types of gaze:

- **Demand:** it happens when the participants demand an imaginary interaction with the viewer by looking directly at them. (Kress and Van Leeuwen, 2006:118).
- **Offer:** it is concerned with the situation when gaze is taken away from the participants; consequently, participants are presented as objects of information and contemplation (Kress and Van Leeuwen, 2006:119)

Creators of images choose between offer and demand according to the extent to which participants are wanted to be attached or detached from the participants. A prominent scholar, Goldman (2006), added that women in images are presented in a way which makes

them look directly to the viewer, so that they attract the men's attention by making themselves objects of men's desire. (Goldman, 2006:124).

b. Social Distance and the Size of the Frame

Kress and Van Leeuwen (2006:124) claimed that images allow us to create an intimate relationship with participants as if they come from our own entourage (friends and family), or stay distant from them as we do with stranger.

Furthermore, distance in visuals operates by analogy with distance that people create in real life; so, close social distance tracks the viewer close to the represented participants. This reveals the individuality and personality of the participants (Kress and Van Leeuwen, 2006:146).

c. Dimensions of the Visual Depiction of Social Distance

- **Close shot:** the head and the shoulders of the participant (intimate and impersonal).
- **Very close shot:** the face or the head only (intimate distance).
- **Medium-close shot:** from the waist up, (far intimate distance).
- **Medium-long shot:** the whole figure (close social distance).
- **Long shot:** the whole figure with space around it (far social distance).

d. The point of view:

- **The horizontal angle:** refers to whether the Rps are seen from the front or from the side.
- **The vertical angle:** refers to whether the Rps are seen from below, above, or at the eye level.

On one hand, the horizontal angle is associated with the attachment of the viewers to the represented participants; that is, the frontal angle implies the involvement of the viewer in

the world of the depicted participants; whereas, the oblique (side) angle refers to the detachment of the viewer from the represented participants.

On the other hand, the vertical angle is associated with power; therefore, power is maintained on viewers through high angle and is given to the represented participants through low angle. (Kress and Van Leeuwen, 139-140).

1.2.3. The Compositional Metafunction

This metafunction describes the establishment of the relationships between the representational and interactive elements of the image through the use of three interrelated systems: information value, salience, and framing.

- **Informational Values:** the attribution of specific informational values to different “zones” of the image by placing elements which serve the function of carrying these values.
- **Salience:** the way participants are designed to attract the viewers using relative size, placement contrast tonal value, color, and sharpness (Kress and Van Leeuwen, 2006:210).
- **Framing:** it is concerned with connection or the disconnection of the elements of the image; this means that these elements will be read independently and separated when they are disconnected. (Kress and Van Leeuwen, 2006:210).

1.3. Advertisement, Media and Gender

Regarding the gender representation, we shall refer to Goffman’s gender advertisement theory, which he proposed in his book *Gender Advertisements* (1976). In his theory, Goffman gives an account of how femininity and masculinity are displayed within Western media. Indeed, he analyzed over 500 images of advertisements, within which he focused on posers, positioning of the body, clothing, and so on.

Goffman's analysis came out with an explanation of the construction of femininity and masculinity within the visual discourse of advertisement images. He argued that men and women are portrayed and defined as relative to each other; and that this representation has nothing to do with biology or physical traits, but rather to how culture defines femininity and masculinity.

Thus, we shall focus on Goffman's account of gender representation; since his theory focuses on portrayal of femininity by emphasizing points such as the subordination of ritualization and the feminine touch; and also gives insights of the construction of masculinity. Additionally, he puts an emphasis on how the messages behind this representation of gender are spread and become naturalized and eventually become stereotypes, which we will be the focus of our analysis.

1.3.1. Media

Media is the collective communication outlets or tools that are used to store and deliver information or data. It is either associated with communication media, or the specialized mass media communication businesses such as print media and the press, photography, advertising, cinema, broadcasting. The word media is defined as "*one of the means or channels of general communication in society, as newspapers, radio, television, and publishing... etc*". (Wiktionary Online dictionary, 2017).

1.3.2. Television

The *Myriam Webster Online Dictionary* defines Television as system for transmitting visual images and sound that are reproduced on screens, chiefly used to broadcast programs for entertainment, information, and education (Myriam Webster)

Moreover Williams (2003) asserts that:

Television emerged, as telegraph, the telephone and radio has before it, as a technologically synthetic response to a set of newly emergent and radical, social, political and economic needs associated with the new demands and challenges: for order, for control and for communication created by modernization. (Reynold Williams cited in Ederyn Williams, *Television*, 2003).

1.3.3. Advertisement:

The term 'advertisement' is derived from the Latin verb “*advetere*”, which means to attract one’s attention and direct it. Dyer (1982) describes advertisements as vehicles of information and carriers of meaning and beliefs. Furthermore, Dyer states that what advertisement means is obviously dependent on what is observable on the TV or cinema screen, or in the pages of the magazines and newspapers (Dyer, 1982: 69).

1.3.4. Gender

1.3.4.1. The difference between Gender and Sex:

Though it may seem obvious, it is necessary to draw a fundamental distinction between the two concepts of “Gender” and “Sex” when conducting studies relating to the issue of gender. Several scholars stressed the importance of such a distinction as pointed out by the prominent feminist Simone De Beauvoir who stated that “Sex” is the distinction between men and women resulting from their physiological, biological, and genetic differences. While “Gender” is the aspect of a gradually acquired identity, it is the cultural meaning of the body form.

Furthermore, gender can be understood as a modality of realizing possibilities of meaning making throughout the body and a process of interpreting the body and giving it a cultural form. Thus, gender must be understood not as men and women, but rather as the relationship between them (Simone De Beauvoir, 1953).

1.3.4.2. The Social Construction of Gender

Dyer argued (1986) argued that gender is the division of roles and the acquisition of behavior in society according to one's sex (being feminine or masculine). He stated that gender refers to "the conventionalized portrayals of culturally established correlates of sex" (Dyer, 1986:78). Another scholar, Cook (2007), insisted that gender emphasizes the relationship between men and women and not only the study of the feminine and femininity. In addition, to understand such a relationship, one should understand the construction of gender (Cook, 2007). Moreover, Zimmerman (1987) defines gender as "...the activity of managing situated conduct in light of normative conceptions of attitudes and activities appropriate for one's sex category..." (Zimmerman (1987), cited in Cook, 2007: 61). That is, the construction of gender identity results from the social arrangements which are, according to Cook, "responsive to these differences", and the result of these arrangements is the establishment of gender hierarchies where women are placed in the second position (Cook, 2007:62).

