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the Degree of Master in English**

**Title :**

***A Semiotic Analysis of YouTube Fashion Films:  
Dior and Chanel as a Case Study***

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# *Dedications*

*We dedicate this work,*

*To our precious parents whose encouragement, unconditional love, and endless support strengthen our will,*

*To our dearest sisters and brothers who fill our lives with joy, care, passion and for believing in us,*

*To all our friends and beloved ones.*

*Amel&Maissa*

## ***Abstract***

*The current dissertation investigates the semiotic analysis of Dior and Chanel fashion films concerned with women. A corpus-based study includes 10 short videos from YouTube five from Dior and five from Chanel. It analyzes the process of fashion production by using Ronald Barthes's theory Levels of Signification mentioned in his essay Rhetoric of the Image as a tool for interpreting the proper message behind short fashion films. A qualitative approach is a research method that helps to explore and deeply understand complex phenomena through non-numerical data. The findings show that Dior and Chanel are two iconic French fashion houses that specialize in women's fashion and our analysis shows how the two brands use the concepts of Barthes: Denotation, Connotation, and Modern myth, adding two concepts used by fashion makers Storytelling and Signs and codes. Moreover, the comparison revealed that both brands had certain aesthetic similarities and slight differences. The findings indicate that women are portrayed as active, strong and independent. At the same time, they are elegant and feminine.*

*Keywords: Semiotics, fashion films, Denotation, Connotation, Modern myth.*

## List of Abbreviations

**Ads:** Advertisements

**TV:** Television

**Q:** Questions

**H:** Hypothesis

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# *General Introduction*



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## **General Introduction**

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### **Statement of the Problem:**

Advertising is the process of showcasing a company's or an individual's goods or services to the general public. It is considered a type of persuasive communication, and it serves three functions: to inform, to remind, and to convince. By reaching wider audiences and diversifying into new industries, advertising can help any business prosper. Newspapers, magazines, TV, and radio are examples of traditional advertising mediums that have been used for several years. However, with the availability of the internet, advertisements are now practically everywhere and any time, including digital or online advertising, social media advertising, etc.

In particular, internet advertising involves a variety of forms, such as videos, trailers, short films, movies, and posters. The sophistication of advertising strategies and techniques has increased throughout the years, attracting, forming, and even inventing consumerism and demands where none previously existed. A form of digital marketing known as social media advertising uses social networks like Facebook, Twitter, Instagram, and YouTube to reach its target audience with various advertisements. Advertising on social media is a popular, rapid, and efficient way to connect with customers and support marketing initiatives in all fields. Fashion refers to a popular or prevailing style or trending clothing, accessories, hairstyle, makeup, and the whole appearance. It is a form of self-expression and a way to show the role of women, gender equality, and beauty. Several factors influence fashion such as culture, social status, and media. Designers, celebrities, and fashion houses enhance it and show it through runway shows, advertisements, social media, and other platforms.

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More creative ways are becoming more common in advertising, such as short films interactive videos aimed to advertise a product skillfully and encourage interaction thrillingly and entertaining way. These films are known in the world of fashion as fashion films. They can be categorized as short films created by the fashion industry (such as fashion houses, magazines, designers, and filmmakers) and published online (such as on websites, social media, and YouTube). It is a new, innovative media that the fashion industry uses to cinematically present and create fashion collections and brand campaigns.

Some previous studies have dealt with the analysis of fashion from different perspectives. For instance, in her master's dissertation Kendall Herbst (2013), from Massachusetts Institute of Technology, has conducted a study about "*How Technology is Disrupting Fashion*". Her work is concerned with the way technology is changing traditional company structures as well as how fashion businesses can experience phenomenal growth, customer acquisition, and loyalty thanks to the benefits technology currently offers. In her results, she encouraged fashion industries to use technology in natural and helpful way when there is obvious, simple value for the consumer in order to increase branding and improve products.

In an article was written by Diaz Sologa and Garcia Guerrero (2016) entitled Fashion Films as a New Communication Format to Build Fashion Brands. They investigated 62 fashion films from 2006 to 2016 in order to describe fashion film's anatomy, its important elements and purposes. The results of this study have revealed that a fashion film is a strategic tool used by luxury brands to express identities and to convey their consumer's wants and behaviors, and engage with them.

These works show the role of digital marketing in the fashion world using several techniques to promote branding. However, there are no works that have dealt with the semiotic analysis of fashion films displayed on YouTube, the case of Chanel and Dior, and

## **General Introduction**

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using Barthes's theory of levels of signification (1964), which aims to explore the mechanism of fashion film.

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

The current dissertation seeks to investigate the fashion films of the French, garment brands Dior and Chanel and discover the different perspectives used in these advertisements, as a new and creative way to show their latest collections. The first aim of the study is to use Barthes's theory of levels of signification to analyze the short videos, knowing that this theory is an approach and rarely used by master students at Mouloud Mammeri University as they mostly conducted their research using the theory of Reading Images: *The Grammar of Visual Design* (2006) of Kress and Van Leeuwen. In this dissertation, we attempt to gain a deeper understanding of the production of the fashion industry and luxury branding. As it is important to understand how such fashion films are made through different semiotic resources. However, no research work has given much attention to investigate Dior and Chanel fashion films using the main theory of Barthes. The present study is going to remediate the points stated beforehand.

### **Research Questions and Hypotheses:**

The present study aims at answering the following questions:

Q1. What are the main objectives and characteristics of fashion films?

Q2. Are there any similarities and differences appearing through conducting a semiotic study?

In accordance to these questions, the following hypotheses are advanced:

H1- a) fashion film is a creative way of digital marketing

## **General Introduction**

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b) A way of exerting a deep impact on the consumer and attracting the viewer's attention.

H2-a) Yes, there are some similarities and differences between the brands.

### **Research Techniques and Methodology:**

To answer the research questions stated earlier and reach the aims of the present work, the qualitative research method selected in the research design. The films have been analyzed using five concepts (Denotation-Connotation-Modern myth-Storytelling-Signs and codes), three of which are adopted from the theory proposed by Roland Barthes (1964) to analyse the semiotic properties selected. This approach is applied to a corpus that contains ten advertising online videos of the two French brands namely Dior and Chanel.

### **Structure of the Dissertation:**

The dissertation's overall structure follows the traditional simple model "IMRAD"; it consists of four chapters, with a "General Introduction" and a "General Conclusion". The first chapter, "A Review of the Literature" provides the theoretical background of our research. The second chapter "Research Design and Methodology" aims to explain the research method and the procedures for data collection. "Presentation of the Findings" is the title of the third chapter. It summarizes the key findings from the analysis of the findings. The final chapter is titled "Discussion of the Findings" aims to discuss and interpret the findings from the data that was gathered in this chapter. Additionally, it either responds to the research questions and supports or refutes the hypotheses put forward in the "General Introduction". This dissertation ends with a "General Conclusion" that highlights the key findings of our investigation and identifies potential directions for further research.



***Chapter One:***  
***A Review Of Literature***



**Introduction**

This chapter deals with the literature review underlying the present study, which is the semiotic analysis of the fashion films of the two famous brands ‘Chanel’, and ‘Dior’. This chapter is divided into two sections: the first one aims at introducing the main concepts related to advertising, the language used, and fashion films to understand the way it is represented and portrayed. The second section focuses on the theoretical framework relying on Ronald Barthes’s semiology (1964) which analyses the fashion system and how it is used to interpret the designer’s vision and ideologies.

**1. Advertising****1.1 Definition of Advertising**

The term advertising is derived from the Latin word ‘advertere’ which means to direct someone’s attention to something or someone (Etymonline.com). Guy Cook writes, *“Advertising is the activity of attracting public attention to a product or business, as by paid announcements in the print, broadcast, or electronic media”*(1992:1). This quotation approves how advertising uses mass media in achieving its main aim that is to catch someone’s attention. Furthermore, Gillian Dyer (1982) defines advertising as a type of communication that is often paid for, it uses a wide range of channels to reach large audiences, impersonal, and persuading in character, and aims to influence viewer’s feelings, beliefs, and behaviors. Simply put, advertising is more than a way of selling products and services, but is also a form of persuasive communication that seeks to influence someone’s emotions and opinions.

## **1.2. Types of advertising**

### **1.2.1 Traditional advertising**

As G.E.Belch declared *“traditional advertising is the process of promoting a product, service or idea through paid messages that are disseminated through mass media channels such as television, radio, newspapers, magazines, billboards, and direct mail”*(2018: 8 ). Therefore, traditional advertising is a term that refers to mass media used to distribute commercial messages to broad audiences as it consists of any promotional materials that appear offline like: television, radio, newspapers, and billboards. Traditional advertising is a type of communication whereby businesses pay to have their messages distributed through media outlets so as to reach a broad, varied audience. Thus, companies use traditional media channels as a marketing strategy to attain a homogenous public in order to increase their sales and revenue.

### **1.2.2 Online Advertising**

As Paul Russel Smith and Ze Zook explain *“online advertising refers to any form of marketing communication that uses the internet to promote a product or service or to enhance the reputation of a brand or organization”*. (2011:29) Thus, it is an effective tool to promote a good or a service and to build a company’s image and profile. Moreover, online advertising is the technique of using the internet as a medium to send marketing messages to a focused audience, also it is useful for increasing website traffic and brand awareness. However, its main goal is to persuade the intended viewers to take a particular action, like buying an item. (Tidalmarketing,2023). Besides Kotler et al explain , *“online advertising refers to advertising delivered through digital channels such as search engines, websites, social media, email, and mobile apps”*( 2017:190). simply put, to promote a product or a service, different

brands use online marketing platforms such as Amazon, Instagram, YouTube, and Facebook to attract a general public.

### 1.3. Advertising & Language

Advertising language refers to the words, phrases, and messages used in advertising to persuade or influence people to buy or use a product or service. It is a form of persuasive communication that employs various linguistic and rhetorical devices, such as emotional appeals, humour, exaggerations, and social proof, to capture the attention and interest of the target audience and motivate them to take action (Wells et al, 2017). According to advertising expert David Ogilvy, advertising language should be “*honest, informative, and persuasive*” (1983:39). In other words, it should provide accurate information about the product or service being advertised, and it should present it in a compelling way that appeals to the needs and desires of the target audience. Hence, advertising language frequently makes use of metaphors, puns, and other rhetorical devices to connect the product being advertised with admirable qualities or ideals like success, beauty, and happiness (Cook, 2001:1).

