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The Case of Mobilis and Ooredoo Telecommunications  
Networks.**

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*To my Parents Yahia and Saliha  
To my Lovely Sisters and Brother Boussade  
To My Friends  
To anyone who was behind me to accomplish this work  
Oudjani Louiza*

*To my beloved family:  
My mother Salima and my father Aomar  
My beloved brothers:  
Laziz and Aghiles  
To all my friends  
Abermil Fadhma*

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*Our study is concerned with the analysis of advertisements of two Algerian networks, namely Mobilis and Ooredoo, which are published in 2017. The aim of the study is to reveal the semiotic resources used in their advertisements and the way in which they are combined to convey meaning. We have analyzed twelve brochures, six from Mobilis and six others from Ooredoo relying on the multimodal approach. A qualitative research method is adopted since it allows us a deep explanation of concepts analyzed by the Framework of Grammar of Visual Design (Kress and Van Leeuwen, 1996, 2006). The findings show that both Mobilis and Ooredoo use different semiotic resources to attract the viewers' attention, such as eye contact, body display and the positioning of the different elements and objects. Furthermore, findings reveal that both companies use gaze, different angles of view, information value, salience and framing. The only difference is that the majority of Mobilis' brochures use far personal distance to show closeness with the interactive participant. Whereas, Ooredoo uses far social distance to preserve their intimacy.*

*Key words: Advertisements, Brochure, Multimodal Approach, Social Semiotics, Grammar of Visual Design Grammar, Mobilis, Ooredoo, Companies, Networks.*

Advert : Advertisement.

Hp : Hypothesis.

Q : Question.

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- **Statement of the Problem**

Communication is a vital element in the individuals' life. In fact, in all societies of the world, people cannot live without making relationships and linguistic exchanges between them. Communication is considered as being the act of sending and receiving information between two or more people; the information conveyed can include: facts, ideas, attitudes, behavior and even emotions. Therefore, information is not transmitted merely by using language but also through other means such as gestures and facial expressions. Indeed, communication can be verbal by using language or non-verbal by using other semiotic resources such as gestures, images and colors. It can also be a combination of verbal and non-verbal resources. This refers to what we call 'multimodal communication'. The latter is a key term within 'multimodality' developed by the new London Group under the leadership of Kress and van Leeuwen (1996, 2006); an approach which highlights that meaning making is the result of the use of a multiplicity of semiotic modes. Hence, the linguistic mode, either spoken or written, is seen as one mode in a 'multimodal ensemble' within that approach.

The field of 'advertising' is one of the most important genres of multimodality which combines the linguistic mode and the non-linguistic one such as colors, shapes and pictures in order to create meaning and attract the viewers' attention. Thus, our work focuses on the domain of advertising by attempting to analyze and compare printed advertisements of two telecommunications operators within the Algerian context which are 'Mobilis' and 'Ooredoo' relying on the multimodal approach.

In fact, at Master Two level several studies were concerned with the field of advertising and were conducted to analyze the discourse of different sorts of advertisements under the lenses of the 'Multimodal Social Semiotic Approach'. For example, in the Algerian context more precisely at University of Tizi-Ouzou, Kahina TAKOURABT and Sabiha LEHAMEL (2015) analyzed printed private language school advertisements belonging to

distinct contexts, namely Algeria and England. The main conclusion drawn from this investigation is that both schools use the linguistic and visual resources which are combined together in order to reinforce meaning.

Another work was conducted by AMIR Nadia and SEDDIKI Nadia (2016). Their study consists in comparing the Representation of Women in Perfume Advertising in both Algerian and British contexts, by applying Kress and Van Leeuwen's framework named '*Reading Images: The Grammar of Visual Design*' (1996,2006). The corpus of their research consists of eight perfume adverts; four belonging to the Algerian company "Wouroud" and four others from the British one "Burberry". They were represented differently. The results showed that women play a significant role in the advertisements of both Algerian and English contexts in order to increase the consumers' attention and invite them to buy the product.

In addition to these investigations, HAMI Zakia and HADJEB Farida (2016) examined Gender Representation in the Advertisements of two Algerian magazines: Dzeriet (women magazine) and Dziri (men magazine) which are published in Algeria in 2016. Their corpus consists of twelve pictures, (six for men and six for women). The purpose of the study was to find the visual differences in the representation of men and women using visual grammar. From the findings, the researchers concluded that women are presented as decorative objects, powerless and vulnerable. However men are depicted as being active, dominant and confident. Thus, Advertisements can be seen as carriers of social stereotypes about gender within the visual discourse.

To the best of our knowledge, printed advertisements of telecommunications networks have not yet received much attention in Algeria. This lack of studies enhances our interest to deal with this kind of multimodal discourse by analyzing and comparing some advertisements of two operators within the Algerian context which are Mobilis and Ooredoo in order to discover how visual resources are combined to convey meaning.

## • **Aims and Significance of the Study**

The present dissertation is concerned with the analysis of a set of advertisements belonging to two different advertising mobile operators, namely Mobilis and Ooredoo. The first aim behind this analysis is to discover the different modes of signification integrated in this type of discourse to convey meaning. The second objective is to draw a comparison between the selected advertisements of the two telecommunications operators for the sake of revealing the point of convergence and divergence in the way in which visual semiotic resources are combined to communicate meaning. To reach them, the three metafunctions constituting ‘Visual Grammar’ proposed by Kress and Van Leeuwen (1996-2006) are applied to these elected advertisements pertaining to Mobilis and Ooredoo.

Our work is worth conducting since it sheds light on one important form of communication that dominates contemporary society which is ‘advertising’ and makes a humble contribution to the existing literature dealing with that multimodal genre. Besides, it offers an original analysis of printed advertisements designed by two telecommunication operators in Algeria, namely Mobilis and Ooredoo under the lenses of the multimodal social semiotic approach elaborated by Kress and van Leeuwen (1996, 2006).

## **Research Questions and Hypotheses**

In order to reach the objectives of the present research, the following questions are raised:

**Q 01-**What are the semiotic resources used in the selected advertisements belonging to the two operators Mobilis and Ooredoo?

**Q 02-**Are there any similarities or differences between the selected advertisements of Mobilis and Ooredoo in their combination of semiotic resources?

In order to answer these questions, the following hypotheses are suggested:

**Hp 01:** The semiotic resources which are used in each advertisement are: facial expression, gestures, objects, gaze, colors; etc

**Hp 02:** There are some similarities and differences between the selected advertisements of the two operators in their way of combining semiotic resources to convey meaning.

### • **Research Techniques and Methodology**

In order to answer the research questions postulated before and reach the aims of the present work, the qualitative research method is adopted in the process of analyzing the gathered data. This is by adopting the multimodal social semiotic framework ‘Visual Grammar’ offered by Kress and Van Leeuwen in their book entitled *Reading Images: The Grammar of Visual Design* (1996, 2006). This approach is applied to a corpus that contains twelve advertisements which have been selected from two different telecommunications operators: six from Mobilis and six others from Ooredoo.

### • **Structure of the Dissertation**

This dissertation follows the traditional complex model which consists of four chapters in addition to a “General Introduction” and a “General Conclusion”. The first chapter is called ‘*Review of the Literature*’. It provides the theoretical background of our study. The second Chapter is entitled ‘*Research Design*’. It provides a description of the corpus of our research, the research method, the procedures of data collection, as well as the procedures of data analysis. The third chapter is named ‘*Research Findings*’. It presents the findings gained from the social semiotic analysis of the advertisements under examination. Finally, the fourth Chapter is called ‘*Discussion of the Findings*’. It is concerned with discussing and interpreting the results obtained after analyzing the selected advertisements. This dissertation ends with a “General Conclusion” which summarizes the main points of our study and suggests possible areas for further research.

## **Introduction**

This chapter reviews the literature related to social semiotics, multimodality, and advertisement. It introduces the main literature on communication and advertisement and it furnishes an overview of the field of visual grammar as a method of analysis. This chapter is divided into two parts. The first part raises the issue of communication and advertisement and how they are interrelated. The second part focuses on the Social Semiotic Approach relying on the framework of Kress and Van Leeuwen (2006) in Grammar of Visual Design.

## **I. Communication and Advertisement**

### **I.1. Communication**

The need for communication is one among many others human-specific properties; although there is communication among other living creatures, but none of those creatures, has brought communication to such a high stage of development (Zebrowska, 2013:01).

Communication is a means of transmitting, exchanging and sharing information between people. *“Communication which is etymologically related to both communion and community comes from the Latin communicare, which means to make common or share”* (Weekley, 1967:38). Expanding on this writing, communication is *“[t]he process or act of transmitting a message from a sender to a receiver through a channel”* (DeVito, 1986: 61). More precisely, communication consists of three main elements: Process refers to an ongoing activity; Message is the core of communication that should be understood by both sender and receiver. It is *‘a signal or combination of signals that serves as a stimulus for a receiver’* (DeVito, 1986:201) and a channel is *‘the vehicle or medium through which signals are sent’* (ibid). This channel can transmit the message aurally or visually. It can be face to face communication, television, radio...