1.3.4.3. Gender Stereotypes

a. Gender Display:

Gender display refers to the way in which men and women are depicted in visual communication and advertisement. This was the center of focus of several studies conducted around this issue. Goffman (1979) stressed on how the visual discourse includes gender differences. He stated that "if gender is to be defined as the cultural established correlated of sex...then gender display refers to the conventionalized of these correlates..." (Goffman,1979). In a related context, Candace and Zimmerman (1987) define gender display as what people want to convey about sexual natures, using conventionalized gestures. This refers to what society members expect to see from men and women through the behaviors and attitudes associated to them (Candace and Zimmerman, 1987, cited in Cook, 2007: 63).

b. Gender Portrayals in Ads:

The first studies around the issues of gender and advertisement came to light in the late 1970s and the early 1980s. Dyer (1986) suggested that advertisements are a vehicle through which the social beliefs and norms are transported and presented to the external world. He highlighted the fact that “*Ads, as a means of representation and meaning, construct ideology within themselves through the intervention of external codes which are located in society*” (Dyer, 1986: 129). Furthermore, Splous and Nepture (1997) held that ads have a profound influence on how people receive messages and relate to one another. Stocchetti and Kukkonen (2011) agreed with Dyer who explains that ideologies transported in ads are “*specific discourses or structures of signs*” and not transparent reflections of reality (Dyer, 1986: 92). They added that images are not considered as meaningful objects in and of themselves, but as part of the process of negotiating social values”. (Stocchetti and Kukkonen, 2011: 03).

Thus, we should be aware of ideologies embodied in the advertisement images, since the visual communication where gender identity is established is the place where the control over social values is negotiated (Stocchetti and Kekkonen, 2011: 64).

c. Gender Stereotypes in the Western Context:

In their content analysis of magazine ads (1971), Courtney and Lockeretz identified four (04) major stereotypes they reinforce: women’s place is at home; women do not make important decisions; women are dependent on men’s protection; and women are presented as decorative and sex objects. Therefore, this analysis showed out that women are depicted using stereotypes which place them in a secondary position reflecting the prevalent beliefs about women’s place.

Another research conducted by Splous and Nepture (1997), demonstrated that women are represented through the use of media which reinforce the stereotypes above

ignoring women's intelligence and potential and focusing on their beauty and sexuality. Furthermore, Berger (1972) insisted that the image of women in ads is influenced by the traditional representation of gender, since the ideal spectator of these ads is assumed to be a man to whom the image of the woman is designed, and this image is designed especially to flatter him (Berger, 1972: 47).

1.3.4.4. Goffman's Analysis of Gender Advertisement

In his book, "*Gender Advertisement*" (1979), Goffman focused on the nature of gendered advertising, and how men and women are pictured. Erving Goffman insisted on the fact that images indicate the way gender is constructed in society since life, for him, is a sequence of social situations. To reinforce his position, he analyzed about 500 images included in ads and spotlighted how advertising displays notions of gender through visuals and how these categories reinforce the existing gender stereotypes and the place of men as dominant over women.

1.3.4.5. Goffman's Categories of Decoding Behavior

In his analysis, Goffman (1979) identified four (04) frames within which men are placed in a dominant position over women:

a) - Relative size: Goffman argued that as in most of the modern societies, where men are expected to be bigger in size than women. Men's superiority over women in visuals is expressed through size (weight and height); that is, men are pictured taller and larger than women (Goffman, 1979: 28).

b) - The feminine Touch: Goffman 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”. (Goffman, 1976: 29). This light touch can also involve self-touching, where women are softly touching or caressing themselves; the tips of the fingers slightly gracing the face, neck, shoulder, and so on. This portrays the woman as soft, and her body as delicate and fragile, as a “precious thing” (ibid: 31).

c) - Ritualization of Subordination:

This category consists of the different poses used to associate women with these stereotypes, as a result of the use of different dimensions to portray women. These poses are the following:

- **Lying down:**

In contrary to men who are frequently portrayed standing upright, women are usually pictured lying down on a bed or on the ground. This position, according to Goffman, vehicles a message saying that women are presented as sex objects and are vulnerable (Goffman: 1979: 41).

- **The Bashful Knee Bend:**

Women are frequently depicted standing with one leg bent or crossing the legs while standing, or what Goffman (1979: 45) called the “bashful knee bend”. This position, Goffman argues, implies that women are not prepared or ready to react to their surroundings and makes them look ungrounded and out of balance (ibid).

- **Head And Body Cant:**

Goffman argued that the expression of women’s submissiveness, ingratiation and acceptance of subordination is expressed in images through the depiction of women with their head lower in relation to others. He stated that “*it can be read as an acceptance of subordination, an expression of ingratiation, submissiveness and appeasement*” (Goffman,

1979: 46). Men on the other hand, are represented as holding the body erect and the head higher. This position of men's head can be read as "*stereotypically a mark of unashamedness, superiority and disdain*" (Goffman, 1976: 40).

- **Smile:**

A smile, according to Goffman (1979) is a signal which can be interpreted as acceptable and appreciated towards the others' actions when this signal is addressed to them. If a woman looks and smiles to a man, this means she accepts his acts to please him. In the context of advertisement, smiles are indicators of seduction, where Rps are meant to be desired by the viewer.

Furthermore, Kress and Van Leeuwen stated that the Rps smile to the viewer so that "*...The viewer is asked to enter into a relationship of social affinity with them...they may seductively pout at the viewer in which case the viewer is asked to desire them*" (Kress and Van Leeuwen, 2006: 118).

- **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, 1979: 50).

d) - Licensed Withdrawal:

Goffman coined the term "Licensed Withdrawal" to refer to the way in which women are portrayed in a state of withdrawal, looking down, or away from the viewer, introversion, dreamy, or covering their faces with their hands. This implies the psychological detachment of women from the social situation, which makes them look vulnerable, fragile, delicate, and dependent on others (Goffman, 1979: 57).

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

To sum up, this chapter is a detailed description of the main concepts which are related to the topic dealt with in this dissertation, and which are in relation to the social semiotic and the gender advertisement approaches. We also described the main theoretical framework that we shall use in order to analyze the corpus. It included the principles of the Kress and Van Leeuwen theory of visual grammar and Goffman’s gender advertisement theory, thus we tried to explain the most important concepts related to the issue of gender and advertisement. We tried to provide the definition of some concepts as they are mentioned in previous works and defined by scholars.

Chapter Two:

Research Design

This chapter is the research design of the study. It includes a detailed description of the techniques used in the analysis of our corpus. First we will justify the choice of the mixed method, that is, the combination of the qualitative and quantitative methods, as a research method in this research, in order to examine the differences at the level of the representation of men and women in Algerian advertisement images. We will then present the corpus we have selected which consists of six (6) advertisements of products designed to men and 6 advertisements of products designed for women. At the end, we will introduce the method of data analysis based on the framework provided by Kress and Van Leeuwen in their *book Grammar of Visual Design* (2006) and Goffman's work on the representation of women in *Gender Advertisement*.