## 2. Fashion Films

The term ‘*fashion*’ is derived from the word *fasoun* that means “*physical make up or composition; form, appearance, shape*” also in old French ‘*façon*’, which signified the “*face, appearance, design*”; whereas, in Latin the term *fashion* is ‘*factio*’ that means “*a making or doing, a preparing*” (Etymonline, 2021). According to Jane Wellen the origin of Fashion films can be traced back to the 1920s, when designers and retailers began to experiment with film as a medium to promote their collections (2013:132). However, it was not until the 1960s and 1970s that fashion films began to evolve in a cinematic and stylized way. One of the most influential fashion film makers of this era was Richard Avedon, who

created several short films for fashion brands like Versace. Thanks to the rise of social media and online video platforms many fashion brands now create short films to promote their collection.

In addition, some scholars define fashion films as Fojcik and Horovitw claim that *"Fashion films offer a unique opportunity for brands to create a sense of aspiration and desire among their target audiences. By showcasing their products in a visually stunning and emotionally engaging way, brands can create a desire for their products that extends beyond rational"* (2017: 39). This means that they combined both fashion and film and adopt edit as a new strategy. Today, most of the popular brands use it as a way to promote their collections and to showcase the designer's artistic and abstract ideas using visual and auditory elements to create a captivating fashion shorts that makes the audience captivated.

Fashion in advertising often emphasizes visual aesthetics, conveying a lifestyle or identity associated with the brand. O'Cass argues,

*"Fashion advertising involves the use of various marketing communication tools such as print ads, television commercials, social media, and online advertising to promote fashion products and brands to the target audience. It helps to create brand awareness, generate leads, and increases sales by influencing consumer attitudes and behaviours toward fashion products"* (2004: 349).

Advertising in the context of fashion refers to the promotional activities undertaken by fashion brands and companies to promote their products or services. These activities may include creating advertisements for print or digital media, organizing fashion shows, sponsoring events, collaborating with influencers or celebrities, and engaging in various forms of marketing and public relations. Moreover, Vrontis and Thrasson (2007) add that *"targeted customers may learn about the virtues, characteristics, and advantages of fashion brands and products through advertising in the industry. It entails developing messages that are persuading and appeal to consumers 'attitudes, emotions, and beliefs"*. Fashion in advertising aims to create awareness and desire for brand goods, as well as to establish and

maintain a brand identity and image. It is a crucial component of the fashion industry, as it helps to drive sales and build consumer loyalty.

### **3.1 Advertising in fashion films**

Fashion films advertising is an artistic cinematography, and reducing visual effects which provide brands a distinct opportunity to create interactive experience that appeal to consumers on an emotional connection. It thus enables brands to acquire their target audiences' attention and consider leaving them with a memorable impression through storytelling. (Mair&Arce-Larreta2018:4). According to Fenwick and Mitchell *“fashion films are a new and exciting way for fashion brands to promote their products and engage with consumers. These films allow brands to showcase their products in a dynamic and creative way, while also creating a sense of life style that is associated with the brand”*(2019:67).Therefore, this new strategy is a good chance for the brand to allow the buyers to feel enthusiastic about the upcoming product presented in the short film in a unique way and style. To illustrate, Shin and Lee agreed that *“Advertising in fashion films often focuses on the visual and aesthetic qualities of the brand, rather than the functional features of the products. This allows brands to create an emotional connection with the viewer, presenting their products as desirable and fashionable”* (2020:183).Indeed, instead of promoting the useful elements of an item, these brands give importance to the artistic and graphical aspects of the short fashion film. Moreover, fashion films aim for aesthetic enjoyment by using harmony and beauty to make a lasting impression on the viewer.

### **4. YouTube as a Marketing Tool**

YouTube is an American global online video sharing and social media platform. It was launched on February 14<sup>th</sup> , 2005 by Steve Chen, Chad Hurley and Jawad Kermit is owned by Google and It is the second most visited website after Google search (statista,2023).Besides, Jean Burgess and Joshua Green argue, *“Youtube is video-sharing*

*platform where users can upload, view and share videos. It has become a powerful social media too for user generated content, sharing and commenting, and has become increasingly important resource for information, entertainment, and education” (2018:4).* From this except, it is a platform where people from all around the world are gathered, collaborated, engaged and reunited in one place to exchange knowledge and divertissement. Additionally, YouTube can be a valuable marketing tool for businesses for all sizes. By creating engaging videos that showcase the brand and provide value to the audience, increase visibility, build loyalty, and ultimately drive sales. As supported by Boyd and Ellison (2011), considering the importance of YouTube as a marketing tool in social media where people and organizations extend a diverse audience to share the same interest synchronically.

## **5. Barthes’s Semiology**

### **An overview of semiotics**

The semiotic approach has developed through the works of several scholars. It was presented for the first time by the father of linguistics Ferdinand De Saussure in the famous work *courses in general linguistics* in 1916, where he defined semiotics as “*a science that studies the life of signs within society*” (16). This definition approves that semiotics is the study of all sorts of life and how they describe it in counting the social relationships, politics, religion, art and soon, which are used to convey messages through language. Furthermore, for De Saussure “*A language is a system of life*” (1916:34), and the linguistic sign is made of a signifier and a signified; the form of a sign and its concept or its meaning, that relates arbitrarily. For instance, the word tree, its signifier is the physical form letters, icon, or sound, and its signified is the mental concept which is the real life tree. Many scholars were also interested in semiotics, such as Umberto Eco who stated that “*semiotics is concerned with everything that can be a sign*” (1967:97), this definition entails that assign is therefore

any movement, gesture, picture, sound, or pattern that expresses meaning. Richard Nordquist is another scholar who is interested in semiotics and he stated

Semiotics is the theory and study of signs and symbols, especially as elements of language or other systems of communication. Common examples of semiotics include traffic signs, emojis, and emoticons used in electronic communication, and logos and brands used by international corporations to sell us things- 'brand loyalty,' they call it.

(<https://www.thoughtco.com/semiotics-definition-1692082>)

The quotation above approves that semiotics is concerned with the study of standard and precise signs, motion, gesture, and symbols of the society. As a result, it includes all languages forms of communication: a symbol, number, or mark. Many other researchers, including Roland Barthes, believed that semiology is the key to interpreting all the meanings of signs in all sectors, specifically in fashion.

### **The Sign According To Roland: Denotation and Connotation**

Roland Barthes was born in 1915, and studied French literature and classics in the University of Paris. Then during the Second World War Barthes observed sociological and lexicological research at the Scientific research National Center, he was a professor at French University until his death in 1980. Roland Barthes stated in *Rhetoric of the Image* (1964) that semiology aims to take any system of signs whatever their substances and limits, such as images, gestures, musical sounds and objects. He declared that the purpose of Semiology is interpreting two types of signs, verbal (linguistic) and non-verbal (non-linguistic) signs. He often analyzes non-linguistic signs like fashion through linguistic signs (like fashion journalism) and he believes that non-linguistic signs can convey meanings through language. In *Rhetoric of the Image*, collected from *Image Music Text* published in 1977, he explores the semiotic of visual images, particularly in the context of advertising and photography that communicate meaning through a complex interplay of signs and symbols, and how these meanings can be persuasive and open to interpretation.

Barthes adopts historical and cultural perspectives behind his critical theories and works on the study of signs, as Barthes offers in-depth evaluations of brief texts, sections, and single images and he shows how these signs function. Moreover, he was strongly influenced by the linguist Ferdinand de Saussure, and elaborated the semiotic approach from linguistics (De Saussure) to visual images founded in photography advertisements, movies. In his view, the visual sign is related to the aesthetic and ideological factors that are related to subjective interpretations which can be explained through complex semiological interactions. Thus, semiology uses a wide variety of signs including images, adverts, and films to provide the recipients with knowledge they need to have the ability to analyze and reproduce meaning. As he claims “*The image is re-presentation which is to say ultimately resurrection, and as we know the intelligible is reputed antipathetic to lived experience*” (1964:269). According to Barthes, an image can have several kinds of meanings that are based not only on the viewer's language proficiency but also his subjective perspective.

In his famous study of Panzani Pasta , Barthes’s describes “*some pockets of pasta, a tin, a sachet, some tomatoes, onions, peppers, a mushroom, all emerging from a half-open string bag, in yellow and greens on a red background.*”(1964:270). His analysis reveals that complex web of signs and signifiers within the image, illustrating that even a seemingly straightforward advertisement carries layers of meaning. As he explained that the first meaning is the linguistic one from the captions as the name of the company *Panzani* that signified *Italiancity* of the product. Therefore, he dissects the linguistic and non-linguistic elements, like the cultural references present in the image. Through this work, Barthes links the concept of the signifier and the signified to the concepts of denotation and connotation, which are also seen as different and structural levels of signification and meaning. Hence, he explains that denotation is the literal meaning of the signifier or the linguistic message, named the non-coded message that is all words written in picture or advertisement. In *The Rhetoric*

of the Image, he writes “This is the basic visual representation itself, showing the objects and scenes within the image” (1964:276). Denotation designates what the viewer sees, it is representational and self-contained (Cobley&Litza, 1999:47). From the previous statement, it can be understood that it is used to convey information to be understood clearly without adding to it any component that would comprise the meaning of a text. On the other hand, connotation describes a secondary and extra meaning of the signifier, as Barthes described it “the third message of the signs-the symbolic message, cultural or connoted. (1964:279). In other words, connotation is the cultural and symbolic meaning of the image, which may vary depending on the viewer’s cultural and social context.

To illustrate, here is an example of the word “rose” or an image of a rose the denotation is a type of flower and a connotation of the same sign could be love, romance, or passion. The first is a literal representation, while the second is a representation. Another example with the word home, it has a denotation of a physical construction where someone lives and a connotation of comfort, safety, and family. Besides, these connotations need context and context is shaped from the experiences, ideologies, and mental models meaning that different people can interpret the same sign in different ways. To sum up, Barthes’s theory of signification entails that denotation is the surface meaning , while connotation is the deep meaning of a message that help to make sense of the world. Additionally, this theory added that it can be applied to other semiotic modes than language and to study other non-verbal signs within the linguistic ones and in each case there is a signifier and a signified. Analyzing these sign systems at two levels denotation and connotation, so, if denotation is what is photographed, connotation is how it is photographed.

Barthes’s semiological approach added much knowledge to the study of sign. In *Image Music Text*, Barthes highlights, “the image is penetrated through and through by the system of meaning in exactly the same way as man is articulated to the very depths of his being distinct

language” (1977:47). The previous quote approves that the Barthesian approach emerged to study other non-verbal signs and the role of signifier and signified within photographs in fashion as in fashion films. As Anatole Paul Broyard adds in his article for the *New York Times* in 1983 that “*For those who are not serve what semiology is, it might be simply defined as the interpretation of a culture s sign, In this case, the sign-fashion-is so light and so fragile that the effect of the ponderous semiotic structure is often comical, if not grotesque*” (1903 :13).