As a definition says, a channel refers to a medium which is a tool or a means of transmitting information. Nowadays with the development of communication there are

different means to convey meaning it can be verbally, non verbally or a combination between the two to form a single form of communication which is advertising.

## **I.2. Advertising**

Advertisement is one of the most important forms of communication. It is a technique to attract and convince people about something and it is a significant step for companies to make themselves well-known in all over the world.

The word ‘advertising’ has its source from the Latin word “advertere” which means to “*turn the mind around*” (Balch,B and Balch,A , 2001:04). Bovee (1992:30) defines it as “*impersonal communication of information about products, services or ideas through the various media, and it is usually persuasive by nature and paid by identified sponsors*”. That is, advertisement is a type of communication used to reach groups of people through a channel of communication which referred to as a medium. Another definition is provided by Cook (2001:22) “*advertisement helped to creat a new global culture which ignore national boundaries*”. It means that, advertisement has no limits

According to Sveltana (2014) advertising determines the way of life, it has an impact on our thinking as well as on the attitude towards ourselves and the world around us. It means that, we are influenced without realizing we have become slaves of scientific and technical progress. Indeed advertisements are found everywhere: newspapers, internet, television, radio, and even in streets.

### **I.2.1. Types of Advertising**

There are different types of advertising and each type is classified according to its function and role in order to attract a large number of people.

- **Print Advertising**

Print advertising refers to Newspapers, Magazine, Newsletter, Booklets, Flyers, Direct mail or anything else that would be considered a portable printed medium (Paul,2016).



- **Online Advertising**

Online advertising is one of the most effective ways for businesses of all size to gain benefits and profits. According to Gokee Chudar (2005), web advertising has been defined in different ways but most definitions include the idea that the presentation occurs via various means such as computer, phone.... which allows an immediate interaction between consumer and marketers.

- **Broadcast Advertising**

Broadcast advertising includes Television and Radio. According to Paul 2016:

- **The Radio:** The radio is an important way of reaching people. It has often called the ‘the theater of the mind’ because voice or sounds can be used to create moods or images that, if created by visual effects, would be impossible to afford.
- **Television:** Television advertising invades the world, thanks to it a large number of audience is reached since it provides concrete use of the product. Television is the ‘king’ of advertising costs. It has power to influence human behavior.

- **Outdoor Advertising**

Also known as “Outdoor of Home” (OOH) the concept of advertising is a broad term that describes any type of advertising that reaches the consumer when he/she is outside of the home, such as Bus shelter poster, fly poster and even those big digital boards in time square (Paul 2016).

### **I.3. The Main Objectives of Advertisements**

The majority of advertisements have the same objective. According to Sveltana (2014) the most important one is to attract the viewer to take action, such as to buy the product. Second, to persuade the potential consumers to think about what advertisement wants to say. Finally to get the target audience to feel something because of the message. However, to achieve these objectives the designer of advertisements has to use different techniques such as

the use of appropriate language, the choice of visuals, the colors, the participants.... It order to design something new, original and ideal to draw the attention of the viewer. In fact, all companies use advertisement to reach a large number of audience which is a kind of competition. Therefore, our investigation consists of analyzing the brochures of two Algerian Telecommunication network namely Mobilis and Ooredoo.

#### **I.4.1. Mobilis**

According to Dr Fayçal Touaty 2006, Mobilis is the first mobile operator in Algeria, which became autonomous in August 2003. Since its creation, the operator has set itself the following main objectives: customer satisfaction, customer loyalty, innovation and technological progress, which allowed it to make a profit and acquire nearly 10 million Subscribers in record time. Mobilis is constantly working on its image and constantly strives to offer the best to its customers. By deploying a high

quality network, providing a satisfactory customer service and creating innovative products and services, Mobilis is positioned as an operator close to its partners and clients, strengthened by its institutional signature: 'Everywhere with you'. As regards its advertisement, Mobilis uses different tools to attract and convince people by using for instance colors, objects, famous personalities.... It is a kind of strategy to make the product well known.

#### **I.4.2. Ooredoo**

Ooredoo is a leading international communication company delivering mobile, fixed, broadband internet and corporate managed services tailored to the needs of consumers and businesses across markets in the Middle East, North Africa and Southeast Asia. As a community focused company, Ooredoo is guided by its vision of enriching people's lives and its belief that it can stimulate human growth by leveraging communications to help people achieve their full potential (source Ooredoo 2017). Like Mobilis, Ooredoo uses different types

of advertisements to reach a large number of audience to purchase the product being advertised.

## **II. The Social Semiotic Approach**

### **II.1. Social Semiotics**

Social Semiotics is an influential school in the field of semiotics. It is originated from the work of M. Halliday and it has been enlarged by other scholars as Hodge, Kress, and Van Leeuwen. Social semioticians give importance to the meaning-making and how we produce it regarding the meaning as a social activity. In this context, Hoge and Kress (1988: 261) state that “*social semiotics is primarily concerned with human semiosis as an inherently social phenomenon in its sources, functions, contexts and effects*”. It means that, social semiotic is an approach to communication that seeks to understand how people communicate by a variety of means in a particular social sitting.

Social Semiotics is a vigorous introduction to the ways in which different semiotic resources are combined to create meaning. These “semiotic resources” which surround us include many obvious modes of communication, such as language, gesture, images and music, but also less obvious ones, such as food, dress and everyday objects, all of which carry cultural values and significances. Social Semiotics school uses a wide variety of texts including photographs, adverts, magazine pages and film stills to explain how meaning is created through complex semiotic interactions.

There are numerous differences between structural semiotics and social semiotics. The clearest and the most important difference is that for structural semioticians systems; or structures; of sign and codes “*take precedence over speaker and writers, or other participants in semiotic activity as connected and interacting in a variety of ways in concrete social contexts*” (Hodge and Kress 1988:01) However, for social semiotics, codes are not understood in isolation, therefore the meaning is situated in the process of meaning making.

Another difference between structural and social semiotics resides in the notion of ‘sign’. All structural semioticians tend to follow dyadic models of the sign, whereas social semioticians tend to be skeptical of dyadic models. Dyadic models generally draw inspiration from the seminal contributions of Ferdinand de Saussure who believed that signs are the unity of a mental concept (signified), and a symbolic vehicle used to express that concept to the self or to other people (signifier). Whereas, social semioticians prefer to refer to resources or mode rather than signs. Resources for making meanings include:

the actions and artifacts we use to communicate, whether they are produced physiologically with our vocal apparatus; with the muscles we use to create facial expressions, and gestures, etc. or by means of technologies with pen, ink and paper; with computer hardware and software; with fabrics, scissors and sewing machines, etc. (Van Leeuwen 2005:03)

In fact the combinations of different modes communicate meaning, for this reason that language has been displaced from the center and monomodality is just a myth (Yassine 2012). Therefore, multimodality takes an important role in the field of communication.

## **II.2. Multimodality**

*“Multimodality is a sub field of communication studies which looks beyond language to the multiple modes of communicating or making meaning from images to sound and music”* (Kress, 2009: 236). It is a recent approach which is concerned with modern or contemporary communication which combines language and other modes like colors, sounds, images.... It integrates different modes to send meaning, as in the case of newspapers, magazines, advertisements, videos and social networks.... It means that meaning is not always related to one mode but rather to the combination of various modes to create a multimodal ensemble.

Multimodality is defined as:

inter-disciplinary approach that understands communication and representation to be more than about language. It has been developed over the past decade to systematically address much debated questions about changes in society, for instance in relation to new media and technologies. Multimodal approaches have provided concepts, methods and a framework for the collection and analysis of

visual, aural, embodied, and spatial aspects of interaction and environments, and the relationships between these (Bezemer 2012).

From these standpoints, language has been displaced as the primary mode of communication. The central idea is that meaning is always made with more than one mode. This approach shifted from dominance of language to other modes of communication, such as Visuals.

According to Jewitt (2009) there are three theoretical assumptions underlying multimodality:

- Multimodality assumes that representation and communication always draw on a combination of different modes, all of them convey meaning. It focuses on analyzing and describing the full repertoire of meaning-making resources that people use (visual, spoken, gestural, written, etc).
- Multimodality assumes that resources are socially shaped over time to become meaning making resources that articulate the social, individual and affective meanings demanded by the requirements of different communities.
- People orchestrate meaning through their selection and configuration of modes, foregrounding the significance of the interaction between modes. Thus, all communicational acts are shaped by the norms and rules operating at the moment of sign making, and influenced by the motivations and interests of people in a specific social context.

In fact all types of communication are structured by norms and rules. Therefore, visuals are like language which is governed by rules in order to construct meaning, this refers to what is called Visual Grammar.