1. The Research Method

The research method selected for this study is a mixed method, since the aim of the study is to conduct a gender analysis on advertisement images as proposed by Goffman, and a social semiotic analysis as proposed by Kress and Van Leeuwen in their book *Grammar of Visual Design* (2006) following the frames proposed by Kress and Van Leeuwen (2006), and by Goffman (1979), including the gaze, social distance, angles of view, modality, body display, and the feminine touch. In fact, we will use the qualitative research in order to explain and describe the differences in the representation of men and women in association with the quantitative method to get numerical and statistical results that we will try to explain in order to come out with an explanation of the occurrence of the semiotic resources and the aspects of the representation of women in advertisements. Our choice to use the quantitative methodology is justified, as observed in previous works, by the possibility of the transformation of our results into percentages and statistics to facilitate the analysis of the results. Besides, numerical results will give us a more precise view of the gender and semiotic representation of men and women in advertisements.

2. Procedures of Data Collection

This section describes and provides an account of the data collection procedures. In fact, this section will provide an explanation of the main procedures followed in order to collect data, which we gathered in a corpus including 12 images of advertisements of food products, detergents, and cars that have been broadcasted in Algerian TV channels.

As regards the analysis of the corpus, we shall adopt an approach based on a semiotic analysis in which we shall relay on the frames proposed by Kress and Van Leeuwen, the interactive and the compositional metafunctions of visuals, and the gender representation; in addition an analysis of gender representation of gender based on the theory proposed by Goffman.

To collect our data, we have watched tens of advertisements broadcast on Algerian TV channels between January and August 2017, as well as less recent advertisements we found in the “YouTube” website. Then, we have selected a sample of 12 images, in which gender is explicitly represented in advertisements of products destined to be consumed by both men and women belonging to different social classes. In other words the products promoted in these images are not targeting any specific group of the population.

The corpus studied in this research is selected from advertisements extracted from three Algerian channels which are; according to a specialized audience study conducted by the Media and Survey Agency (l’agence Média & Survey), published by the website Algérie Focus in March 19th, 2017; among the most watched Television channels. These channels are: “Algérie 3” and “Echourouk TV”, which are channels broadcasting a wide variety of programs for all types of audiences, “Ennahar TV”, a news specialized channel, and “Samira TV”, specialized in cooking and different culinary activities. These channels are, according to the same statistics, frequently followed by a large part of the population.

These ads have been broadcasted at the prime time mainly at 8 p. m, which is the period where most of Algerians usually watch TV. We selected these ads according to their relevance to the issue of the gender and semiotic representation of men and women, and according to the high consumption of the products they promote, according to the surveys made by the National Centre of Statics. This results in the fact that these advertisements have been watched frequently by a large part of the Algerian population which is most likely exposed to the influence of these ads.

3. Description of the Corpus

As a sample for the analysis we selected twelve (12) still images from the following advertisements: six (06) commercials promoting products targeting addressing women : detergents(“Isis Pril”), food(“Elio, Activia”), diapers(“Bimbies, Rahti”), and six other commercials (06) promoting products addressing men (male consumers): coffee(“Romao”, “Arabella”), cars (Renault, Hyundai) broadcasted in “Algérie 3”, “Echourouk TV”, “Ennahar TV”, and “Samira TV” at the prime time of 8 p.m.

4. Procedures of Data Analysis

Twelve (12) still images representing both men and women have been selected from the above mentioned advertisements. They will be analyzed following the social semiotic approach through the application of the framework of Grammar of Visual Design because the concern of this theory is in the combination of signs for the aim of making meaning. Therefore, the analysis will include the use of the interactive and the compositional metafunctions.

The analysis will focus on the analytical framework that will be applied in the analysis of the images. These frameworks are selected from the range of frameworks included in the theories we explained in the previous chapter.

4.1.The Social Semiotic Approach:

4.1.1. The interactive metafunction

a. Gaze: it is related to the direction where the represented participants look; either to the viewer to create a demand, or away from them to create an offer.

b. The Size of the Frame: refers to the way social distance between the Rps and the viewers is created in images, this implies intimacy and closeness in relationships.

c. The Point of View: it concerns the angle from which the viewer is intended to look to the Rps, including the horizontal and the vertical angle.

d. The Naturalistic Modality: the focus, here, is on the extent to which the representation is close to reality, taking in consideration the manipulation of the image using light and different photogenic techniques.

4.2. Goffman's Theory of Gender: It includes the ritualization of subordination of women, realized through head and body cant, knee bend, smiling, as well as the feminine touch which will be analyzed to explain women's use of their hands and fingers in ads for caressing and touching things.

in addition to the qualitative analysis, this work adopts a quantitative analysis in order to calculate and measure the occurrence of the aspects enumerated earlier and in order to transform them into percentages we shall use the rule of three.

Throughout this section, we have described the mixed method we shall use in the data analysis and justified our choice by its appropriateness to our research. We furthermore tried to explain how each of the qualitative and quantitative method will be used. The principles explained above are the procedures that will be used in the analysis of our corpus.

A detailed description of each one of the principles, taken from the framework we cited earlier, is given in this chapter in order to demonstrate clearly how we will proceed in our analysis of the images.

Chapter Three:

Presentation of the Findings

This chapter includes the presentation of the findings of our study of the corpus which includes 12 advertisement images taken from 3 Algerian TV channels, that we selected according to an audience study conducted by the Media & Survey Agency (l'agenceMédia& Survey), published by the website Algérie Focus in march 19th, 2017, that we consulted in May 14th, 2018. These channels are: “Echourouk TV”, a generalist channel broadcasting a variety of programs, “Ennahar TV”, a news specialized channel, and “Samira TV”, specialized in cooking and different culinary activities. This corpus includes 06 images of products commercialized for women: detergents (Isis, Pril), food (Mama, Activia), diapers (Bimbies, Rahti), and 06 other images of advertisements commercialized for men: coffee (Romao,), cars (Renault, Hyundai), cosmetics (Clear, Gillette).

We carried our analysis of the images out on the interactive metafunction, including the gaze direction, the size of the frame, and the social distance. Then we put an emphasis on the naturalistic modality in these images in order to understand how salience is put in images through the naturalistic modality. Moreover, we combined the principles of the body display and the facial expression, mainly smiling which are introduced by Goffamn (1979). And finally, we analyzed the feminine touch which emphasizes how women use their hands in images.