### **Barthes’s Semiological Analysis of Fashion**

Roland Barthes was one of the first academics to write about fashion and believed that fashion is a language that must have its grammatical structure too, As language plays as a fundamental signifier in the world of fashion, even in its current situation that became more interactive media trends that transforms language into a visual code or image, which is becoming more important than the language used to describe fashion. In his first book on fashion published in 1967, which is titled *The fashion system*. Barthes analyzed the flowery, descriptive language in two fashion magazines (ELLE ') and (Le jardin des Modes) instead of the image printed in such publications, states that fashion is nothing more than a system of signs and those signs produce not clothing but rather an abstract notion of Fashion. It is because of this abstraction that Fashion is a reflection of the world. He show fashion has changed through semiology along with the use of fashion to demonstrate how semiology works, by considering clothing as language. He actually explains how it symbolizes in text and image, fashion magazines, fashion films, and other depictions as he declared, “*The fashion photographe is not just any photograph, it bears little relation to the news photograph or to the snapshot, for example it has its own units and rules.*” His notable works have attracted the attention of scholars to investigate non-verbal signs as in the fashion system and the language of fashion. As he argues:

Fashion and literature in fact utilize a common technique whose end is seemingly to transform an object to language: it is description. Language makes it possible to deliver information which photography delivers poorly or not at all: the color of a fabric. The nature of a detail inaccessible to view. The existence of an element hidden. In general way, what language adds to the image is knowledge (Barthes,1967:12).

Barthes presents an obvious and clear understanding of fashion as a system of signs and as a main non-linguistic sign, he also considers fashion as something more than clothing with a higher purpose.

### **Barthes's Semiological Analysis of Advertising**

A number of advertisements use Barthes's semiology to decode the meaning behind these advertisements in media. As Donald Matheson declares, "*the semiotic analysis reveals, among other things how advertisements construct our identities as consumers and how they influence culture. For example*" (2005:39). Barthes seeks to demonstrate how the nature of signs conceals the cultural construction of advertisements' meaning, taking into account the semiotic theory role in improving brand subconscious messaging, facilitating in decoding the symbols, ideas and metaphors behind visual images, cultural texts, etc.... Additionally, Fashion advertising stands out as an excellent example of image vs. identity media for manufacturing. In this instance, the nature of the product directly relates to its identity (these are the items we frequently use to encase our bodies for reasons of a public exhibition). (Stone2000). In addition, fashion has been recognized as a cultural style of language. In his theory, Barthes explains this by viewing brands as signs you build with a goal. This sign is a collection of other signs, such as logos, colors, text content, advertisements, cultural symbols, etc. All of these signs have different semiotic meanings, including denotative, connotative, and mythical meanings. Besides, Barthesian theory describes the procedure for interpreting advertisements in fashion as a solution to problems using the three levels of signification: denotation, connotation and myth, to pull out the cultural values and ideologies embedded in each advertisement.

Many academics use Barthes's theory to read signs and concentrate on how other cultures or communities understand them, it also highlights the cultural values ingrained in the ads. These are some works that are used in his theory in analyzing messages behind ads. In the beginning, Mirza Denic's article "*The semiotics of contemporary advertising messages: Decoding visuals*" offered a semiotic analysis about the discourse of advertising. The study adopted Barthes' denotative and connotative meaning in contemporary advertisements and reveals the mythical meaning of the overall message created by the ad or the sign. The study also reviews the importance of images and representation in the construction of advertisements and that text plays an important role in enhancing the role of the image used in the advertisements.

A work carried out by Shahin and Kalliny (2019) in Golf University, and Rowan University cultural values in magazine advertising: a comparative study of the Arab world and the United States aims to investigate the differences and similarities in content and appeal in magazine advertisements in the Arab world versus United States. The examination demonstrates 12 cultural differences in both advertisements; the Arab culture reflects more appeals to ads of happiness, freedom, and taboos. The study's findings suggest that some cultural changes occur in the Arab world, which is undergoing rapid change that affects Consumers' perceptions and behavior. Globalization requires Arabic advertisers to consider this change.

Another work carried out by Hullings and Alyssa (2015), in the college of Wooster titled *Chanel and Dior: A comparative Analysis of High Fashion Advertisements* aims to investigate both brands persuasive strategies used by advertisers to convince the consumers through selecting one advertisement for each brand and examine the four themes in each, which are the use of setting, color, objectification and the presence of woman. This comparison revealed that these advertisements use similar methods to communicate the ideal

woman, but communicate different views on what makes the ideal woman. A Master dissertation in Mouloud Mammeri University of Tizi-Ouzou applied one of Barthes' theories dealing with the field of advertising. In this investigation, the researchers analyzed the various linguistic and non-linguistic signs in the advertising posters of the German brands chosen :Audi, BMW, and Mercedes. They also focused to demonstrate the way the text and image successfully attract the consumer.

### **Barthes Mythologies**

Barthes general approach was greatly influential particularly in the intellectual climate of 1960 in France, where he investigated the French cultural ideas, values and beliefs. Mireille Ribière,

*BarthesPhilosophyInsights(2008),identifiedthat“Bartheswishedtoopen the eyes of the public to the fact that what might appear innocent , perfectly and natural was largely the result of distortion and misrepresentation motivated by ideology and though this demystification he would weaken the power of myth , economic and political interests”.*

The quotation above describes Barthes's work entitled *Mythologies*, which collects a number of essays that he wrote in the period between 1953 and 1957, It covers topics about Mythologies As The world of wrestling, the Romans in films, The new Citroen, and in a second part the myth today, Myth as a type of speech, Myth as a semiological system. Barthes identifies myth as anything that conveys meaning or message and that it is open to many interpretations as a part of semiology as well in media, fashion, art, photography, etc. He argues in his book “*Myth distorts the meaning of the original sign it is no longer what it was or what it appears, but something else*”(p:122).

In *The Death of the Author* he argued against the conventional literary critique technique of depending on the intentions and biographies of an author to unquestionably explain the meaning of a text. For Daniel Chandler, myths express and serve, the ideological function of naturalization, and they ought to make historical values; attitudes and beliefs

seem “Common sense” (2007:144). Because everything reflects the significance of cultural signals and emblems, everything might be a myth. Myth is related not to only spoken forms but written and representations as well. Therefore, mythological speech, which he dubbed pictorial, is surrounded by photography, film, and marketing.

As mentioned before, Barthes’s theory examines various linguistic and non-linguistic signs like advertising posters of cars, soap and detergents. One of his essays in mythologies is about the car Citroen Ds, which he described it as one of the greatest cars all time and called it “an unusual vehicle, first and foremost a new Nautilus”. Moreover, he stated the detergents benefits and aims and that soap creates sense of luxury and calm, so his theory puts assumption’s for the product before the consumer has even read what the product is (mythologies 1972).

**Conclusion**

This chapter has presented the theoretical framework; it provides a review of the main concepts that are directly related to the current research. It began by defining the key concepts required for the understanding of the research, mainly those related to advertising and semiotics, such as advertising, its types, advertising and language, fashion films, etc. This chapter ended with the analytical framework to be used for the analysis of the corpus of the current study, which is Roland Barthes's theory of signification. This framework is employed to examine and interpret the resources used to construct the videos, opening with a semiotics overview and moving on to Barthes semiology and his semiological analyses of fashion and advertising before concluding with Barthes mythology. The coming chapter entitled Research Design deals with the research methodology of the study.

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*Chapter Two*

*Research Design*

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**Introduction:**

This chapter is methodological and deals with the research design that has been selected to tackle the research issue and the tools used to collect and analyze data. It investigates the sample selected for data analysis and it consist of analyzing short films displayed in YouTube of two French brands Chanel and Dior. This chapter ends with a detailed explanation of the adopted methodology or the qualitative research method, followed by the Barthes theory analysis to interpret the corpus and data gathered.

**1. The Research Design:**

The qualitative research design is used to study the selected advertisements and to accomplish the research aim properly. Firstly, this research design is an aspect of social science research that aims to comprehend the social aspects of life or the individual's thoughts, feelings, behaviours, and causes behind these emotions. John Biggam states, *“Where the opportunity to explore matters in depth exists-provide evidence that the research would be now primarily qualitative in nature”* (2008:98). In addition as mentioned in the main book; the Sage Handbook of Qualitative Research *“Qualitative research consists of a set of interpretative, material practices that the world visible...they turn the world into a series of representations, including field notes, interviews, conversations, photographs, recordings, and memos to the self”* (Denzin and Lincoln, 2005:43 ).

The Choice of the research methodology is made because of this reason: it is distinct from quantitative research methodology in that it entails an investigation that seeks answers to a question in depth, it sequentially uses a predefined set of procedures to answer, and it collects evidence with more flexibility.

**2. Procedures of Data Collection:**

As mentioned previously, the present work seeks to examine the fashion films of the two French brands. This investigation relies on Roland Barthes's theory levels of signification (1964) which is previously reviewed in the former chapter in the literature review chapter. Accordingly, the corpus of the investigation consists of ten YouTube video. Their gathering went by selecting a video for each variable like one for clothing, perfume, jewelry, and make-up.

**3. Procedures of Data Analysis:**

Fashion films of Dior and Chanel, which were posted on their YouTube accounts, were investigated. In order to analyze the gathered data we used Barthes semiology that make the sign in fashion films simpler to understand and we added two concepts used by fashion makers which are storytelling, signs, and codes, considering this table as our sample to show the findings of each film:

<b>FILM1</b>	
DENOTATION	
CONNOTATION	
MODERN MYTH	
STORYTELLING	
SIGNS AND CODES	

**Definition of the Concepts:**

The term "denotation" refers to a sign's literal meaning being stated objectively and clearly, without reference to any other concepts or emotions or without asking the viewer to draw any interpretation from it. In other hand, the viewer digs further into the origin of a

term while considering connotation, which refers to a word's implied or related meanings rather than its literal one. Therefore, modern myth has to do with cultural concepts, values, and beliefs. According to Barthes, a myth is anything that transmits a meaning or message and is accessible to several interpretations. Myth today is everywhere, including media, fashion, art, photography, and other fields.