### **II.3. Visual Grammar**

Visual Grammar is an approach for reading images which is proposed by Gunther Kress and Theo Van Leeuwen in a book entitled *Reading Images: The Grammar of Visual Design*

(1996,2006). Their aim in producing a “*Grammar of Visual Design*” “*is to present a socially-based theory of visual representation*” (Kress and Van Leeuwen,1996:05). The use of the term ‘grammar’ therefore implies that they attempt to examine the ways in which what is depicted in the images is combined into a coherent meaningful whole, in much the same way that discourse analysts examine how words are combined into clauses, sentences and whole texts (Royce, 1999:52). Kress and Van Leeuwen have introduced something new to the approach which is the application and adaptation of Halliday’s metafunction to show how various semiotic modes work together in visuals.

Unsworth (2008: 02-03) argues that:

It is this metafunction aspects of SFL... that has provided a common theoretical basis for the development of similar ‘grammatical’ descriptions of the meaning-making resources of other semiotics modes. Extrapolating from SFL on this basis, Kress and Van Leeuwen(1996) proposed that images, like language, also always ‘grammar of visual design’ formulated by Kress and Van Leeuwen (1996) adopted from SFL the metafunctional organizations of meaning-making resources.

In Visual Grammar; However; these metafunctions are renamed as; representational, interactive, and compositional metafunctions which will be adopted in our study to examine the brochures of Mobils and Ooredoo.

### **II.3.1. The Representational Metafunction**

The representational metafunction is based on Halliday’s ideational metafunction. It refers to the description of the ways that various kinds of visuals organize and represent their meanings representationally (Royce, 1999:57). In other words, it represents objects and their relation in the world and the way they are perceived by humans. In fact, Kress and Van Leeuwen (1996:56) refer to the existence of two categories of processes in which the represented participants come to participate:

#### **II.3.1.1. Narrative Processes**

Narrative processes or patterns (which were formerly referred to as Presentational processes in Reading Images) “*serve to present unfolding actions and events, processes of*

*change, transitory spatial arrangements*” (Kress and Van Leeuwen, 2006:56). Narrative processes; therefore; deal with depicted actions and events, rather than depicted states of being.

Kress and Van Leeuwen (2006:76) claim that Narrative Process “*Refers to a situation in which the represented participants are connected with vectors*”. Vectors refer to the action and lines of motions which are formed by the represented participants (ibid). And according to the two scholars there are three types of narrative processes:

**1) Non-transactional:** includes one participant who is an actor, the doer of the action.

**2) Transactional:** includes two participants; one is the actor the other is the goal, the one who receives the action.

**3) Relational:** where participants react by gazing at another participant or phenomenon.

#### **II.3.1.2. Conceptual Processes**

Conceptual processes according to Harrison, (2003: 51) “*tend to be grouped together to present viewers with the concept of who or what they represent*”. Therefore; the represented participants of the image are static and do not show any action.

#### **II.3.2. The Interactive Metafunction**

The interactive metafunction refers to Halliday’s interpersonal one, which is the interaction between the represented participants (people, place and things depicted in the image) and the interactive one (the viewer of the image). This interaction that occurs between the viewer and the viewed participants is realized by different factors: Gaze, the Social distance, the size of the frame, and the point of view (Angle).

##### **II.3.2.1. The Gaze**

In pictures, as in the real life, the depicted people can look at the viewer, so that there is symbolic contact ‘interaction’ (Pleading, Seductive, Arrogant...) between the viewer and

the people depicted. The Gaze has two types:

a) **Demand:** the participants look directly at the viewer. *“they demand that viewer enters into some kind of imaginary relation with them”* (Kress and Van Leeuwen, 2006: 118).

b) **Offer:** *“the depicted participants are not looking at the viewer there is no interaction because their gaze is taken away”* (Kress and Van Leeuwen, 2006: 119). In other words, when there is no eye-contact between the viewer and the depicted participant it means that the latter is giving information to the viewer. The choice between Demand and Offer is related to whether the producer wants the viewer to interact with the depicted participants, or no means to detach from them.

### **II.3.2.2. Social Distance**

*“The choice of distance can suggest different relations between the represented participants and viewers”* (Kress and Van Leeuwen, 2006:124). That is, distance signifies social relation. This has association of physical proximity in real life *“with whom we are more or less intimately acquainted”* (Van Leeuwen and Jewit, 2001:136). Distance in visual Media *‘operates by analogy with interpersonal distance in real world interaction* (Meyrowitz, 1986 cited in Messaries, 1997:29). That is to say, when the represented participants are near the camera even if they are anonymous (we do not know them), the latter will seem as they are familiar for us. Whereas, when they are captured far from the audience even if they are famous they look as they are strangers to explain more Kress and Van Leeuwen (1996: 132) argue that:

Relation between the human participants represented in images and the viewer is once again an imaginary relation. People are portrayed as though they are friends, or as though they are strangers. Images allow us to imaginarily come as close to public figures as though they were our friends and neighbors- or to look at people like ourselves as strangers, ‘others’.

### **II.3.2.3. The Point of View**

The point of view is another aspect that shows interaction between the depicted



participants and the viewer. It is also called “angle” or “attitude”. There are two types of angles:

- ***The horizontal angle*** refers to whether the viewer sees the depicted participants from the side or the front. This point of view is associated with involvement and detachment. The former has to do with the image where the depicted participants are viewed from **the frontal angle**. However, the latter or detachment is related to the image where the represented participants are seen from **the oblique angle**.
- ***The vertical angle***: the viewer can either look down on or look up or at eye level to the participants with various degrees. This angle establishes a relation of power. That is to say, if the depicted participant is seen by the interactive participant from a high angle or up it means the viewers are considered as being the powerful. If the participant is viewed by the viewer from a low angle, this shows that this participant is less powerful than the interactive participant. Further, if the represented participant is at eye level as the viewer, this means that the relation is one of equality.

### **II.3.3. The Compositional Metafunction**

Derived from Halliday’s textual metafunction. The compositional metafunction is related to the way in which the representational and interactive elements are made to relate to each other through the whole. In other words, the compositional metafunction refers to how the elements in visuals are combined and organized to form a kind of harmony to attract the attention of the viewer and this is made by three interrelated systems: Information Value, Salience, and Framing (Kress and Van Leeuwen, 2006:177).

#### **II.3.3.1. Information Value**

Information Value is concerned with the placement of elements which convey specific informational value attached to various “zones” of the image: left and right, top and bottom, center and margin.

Left / Right	Top / Bottom	Center / Margins
<ul style="list-style-type: none"> <li>• <b>Left:</b> Given, bad, immorality, sinful, forbidden, past, known.</li> <li>• <b>Right:</b> New, good, everyday life, righteousness, present, unknown.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Top:</b> Ideal, power, upper social status, positive, unreal, abstract, fantasy, generalization.</li> <li>• <b>Bottom:</b> Real, weakness, lower, social status, negative, real, details</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Center:</b> Elements give meaning and coherence to those in margin they convey immediate symbolic meaning.</li> <li>• <b>Margins</b> Elements may not be represented as equal in size, are seen to be secondary and dependent on the center</li> </ul>

**Table 01: Zones of Image (Kress and Van Leeuwen 2006:196)**

### **II.3.3.2. Salience**

Salience is another aspect of composition. It is related to the elements of the image which are made to attract the viewer's attention to different degrees, as realized by such factors as placement in the foreground or background, color, differences in sharpness, etc. (Kress and Van Leeuwen, 2006: 209)

### **II.3.3.3. Framing**

Framing is the last aspect of composition. It is related to the presence or absence of framing devices which is realized by elements which create dividing lines, or by actual frame line, disconnects or connects elements. More precisely, the presence of the frame implies a sense of separation between the elements shown in the picture; the absence of frame evokes unity between the depicted elements of the image, signifying that they belong or do not belong together in same sense. (Kress and Van Leeuwen, 2006: 210)

## **Conclusion**

To conclude, this chapter reviewed the literature related to the field of social semiotics and advertising. It emphasizes the contribution of social semiotics in the sphere of visual communication and it showed the means to analyze images relying on the theoretical

framework proposed by Kress and Van Leeuwen in their Book entitled *Reading Images: the Grammar of Visual Design* (1996-2006).

## Introduction

This chapter deals with the research design of the study. First it describes the research methods used to obtain data from the analysis of the selected brochures. Then, it presents the procedures of data collection of advertisements. After that, a description of the corpus of the brochures of Mobilis and Ooredoo. This chapter is provided with procedures of analysis of the collected data in order to discover how the depicted elements of advertisements are joined in a meaningful whole. Indeed the gathered data will be analysed using “Visual Grammar” (Kress and Van Leeuwen, 1996- 2006).

### I. The Research Method

The present research aims at analyzing the advertisements of Mobilis and Ooredoo from a social semiotic side by focusing on Grammar of Visual Design (Kress and Van Leeuwen 1996, 2006) and makes a comparison between them. To reach these objectives the qualitative research is used. In the Handbook of qualitative research, Denzin and Lincoln (2005: 03) describe qualitative research as involving “*Qualitative Researchers study things in their natural settings, attempting to make sense of or interpret phenomena in terms of the meanings people bring to them*”. The reason behind the choice of the research method is to provide a better understanding of the phenomenon under investigation.