3.1. The Gaze, the Point of View, and the Social Distance:

a) - *Women images:*

Table 04: social distance in women images

Images	The Gaze	Angle of view		Social distance
		Horizontal	Vertical	
Image 01	Demand	Frontal	Eye level angle	Close shot
Image 02	Demand	Frontal	Eye level angle	Medium-close shot
Image 03	Demand	Frontal	Eye level angle	Medium-close shot

Image 04	Offer	Oblique	Eye level angle	Medium-close shot
Image 05	Demand	Frontal	Eye level angle	Medium-close shot
Image 06	Demand	Frontal	Eye level angle	Long shot

b) - *Men images:*

Table 05: social distance in men images

Images	Gaze	Angle of view		Social distance
		Horizontal	Vertical	
Image 01	Demand	Frontal angle	Eye level	Medium-long shot
Image 02	Demand	Frontal angle	Eye level	Long shot
Image 03	Offer	Frontal angle	Eye level	Long shot
Image 04	Offer	Frontal angle	High angle	Medium-long shot
Image 05	Demand	Frontal angle	Eye level	Medium-close shot
Image 06	Demand	Frontal angle	Eye level	Medium-long shot

3.2. Modality and the Image Salience:

a) *Women images:*

Table 06: Modality and Image Salience in women images

Images	The degree of the naturalistic modality	Description
Image 01	Medium	-few saturated colors used. -the light focusing on the face of the woman. -the background and the setting included, the image is decontextualized.
Images 02	low	-few saturated colors are used. -the light focusing rather on the object. -the background is not included, the image is contextualized.

Image 03	medium	-few saturated colors used. -light focusing on the face of the woman; -the background and the setting are not included, the image is decontextualized.
Image 04	Medium	-a combination of saturated colors is used. -light focusing on the face of the woman. -the setting and the background are not included, the image is contextualized.
Image 05	Medium	-very little colors are used. -light focusing on both the face of the woman and the objects. -the background and the setting are included, the image is contextualized.
Image 06	Medium	-the use of saturated colors; Bright and light are used in combination with special esthetic effects. -the background is not included and the setting included, the image is contextualized

b) *Men images :*

Table 07: Modality and Image Saliency in men images

Images	The degree of the naturalistic modality	Description
Image 7	Medium	-few saturated colors are used. -the light focusing on the man's face. -the setting and the background are included, the image is contextualized.
Images 8	High	-few saturated colors are used. -light focusing on the whole figure including the participant. -black and yellow background, the image is decontextualized.
Image 9	High	-few saturated colors are used. -light focusing on the whole figure. -full background and the setting is included, the image is contextualized.
Image 10	High	-a combination of saturated colors is used. -light on the man and the whole figure. -one-color background, setting not included, the image is decontextualized.
Image 11	Low	-few colors used. -light focusing on the face of the man.

		-dark background, setting not included, the image is decontextualized.
Image 12	Medium	-few colors used. -light focusing on the men. -dark background, setting not included, the image is decontextualized.

3.3. Body Display and the Feminine Touch:

a) *Women images:*

Table 08: Body Display and the Feminine Touch in Women Images

Image	Body Display
Image 1	-The image shows a woman from the head to the shoulders, from an oblique angle and looking to the viewer with a “large” smile on her lips while gently holding a diaper using her fingers.
Image 2	-The representation of the woman is showing the upper part of her body from a frontal angle. The woman is smiling and looking away while carefully holding a diaper using her fingers.
Image 3	-The woman is depicted from a frontal angle, showing the upper part of her body, with a confident smile and gazing the viewer with a look while holding the yogurt pot, which is interpreted as signifying confidence and satisfaction.
Image 4	-The woman is portrayed from an oblique angle from the head to the hips. She is pictured with a confident look to the viewer with a little smile on her lips while carefully holding the plate to put it on the table which signifies confidence and control over the surrounding.
Image 5	-The woman is pictured from a frontal angle showing the upper part of her body, while lowering a little her head using her hand to support it, she looks towards the viewer with a smile while she faces the detergent.
Image 6	-Two women are depicted in the image from an oblique angle. They are pictured from the back, looking into a kitchen utensil; their reflection in this utensil shows their heads only with a little smile, this signifies vulnerability and

	lack of confidence.
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b) ***Men images:***

Table 09: Body Display in men images

Image	Body Display
Image 7	-The image depicts from a frontal angle the whole body of a man, who is setting in a chair crossing his legs in a confident position holding elegantly a cup of coffee while looking in a serious tone to the viewer, which is interpreted as a sign of confidence elegance and power.
Image 8	-the man is depicted, from a frontal angle, standing confidently besides a car, crossing his arm and holding his body erect and smiling while gazing the viewer with a little charming smile to confirm his confidence and his powerful position.
Image 9	-The man depicted is standing next to car. With his body standing at ease, he crosses his legs and puts his right arm on the top of the car while his left hand is in his pocket. The shot is taken from a frontal angle. This is a sign of full comfort, ease, and spontaneity, as if he has power and domination of all what is around him.
Image 10	-The image depicts a man from a frontal angle standing and crossing his arms, his body standing up right next to a car with a “large” smile on his lips, which is interpreted as a sign of the man’s power, domination and control over his surroundings.
Image 11	-The image represents a man from an oblique angle, it shows the upper part of the man’s body, who is looking to the viewer with a confident and serious look while strongly holding a shampoo flask, as if he is challenging the viewer and inviting them to do like him.
Image 12	-The three men depicted in the image are portrayed from a frontal angle; the picture shows the whole body of each one. They are standing up right independently and are at ease with strongly holding razors to show them, with a serious and challenging look to the viewer to form a vector

	with their eyes. This signifies total confidence and power over the viewer.
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In order to have a systematic explanation of our findings, we decided to put them in a numerical form. For this, we used the number of the occurrence of each aspect in the analyzed images and its equivalent percentage. Our aim in using this form is to have a better understanding of the representation of gender in Algerian advertisement images.

3.4. The Statistical Results:

3.4.1. Social Distance:

Table 10: Social Distance in Percentages.

	Close shot		Medium-close shot		Medium-long shot		Long shot		Total	
	N	%	N	%	N	%	N	%	N	%
Women	1	16,66	4	66,66	0	0	1	16,66	6	100
Men	0	0	1	16,66	3	50	2	33,33	6	100

A primary analysis of the images of our sample has shown that men are depicted most often in a medium long shot (3 out of the 6 images). This refers to the suggestion of a far intimate distance between the represented participant and the viewers. While women are depicted more in a close and medium close shot (4 out the 6 women images), which signifies intimacy and closeness of the represented women with the viewers.

3.4.2. The Point of View:

a) The horizontal angle:

Table 11: Frequency of the Horizontal Angle.

	Frontal angle		Oblique angle		Total	
	N	%	N	%	N	%
Women	6	100	0	0	6	100
Men	6	100	0	0	6	100

At the point of analyzing the horizontal angle, we found out that all of represented participants are portrayed from a frontal angle (all the images of men and all the images of women). This is, then, a confirmation of the involvement of the participants in a relationship with the viewers.

b) **The Vertical Angle:**

Table 12: the Frequency of the Vertical Angle.