Storytelling refers to the narrative structure and creative techniques used to convey a compelling and cohesive story or concept through the medium of film used by producers in the fashion filming. It involves the use of visual, auditory, and symbolic elements to engage the viewers, evoke emotions, and communicate the brand's vision, values, or the inspiration behind a collection. The use of storytelling in fashion films provides the visual depiction of fashion a greater significance and complexity, transforming it into a varied narrative experience rather than just a show of garments.

Signs and codes in fashion films refer to the symbolic elements and visual language used to convey meaning, messages, and aesthetics. They are the visual and auditory signals that convey thoughts, emotions, and ideas to the audience. The visual elements that express meaning beyond their actual appearance, such as clothes, accessories, setting, and gestures, are known as signs. While codes are systems or norms of communication employed in fashion films and might be particular visual techniques, editing styles, or narrative structures that are frequently connected to the fashion genre.

#### **4. The Description of the Corpus**

Showing videos are one of the most efficient techniques designers use now days to communicate their design thoughts to an audience in the fashion business. Since 2010, these luxury fashion brands started creating fashion films to communicate with their audience. Therefore, We devoted this section for our corpus, where we will mention all the details relating to it.

**What is a Brand**

A lot of definitions were given to the term brand, as the American Marketing Association which added that a brand is *“A name, term, sign, symbol, or design, or a combination of them, intended to identify the goods or services of one seller or group of sellers and to differentiate them from those of competitors”*(ama.org 2019). A brand is one of most business, marketing and valuable assets; its idea helps consumers recognize a specific company, product, or individual. Another clarification was given by the advertising copywriter David Ogilvy defined in his book *Ogilvy in advertising* (1983) that a brand is *"the intangible sum of a product's attributes: its name, packaging, and price, its history, its reputation, and the way it's advertised"*. According to this statement, a product's entire worth and perception in the market are influenced by its name, packaging, price, history, reputation, and advertising, among other intangible factors. These elements may affect how a consumer feels about a product, which may have an impact on their choice to buy it. In other words, a product's value depends not only on its features, but also on how it is advertised to customers.

People usually combine brands with recognized marks like logos, slogans, advertisement or other marks, which are marketing techniques used to advertise products and services and also what shapes brand identity. Additionally, Companies can use trade mark registration to safeguard their brands. Recently, Social media and fashion, For instance, the Kardashian family, after growing well-known from the reality program, raised value in its brand. The family has successfully utilized its name to establish cosmetics, clothing businesses, spinoff shows, modeling careers, and spinoff media platforms (Will Kenton, 2022). Recently, famous brands include Coca-Cola, Nike, BMW, and fashion brands as Chanel and Dior that will be tackled in this study, they have built their brands over many years and are among the most valuable brands in the world.

**5.1 The Fashion Brand Chanel:**

After a difficult start, Coco Chanel overcame it to build one of the most recognizable fashion houses in the world and then introduce one of their legendary fragrances Chanel No.5, which was created for the firm by Russian perfumer Ernest Beaux. Designing clothing, jewellery, perfumes, and other feminine fashion accessories are all manufactured by Chanel. However, Chanel's ambition is to give its costumers a timeless shopping experience and its major objective is for the user to be as a comfortable as possible. Additionally, the brand's is made up of two interlocking "C" s, and Coco Chanel herself created the company's logo in1925. Coco Chanel opened her own store, after launching a partnership with a friend in an apartment in 1910. Coco Chanel opened her own store. Chanel's advancement and innovation increased following the hiring of Karl Lagerfeld, The God father of fashion. Furthermore, The Company most well-known products are Chanel No.5 perfume, the Chanel suit, and the little black dress. (StartypTalky.com2023).

**5.2 The Fashion Brand Dior**

The fashion house was founded in December 1946 by Christian Dior. However, Dior's designs were revolutionary, particularly in the 1940s, by creating distinctive and original forms with shorter, fuller skirts, tighter waists, and emphasized busts; as a result, through the distinctiveness of his designs and his business techniques he became one of the most successful fashion designers in the world. Dior looks are in high demand considering their amazing clothesline and both royalty and Hollywood stars have worn his creations, which give an enormous hit for the company. As of present day, Dior is a well-known, elegant, and well-established fashion brand that consistently produces creative designs to fit the wants of today's women and to let them feel their most beautiful selves (luxuryabode.com 2023).

**5.3 The Purpose of Selecting These Brands:**

Dior and Chanel were chosen as our corpus mainly because they are both legendary fashion houses with a long history and a major impact on both French and world fashion with their

attitudes to beauty and their views of elegance, though they are quite distinct. Their films are also highly ranked on both YouTube and Instagram. Further, the two labels employ fashion films as a different method for marketing and display their new collections in a cinematographic way where they identify various components like story, style, place, character, and aesthetics. Dior and Chanel could influence people and be a significant part of defining their culture and societal relevance within the aforementioned elements. The interaction of fashion, culture, and society can therefore be better understood by researching these fashion houses. These are regarded as the factors that motivated us to select these two companies.

#### **5.4 The Purpose of Choosing YouTube:**


YouTube has about 22, 8 billion visits a month, making it the second most popular website in the world after Google, businesses can benefit greatly from it these days. Therefore, the majority of brands create YouTube channels to promote their product or company, assist to foster views from new geographic, build a large customer base, and increase a brand's sales volume (SendPluse, 2023).

However, it has been demonstrated that video advertising is more effective than traditional image ads. Videos allow telling a story that evokes an emotional response and provides more information than image or text ads since they may engage the senses with audio and visual components. You can be as inventive as you like, and the options are unlimited. Thus, nearly one-third of all internet users watch content on YouTube, and these figures are only anticipated to rise.

**Conclusion:**


This chapter has introduced the methodology used in the present study. It presents the method of data collection through the description of the corpus. Moreover, it emphasizes how the data will be examined using Barthes's theory of semiology (1964) to analyze the chosen short fashion film.

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*Chapter Three*  
*Presentation of the*  
*findings*

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## Introduction

The present chapter aims at providing findings of the semiotic analysis of the fashion film videos displayed on YouTube, the case of French brands: Dior and Chanel. These chosen videos are examined relying on Barthes's framework levels of signification (1964). Therefore, this chapter presents the results and classified them in tables by means of the five terms *denotative, connotative, modern myth, storytelling and signs and codes*.

### Fashion film 1: “Take Your Chance”

The first table is a description of the five concepts introduced in this research. “Take Your Chance” is a fashion film that takes place on a white background. The film displays four types of perfumes that embody a sense of tender and vibrant energy. The story revolves around two women taking turns in presenting the fragrances. (see appendix 1)

Film1	Description
Denotation	In “Take Your Chance”, the denotation includes the visual elements such as the two models holding the fragrances in a white setting, alongside the clothes that they are wearing from the brand Chanel.
Connotation	Connotation decodes the meaning behind the film. For instance, since it is about fragrances, the focus was more on the products themselves. that explains why they used a white setting.
Modern myth	The film represents the two models wearing Chanel’s brand, which indicates elegance and feminism. The white background helps the models and the product to stand out in an aesthetic way.
Storytelling	The film “Take Your Chance” chooses to use a piece of cool music whereas the two models are wearing classic outfits of the same brand as

	the product. It may indicate that women can be independent, business women, etc. At the same time they can enjoy their lives which explains the title and the music played in the video.
Signs & codes	In this film, many signs and codes are used to express meaning. The models' hand gestures, the white setting, and the clothes are all about holding different bottles of fragrances, which signifies that the focus is more on the product than the two women. It also symbolizes that all women should be united regardless of status, age, and race. The bright lightning and the rapid camera movements focus more on hands holding the four different types of fragrances, which gives the message that you should take your chance and buy it.

**Table01:** Semiotic Analysis of Video 1

#### Fashion film 2: “Chanel Coco Neige”

The second table below is a description of the five components. In the fashion film “Chanel Coco Neige” takes place in a place surrounded by mountains and snow. The film demonstrates the Chanel winter collection for 2022/2023. The story revolves around a model posing with different garments of the Chanel brand. (see appendix 2)

Film2	Description
Denotation	‘Neige’ is a French word that means snow in English. This fashion film is about a woman who wears different garments for winter collection specifically when it is snowing. They design specific winter style. For example, going to the sky wearing special clothes for skiing.
Connotation	In “Chanel Coco Neige”, the deep meaning is about feeling free and casual in the winter season. For instance, they chose a fantastic setting in

	nature. The whole idea is about being classy and comfortable at the same time.
Modern myth	In “Chanel Coco Neige”, the outfits presented by the model express freedom and appeal to construct a modern myth of an active personality. The setting is surrounded by snow-capped mountains, creating a sense of adventure and wonder.
Storytelling	Here the short film narrates how women can enjoy themselves in winter wearing different comfortable garments of Chanel. The video also portrays that cinematography is unique and simple at the same time, which makes the viewers relate easily to the plot.
Signs and codes	The model’s pose and facial expressions signify a sense of confidence, femininity, and power. In addition, creating a specific code using animated shooting as a style of editing adds uniqueness to the film and makes it fun to watch while the music is classic as the brand Chanel aims at making women look simple and classy.

**Table 2:** Semiotic Analysis of Video 2

### Fashion film 3: Chanel High Jewellery Collection “1932 Allure Celeste”

The fashion film “1932 Collection Allure Celeste” takes place on a black background. The film features the three symbols of the collection “1932”: the moon, the star, and the sun adorned with an intensely deep blue sapphire features of rays that can be turned into brooches and a removable string of diamonds that becomes a bracelet, this transformable necklace offers different combinations. Two models wearing black present the jewellery. (seeappendix3)

Film 3	Description
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Denotation	The video showcases the models wearing the Chanel diamond collection in a black background explains this there are no many details or effort in creating an aesthetic setting because the Jewellery itself shines the most in the dark.
Connotation	In “1932 Collection Allure Céleste”, the necklace that the women wore has a blue sapphire which can indicate wisdom, loyalty, and happiness. It makes women look elegant and confident.
Modern myth	The film constructs a modern myth of Eternal Beauty and Luck. The Allure céleste necklace made of diamonds looks fascinating and alluring and catches the viewer's eyes. The black setting also adds a mysterious vibe, which makes the jewelry stand alone in the dark.
Storytelling	The short film utilizes a black setting that makes the eye automatically focus more on the jewelry itself particularly the blue sapphire rather than the model and the setting. The viewer will be enchanted by the beautiful and unique design made by Chanel.
Signs and codes	In this film, many signs and codes have been used to carry meaning. The model's gestures were intense and deliver a sense of power, confidence, and elegance. The use of dark lighting and slow-motion cinematography as it focuses more on the hands and neck to show the jewellery.