### II. Description of the Corpus

The corpus which is used to conduct our research is collected from two Algerian Telecommunications networks named Mobilis and Ooredoo. The corpus consists of twelve advertisements six from Mobilis six others from Ooredoo selected randomly which are published in 2017.

Mobilis is one of the three major Algerian mobile operators created on August 2003, founded by Algérie Télécom. It offers its customers: post and pre-paid offers, SMS / MMS,

international roaming, voicemail, internet billing, free notification of the balance after each call and free call to one or more favorite numbers.

Ooredoo the first mobile multimedia operator in Algeria was Nedjma, which became Ooredoo on November 21, 2013. It exists in Algeria since December 23, 2003, the date of obtaining the license to supply mobile telephony services in the country. It offers to Algerian customers or companies a range of innovative offers and services in compliance with international standards.

### **III. Procedures of Data Collection**

The focus of the present study is to examine visuals in order to reveal the semiotic resources used in advertisement and show the similarities and differences between the selected brochures of Mobilis and Ooredoo. From each operator we have selected six brochures of 2017. To collect this corpus we have asked the two companies situated in Tizi-Ouzou to give us some and others we have taken them from the internet.

### **IV. Procedures of Data Analysis**

The twelve advertisements that we have selected will be analyzed in detail using the framework which is proposed by Kress and Van Leeuwen in *Reading Images: The Grammar of Visual Design* because it is the theory which is concerned with the combination of resources for meaning making. The analysis is going to follow the principles of the three metafunctions: the Representational, Interactive and Compositional metafunctions.

Within the representational metafunction, we are going to analyze two types of processes, narrative and conceptual processes. The second metafunction is the interactive one; here the focus will be on the gaze of participants, social distance and angle. Then, within the compositional metafunction, we will emphasize on the salience in which the image is highlighted through stressing some of its aspects, information value and framing.

## 1. The Image Act and The Gaze

The gaze direction is an important concept because it determines the image act. It means to what extent we are encouraged to engage with the participants. Gaze is divided into two types, demand and offer. These two kinds suggest if the participants maintain contact with the viewers, this is referred to as demand images, here the represented participants demand something from the audience, and interact with them; however, if they look away from the interactive participants, this means that it only offers information no interaction.

## 2. The Size of the Frame and Social Distance

The size of the frame means the shot of the pictures; whether the picture consists of different figures or just the face of participants. This size of the frame creates a social distance between the participants and viewers which can be a social or an intimate relation (Kress and Van Leeuwen, 2006: 124, 125).

Social Distance	Description	Its significance
Very close up	Less than head and shoulders	Intimate
Close shot	Head and shoulders of the subject	Friendly or personal
Medium close	From his head to his waist	Social
Medium shot	From his head to his knees approximately	Familiar social
Medium long	Show full figure	General social
Long shot	Human figure fills half image height	Public, largely impersonal
Very long shot	And anything beyond (wider) than half height	Little or no social connection

**Table 02: The Dimensions of Social Distance.**

### 3. Information Value

Information value gives us information about the statue of the sign in the image. For example, if we put the image on the right or on the left side of the page, it has different values, which is either a new information or a given. There is also the other placement which conveys other values such as the top and the bottom; which plays a role in the salience of the new or the center and the margin (Kress and Van Leeuwen, 2006: 177, 179).

### 4. Salience

Salience concerns all the elements in the visual mode which are made to attract the viewer's attention. It is realized by the placement in the foreground or background, colors, and differences in shape.

Salience Indicator	Features
Size	Larger objects are more easily noticed by the eye than smaller ones.
Shape of focus	Objects are more clearly seen because their features are in sharp focus and are more easily noticed by the eye than those which have their features less sharply focused.
Tonal contrasts	Areas of high contrast, for example black borders placed on white spaces are higher in salience than a grey-shaded, less distinct border performing the same dividing function.
Color contrasts	The contrasts between highly saturated colors and softer muted colors, or the contrast between red, white and blue.
Placement in the visual field	The aspect of visual 'weight' - objects are 'heavier' when close to the top, and 'heavier' when placed on the left.
Perspective	Objects or entities placed in the foreground are visually more salient than those in the background, and elements which overlap others are more salient.

**Table 03: Visual 'clues' for Compositional Salience (Kress and Van Leeuwen: 212)**

### 5. Framing

Framing deals with the combination and disconnection of elements in the image. It works with the combination of information value and different degrees of salience organized

within visuals. In other words, framing is the presence or absence of framing devices, realized by elements which create dividing lines, or by actual frame lines, disconnect or connect elements of the image, signifying that they belong or do not belong together in some senses. According to Kress and Van Leeuwen (2006:177), the more something is strangely framed, the more it is represented as a separated unit.

The table below represents the interrelated systems of compositional structuring principles:

<b>Compositional System</b>	<b>General Features</b>
<b>Information Value</b>	The placement of the elements (participants and syntagms that relate them to each other and to the viewer) endows them with specific informational values attached to the various 'zones' of the image: left and right, top and bottom, center and margin.
<b>Salience</b>	The elements (participants and representational and interactive syntagms) are made to attract the viewer's attention to different degrees, as realized by such factors as placement in the foreground or background, relative size, contrasts in tonal value (or color), differences in sharpness, etc.
<b>Framing</b>	The presence or absence of framing devices (realised by elements which create dividing lines, or by actual frame lines) disconnects or connects elements of the image, signifying that they belong or do not belong together in some sense.

**Table 04: Meaning of Compositional Principle (Kress and Van Leeuwen, 2006)**

## **Conclusion**

This chapter dealt with the research design of the present study. It presented the research method used to investigate the topic and it described the procedures of data analysis which consists of principles proposed by Kress and Van Leeuwen within the framework of Grammar of Visual Design (2006). These principles will be applied to analyze the brochures of Mobilis and Ooredoo under the following resources: gaze, social distance, salience information value and framing.



## **Introduction**

As its title suggests, this chapter aims to display the results obtained from the social semiotic analysis of different advertisements of two Algerian telecommunication companies, namely Mobilis and Ooredoo. The corpus consists of twelve leaflets which will be examined relying on the three metafunctions elaborated by Kress and Van Leeuwen in *Grammar of Visual Design* (1996-2006) in order to discover various hidden meaning transmitted within the visuals. This chapter comprises two sections. The first section reports the findings of the visual analysis of Mobilis Advertisements. As for the second section, it presents the results gained from the visual analysis of Ooredoo Advertisements.

### **I. The Analysis of Mobilis Advertisements in Relation to Visual Grammar**

This part shows the results of the social semiotic analysis of Mobilis Advertisements which appear in appendix one. The six images of this operator are analyzed taking into consideration the three metafunctions of Visual Grammar.

### I.1. The Representational Metafunction

		Type of Process
Mobilis Adverts	Image 01	In this picture, there is only one participant; a child who smiles and looks happy because of the celebration of Aid El Adha. The presented participant here is jumping; thus, it is a narrative process since there is an action which is performed by the child. The vector is projected from the actor (Child) directed toward us (The viewers).
	Image 02	The image generates a conceptual meaning because there is one single woman who is static. This means that the presented participant is not performing an action; she just folds one's arms, smiles and looks at the viewers.
	Image 03	The image shows some football players of the Algerian National Team looking to the audience. There is an action which is done by SOUDANI, HANNI and SLIMANI; they show victory with their arms, so it is a narrative process.
	Image 04	This picture portrays a conceptual meaning since it presents one single participant, an Algerian athlete specializing in mid-distance races, Taoufik MAKHLOUFI who is presented as being static in this image (No action).
	Image 05	In this image, only one single participant is represented, a man who is looking away from the viewers. This picture presents a conceptual meaning since there is no action performed by the man.
	Image 06	This picture depicts a group of participants: three generations talk on the phone (grand parents, parents and children). They appear happy and satisfied of the new promotion Men3endi made by the company. This image is narrative since the represented participants are doing an action.

**Table 05: The Representational Metafunction in Mobilis Advertisements**

Table 01 describes the representational metafunction in six Mobilis adverts. The visual resources for representing interactions between the represented participants and the audience are the narrative and the conceptual processes. We notice that 03 pictures (2, 5 and 6) have a conceptual meaning, because the depicted participants are static. Whereas the three others images 1, 3 and 4 represent the narrative one since the participants are photographed as performing an action.