	High angle		Eye level angle		Low angle		Total	
	N	%	N	%	N	%	N	%
Women	0	0	6	100	0	0	6	100
Men	1	16,66	5	66,66	0	0	6	100

The results obtained from the analysis of the vertical angle have revealed that women are portrayed, in all of the images of women, from the eye-level (6 images out of 6), which suggests an equality in power between them and the viewers. Men are also portrayed from the eye-level angle (5 images out of 6), which suggests an equality in their power with the viewers. Here, both men and women are represented as equal in power and they are put in an equal position.

3.4.3. **The Gaze:**

Table 13: the Gaze; Offer and Demand in Percentages.

	Offer	Demand	Total
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	N	%	N	%	N	%
Women	1	16,66	5	83,33	6	0
Men	2	33,33	4	66,66	6	100

The analysis of the gaze, which is related to whether the represented participants are looking towards the viewer (make a demand) or away from them (make an offer), has resulted in 83,33 % of women making a demand by looking to the viewer, while 16,66 % of them making an offer through their looking away. And the other hand, 66,66 % of men look to the viewers and make a demand, and 33,33 % of them make an offer by looking away from the viewers.

3.4.4. Modality:

Table 14: The Use of Modality in Percentages.

	High modality		Medium modality		Low modality		Total	
	N	%	N	%	N	%	N	%
Women	0	0	5	83,33	1	16,66	6	100
Men	3	50	2	33,33	1	16,66	6	100

Our analysis of modality, which is in semiotics the aspect dealing with the representation of truth and Modality in images deals with the amount of the representation of truth in these images, has resulted in the following: half (50%) of men images have been designed with a high naturalistic modality. These images include the depiction of the background and the setting with using a few saturated colors and focusing the light on the full figures. While, on the other hand, most of women images (5 out the 6 images) were designed with a medium naturalistic modality where a range of saturated colors was used. As concerning light, we noticed that light was focused on the faces and of the women bodies.

Consequently, women images appear as being designed; whereas, men images look rather photographed and more naturalistic.

In addition, the analysis of modality gives us an angle for studying the way salience is given to images. Thus, our analysis showed that in most of women images, their faces and body parts appear to be the most salient aspect in the images since the light was mainly focused on their faces and body parts as to put an emphasis on them over the other elements depicted in the image, in exclusion of the background, which made the images decontextualized. Men, on the other hand, have been mostly portrayed in full backgrounds including the setting and other objects. Light in men images was allocated to the men as well as the other elements depicted, these images include also a background light. The message conveyed by this is that men bodies, in opposition to women's, are not the most salient aspect in the images.

3.4.5. Body Display:

Table 15: Body Display in Percentages.

	Head cant		Body cant		Knee cant	
	N	%	N	%	N	%
Women	4	66,66	2	33,33	00	00
Men	00	00	2	33,33	00	00

The picture of the body and its positioning is an important element in the representation of the two genders in advertisement images. As supported by Erving Goffman. Thus, we came out with results showing that women are more often portrayed lowering their heads since 66,66 % of the images show women lowering their heads. While 33,33% of them depicted women in a body cant; however, we noticed no bashful knee bent images, this may be resulted from the products promoted in these advertisements. Men, on the other hand, were

portrayed standing with their body erect in a confident position, and only 33,33 % of their images portray them with a body cant. Furthermore, we found out that most of the pictures depict women with an attractive smile on their faces, to create a contact viewer and if they know them. Whereas the smile depicted on the men's faces in some images is different since it vehicles a meaning of power of these men over the viewers.

In our analysis, we found that women are portrayed holding carefully, smoothly and delicately objects with their hands and fingers as in the images 1, 2, 3, 4. The meaning conveyed here is vulnerability, lack of confidence, and weakness as if they are unable to manipulate objects. Unsurprisingly, the men who are pictured as holding things are mainly pictured as grasping and manipulating the products promoted as in image 11 and 12.

In this chapter, we detailed the findings of our analysis of the images; which have shown that in fact women are more often pictured in a close social distance from a frontal angle and at the eye level, as to suggest a close relationship and intimacy with the viewers. On the other hand men are mostly depicted from a far close shot, from a frontal angle and at the eye level; which rejects any intimacy, and shows the men as equal in power with the viewers. Analyzing the gaze and the modality in the images has, in fact, revealed that women, more than men are pictured as making demand to the viewer. In addition, the less naturalistic modality in women images suggests that they are rather designed than photographed, while men are portrayed in a more naturalistic modality to look natural and spontaneous. Furthermore, we found out that body display is employed to express women vulnerability and weakness, while men are most often depicted as strong and ready to react.

Chapter Four: Discussion of the Findings

This chapter is a discussion of the results of our social semiotic analysis of the still images taken from the Algerian TV commercials. Thus, in order to answer the questions formulated in the general introduction in relation to the representation of men and women in advertisement images and in order to check the validity of the hypotheses related to the semiotic resources used in this representation and to the gender stereotypes at the level of the position of men and women proposed in the general introduction. These stereotypes put women in a secondary position and portray them as weak, vulnerable and restricted to house holding responsibilities; while, men on the other hand are viewed powerful and dominant, and placed at a dominant position.

Thus we will focus on the results of the analysis of: the gaze, the social distance, the point of view, modality, body display, and the feminine touch in order to highlight the gender differences at the level of the visual representation and interpret them using the concepts and principles we mentioned in the review of literature.

1. Modality and Gender Display:

1.1. Gender Depiction in Algerian TV Commercials:

As this research investigates gender portrayals in Algerian TV advertisements, our findings revealed that women and men are portrayed differently through the use of semiotic resources. As asserted by Kress and Van Leeuwen (2006: 41), visuals, especially images, are like all other semiotic modes is used to communicate different social meanings, and not only language. Images, in fact, serve several representational and communicational requirements. Hence, these semiotic resources are used to communicate different meanings associated with gender.

Furthermore, Bezemer and Kress (2008) argued that images are modes used to share social meaning using resources like the frame, the shapes, and colors. Thus, considering this,

images can be used to convey different social meanings and ideologies through a selection of the appropriate semiotic resources. These resources have helped us, during our analysis of the corpus, to understand the messages and ideologies that the images vehicle about men and women.

1.2. The Social Distance, the Point of View, and the Visual Discourse between the Viewer and the Represented Participants:

In the following paragraph, we will discuss the importance of the way gaze is used in creating meaning, and the influence of manipulating images at the level of the photograph shot and the angle of view on the creation of a visual discourse with the viewer in relation to the social distance. Our findings revealed that in most of the images of women, the women are pictured in a close distance from a low frontal angle, this suggest intimacy and a close relationship with the viewers. In fact, closeness signifies intimacy and a close relationship, as argued by Kress and Van Leeuwen (2006: 124).