**Table 3:** Semiotic Analysis of Video 3

#### Fashion film 4: “Chanel Makeup Spring Summer 2023 Collection”

The fashion film “Chanel Makeup Spring-Summer 2023 Collection” takes place on a pink background. The film showcases Chanel's new collection of Makeup for summer and

spring. The narrative revolves around a woman wearing a red outfit carrying a lipstick and eye shadow palette. (see appendix 4)

Film 4	Description
Denotation	The denotation refers to the surface meaning of the signs in the “Chanel Makeup Spring Summer collection”, the visual elements such as the lipstick and the eye shadow palette carried by the model in a pink background.
Connotation	Connotations offer a deep meaning of a sign in a film. In this video, the model is showing off the new Chanel products that fit for both spring and summer. The color of the lipstick for example is close to the color of the natural lips. The setting is in pink which gives girly vibes.
Modern myth	In this short film, A model can experience a modern myth of femininity and glamour when using the same product, such as lipstick, as both an eye shadow and a blush. Additionally, the pink background evokes mythical ideas such as the importance of preserving femininity and the eternal beauty gifted by God.
Storytelling	In this concept, the story introduces show youth is timeless. Even a grown-up woman can feel herself young regardless of her age but her soul is still young and colourful just like spring and hot just like summer. The viewer is intrigued by the model wearing red outfit in a pink setting.
Signs and codes	In this film, signs and codes have been used to express meaning, as the model's gestures, facial expressions, and body language serve as signs of elegance, happiness, and confidence. The use of different shades of red

	and colourful lighting with a dynamic camera movement as the sound of the recording is used as the background music which makes the experience lively.
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**Table4:** Semiotic Analysis of Video 4

Fashion film 5: Chanel “Cruise 2022/23 Collection”

In the fashion film “Cruise 2022/23 Collection”, the first shot takes place in a boat in the middle of the sea and the second shot happens to be filmed in Monte-Carlo Beach. The collection is presented by two known models Vittoria Ceretti & Loli Bahia. (seeappendix5)

Film 5	Description
Denotation	In the “Cruise 2022/23 Collection”, the denotation includes visual elements such as the two models wearing different outfits accompanied with accessories, and the remarkable setting in the middle of the sea.
Connotation	In the “Cruise 2022/23 Collection” The two models wear outfits that connate elegance, glamour, and comfort. The journey by boat in the sea gives a sense of freedom, escapism, and relaxation. These connotations are devoted to the overall atmosphere and aesthetic of the film.
Modern myth	In this film, the modern myth is about freedom of speech, and not afraid to present their true selves. There is no rule in fashion as long as it is comfortable and elegant at the same time. The garments accompanied by accessories presented by the models evoke a sense of womanhood and power in a cool way. The two scenes are filmed like the first one in a boat and then landing in Monto-Carlo Beach recall mythical ideas of independence and self-lead.

Storytelling	The short film is presented in two different settings in the first one they are in a boat in the middle of nowhere wearing a casual outfit which signifies that the model wants to escape from all her responsibilities and enjoy her day while the second one is when the lady lands to port with a classic outfit which can symbolize the return to reality.
Signs and codes	In this film, many signs and codes are employed to express meaning. The model's gestures, facial expressions, and maintaining eye contact give a sense of confidence, escapism, and beauty. Additionally, the background voice of a woman is used to give a different style of editing and use rapid cinematography to create a specific code in relation to a cruise.

**Table 5:** Semiotic Analysis of Video 5

#### Fashion film 6 “Dior Fall 2023 Collection”

The first table below is a description of the five concepts. The fashion film Dior entitled “The Dior Fall 2023 Campaign” presents a celebration of the collaboration between the Dior House of Fashion and its Indian artisans, which have worked together since its founding in 1947, where they present their different wealth, new designs. (see appendix 6).

Film 6	Description
Denotation	The denotation is linked to the surface meaning of the signs in the "Dior fall collection," the visual components such as the models posed in the middle of nature while wearing various looks and accessorized with various bags and accessories.

Connotation	Signs in the film have deeper meanings or connotations. The models' standing or posing in this video connote confidence, sophistication, and elegance in their trendy appearance. Another meaning that can be inferred from the fact that this fashion movie was shot in a historical setting for their special celebration is that the collection was inspired by or combined with Indian fashion and Dior's contemporary touch, which is seen in both the designs and architecture.
Modern myth	The modern myth in this film refers to the unique Indo-Western fusion of French and Indian culture. For instance, an Indian mythology holy animal as the peacock depicted in one of the designs is regarded to be both their national bird and a symbol of beauty, love, and passion in Indian mythology.
Storytelling	The film “Dior Fall 2023 Campaign” chooses to use a unique way of filming and photography to attract the viewers to see their chic and elegant models, where the video goes from one model to another in a smooth way and dream-like setting.
Signs & codes	There are various signs and codes applied in this video through the women's body gestures, and facial expressions as it represents their confidence, elegance, and power. They also mixed several colors in one video, employing dramatic music of violin instruments.

**Table 06:** semiotic analysis of video 06

#### Fashion film 7: “Miss Dior Rose N’Roses”

The following table below is a description of the same five concepts. This fashion film is about Dior's new women's fragrance of 2020, named “Miss Dior Rose N’Roses”, and the

video is filmed by the model Natalie Portman, in a white background and ultra-girly and feminine vibes. (see appendix 7)

Film 7	Description
Denotation	At the visual level of this fashion film, the model is dressed in a pink floral dress and quickly spins about among pink roses that are falling, and in the end, it shows the new fragrance bottle.
Connotation	Since it is a floral perfume for women, the model is dressed in a lovely pink dress to match the hue of the smell in its vintage bottle against a background that is entirely floral. The woman moves in a dreamlike manner to represent how she feels young, delicate, feminine, strong, and confident.
Modern myth	Dior was always known for her ultra-luxurious fragrances under the name Miss Dior, which was always a fragrance of femininity, classy as seen by the model's soft and female moves.
Storytelling	The sparkling roses that were everywhere and the music that was picked for the video helped to create a lovely and dreamy mood in this fashion video that Dior shot in an attractive manner.
Signs & codes	In this advertisement, animated signs and codes are employed to convey meaning through the model's facial expressions of strength and confidence and her body movements of femininity.

**Table07:** the semiotic analysis of video 7

Fashion film 8: “The Iconic Clean Foundation”

The next table is a description of the five concepts. The fashion show of Dior make-up of 2023 named The Iconic Clean Foundation shows facial makeup in a unique way under sunlight around architecture buildings.(see appendix 8)

Film 8	Description
Denotation	The surface meaning of this Dior advertisement shows models wearing colored dresses as the foundations shades moving and running together under the sunlight.
Connotation	In this video, Dior wants to highlight her luxurious product; hence, they concentrated on recording the models' features and skin tones since they match foundation colours. This shows that Dior values every woman equally, as it has always done.
Modern myth	Modern myth of Dior demonstrates in her choosing of mate colours, the background, and the moves. With Dior, women can always feel like themselves: elegant, joyful, and confident, regardless of their color, skin color, status, or anything else.
Storytelling	In the video, which was shot in an architectural setting and in the sunlight, femininity can be seen in several ways, such as when the model touches her face with a white flower, when another one spins around with joy, when another exhibits confidence or elegance, all in Dior collection.

Signs & Codes	The signs and codes utilized in this movie together with the quick camera movements and the recorded audio, they convey wealth, enjoyment, and strength. Additionally, statements like (24H no transfer) and (24H hydrating glow) define the foundation's properties at the bottom of the film.
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**Table08:** semiotic analysis of video 8

#### Fashion film 9: “Dior Haute Jewellery”

The next table is a representation of the five elements of the theory. This Dior fashion film of 2022 presents Dior haute jewelleries form rings, earrings, necklaces and bracelets in different colours and motifs all worn by one model only going from black and white background to coloured one.(see appendix 9)

Film 9	Description
Denotation	The video of 40 seconds shows model movements in presenting Dior Haute accessories moving in background from black and white to bright one, where they show every jewellery carefully in unique model gestures.
Connotation	We can notice Dior's elegance, high quality, and unique art in their fine jewelry. The model moves softly and slowly in an animated manner. In order to express a strong and valuable message with prettiness and eternal beauty in the Dior collection, white and black backgrounds were employed in the photographs.

Modern myth	The movie creates a modern myth about beauty and high fashion. The model looks fascinating and attractive in the eyes of the viewers thanks to the diamond accessories. Additionally, the setting makes the jewelry appear more vibrant.
Storytelling	The story of this film is about the best of the brand's jewels, and it is displayed in a perfect moving picture with pleasant music that captures your imagination completely.
Signs & codes	In this film, many signs and codes are used to express meaning. The models hands' gesture, the black and white setting and the different colours of jewels that signifies that the focus is more on the product than the women. The cool music and the slow camera movements focusing more on her body parts wearing the different type of jewellery which attracts the viewer.

**Table09:** semiotic analysis of the video9

#### Fashion film 10: "Dior Autumn-Winter collection"

The next table is a description of the five concepts. The advertisement shows the Dior fashion film of 2020 for the autumn and winter seasons where different models posing in one setting in the morning. (see appendix 10)

Film 10	Description
Denotation	The video displays young models wearing a variety of looks from the Dior autumn/winter 2022 collection with stunning settings and intention.
Connotation	This collection's designs convey the fashion and style of the 1980s, and

	<p>their haircuts enhance the nostalgia while incorporating a contemporary Dior styling and photography touch.</p>
Modern myth	<p>The suits and dresses that are worn throughout this short film reflect a modernmyth of femininity and beauty. Additionally, the inspiration from the 1980s suggests that Dior is always by the sides of women and supports them.</p>
Storytelling	<p>In this concept, the narrative demonstrates how beauty is eternal, much like the Dior fashion brand. The clothing displayed by the models, who moved freely, appeal to the feeling of an energetic and active personality.</p>
Signs & codes	<p>The models' posture and facial expressions convey a sense of femininity, influence, and confidence. To add originality to the film and transport the audience to the mood of the 1980s, magnificent filming was employed as a style of editing and the used track.</p>

**Table 10:** semiotic analysis of Video 10

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*Chapter Four:*  
*Discussion of the findings*

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## Introduction

This chapter is devoted to the explanation and interpretation of the results obtained from the previous chapter, while it discusses the findings of the social semiotic analysis of the selected short videos (five for each) of the two brands Chanel and Dior relying on the social semiotic approach developed by Roland Barthes as *levels of signification* (1964) in his essay *Rhetoric of the Image*. In addition, this chapter made a comparison between the two brands in order to reveal the main similarities and differences between their depictions in fashion advertising. This chapter further aims to test the validity of the formulated hypothesis in the general introduction chapter.