## I.2. The Interactional Metafunction

		Gaze	Social Distance	Relation	Angle	
					Horizontal	Vertical
Mobilis Adverts	Image 1	Demand	Far Personal	Far Intimate	Frontal	High
	Image 2	Demand	Far Personal	Far Intimate	Frontal	Medium
	Image 3	Demand	Far Personal	Far Intimate	Frontal	Medium
	Image 4	Offer	Far Personal	Far Intimate	Frontal	Medium
	Image 5	Offer	Far Social	Far Social	Oblique	High
	Image 6	Offer	Different social distance	Far Intimate and Far Social	Frontal	Medium

**Table 06: The Interactive Meaning in Mobilis Advertisements**

Table 02 shows that the operator uses two kinds of image acts. Image1, 2 and 3 are visual demands, the represented participants are gazing at the viewer, and they demand something via their pairs of eyes, looking directly at the audience. The other pictures 4, 5 and 6 are Offer images; they offer the viewers an item of information. Another interactive resource is the social distance which determines the social relation between the participants and the viewers. In Mobilis advertisements, far personal distance is realized in visuals 1, 2, 3 and 6 creating a far intimate distance between the interactive participants and the represented ones. However, in image 5 there is a far social relation between the represented participant and the audience since the participant can be seen from a far social distance (The whole figure). The last image of our corpus depicts a group of participants from different social distances. Thus, they create different relations with the interactive participants. In terms of angle, all the selected images of Mobilis are seen from the front, except image 05 which is

viewed from an oblique angle. The vertical angle images, the pictures are at eye level, except image 1 and 5 which are seen from above.

### 1.3. The Compositional Metafunction

		Information Value	Salience	Framing
Mobilis Adverts	Image 01	The image represents a child who is placed in the center. That is to say, he is given a great importance.	The represented child situated in the right side of the picture is given salience by placing him in the foreground and depicting him against a green background.	This picture depicts one single child who is portrayed as a separate unit of Information.
	Image 02	Like the previous image, this one depicts one single participant, a woman who is placed in the center of the image.	In this picture, the woman is seen as the salient element by placing her in the foreground and portraying her against a green background.	This figure represents a single woman who is portrayed as a separate unit of information.
	Image 03	This picture depicts some Algerian national team: SOUDANI placed on the center, HANNI and GHOUAM on the left side, they are considered as being the given. SLIMANI and BRAHIMI on the right position are the new information.	All the depicted participants are not equal in size and they are placed in the foreground to increase the attention of the viewers.	Like picture 1 and 2, this one which depicts five Algerian football players who are disconnected from each other.
	Image 04	This image depicts one participant, a man in the left referred to as being the given information.	The presented man is the important element in this picture by putting him in the foreground.	The image represents one participant who is portrayed as a separate unit of information.
	Image 05	One single man in the center presented in this image, and considered as being an important element.	The presented man is given salience by placing him in the foreground.	Like the previous images, this one presents one single man who is a separate unit of information.
	Image 06	The last picture presents a group of participants who are placed in different positions. The man in the center as considered as being the most important element in the picture. On the top, there are 02 participants referred as being ideal. However, the ones who are on the bottom are considered as being real.	This image shows that the depicted participants are not equal in size, the one who is in the center is placed in the foreground with a big size, and the others in the periphery are placed in the background.	The participants depicted in this image are disconnected from each other.

Table 07: The Compositional Metafunction in Mobilis Advertisements

From table 03 above, six selected Mobilis advertisements are analyzed, we note that in some images the represented participants are placed in the center position because of their great importance. In image 4 the depicted participants are captured in the left side of the figure. Additionally, the 3<sup>rd</sup> and 6<sup>th</sup> adverts, show a group of participants, with different placements and this has various senses for Visual Grammar. Concerning Framing, the depicted participants in the images are disconnected and are presented as a separate unit of information except the last image. Besides, all Mobilis advertisements are salient images in order to capture the viewer's eye within the pictures.

## II. The Analysis of Ooredoo Advertisements in Relation to Visual Grammar

### II.1. The Representational Metafunction

		Type of process
Ooredoo Adverts	Image 01	This picture depicts one single participant, the international football player Zinedine Zidane who smiles and looks happy. The represented participant is performing an action with his hand. He is like inviting us to buy the new card "Haya". Thus, it is a narrative process, since there is an action which is done.
	Image 02	This image shows family members gathered around the table, they are eating and delighted to celebrate Aid El Adha. The represented participants are performing an action (eating); therefore, it is a narrative process.
	Image 03	This figure portrays a group of participants; worker, nurse and student who are chatting on the net thanks to the new modem 4G. Thus, it is a narrative meaning because there is an action which is done by the represented participants. Only one participant, a business man who is static, he just smiles and looks at the audience.
	Image 04	Like the two previous images, this one represents a narrative process because it depicts two represented participants who are doing an action. A man who gives the Algerian Flag to a child to celebrate the Algerian Independence Day.
	Image 05	In this picture, only one participant is represented: a woman wearing a scarf and does not gaze at the audience. This image generates a conceptual meaning since there is no action.
	Image 06	The last image of our corpus presents a conceptual process, since there is no action performed by the participant. He just looks away and poses for the viewers.

**Table 08: The Representational Metafunction in Ooredoo's Advertisements**

The telecommunication company Ooredoo uses both narrative and conceptual processes so as to communicate meaning multimodally. The 06 selected images of Ooredoo have four narrative pictures (1.2.3 and 4) because the represented participants are doing an action and the rest (5 and 6) represent a conceptual meaning.

## II.2. The Interactional Metafunction

		Gaze	Social Distance	Relation	Angle	
					Horizontal	Vertical
Ooredoo Adverts	Image 01	Demand	Far Personal	Far Intimate	Frontal	Medium
	Image 02	Demand	Far Personal	Far Intimate	Frontal	Medium
	Image 03	Demand and Offer	Far Social	Far Social	Frontal	Medium
	Image 04	Offer	Far Social	Far Social	Oblique	Medium
	Image 05	Offer	Far Social	Far Social	Frontal	Medium
	Image 06	Offer	Far Social	Far Social	Frontal	Medium

**Table 09: The Interactional Metafunction in Ooredoo Advertisements**

As shown in table 6, three Ooredoo's pictures are offer visuals. The represented participants are not gazing at the viewers, creating less engagement with them and in most cases; the audience looks at what the represented participants are looking at. The three others are demand images, the represented participants are in a direct contact with the viewers.

Concerning the distance, far social distance is realized in pictures 3, 4, 5 and 6 creating a far social relation between the represented participants and the interactive ones. Far intimate is in the first and second images creating far personal relation with the audience. In terms of horizontal angle, in the majority of pictures the participants are photographed from the front, and want from the audience to be involved in their world as they are part of it, except one image, the 4<sup>th</sup> one, which is seen from the oblique angle creating detachment with the viewers. Concerning the vertical angle, in most images, the participants are at eye level with the audience.

### II.3.The Compositional Metafunction

		Information Value	Salience	Framing
Ooredoo Adverts	Image 01	This image depicts one single participant, Zinedine Zidane who is placed in the center, because of his importance.	This image shows salience, by placing Zinedine Zidane in the foreground and depicting him against a red background.	This image presents one participant who is portrayed as a separate unit of information.
	Image 02	Family members eat together around the table, smiles and look happy. They take both right and middle positions. The right position, since they approximate new information, the middle once, because of their importance.	The depicted participants seem equal in size; some of them (the two children) are foregrounded. This means that there is a salience in this picture.	The family members are connected to each other.
	Image 03	All the represented participants take the left position. One is near the camera others; are far from it.	There is a salience in this picture, the represented participants are not equal in size, the man in big size and others in small size are foregrounded.	The four depicted participants of this image are connected from each others.
	Image 04	Two represented participants are placed on the center. Since they are important elements in this image	The two represented participants are foregrounded.	The represented participants are disconnected from each other but they are connected with the Algerian flag.
	Image 05	This image portrays a woman who is in the center because she is the most valued element. (important participant)	The girl in the center position is placed in the background; this means that there is salience in this picture.	The portrayed woman is presented as a separate unit of information.
	Image 06	In this image, the single represented participant is placed on the left side. Thus, he is considered as being the given.	The depicted participant is placed in the foreground.	Akin to picture 5, here the depicted man is presented a separate unit of information.

**Table 10: The Compositional Metafunction in Ooredoo's Advertisements.**

The Analysis of Ooredoo's pictures in terms of framing shows that 3 of them depict one single participant who is presented as a separate unit of information (pictures 1, 5 and 6). However, in images 2 and 3, the presented participants are disconnected. That is to say, they are separated from each other. Except image 4, the depicted participants are connected to each



other. As regards salience, in all images the depicted participants are given salience. Another principle of composition, information value; in the majority of images the presented participants are situated in the middle position because of being the most valued element in the pictures.

## **Conclusion**

This chapter presented the main results of our analysis of the Algerian Advertisements of Telecommunications companies, namely Mobilis and Ooredoo using the Grammar of Visual Design as a theoretical framework of the study. The findings show that both operators make appeal to various visual resources like conceptual and narrative processes, gaze, social distance, framing... etc. in order to increase the viewer's attention. These results will be discussed and interpreted in the following chapter.