This relationship is reinforced by a vector formed by the eye line; that is, women are depicted looking directly to the viewer as if they demand the viewer to look and desire them. Moreover, Goldman (1972) asserted that through looking directly and sweetly smiling to the viewer, who is supposed to be a man, women create a sign of closeness and friendship with the viewer. Additionally, smile, according to Goffman, is a signal which indicates that the other acts are acceptable and appreciated when it is addressed to them. Thus the smile suggests that the represented women are happy and enjoying this situation.

Additionally, the point of view in which women are seen in the ads communicates an additional meaning. In fact, women, in the images of our corpus are often portrayed from a low angle which gives them power over the viewer. The choice of the use of the low angle is relative to the fact that whether the ads makers aim to attract the viewers' attention and make

them have feelings towards the represented participants, since the low angle is also considered as emotion provoking and attention getters. (Messaris, 1997: 04). However, this power is often rejected since it is unhelpful to the represented women and is only used in order to reduce the way in which their portrayals present women as sexually desirable because as suggested by Messaris, the power of low angles is not always accepted by the viewers when the represented participants are of equal or lower status than them.

Men, in contrast, are depicted in a far social distance. Hence, men are presented as strangers and not involved in any imaginary intimate relationship with the viewer. This makes them preserve their intimacy and places them in a high social position.

Nevertheless, men are portrayed from a frontal and eye level angle, this angle makes them look involved with the viewer as if they belong to the same world, but in a far distance. Moreover, men's gaze, which is generally directed to the viewer in a serious tone, makes them look confident and powerful and influencing on the viewer's world. (See images 7, 10, 11, 12). In addition, the smile of men suggests power and authority, and gives them a look of confidence, power, seriousness, and energy.

a) **The gaze and License Withdrawal:**

The gaze is also realized through the depictions of the participants looking away from the viewer. In this sense, Kress and Van Leeuwen (2006:119) asserted that the gaze realized when the participants look away from the viewer connotes an offer in which the participants are depicted as items on information and as objects of contemplation. Considering this, our findings revealed that women are more often portrayed looking away, which suggests that these latter are lost, as if they are dreaming, disoriented and detached from the world. In the same line, Goffman (1979:51), suggested that this technique is a way of withdrawing the

women from the scene because they are represented as unaware of the surrounding world and psychologically removed from the social situation at large.(as in the image 3 and 6).

On the other hand, depicting men looking away from the viewer presents them as confident and aware of what happens around them. This position is reinforced by the absence of any manifestation by the represented men of their emotional expressions; this suggests that they are confident, powerful, attentive, and ready to react.

1.3. Gender Stereotypes and Body Display in Algerian TV Ads:

In our analysis of body display, which refers to the positions in which the participants are pictured, we focused on head and body lowering. In fact, our analysis showed that women are pictured lowering parts of their bodies, mainly their heads, more often than men. In women images, 66.66%of the women are depicted as lowering their heads. According to Goffman, this position refers to the acceptance of the subordinate position ascribed to them and the domination exercised over them. In addition, Dyer (1979) suggests that this position refers to the withdrawal of women from the scene. These are stereotypes which place women in a secondary position showing them as weak and dependent on others.

As for the images of men, their power is emphasized by the choice of postures showing them holding their bodies upright and their heads high. Goffman insisted on the interpretation of this position as a mark of unashamedness, superiority, awareness of the surrounding world, and readiness to react. Thus, men are placed in a dominant position and are given power and authority. This is considered as a reflection of the prevalent stereotypes of gender roles existing in the Algerian society. Indeed, all of the men (6 out of the 6 images) are portrayed in a pose where their bodies are erect and their heads up high.

1.4. The Role of the Feminine Touch

The analysis of the feminine touch in the images depicting women, as explained in the previous chapter, has revealed that women are depicted using their fingers and hands to hold carefully objects or delicately caress them. This highlights that these objects are important and precious. Thus, the meaning conveyed by this specific representation of touching conveys the belief that women are weak and unable to hold the objects firmly.

Additionally, as asserted by Goffman, this type of touching evokes a specific relationship between the represented women and the objects promoted in the Ads. Goffman, in fact, called this the ritualistic feminine touch and has distinguished it from the utilitarian touch, in which women touch objects for specific needs under the utilization of these objects in their different tasks.

Men, on the other hand, are depicted as firmly holding objects, with an expression of strength and dominance, while women look at the objects as precious things in an aesthetic way. So, men in the advertisement dominate the objects, as if it is them who give importance and preciousness to the objects, not the contrary.

These different ways of touching the objects evoke that men and women have different relationships with the objects. Thus, the stereotypes about women's vulnerability and weakness are reinforced through the use of the feminine touch in the visual discourse in the designing of advertisement images.

1.5. The Role of the Naturalistic Modality in the representation of Gender

Our analysis of the naturalistic modality in the images of men and women in Ads images intended to determine how detailing aspects of the images such as colors and backgrounds, give salience to these images.

Accordingly, this analysis concluded that men images are of higher naturalistic modality than images of women. This is noticed in our images, since most of men images are of high naturalistic modality (see image 6, 7, 9), whereas naturalistic modality is lowered in women images (see image 2, 3, 4, 5). Thus, the images of men are presented in a way which makes the viewer look at the represented participants as if they in the real world. In the contrary, women are portrayed in a less naturalistic way, in decontextualized settings. This is seen as a technique employed to shift from the background (which is often ignored) to the faces and the beauty and of women. In fact, Machin (2007) argued that when the background is out of focus, the salience is given to the represented participants. This procedure of shifting the salience is realized by focusing the light on the faces and the bodies of the women, as to highlight the attractiveness of the women's beauty and appearances. (See image 3, 4, 5).

Furthermore, space is a key aspect in creating modality; in fact, the large space occupied by the women in the image is used to create salience and attract the viewer's attention to them rather than the background or the object. In addition, depicting the women's faces and bodies occupying the majority of the space in the images creates a close social distance with the viewer. This representation plays an important role in reinforcing the stereotypes, which consist of looking at women as beautiful objects of contemplation, ignoring their competences and intelligence as social actors capable of performing actions and allocating power, rather being seen only as objects of contemplation.

Salience in most of the images of men (4 out of 6) is created through the focus on the detailed aspects and elements of the background which is often contextualized. Moreover, this contextualized representation of the background makes the image more naturalistic and suggests that the represented participants belong to the same world as the viewers.

In addition, light in men images is allocated to the whole figure rather than to specific parts of their bodies, in addition to back light which may denote truth and transparency. In this sense, Machin (2007: 43) asserted: “*Back light is associated with truth, as opposed to dark backdrop which [may] connote something hidden*”.