### 1. Discussion of Chanel videos

#### 1.1. Denotation:

As stated in the literature review, denotation is what is photographed this means that “denotation” refers to the subject or object that is captured in a photograph. For Chanel's "Take Your Chance" campaign, denotation refers to the two models holding the fragrance while considering their surroundings and fashion style. Therefore, in this case, we only describe what we see in the first video of Chanel (see table 01). For example in a brief cinematic production, two different models display four exquisite Chanel fragrances in a white setting, focusing on their hands.

The second video “Chanel Coco Neige” portrays a woman wearing different garments for winter on different occasions; for instance, she enjoys skiing in the highest mountains. The French word ‘Neige’ means ‘snow’, which indicates that the represented outfits are suitable for the season and more precisely when it is snowing. Indeed, the repeated colors in the film are black, pink, and white.

In contrast to the second and first videos, “1932 Collection Allure Celeste” does not need a bright or colorful background because the Diamond necklace shines by itself. In addition, we can notice that this piece of jewellery is designed differently because it can be divided into three different pieces that the consumer can wear separately. This is done specifically to persuade the viewer the uniqueness of the jewelry. However, the fourth video “Chanel Makeup Spring Summer Collection 2023” is about lipstick and an eye shadow palette presented by a model wearing a red outfit on a pink background. Contrary to videos 1, 2, and 3 where the models looked passive, in this one the woman is active and participated in the film as she holds the makeup, laughs, and lay down on the floor.

In the fifth video “Cruise 2022/23” collection, the two models are in the middle of the sea and leave the harbour more precisely to Monte- Carlo Beach. The two models wore different outfits accompanied by accessories of Chanel. The background in videos 1, 3, and 4 is non-setting, and in video 2 they used computer-generated imagery (CGI). The fifth one is unrolled in a realistic setting.

### **1.2. Connotation**

Connotation refers to the deep meaning; the sign system gives a new identity and a new way of sign, which is opened to many meanings and interpretations (Barthes, 1972:33). This means that this concept is used to understand the underlying meaning or to depict the different ideologies and identities. For instance, in the first video ‘Take Your Chance’, the meaning behind holding the fragrances by two models in a white setting is to give more attention to the product than the models. In addition, the two models have different skin colors: one has light skin and the other has dark skin, which shows the diversity of skin colors. Over time, the fashion industry has frequently depicted conventional gender roles and

ideals of beauty. Nonetheless, in recent times, there has been a conspicuous trend towards increased diversity and inclusivity.

In video (02) “Chanel Coco Neige”, the woman wearing a Chanel collection for the winter season poses in different outfits and skiing in the mountains. We notice that the model looks classy and casual at the same time because that is what the customer wants to feel comfortable and appearing elegant especially when it is snowing, which explains the meaning behind the title of the campaign “Chanel Coco Neige”.

Moreover, In “1932 Collection Allure Celeste” the woman presents a transformable necklace with three detachable motifs that can also be worn as brooches of diamonds. As we can notice, the necklace has a moon-blue sapphire that represents loyalty and truth also known as the “stone of wisdom and royalty”. Chanel employs the use of a black background to accentuate the radiance of the diamonds in low-light settings.

In video (04) “Chanel Makeup Spring-Summer”, the model shows the new products that fit spring and summer. The deep meaning behind using a pink setting and a model wearing a red outfit is to remind the target audience specifically women that these colors represent femininity, sensitivity, and softness. It is to bring back the real meaning of how a woman used to be soft, gentle, sensitive, and bright.

As for video (05)“Cruise 2022/23 Collection”, the boat located in the heart of the Mediterranean represents a genuine form of escapism, signifying an escape from the struggles and harsh realities of life. According to Palmer (2019), escapism in fashion films is seen as a powerful tool for both fashion brands and filmmakers to convey narratives, evoke emotions, and immerse the audience in a captivating and idealized universe; through this video, we notice the two models heading to Monte –Carlo Beach by boat.

### 1.3. Modern Myth

Modern myth is the term used to portray the message that spreads when a word, an image, or an item begins to connect with a concept or value and therefore has a symbolic meaning (Barthes 1972:89). In simple words, it refers to the symbolic meaning that arises when a word, image, or item connects with a concept or principle. He also states that myths are employed every day to influence our thoughts and perceptions of the world. For instance, in Chanel's "Take Your Chance", video (01) The two models are both young and elegant and wear clothes from the same brand to promote the abstract concept of youthfulness as a modern myth. The film unequivocally displays Chanel's unwavering belief in empowering women to feel youthful, beautiful, and active, while simultaneously promoting feminism.

Chanel's mythology revolves around feminism, which is evident in the five selected videos portraying diverse forms of femininity. For example, Videos (02) and (05) display the perfect blend of coolness and luxury exuded by the models. Their comfort and confidence are palpable and undeniable. Another side has been highlighted in videos (03) and (04) demonstrating that a woman has the ability to possess both strength and independence while also embodying a soft and sensitive nature. Chanel's collection of five short films depicts women as formidable and versatile beings.

### 1.4. Storytelling

Mair & Arce-Larreta define storytelling as "*Fashion Films use a variety of techniques to create an emotional connection with the viewer, including storytelling, music, and visual effects to create a sense of desire and excitement*" (2018:18)". This means that any fashion film needs to have some form of narrative to keep the viewer engaged and leave an impression on them through storytelling. To illustrate, in the first video of Chanel's "Take Your Chance", the video's emphasis lies solely on the fragrance and its capacity to elevate the

day, with no attention given to the models. In addition, the choice of music is essential to evoke a positive ambiance that deeply resonates with the emotions of customers and leaves a lasting impression on their memory.

The storytelling of the second video involves how women can stay entertained and sophisticated regardless of the weather. The snow and mountains that are shown in the video may indicate the struggles that women face every day in real life. The utilization of computer-generated imagery (CGI) in the short film is truly captivating and serves as an impressive introduction to the service.

The third short film uses a dark background to emphasize ‘The Allure Celeste Necklace’, this is a one-of-a-kind jewellery piece crafted from diamonds and sapphire that has been transformed into three distinct pieces. The design displayed in the video features three symbols: the Moon, the Sun, and the Star. Chanel chose to use sapphire to depict the Moon symbol, emphasizing its brightness in the darkness, possibly symbolizing hope, strength, and wisdom.

The fourth video utilizes bright colors such as pink to convey innocence, while red is used to represent femininity. As we notice, the brand's use of recorded sound rather than music reflects its longstanding reputation for quality products dating back to its inception. In addition, the big smile on the model's face can indicate how much she is satisfied and enjoys Chanel's products.

The last short film uses a realistic setting such as a boat, a Mediterranean, and a hotel. Indeed, the women enjoyed sailing and took a moment of escape from responsibilities in the middle of the Mediterranean. Webster's New Collegiate (1973) defines escapism as “*habitual diversion of mind to imaginative activity or entertainment as an escape from reality or routine*” which means engaging in daydreaming or leisure activities to break free from the

monotony of daily routine. In regards to the short film featuring, two women sail on a boat to escape reality and enjoy the moment; it appears to showcase how wealthy individuals deal with their mundane daily routines. The high-end clothing and luxurious destination suggest that this is a common way for affluent people to break free from their regular lives, even if it is just for a single day.

### **1. 5. Signs and Codes**

John Fiske defines a code as a system of meaning shared by the participants in a culture or subculture (1990:293). It consists of symbols and the rules or conventions that specify when and how to use these symbols as well as how to combine them to create more complicated messages. Indeed, semiology is the study of signs and symbols used to convey meaning in images, advertisements, and films. A sign is something physical, perceivable by our senses referring to something other than itself, and depending upon recognition by its users that it is a sign

In the initial video, two models are seen standing upright, each holding fragrance bottles against a white background. They use their hands to emphasize the product, with rapid camera movements and close-ups of their hands to grab the viewer's attention. This encourages them to consider purchasing and trying the product. We can infer from Chanel's first video that their purpose was not to promote their product but to display the diversity of the human race by featuring two models with different skin colors.

However, in video two the model makes expressive movements such as poses and skiing in the mountains that make her look confident and strong. A specific code is created using animatic shooting as a style of editing referred to as computer-generated imagery (CGI) to make the video enjoyable and attract the viewers' attention. The entire figure of the model

is presented in wide shots to enhance the visual appeal of the garments since it is a winter collection.

In the third video, various signs and codes have been used to convey meaning. For instance, the black background gives high-contrast lighting in slow-motion cinematography so that the diamond shines the most in the dark. The focus is on the hands and the neck of the model to show the transformable necklace with bracelet, and brooches, the model's gestures are intense which makes her appear severe and opulent. In addition, the color black is a sign of power and sophistication same as the Allure Celeste necklace made of diamonds and a sapphire.

The fourth video is a behind-the-scenes (BTS) look at the recording of the short film. The use of sound recording without music and dynamic camera movements involves the viewer in the process and makes them feel as if they are present in the studio during filming. We have the long shots and close-up shots directed at the make-up along with the use of soft lighting. We have also remarked that the model uses facial expressions such as laughing aloud while standing up and holding the product. Then, she changes her posture by sitting down on the floor. The idea lends the video a fun, upbeat appearance that differs from the other ones.

The final short film stands out from the others since it is shot in a natural environment more specifically, on Monaco's Monte-Carlo Beach. The facial expressions and body language of the two models convey a sense of leisure and enjoyment of summer, as it is portrayed in the film. Additionally, we have seen that it has been captured from many angles and locations. One of the models' voices can be heard, and this was done on purpose to draw the spectator in.

## 2. Discussion of Dior videos

### 2.1. Denotation

As the art historian Panofsky proposes that '*denotation as a representational visual image that is what all viewers of any culture and at any time would recognize the image as depicting*' (1970:56), which confirms that denotation is the first order of signification and the initial meaning of any sign, text...etc. Also, it is all what is captured on the camera seen by all the viewers. For the first advertisement video entitled Dior Fall 2023 Collection as the table (06) show that the denotative sign is made from different visual elements like some models that do moves with their body parts to show the brand's collection.

Next, the second fashion film described in table (07) named Miss Dior Rose N'Roses is about Dior most famous fragrance of 2020. The video is filmed by a famous model too, and the denotative meaning can be found based on her body moves and facial expressions, the video created in a floral background and feminine made which is indeed related to the fragrance color and name rose n'roses.