## **Introduction**

This chapter intends to discuss the results of the analysis which are done in the previous chapter. This dissertation adopts the framework of Kress and Van Leeuwen: Grammar of Visual Design (2006) that can serve as a useful instrument of visual analysis of twelve brochures of two Algerian mobile operators, six of Mobilis and six of Ooredoo. This chapter is divided into two main parts. The first part is about the visual perspective of the Algerian advertisements which are analyzed and discussed to show up their characteristics in relation to the metafunctions. The second one draws a comparison between Mobilis and Ooredoo in order to reveal the main differences and similarities between the two telecommunications companies in the way that semiotic resources are combined together to convey meaning. Then, answers to the research questions asked in the General Introduction and the proposed hypotheses will be confirmed or refuted.

## **I. A Social Semiotic Analysis of the Selected Advertisement of Mobilis and Ooredoo**

### **I.1. The Representational Metafunction**

The first metafunction of visual grammar is the representational metafunction. In this aspect, the two Algerian telecommunications companies, Mobilis and Ooredoo use participants to represent their product and increase the viewer's attention. For example, in the advertisement five of Mobilis, there is a man, who is stands at the top of a mountain, photographed from behind, looks and admires the landscape, the sky and the other mountains in front of him. Besides, family members are gathered around the table, and appear to be happy to celebrate Aid El Adha which is a religious party for muslim community. (See picture 02 of Ooredoo). In more precise terms, this type of metafunction is about the people, places and the objects within an image represented participants. (Harrison, 2003:50)

In fact, the results show that the two networks use various aspects of semiotic resources, such as words, different colors, facial expressions and objects such as: mobile phone, touch pad, Modem 4 G, Computer... etc. The aim behind this depiction is to show that the product being advertised can satisfy the consumer's needs and attract the buyers to purchase it. This confirms our first hypothesis which says that the semiotic resources which are used in each advertisement are: facial expression, gestures, objects, gaze, colors, etc. Images are carriers of social meaning, this is why, it is of a great importance to analyze in details the Advertisements of the Algerian operators, namely Mobilis and Ooredoo in order to understand better the hidden meaning which is transmitted behind these images. Machin (2007:38) insists, asking about *"what is represented, changed, lessened in importance, or given increased salience... can tell us about the view of the world that has being created for us"*.

Human participants are the dominant semiotic resource in the advertisements of the two operators so as to increase the audience's attention and to be more convincing. The represented participants in the selected corpus are photographed either as doing an action (narrative process) or static (conceptual process), just pose to the viewers. For example, image one of Mobilis, depicts a child who smiles, happy to celebrate Aid El Adha, and his eye line is directed toward us (the audience). The participant in this image is jumping. Thus, it is a narrative process and it is reinforced by 'vectors' which is formed by the smile and the direct contact of the child within this picture. According to Kress and Van Leeuwen (2006: 59) *"vectors are formed by depicted elements that form an oblique line, often a quite strong, diagonal line. The vectors may be formed by bodies or limbs or tools in action"*. Vector is also present within the image by the participants' hands. The child is represented as a symbol of innocence and purity. This is why Mobilis chooses him as the best example to illustrate this occasion. Besides, images five and six of Ooredoo generate a conceptual meaning. In fact,

within these two figures, the represented participants are static individuals, there is no action performed by them. Picture five of Ooredoo does not represent a specific time, which means it is timeless. We see the red color in the picture which is the one used by the company and the title “Assegwas Ameggaz” to wish the Berber community a Happy New Year (Yennayer 2967). The image portrays a woman in the frame wearing a scarf on her head with Berber jewels beside her to show their identity. This picture can be said to use symbolic attributive process, in this case the represented participants are not depicted as being involved in action but rather they just pose for the viewer. That is, *“they take a posture which cannot be interpreted as narrative: they just sit or stand there for no reason other than to display themselves to the viewer”*. (Kress and Van Leeuwen, 2006:105-106)

## **I.2.The Interactional Metafunction**

### **I.2.1 Gaze: Demand and Offer**

One of the dimensions that emphasize the interactive meaning of the image with the audience is the power of gaze. Kress and Van Leeuwen (2006:116) state that *“There is a fundamental difference between pictures from which the represented participant looks directly at the viewer eye and pictures in which this is not the case”*. As it is stated by the two scholars, image act is divided into demands and offers images, and this is determined by the presence or absence of gaze.

In the case of our corpus, the visuals of Mobilis and Ooredoo networks are based on both demand and offer images. Put differently, the results show that some of the advertisements of the two operators are demand images; here the represented participants demand something via their pair of eyes, creating an imaginary relation with the viewers. (Kress and Van Leeuwen, 2006). In some brochures of Mobilis, we see that the represented participants are delighted to celebrate the International worker’s day and the match victory (see image 2 and 3 of Mobilis). And this is determined by their gestures and facial expression

(The smile). Kress and Van Leeuwen (2006:118) claim that gaze with a gesture or facial expression like a smile, ask the audience “*to enter a relation of social affinity with them*”. Following this idea, the viewed participants are asking the audience to join them for the celebration of these occasions. In fact, they demand the audience to acknowledge and interact with the reality of each picture. In addition to this, a smile according to Goffman (1979) is a signal that the other acts are acceptable and appreciated when it is addressed to them. Thus, women in image two of Mobilis for instance, smile in order to show to the viewers that they are happy, and they are enjoying the situation.

On the other hand, some other images of the selected corpus are offer advertisements. In this case, the depicted participants are looking away from the audience. That is to say, there is no look being projected directly at the viewer, thus; the represented participants here are offering an item of information to the public (The subject). For example, the aim behind (image 4 and 6) of Mobilis is to inform the customers that there are new promotions made by the company, called “Promotion Ramadan” and “Man3andi”. Therefore, in a way or another, the choice between the presence and absence of gaze occupies a place within the advertisements of the two telecommunications companies. It has an importance on how the audience perceives the depicted participants, either to be involved with them in a relationship, or to look to them as objects of contemplation. The purpose of using this technique is to attract the audience’s attention, and inform them that the company’s product can satisfy audience’s requirements.

### **I.2.2 Social Distance and Angle**

The interactive meaning of images is also transmitted via social distance. Which is about how close or far away the viewers are situated from the characters, creating intimacy and closeness with the participants. Kress and Van Leeuwen (2006:124) claim that:

The choice of the distance can suggest different relations between the represented participants and the viewer, a close personal distance is the distance at which one

can hold or grasp the other person and therefore also the distance between people who have an intimate relation with each other.

From our analysis, we noticed that the majority of Mobilis advertisements are photographed from far personal distance (Medium close shot), in which “*we see the other person from the waist up*”. (Kress and van Leeuwen, 2006:125) creating far intimate relation between the represented participants and the interactive ones. The purpose behind using brochures is to capture the public attention and inform them clearly about the quality of the product being advertised.

Some of Ooredoo’s leaflets on the other hand, are taken from far social distance (Long shot), creating far social relation between the depicted participants and the viewers. For instance, in image 3 of Ooredoo, we see a group of participants from the entire figure, Kress and Van Leeuwen (2006:124-125) claim that “*the distance to which people move when somebody says stand away so I can look at you*”, this type of distance is about social relationship which enables the participants to preserve their intimacy from the audience. In fact, this formal distance is the distance where “*business and social discourse is included... [It] has more formal character*” (Torres, 2015:246). This distance is maintained to suit the interest of the Telecommunication Company in order to capture the attention of the public and thus, to increase the number of the customers.

Another technique of image interactivity with the reader is the horizontal and vertical angles. The former is whether the represented participants are seen frontally or from the side, while the latter relates to whether the participants are seen from above, at eye level or from below (Van Leeuwen, 2008). “*The difference between the oblique and the frontal angle is the difference between detachments and involvement*” (Kress and van Leeuwen, cited in Jaworski and Coupland 1999:394). In fact, when the represented participants are captured from the front, in this case, there is involvement between the depicted participants and the interactive ones.

Almost all the Advertisements of the two Algerian operators are taken from a frontal and eye level angle. These techniques suggest that the represented participants are involved equally with the viewer's world and part of the image which evokes a message of inclusion. Additionally, being at the same level with the audience means, there is no power exerts over one another, creating "*a relationship of symbolic equality*" (Jewitt and Oyama, 2001:135). For instance, in picture 3 of Mobilis, the company wants to get the clients involved with the viewed participants in order to celebrate together the victory of the Algerian national team.

From the result discussed above, the choice of the semiotic resources used in terms of gaze, social distance and angle are nearly the same, which means both operators use the same techniques to transmit the desired messages and to realize the communicative functions of the advertisements. This is another illustration which answers to our research question asked in the General Introduction about whether there are similarities and differences between the two companies in the way they combined various semiotic resources.

### **I.3.The Compositional Metafunction**

This last type of visual grammar attempts to analyze how the advertisements of both Mobilis and Ooredoo are structured and composed into meaningful whole in order to achieve stronger effect.

#### **I.3.1 Information value**

The findings show that the two operators subjects in this research differ in the placement where their participants in their advertisements are placed. Whether they are placed in the center or at the margin, on the left or on the right, or whether in the top or in the bottom, which evoke a specific meaning.