To sum up, analyzing modality allows the identification of the ideologies existing in the visual discourse of a distinct context. Thus our analysis of modality in the advertisement images revealed that the latter reinforce some stereotypes against women and support the dominance of men as natural principal and a constant norm in the social hierarchy. This dominance of men is represented in men images like image 6, 7, 8, where the designers have depicted the men in a way that evokes a natural background, without applying much photogenic techniques, which suggests that men are naturally dominant themselves. On the other hand, women are depicted in a less naturalistic way (as in images 3, 4, 5), which suggests that they need a further use of techniques related to light and colors to highlight the aspects intended by the designers which are mainly their beauty and femininity. Consequently, the less naturalistic modality within women images make them look designed rather than photographed, as it is the case with men images.

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

As one on the main questions of our research was to determine the semiotic resources that are used in the visual discourse about gender differences, and to understand how these resources allow the achievement of these functions, the semiotic analysis of our images allowed us to understand the importance of each element among the gaze, the point of view, the social distance in creating and communicating specific meaning and social values.

Indeed, the choice of the gaze has a direct impact on the way the represented participants are seen. That is, the gaze of the represented participants allows the creation of a specific interaction between them and the viewer. That is, when the viewer looks at the images, she/he either perceives them as belonging to the same world, which involves the participant and the viewer in a relationship, or looks at them as objects of contemplation. This relationship is categorized and specified by the social distance and the angles of view. In addition, the vectors formed by the use of the feminine touch, salience and body display contribute to the identification of the personalities of the participants associated to beliefs and phenomena of the real world.

Therefore, the use of the semiotic resources in designing advertisement images is an essential element in the process of creating and communicating the intended meaning and ideas in the visual discourse. These resources, then, serve the communicative functions of conveying and communicating social meaning, beliefs, and ideologies beyond the commercial function of selling the promoted products.

Accordingly, in order to understand the impact of the use of semiotic resources within advertisement images in realizing the communicative purposes at the level of the society, the following paragraphs will discuss the role of advertisements in creating the social identity and transporting it through media.

II. Advertisements in the Promotion of Gender Differences

2.1 Advertisements as Carriers of Social Meaning

The results of the study showed the discrimination of women in advertisement images, which is realized through the depiction of the participants using different visual techniques. Therefore, Ads are transporters of social meaning since this visual representation

is culturally relative and creates an interaction with the viewer, and since the notion of gender, in terms of the differences between men and women, is socially constructed.

Goldman (1992) asserts that advertisements are visual modes to shape meaning in a very complex way, and used as “complex message systems” which transmit social values which reflect the values of the society. (Goldman, 1992: 38). Accordingly, these ideologies are developed in the visual discourse by the use of the advertisements to promote gender stereotypes. Thus, we consider Ads as carriers of social meaning as a result of the way they represent the participants using techniques to manipulate images in order to fulfill the communicative functions intended by their designers.

To explain more, women in advertisement images are often presented as vulnerable and weak, since the focus is mainly on their faces and bodies. This suggests that they are victims of stereotypes which reduce their status and place them in the second position behind men.

In fact, in our analysis, women are shown in weak positions and rarely performing actions or demonstrating their competences and abilities as social actors. Men, in contrast, are shown powerful, dominant, and able to perform actions and ready to react as strong social actors. This is realized within the visual discourse of advertisement, mainly through application of techniques of the semiotic resources, which are important to the designers of images in advertisements. These resources, as we mentioned earlier in our research, are as the gaze, the point of view, modality and image salience, the social distance, body display and the feminine touch.

This representation is a reflection of the conventional social values associated with gender since they originate from the social conventions of what should be associated with men and women, rather than from the biological features which differentiate them.

Consequently, women are put in the second position in the social hierarchy, while men are the dominant.

In this sense, in the images we analyzed, women are depicted lowering their heads as if they are weak and unable to face the reality; while, men are portrayed with their bodies erect and their heads up high, as to suggest dominance. This representation of both men and women is not related to their biological features but rather to the existing social stereotypes associated to them. Indeed, as Cook (2007:70) argued: “*in doing gender, men do dominance and women do deference*”, the aspect of men’s dominance and women’s vulnerability are reflected through their pictures.

II.1. The images of Men and Women in Modern Communication

In our analysis, we selected images taken from advertisements promoting a variety of products, which are not naturally consumed distinctively by men or women, but rather by both of them. Considering Berger’s argument (1972) on the influence of the beliefs and ideologies we have about thing in real life on the way these things are perceived, we found that such beliefs have influenced on the representation of gender in our images. Thus, when comparing our results with results of earlier researches, we found that the depiction of Gender in Algerian TV advertisements is not influenced by the nature of the product they promote, but rather continues to be influenced by the way in which gender is seen in the society.

Indeed, we compared our findings with Bourdieu’s analysis of gender differences in Kabylia (1988), which considered as one of the first researches conducted on this topic in the Algerian context. Accordingly, one of the main ideologies we observed during this analysis is related to the notion of dominance, which is emphasized in Bourdieu’s results. Dominance in his results is allocated to men, while women are vulnerable and accept their subordinate position in the social hierarchy of Kabylia. In other words, this ideology influences the

depiction of men and women, and consequently the representation of men and women in the Algerian TV advertisements reflects the same stereotypes highlighted by Bourdieu in his analysis of gender differences in Kabylia. These stereotypes consider women as vulnerable and occupy a subordinate position in a social hierarchy, where men dominate all the situations.

Furthermore, considering Bourdieu's notion of "habitus", which asserts that gender differences are acquired, we find out that women acquire the stereotypes associated to them; thus, their depiction as a secondary part of the society becomes natural. In other words, the subordinate position allocated to women has not changed as the stereotypes associated to them become more naturalized in the social construction.

Moreover, the beliefs associated to gender differences are transported by media through the depiction of men as powerful, dominant, and intelligent; while, women are pictured as weak, and vulnerable focusing on their beauty and faces ignoring their intellectual competences. This means that media through advertisement, such as in the case of the images we analyzed, reflect the prevalent gender stereotypes existing the society.

This chapter has discussed the findings of our analysis of gender differences in Advertisement images, applying the framework proposed by Kress and Van Leeuwen (2006) and Goffman (1979). These results have showed that women are not pictured in the same way as men. That is, women are the most often victims of the social stereotypes which place them in a subordinate position.

These results have, accordingly, allowed us to determine the main semiotic resources used in the representation of men and women in advertisements and the way in which the gaze, the point of view, the social distance, modality salience and body display, in addition to

the feminine touch, work together within the image to serve the communicative function related to the representation of gender differences.

Furthermore, the results confirmed our hypothesis about the role of media in transporting and reflecting the existing social stereotypes about gender differences, in which are seen as powerful and dominant since they are pictured in powerful positions. Women, on the other hand, are seen as weak and beautiful objects of contemplation, since the focus in their images is mainly on their beauty, faces and femininity. Finally, our analysis of the images threw the light on the stereotypes about gender differences which are represented in Algerian TV advertisement images.