The third video the iconic clean foundation of 2023, the fashion film of Dior unique face make-up or foundation does not show the exact the use of product, however implicitly its quality is shown by the models in the photography. Besides, this international brand represents various cultures and races. Similarly to the first video, they both filmed in architectural buildings and same settings. It is also similar to the second video where the models were active and participated in the film as they were running together under the sunlight. We can also notice in the bottom of the video utterances about the product characteristics as (forever skin glow- 24 H No transfer ...etc)

However, the fourth film portrays Dior haute jewelleries of 2022; the model shows every accessory in unique moves which made classier, all of this in a moving background. For the last advertisement shows Dior fashion film of 2020 for autumn and winter seasons, The

film shows models dressed in various looks from the Dior autumn and winter 2022 collection in a gorgeous setting that make the viewer goes back to 80's.

## 2.2. Connotation

As Justice McNeil mentioned, "*Fashion is much more complex notion than clothing' as rather than protection, beauty, social or symbolism, it serves a higher function, it expands the world's meanings and perspective*" (2018:148). Moreover, connotation is the word that is used to describe the sociocultural and linguistic interactions. It is a part of the sign's emotional and ideological, which is linked to how one interprets factors like age, gender, class and others. Additionally, Barthes always insisted in the Rhetoric of the Image (1964) that connotation in photography can vary and be more open to interpret than the denotative meaning.

Starting from the first video of Dior fall of 2023, the models were posing in a confident way which connotes the elegance and luxury of every design. Some models are also identical with the theme of the advertisement as the viewer can see that some have the Indian skin tone and even a lot of colors are used in the looks which are employed or have specific meanings in the Indian culture are used like black, yellow;violet...etc. Lastly, the historical setting chosen goes along with the theme. Dior is international brand and she is celebrating her collaboration with Indian industry, so the fashion film represents cultures and races , which the past and the present the Indian traditions and modern Dior.

Next, the second fashion film of the floral perfume, the model Natalie looks soft, so female; she was spinning around while being surrounded by roses everywhere. This connotes that after using Rose N'Roses you will feel your femininity and softness and self confidence as like this girly perfume are made just for them.

The third fashion film about The Iconic clean foundation shows many models of all races and skin tones are walking together in the same dresses, so that the first concepts or

connotations behind these scenes are equality and unity. Thus, Dior does not consider beauty based on skin tone, it makes no difference whether you are white or black because it does not portray the white women as inferior, instead, they are all on the same level or none is superior to anyone else. To illustrate, in the end of the video, we can observe a black and a white woman are standing back-to-back and holding hands, with the foundation between their hands which connotes unity and solidarity. Furthermore, this advertisement depicts a diverse variety of racial groups, the brand wants to convey that beauty is not judged by race, every lady is attractive in her own unique way and she may enhance her appearance by using its products.

Moreover, in this fashion film we see the model looks in a very sharp and confident sight. They show every piece differently, the black and white background which is similar to the previous chapter that shows equality and Dior's perspectives. So, this advertisement represents behind the concept of beauty and Dior also persuades the viewers of video of the video to buy their products.

In the end, With gorgeous locations and purpose, the movie shows a variety of Dior looks for autumn and winter, the video makes the viewer feel the nostalgia while combining old and modern Dior and styling and the photography elements, which also connotes that Dior was always here from a very long time and it lives through the two epochs.

### **2.3. Modern Myth**

John Fiske (1987:115) states that '*myth is a story used by a culture to clarify or understand some aspects of reality or nature*'. Barthes uses modern myth on his semiotic analysis about culture and any ideological critic as links of related concepts, so Barthes adds (1993), "*Myth also refers to a chain of concepts widely accepted throughout a culture, by which its members conceptualize or understand a particular topic or a part of their social experience*", whilst the process of modern myth in Dior is diverse and somehow brings a lot of cultures together.

The first Dior advertisement portrays mythical meaning while presenting the elegance and glamour of the models. The meaning is filming in a historical setting and showing a big elephant statue. According to the Indian mythology, elephants are linked to religion and can represent strength, power and knowledge. This significance relates to Dior designs in that it encourages all women to enhance their beauty by developing more their confidence and strength or generally their inner beauty.

However, Dior in the next video wants to show her rich and luxurious products through his ageless perfume Miss Dior and also to demonstrate that its mythology is centred on feminism too. Moreover, In the third and forth videos , Dior wants to deliver a message that we are all equal and that everyone has unique qualities that make them beautiful and that society should accept that beauty cannot be different by the color of one's skin. In the last fashion film, we can say it is similar to the second one in showing Dior as a heritage as it takes inspiration from the old French culture.

#### **2.4. Storytelling**

Roland Barthes (1983, p: 4) states '*written clothing is carried by language but also resists it and is created by this interplay*'. As mentioned before, storytelling is regarded as that cinematic medium looking for a more creative way to communicate their message in a way that the audience can understand it; consequently, storytelling keeps the viewers interested and engaged more in the video.

From the first video, the video employs a distinctive style of cinematography and photography to draw viewers to see every attractive piece. The use of music in the video added a sensory dimension and provide an emotional or more setting which can evoke many feelings. Similarly to the first video, the second one Dior shot it in an appealing manner, the dazzling roses and the music chosen created a wonderful and dreamy ambiance that no can escape watching it. The third storytelling was filmed under sunlight to show the quality of the

clean foundation and through watching the video, the viewer can get feminine and joy vibes with a message unity and equality that they want to deliver. Next, the fourth fashion film utilizes a background with two colors which are white and black and the story of this film is about the best of the brand's best jewels, and it is displayed in a perfect moving picture with pleasant music that captures your imagination completely. The last advertisement emphasizes that women have to stay looking more stylish and sophisticated the models in the video look like they are out of a movie through the filming and the designs.

### **2.5. Signs and codes**

Roland Barthes explained, *'one detail is enough to transform what is outside meaning into meaning, what is fashionable into fashion, and yet a detail is not expensive'* (1983:186). Signs and codes are regarded as those little details that add a lot to the fashion film, the viewer has the most significant perception to the object he reads because he can read various signs in various perceptions. It can be happiness, sadness and many things; therefore there is no right or wrong perception. In addition in the selected videos, who used some items considered as signs and codes for the videos, as the use of colours which is a vital aspect of art direction and a clear recognition between the viewer and the message. Also, the use of music is seen as a creative technique to attract the attention.

In the first advertisement we can see the use of a quick camera movements and up-close shots of their dresses, adding the body language and facial expressions of the women in this movie as signs and codes to attract the audience and to convey their position of power, confidence, and elegance. Additionally, they used a variety of shades in one film while using dramatic violin music. The second video has the figure displaying a variety of meaning conveying signs and codes. As an illustration, she twirls around in a floral setting to display her femininity. The model's soft gestures, which make her look stern and opulent to demonstrate the femininity and gentleness after wearing the fragrance are the centre of

attention. In the next video, the signs and codes used in this film, along with the fast camera movements and the audio that was captured, suggest richness, fun, and power. Moreover, at the bottom of the clip are descriptions of the foundation's qualities like "24H no transfer" and "24H hydrating glow." In the fourth video, many signs are employed in this fashion film with meaning. The black and white backdrop, the model's move with her hands, and the many colored diamonds all suggest that the attention is more on the item than the ladies. The slow camera movements and chill music draw the viewer's attention to the parts of her body that are covered with various types of luxurious jewelry. In the last advertisement of Dior of "Dior Autumn-Winter collection", the models exude a feeling of femininity, influence, and confidence in their stance and facial expressions. Magnificent filming was utilized as a style of editing and used track to give the movie some distinctiveness and transport the viewer to the mood of the 1980s.

### **3. Comparison between the two brands**

Dior and Chanel are two major fashion houses that have had and continue to have a significant impact on the world of fashion. We identified these distinctions and similarities after conducting a semiotic analysis applying Roland Barthes's theory. To address the differences, Chanel founded by Coco Chanel and identified by her interlocking CC logo (See appendix 12). This brand is famed for her innovative approach to women's fashion, and the majority of its collections are manufactured in Italy and France. Dior founded by Christian Dior and features by her CD logo (See appendix 11). It is recognized for his feminine designs; the majority of its pieces are manufactured in Italy and Spain. On one hand, Chanel emphasizes timeless elegance, simplicity and classic designs. Iconic pieces include Chanel suit, the little black dress, Chanel 2.55, Chanel N5.(eternalgoddess.co.uk). On the other hand, Dior designs are feminal, imaginary and romantic, often features intricate details and

voluminous silhouettes, Dior famous creations are the Bar suit, Lady Dior bag, Miss Dior fragrance (galeriedior.com).

However, the two French brands are popular for their high-end couture and luxury fashion. They are extremely concerned with the quality of their products and only employ the best leather and talented artisans to make their most exquisite and distinctive pieces of clothing and jewelry. Similarly, Chanel and Dior have a strong international presence with boutiques and stores around the world like in Europe, America and Asia, making them globally recognized brands as they are designing for both genders and offering a wide range of luxury collections of accessories, shoes, hand bags, fragrances, garments, and makeup. Additionally, they are both worn by celebrities and are a significant on red carpet fashion such as Met Gala, Oscars, Golden Globes...etc.(instyle.com).

The semiotic study of the ten fashion short films revealed that Dior and Chanel share certain ideologies via their fashion. For instance, they empower women by defying traditional gender stereotypes and providing them with comfortable and fashionable clothing. (See tables 2, 3, 10). Second ideology is femininity and beauty, fantasy of feminine beauty and elegance (see table 2, 4, 6, 7). Gender equality is demonstrated by integrating people of diverse gender identities, ethnicities, body shapes, and ages. Fashion films represent the variety of the actual real while promoting gender equality and contributing to greater social change. (See table 1, 5, 8, 9). To conclude, the third hypothesis is validated and there are differences and similarities between Dior and Chanel.

Media have been representing women in the same image for decades, and their appearance was limited whether in the beauty, kitchen, and motherhood, what is called in fashion 'symbolic annihilation'. The term symbolic annihilation is firstly developed by communication scholars George Gerbner and Larry Gross 1970s in their research on

television content and its social implications, they briefly referenced it as 'representation in the fictional world signifies social existence; absence means symbolic annihilation.' (1976: p.44). It refers to the idea that certain groups of people or social issues are underrepresented or misrepresented in media, where they focus on the largest demographics and neglect to represent the minorities, leading to their marginalization or invisibility in the public consciousness. Symbolic annihilation was initially connected to television. Researchers looked at how several groups, including women, people of color, and sexual orientation were either stereotyped or underrepresented on TV. The idea was eventually adapted to various media forms including film, advertising, and digital media. Media play a crucial role in forming public perceptions and attitudes, scholars started to investigate how symbolic annihilation operated in a larger media landscape, the term has a significant concern because when groups are systematically underrepresented or misrepresented it can perpetuate social inequalities, It also promotes media criticism and the need for more inclusive and accurate representations of all social groups in media.