- **Center and Margin**

When analyzing the selected corpus of Mobilis and Ooredoo, we have found that some images present participants taking the center position of the advertisements. Chandler (2002)

reports that Kress and Van Leeuwen claim that the composition of certain visual images is determined, not by left right or top bottom structure, but by the dominant center and periphery. That is to say, such arrangement by the image designer highlights the importance of the depicted participants to catch up the consumer's eye. For instance, the centralization of woman by the advertiser in picture 2 of Mobilis makes her the core of representation, and the aim is to indicate to the Algerian nation that like men, women can also have their place in the professional domain, which means, they can play a significant and crucial role in the society. Besides, image 2 of Mobilis represents a group of participants, family members in different positions. The sign makers presents a girl in the center as being the nucleus of the information, the most valued element in this picture, and the other ones in the periphery are considered as being the dependent elements.

**• Given and New**

The notion of given and new is another visual technique within the compositional metafunction. In analyzing the brochures of Mobilis and Ooredoo, we have noticed that the distribution of left and right structures is highly present within their advertisement. For instance, images 2 of Ooredoo, the depicted participants are photographed on the right side of the adverts, as elements to be completed by the audience. The family members in this image are the key information. Thus, the viewer is required to observe them and pay attention to them. However, in terms of the linguistic mode, the name of the operator is placed on the left side of the picture. That is to say, it is the given information, something which is already known by the Algerian customers.

In contrast to image 2 of Ooredoo, image 4 of Mobilis, depicts the national athlete Taoufik MAKHLOUFI who is placed on the left side of the advertisement. This means that he is considered as being 'the given', that is the participant who is already known by the Algerian society, or familiar with him. Within this figure, the Algerian athlete gives



information about the new offer call 'Promotion Ramadan' puts on the right position of the advertisements.

#### **• Ideal and Real**

This perspective tells about what is represented as being ideal and what is real. The findings show that in the majority of the advertisements of Mobilis and Ooredoo operators, there are the names of each operator and their web sites in the real position; these are real piece of information that the viewer uses to contact them. However, on the top, there is either slogan used by the networks to attract the audience attention such as 'Assegwas Ameggaz' or 'On devient ce que l'on croit' etc. In addition to this, the name of the product being advertised either a new promotion 'Promotion Ramadan' (see image 4 of Mobilis) or a new object like 'The modem 4G' (see image 3 of Ooredoo) is presented using words and sentences.

As it is shown by the results, the Advertisements of Mobilis and Ooredoo rely on both visual and linguistic modes like words, objects and human participants in order to catch up the audience attention.

#### **I.3.2 Saliency**

According to Kress and Van Leeuwen (2006: 209) saliency refers *"the elements of the image which are made to attract the viewer's attention to different degrees, as realized by such factors as placement in the foreground or background, relative size, contrast in tonal value (color) differences in sharpness etc."*

In fact, when analyzing the selected advertisements which constitute the corpus of the study, different factors, such as foreground or background, relative size, and colors are used when the participants (person and objects) are represented within the visual images of the two operators. Additionally, the results of the adverts confirmed that various messages are communicated through differences in font and size. Font is defined according to ( Scollon and Scollon, 2003: 130 cited in Barroso, 2012) as *"any way in which letters or other written*

symbols are produced. All of them produce a range of different meanings in the same linguistic meaning". Font differences refer to what Bezemer and Kress (2008) call "affordances of writing". For instance, image one of Mobilis and two of Ooredoo, where the two companies wish their customers "Aid Adha Mobarak" in Arabic language using the same font.

In terms of Ooredoo's adverts, the images show salience, by placing, for instance Zinedine Zidane in the foreground and depicting him against the red background. (See image 1 of Ooredoo). Additionally, image three of the same network, depicts participants captured in different size. In fact, the man in big size is foregrounded; the others in small size are backgrounded.

Another indicator of Salience within the Advertisements of both companies is color. In fact, the way of using color by the advertiser in such image can have an important impact on the interactive participants. Kress and van Leeuwen (2006:229) claim that "*we learn that adding color to documents can increase the reader's attention*". The image designer chooses to use a specific color to denote things and idea in order to transmit a particular meaning to the audience. Within the two operators, the color used by Mobilis network is green, white and red. In fact, there is meaning behind the choice of these three colors by the company. Green, red and white colors symbolize the Algerian nation, and they are the ones that we find in the Algerian flag, and Mobilis is a national network, (Algerian Telecommunication Company), this means that it belongs to the Algerian society; we found the three colors within their advertisements to show belonging. As regards, Ooredoo's company uses in most cases the red and white color to denote the colors of the Tunisian nation, because at the beginning, before being an Algerian operator, Ooredoo network belongs to the Tunisian community.

### **I.3.3 Framing**

Framing is another principle of composition. It is about whether the represented

participants are connected or disconnected from each others within the visuals. When analyzing the selected corpus, we have found some images where the depicted participants are connected to each other, as it is in the case of image two of Ooredoo and three of Mobilis, this means that there is unity and closeness between the represented participants.

Besides, image six of Mobilis, presents participants, who are disconnected from each other since they are separated by green lines in order to recognize each members of the family who are placed in the different zones of the figure. Besides, the rest of the selected corpus, the results show that in each picture, there is one single participant who is photographed as being disconnected and individually identified (the only participant in the image). Thus, they are portrayed as a separate unit of information. This indicates that these viewed participants are independent individuals. (See picture 5 of Mobilis and 6 of Ooredoo).

The analysis of the selected images revealed that both Algerian companies rely on the three metafunctions elaborated by Kress and van Leeuwen. In fact, Mobilis and Ooredoo use the same technique of framing, that is they present participants as being connected in some brochures and disconnected in some others, or variation in colors like the use of red, green and white colors or different size, small or big size of the depicted participants. This confirms the second research question asked in the introduction about whether there are similarities or differences between the two operators in their combination of the semiotic resources. Additionally, the aim behind the use of these visuals is to sell the product being advertised (new cards, new promotions) and thus attract the consumer's attention, so as to gain benefice and profit.

## **II. A comparison between the Algerian Advertisements of Mobilis and Ooredoo**

After analyzing our corpus and discussing the results, we have noticed that the two telecommunications companies namely: *Mobilis* and *Ooredoo* have some similarities and

differences in the way in which they combine semiotic resources to communicate meaning to the viewers.

## **II.1 Similarities**

It is noticeable that Mobilis and Ooredoo rely on multimodality to advertise their product. Both linguistic (words) and visual resources (colors, facial expression, size...) are combined to increase the consumer's attention and to strengthen the communicated messages.

First, on the representational level, Mobilis and Ooredoo use participants (people or objects) in order to represent their product. Based on both conceptual and narrative processes, the advertiser captures the depicted participants either as doing an action to reach the target audience or as being static individuals (no action). The aim behind this type of metafunction is to present the participants to the viewers and describe their actions. In addition to this, the two operators share the same purpose which is to attract and persuade the client about the quality of the product, fulfilled with the same kind of linguistic information "slogans". These are short sentences containing necessary information about the objects being advertised followed by the names of the companies and their web sites in order to contact them. Another shared point between Mobilis and Ooredoo adverts, is in the languages used. Both companies use three languages, to address the audience: Arabic, French and Berber. Being a multilingual country, Algerian people speak at least three languages, Berber language spoken by the Berber community as a mother tongue, Arabic as the national and official language of the country, in addition to French which is the language of the colonizer (historical factors) and the first foreign language spoken by a large number of the community.

In terms of the interactional metafunction which consists of gaze, social distance and informational value. Starting with gaze, both operators rely on eye contact, where the viewed participants are demanding something from the audience. Thus, the images belonging to both networks are highly interactive with the audience. Besides, in terms of point of view, both

companies use participants who are photographed from the front. (Horizontal angle). This means that there is involvement between the represented participants and the interactive ones. In terms of vertical angle, the two networks are taken from the medium level; the aim is to show equality between the viewers and the depicted participants to sympathize with them. This is a vital strategy to increase a huge number of customers.

To end up with the last aspect of visual grammar, the compositional metafunction. In terms of information value, the photographed participants are captured in different zones within the leaflets of the two companies. The depicted participants are captured in the center position; that is centrality is achieved by means of photographs as the nucleus of information to make it believable and eye-catching. Additionally, the two operators take the participants in different zones of the images such as Image 3 and 6 of Mobilis and 2 of Ooredoo. Through this technique, the designer of the images wants to differentiate between what is important and less important element in the pictures.

As regards salience, in order to give more importance and attract the audience to their names, the two operators choose to present their participants in the foreground. Furthermore, like Mobilis, Ooredoo uses the notion of framing, where the depicted participants are taken alone, which means they are independent individuals and in some others, the viewed elements are disconnected from each other. Although Mobilis and Ooredoo advertisements share many convergences, there is one point which differentiates between the two companies.