General Conclusion

General Conclusion

This study has investigated the position of gender in advertisements by applying a social semiotic approach, as well as the dimension developed by Goffman in *Gender Advertisement* (1979). This analysis attempted to throw light on the way gender roles are displayed in advertisement visuals. For this, we relied on the theoretical framework proposed by Gunther Kress and Theo Van Leeuwen in *Grammar of Visual Design* (2006), which include the semiotic resources needed: the gaze, the point of view, the social distance, salience, and modality, combined to the notions of body display, habitus and the Feminine Touch proposed by Goffman in his book *Gender Advertisement* (1979).

The analysis of the images taken from Algerian TV advertisements helped us, through understanding the differences existing between the images of men and women, to find the reasons behind the representation of each of them and how this representation communicates social values and norms.

The work has presented two objectives: the first one was to determine the semiotic resources employed in the representation of men and women in advertisement images. The second objective was to figure out whether the recent and actual advertisement images reflect the gender stereotypes existing in the Algerian society, or attempt to alter this reality of gender roles.

As for the research methodology, we adopted a mixed method, in which we combined the quantitative method, that allowed us to measure the aspects and elements of the images associated with the semiotic resources, with the qualitative method which enabled us to explain the finding we obtained from the social semiotic analysis and interpret them in terms of the representation of gender differences in the advertisement images. The corpus of

our study consists of twelve (12) images: six (06) depicting men and six (06) other representing women; taken from Algerian commercials broadcasted on Algerian TV channels.

The social semiotic analysis is very important in the analysis of images. In fact, it provided us with tools that enabled us to understand and explain the way men and women are pictured differently in images of advertisement.

As regards our findings, these latter have revealed that men are pictured in far social distance to preserve their intimacy, with a serious gaze directed towards the viewers. This portrayal is reinforced with strong facial expressions; so that, they appear intelligent and powerful. Women, on the other hand, are pictured from a low frontal angle, in close social distance. This depiction suggests intimacy and an impersonal relationship with the viewer. Moreover, women are depicted with a less serious gaze, with a smile in their faces and looking away from the viewer. This looking away from the viewer suggests offer in which women are presented not only as beautiful objects of contemplation, but also withdrawn from the scene.

Additionally, modality is important in the depiction of gender differences. On one hand, men are portrayed in a high naturalistic way, with contextualized backgrounds, using light and saturated colors to make them appear serious and professional. On the other hand, women are depicted in a less naturalistic modality in decontextualized backgrounds and light; what makes them look rather designed than photographed with the focus is essentially on their feminine aspects and beauty.

Furthermore, the study showed that the advertisement images transport social beliefs and vehicle the existing stereotypes in which women are placed in a subordinate position; while, men are often placed in the dominant position of the social hierarchy.

To conclude, our work has hopefully contributed to the study of semiotics and modality in the analysis of images taken from advertisements broadcasted in Algerian TV channels. In fact, we focused on a sample of twelve still images, but in future studies, researchers may analyze other resources or larger samples of advertisement images, in order to throw the light on the representation of gender differences in different forms of the visual communication. Finally, our study is limited to the advertisements broadcasted in Algerian TV channels; thus, future studies may use other resources; for instance, images including gender differences which are posted in social networks like Facebook, in order to get more results and generalize them to better understand the issue of gender roles and their representation in different media.

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Appendices

❖ **Appendix 01 : Women images :**



Image 01

غطاء قطني ناعم



BIMBIES

Image 02



Image 03



Image 04



Image 05



Image 06

❖ **Appendix 02: Men images :**



Image 07



Image 08



Image 0

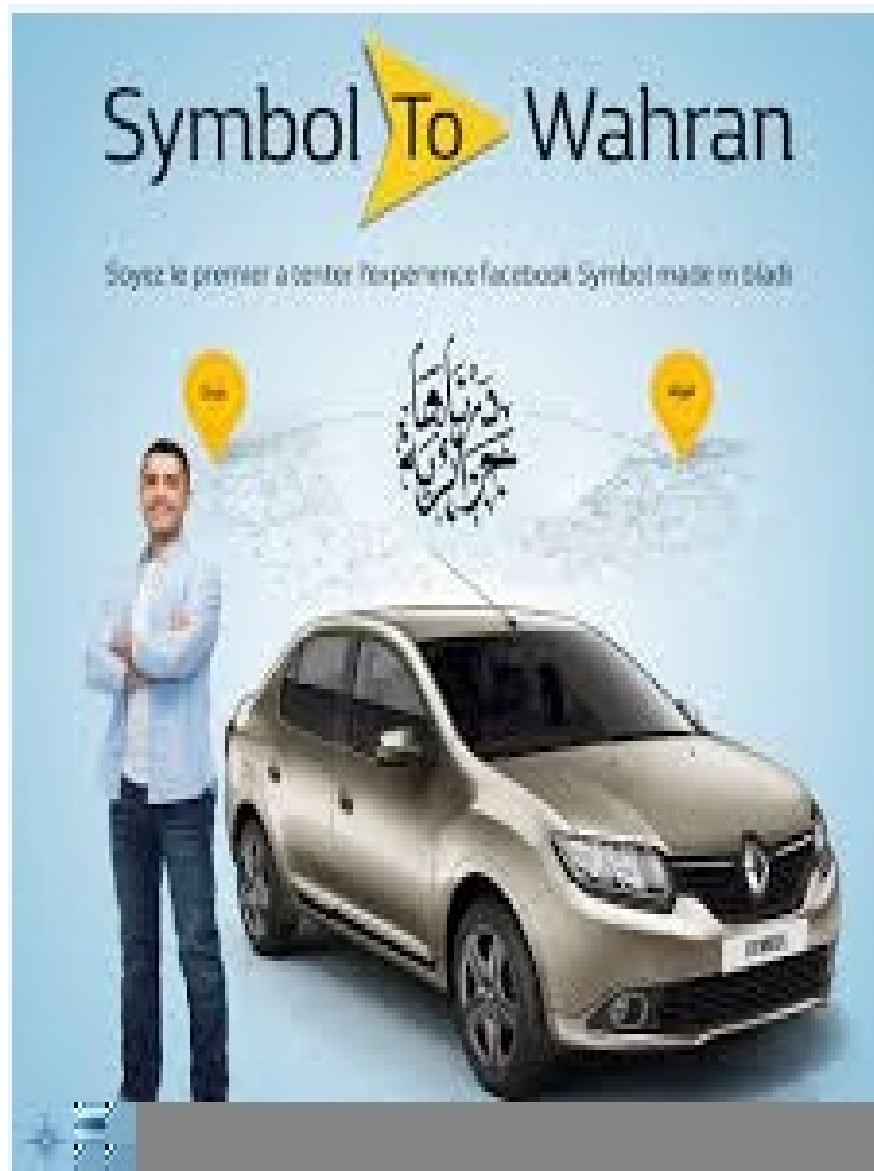


Image 10



Image 11



Image 12