The term "symbolic annihilation" has also been used to describe how women in fashion are portrayed in media. The researcher and media sociologist *Gaye Tuchman* declares *The Symbolic Annihilation of Women by the Mass Media* that 'Most media portray women, if not all, in traditional roles, homemaker, mother, or if they are in the paid workforce, clerical and pink-collar jobs.' As it involves promoting more diversity and inclusion in every area of the fashion industry, from design to modeling, as well as challenging negative stereotypes and encouraging respectful interaction across many cultures. Numerous organizers, designers, and groups are at work to make the fashion seen in Dior and Chanel fashion short films. In these videos, women are presented with a significant role and in powerful and influential positions. Dior and Chanel contribute to a greater diversity of choices and freedom for people in shaping their gender identities. This could in several ways contribute to the enhancement of

gender equality. industry's representation and practices more inclusive and sensitive to a wide range of identities and expression.

However, there have been significant changes in the roles of women in media recently. They occupy a broader range of roles compared to what they used to just a few decades ago as it is

### **Conclusion**

To sum up, this chapter interprets the advertising posters relying on Barthes's theory of levels of signification (1964) and has proved that the advertising videos all signs that work together to attract the buyers and seduce them to buy the designs found in those short films. Then, the results found throughout the analysis of the advertisements have been discussed. At the end, the present chapter has answered the research questions that have been asked and confirmed the hypotheses suggested in the general introduction.

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*General Conclusion*

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## General Conclusion

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The current study is a semiotic analysis of the advertising films of the French brands under analysis: Dior and Chanel. It evaluates the different signs found by using the theory levels of signification proposed by Barthes in *The Rhetoric of the Image* (1964). Two aims have been targeted through this research. The first objective has been reached, which is to analyze fashion films from a semiotic perspective using the suggested theory. The second objective has also been reached, which was to examine how luxury fashion companies create fashion videos and successfully capture viewers' interest. Moreover, this study also aimed to decode all the symbolic meanings underneath these fashion videos and comprehend the hidden ideologies behind Chanel and Dior. However, to accomplish the aims stated above, a qualitative method is used for data collecting and analysis to address the research questions and validate the proposed hypotheses. The study's corpus comprises ten fashion films, five for each brand.

Roland Barthes was a French literary critic and semiologist who was interested in signs and their meanings. His three levels of signification model is a useful method to define culturally significant signs since it reflects his belief that anything in culture may serve as a sign and convey a message. Barthes was interested in signs that are seemingly straightforward but, particularly those channelled through the mass media. Additionally, such subtly communicate social ideals and convey ideological or connotative meaning. They are deceiving as a result. In Barthes's semiology denotation and connotation are concepts used to describe the connection between the signifier and its signified. Such a process creates the powerful illusion that denotation is a purely literal, universal meaning that is completely free of ideological implications, and that even the connotations that appear clear to certain interpreters are equally "natural". Furthermore, myths, for Barthes, serve the ideological function of *naturalization* (Barthes 1977, 45-6). They serve the purpose of naturalizing the cultural, which is the process of making dominant cultural and historical attitudes and ideas appear

## **General Conclusion**

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entirely natural or normal and, therefore, an accurate picture of the way things are. We have to include two parts in our practical section. The first is storytelling, which goes beyond simply showing clothing; it entails creating an emotionally impactful experience that associates fashion with more expansive tales and creative expression. The second aspect of fashion films is their overall creative expression. Signs and codes combine perfectly to form a visual language that speaks to viewers on both conscious and subconscious levels.

To carry out the study, in the first part, we have explained different concepts that are related to the topic. We have reviewed the terms “fashion advertising”, “fashion films”, and “YouTube” and how they are represented. In the second part, we attempted to explain Barthes’s theory levels of signification in relation to advertising. Moreover, we have mentioned Barthes’s semiology, which analyses the fashion system, and how it is used to interpret the designer’s vision. In this regard, we shed light on the concept of modern mythology.

The results of the analysis of the videos have confirmed the three hypotheses mentioned in the general introduction that fashion films are a creative strategy of digital marketing to promote their garments, fragrances, and accessories to attract the viewer's attention in a visual manner and connect with them on a deep level. In addition, the analysis of the results shown in five each of the videos of “Chanel” and “Dior”, that the two famous brands share some similarities in the level of delivering the best quality to satisfy their loyal consumers, and the two brands promote diversity and femininity in their short fashion films the only difference is that Chanel’s designs are simple and elegant at the same time While, Dior’s designs are ultra-feminine and luxurious. Moreover, the five concepts introduced by Barthes reveal that there is indeed a message behind these short films: the two French brands support feminism and gender equality.

## General Conclusion

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The current study encountered several challenges while doing the investigation, much like any other study. Most of the academic research in Mouloud Mammeri University of Tizi-Ouzou about analysis of advertising videos has not previously used *Barthes's (1964)* theory since that theory is not known as much as the *Kress and Van Leeuwen theory of visual Grammar*. As well as the fact that there is no previous work has adopted the theory of Barthes (1964) to analyse advertisements in the Mouloud Mammeri University of Tizi-Ouzou.

The current work has hopefully added to the field of semiotic analysis and will be useful to academics, those who make advertisements and consumers in general. The current study concentrated on a sample of 10 movies and its examination of fashion advertising videos. Future scholars might use the ideas of Roland Barthes's levels of signification (1964) that this study has introduced to our department to conduct their research on the analysis of advertising pictures. Future studies may, however, concentrate their investigation on additional sources and bigger samples of the advertising industry that have little to no attention, such as: Instagram advertising reels, announcements of beauty companies, and home decor items, etc.

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# *Appendices*



### Appendices

#### Appendix 1: Chanel Fashion film: “Take Your Chance”



Fashion film1: [https://youtu.be/2ILK\\_WSFozg?si=t05QnorMRVSMj4lj](https://youtu.be/2ILK_WSFozg?si=t05QnorMRVSMj4lj)

#### Appendix 2: Chanel Fashion film: “Chanel Coco Neige”



Fashion film 2: <https://youtu.be/0ZcXopWgCJA?si=Mt4u4APenmXlI6ht>

## Appendices

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### Appendix 3: Chanel High Jewellery Collection “1932 Allure Céleste”



Fashion Film 3: <https://youtu.be/5GUJno-4soI?si=IGTTSnV1aOfXQmqu>

### Appendix 4: “Chanel Makeup Spring Summer 2023 Collection”



Fashion Film 4: [https://youtu.be/p\\_XFbOYwU\\_4?si=04GdT7EpCnNNxjXR](https://youtu.be/p_XFbOYwU_4?si=04GdT7EpCnNNxjXR)

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### Appendix 5: Chanel “Cruise 2022/23 Collection”



Fashion Film 5: <https://youtu.be/E0XvUSEMsBg?si=glKVgfp5V46-ExwF>

### Appendix 6: “Dior Fall 2023 Collection”



Fashion Film 6: <https://youtu.be/ShjzEckueZU?si=hCi4sY6Eruca7YK->

## Appendices

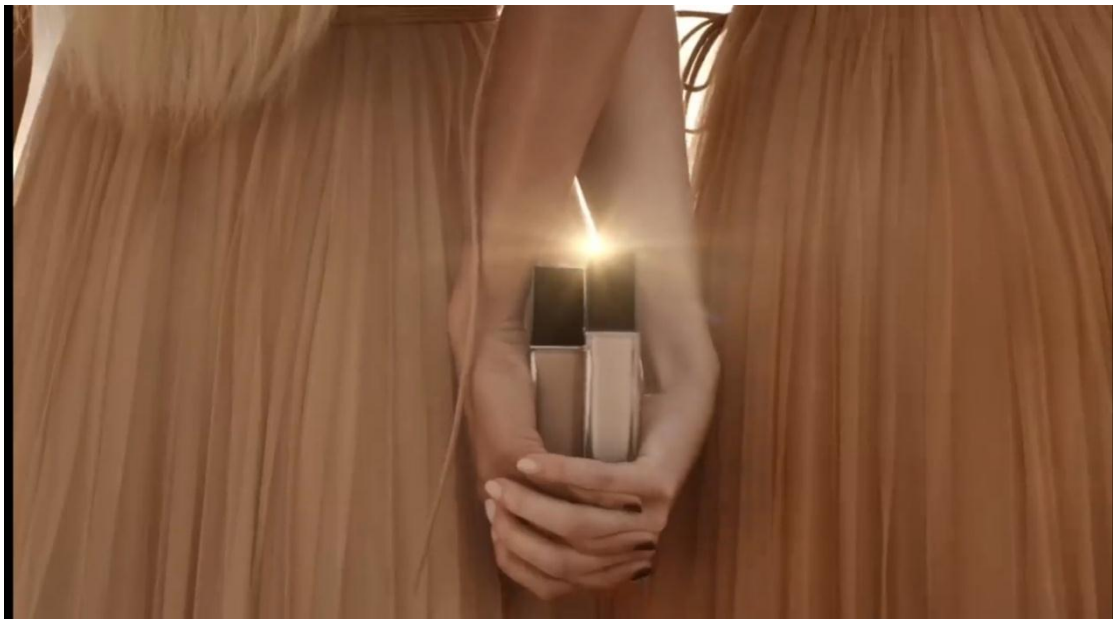
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### Appendix 7: “Miss Dior Rose N’Roses”



Fashion Film 7: [https://youtu.be/GhlMRipmUac?si=0V\\_FMq-MX4rHf\\_WQ](https://youtu.be/GhlMRipmUac?si=0V_FMq-MX4rHf_WQ)

### Appendix 8: “The Iconic Clean Foundation”



Fashion Film 8: [https://youtu.be/OrxN-3TBSM8?si=rG\\_1O7htymZsx70i](https://youtu.be/OrxN-3TBSM8?si=rG_1O7htymZsx70i)

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### Appendix 9: “Dior Haute Jewellery”



Fashion film 9: [https://youtu.be/SDj4UIP56UU?si=vD--UWp47N5g4Bm\\_](https://youtu.be/SDj4UIP56UU?si=vD--UWp47N5g4Bm_)

### Appendix 10: “Dior Autumn-Winter collection”



Fashion Film 10: <https://youtu.be/I10XB1-IIbA?si=dm-KmgakPcOJ2ocH>

Appendix 11: "Dior"s Logo"



Dior  
PARIS

Appendix 12: "Chanel Logo"