## **II.2 Difference**

Concerning the point of divergence, which is at the level of interpersonal metafunction, the depicted participants in Mobilis adverts are taken from the waist up. That is, far personal distance is realized between the audience and the viewed participants creating far intimate relation between the two. In contrast to Ooredoo's brochures, the designer of the image captures the viewed participants from the whole figure, that is, from far social distance

to preserve its intimacy and let a distance of respect. This confirms the second hypothesis of the study which states that there are some similarities and differences between the selected advertisements of the two operators in their way of combining the semiotic resource to convey meaning.

### **Conclusion**

To sum up, we have discussed the main results of our analysis of the brochures of both Mobilis and Ooredoo applying the framework of Kress and Van Leeuwen (1996-2006). This chapter has answered the research questions which are asked in the general introduction and confirmed the hypotheses. It has been revealed that both companies rely on the Multimodal approach, that is to say, they use different semiotic resources such as facial expressions, gestures, colors, etc.

Furthermore, we have noticed that Mobilis and Ooredoo's advertisements share some similarities and differences in the way of combining these semiotic resources to construct meaning. Concerning similarities, the two networks use Gaze, majority of the depicted participants are from the horizontal angle. Besides, most of them took the center position to show their importance. Additionally, both companies show salience by using different colors and put the participants in the foreground. Concerning the difference, Mobilis uses far personal distance to show intimacy and closeness. Whereas, Ooredoo uses far social to preserve its intimacy from the audience.

## **General Conclusion**

The present dissertation has dealt with printed advertisements of two telecommunications operators; Mobilis and Ooredoo within the Algerian context. The analysis focused on visual images relying on the three metafunctions provided by Gunther Kress and Theo Van Leeuwen.

The study has targeted two main objectives. The first aim behind this analysis is to discover the different modes of signification integrated in this type of discourse. The second objective is to draw a comparison between the selected brochures of Mobilis and Ooredoo to find out, if they share some similarities and differences in the way the semiotic resources are combined together in order to create meaning and transmit messages. To reach these objectives, the qualitative research method has been used for data collection and analysis in order to answer the research questions and test the accuracy of the advanced hypotheses. The method has been applied on a randomly collected corpus of 12 leaflets: six from Mobilis and six from Ooredoo.

The analysis of the advertisements has revealed that Mobilis and Ooredoo rely on the Multimodal approach. In fact, the two operators use different semiotic resources such as words, human participants, facial expressions, gestures and objects (phones, computers) in order to give more importance and attract the audience to their names. That is, to catch the viewer's attention telling them that this operator is an ideal one for their communicative needs. In fact, this confirms the first hypothesis of the research.

The selected corpus is based on both the narrative and conceptual processes, where the depicted participants in some advertisements are photographed as static individuals; they just pose for the viewers. Whereas, in some others they are the actors and the doers of the actions, the designer of the image wants to increase the consumer's attention by persuading them to buy the product being publicized.

Through the analysis of the interactional meaning, the findings of the study have revealed that the visual techniques that are used in Mobilis and Ooredoo's brochures in realizing the interactive meaning between the depicted participants and the audience are gaze, social distance and angle. This metafunction shows that gaze is an important resource within the advertisements of the two operators. In fact, in some leaflets of Mobilis and Ooredoo we notice that there is a direct contact with the viewers to demand something or some actions on the part of the readers. However, there are some others where the depicted participants are looking away from the audience, in this case, the viewed participants just offer information to the audience creating less engagement with them. Angle is another means within visual interaction. The represented participants in Mobilis and Ooredoo advertisements are captured from a horizontal frontal angle, this depiction makes them involved with the viewer's world. That is, the audience is part of the selected images which evoke a message of inclusion. In terms of vertical angle, medium angle is reflected in the majority of the selected advertisements signifying that the represented participants are at eye level with the public which entails equal relation with them.

As to the compositional metafunction, in terms of information value the results show that participants in the majority of the selected advertisements of the two operators are photographed in the center position, they are presented as being the nucleus of information; the most valued elements within the images. Whereas the others placed in the periphery, are considered as the less important elements. Salience, which is another system of this metafunction, is achieved by putting the viewed participants in the foreground. The aim is to attract the consumer's attention to them, as something that must be known or read. Framing is the last element within the compositional metafunction which was examined in the corpus so that connections or separations between the represented participants are fulfilled. There are some advertisements, where the represented participants are captured as being alone, which



means in each image there is one single participant who is portrayed as a separate unit of information. In some others, the depicted participants are connected to each other's signifying group identity, and others where they are disconnected indicate individuality and differentiation.

Through the discussion and interpretation of the results, we have noticed some points of convergence and only one point of divergence between the advertisements of Mobilis and Ooredoo in the Algerian context in the way different semiotic resources are combined together in order to transmit meaning. This confirms the hypothesis given in the General Introduction which claims that there are some similarities and differences between the selected advertisements of the two operators in their way of combining the semiotic resources to transmit given piece of information and convey meaning.

To begin with the similarities, both operators in their advertisements rely on multimodality to advertise their product. In order to transmit given information, Mobilis and Ooredoo use the linguistic (words) and visual mode like: colors, facial expression, size, objects... These semiotics resources are combined together into meaningful whole so as to capture the consumer's attention and to strengthen the communicated messages.

Additionally, they use participants who are dynamic individual (perform an action) known as a narrative process, however in some others they are static individuals (no action), known as a conceptual images. The direct gaze and the smile of the depicted participants are explained as being a technique for attraction in order to increase the number of the consumer's eye. Another shared interactive feature is the perspective. In the majority of the selected images of Mobilis and Ooredoo, the participants are seen from a frontal middle angle. This depiction made them involved with the audience and they are equal in terms of power. We have also noticed that participants in the selected corpus are foregrounded taken the center position to make emphasis on them. Additionally, the participants are taken in some

adverts as being connected to one another to show unity or disconnected to show separation. Whereas, in some others they are taken as single element within the adverts to show independence.

Concerning the difference, Mobilis and Ooredoo differ only in terms of social distance; which is another means within visual interaction. In fact, the depicted participants in Mobilis adverts are taken from the waist up using medium close shot. That is far personal distance is realized between the interactive participants and the interacted ones, creating far intimate relation between the two. Through this technique, stronger viewer involvement with the image is created. In contrast to Ooredoo's brochures, the designer of the images captures the viewed participants from the whole figure that is from far social distance, using very long or far shot. It signifies distant relations or that of detachment between the interactive participants and the represented ones to preserve its intimacy and let a distance of respect.

As all studies, we have faced some limitations when conducting this research. The corpus used is small and when analyzing the selected advertisements, we have noticed that both companies follow the same perspective to attract the viewer's attention. In addition to this, we have only focused on visual mode without referring to the linguistic one because our interest to study only visuals.

Our study focuses on the semiotic approach relying on Visual Grammar by applying the three metafunctions on advertisements of Mobilis and Ooredoo in the Algerian context. Further studies can analyze two different Operators, such as SFR from France and Mobilis from Algeria. The results may be different since one operator is a local company and the other is a foreign one and the two telecommunications companies are destined to various audiences who have different cultures. Additionally, students can conduct research topic about moving images (videos) or caricatures by applying the theoretical framework of Gunther Kress and Theo Van Leeuwen: *The Grammar of Visual Design* (1996-2006).

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Image 01



Image 02









Image 05



Image 06

حتى بدون رصيد يستطيع  
أقاربكم الاتصال بكم

**Men3andi**

**MEN3ANDI**

شكروا  
\*618#  
وتكفلوا بثمن مكالمات  
10 أشخاص

mobilis  
موبيليس

www.mobilis.dz

Image 01



Image 02



Image 03



إلى غاية  
**60Go**  
مهداة

**باك**  
**Modem 4G**  
امنحوا الحرية لأعمالكم

**5990 دج**  
فقط

**ooredoo**  
business

The advertisement features a large red circle on the left containing the text 'إلى غاية 60Go مهداة' (Up to 60Go free). To the right, a man in a light blue shirt and dark trousers stands next to a large, stylized grey modem. The modem has the 'ooredoo' logo and four signal bars on its front. A woman in a blue uniform, a man in a yellow safety vest, and a man in a blue shirt are also present, interacting with the modem. A large red circle on the right contains the price '5990 دج فقط' (5990 DZD only). The background is a solid blue color. The Ooredoo Business logo is in the bottom right corner.

Image 04



**5 جويلية : لنحتفل معا  
بعيد الإستقلال  
تحيا الجزائر!**

**ooredoo**  
عيش الإنترنت

**ooredoo.dz**

The advertisement features a large red circle on the left containing a black and white photo of a man in a military uniform holding a flag. A young boy in a red and white striped shirt is standing next to the circle, holding the flag. The background is a solid blue color. The text '5 جويلية : لنحتفل معا بعيد الإستقلال تحيا الجزائر!' (5 July: Let's celebrate Independence Day, Live Algeria!) is in the top right. The Ooredoo logo and 'عيش الإنترنت' (Live the Internet) are in the bottom right. The website 'ooredoo.dz' is in the bottom left.



Image 05



Image 06

