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To our families

To our friends

To all our beloved ones

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Abstract

This dissertation deals with Social semiotic analysis of Condor smart phones advertisements in Algeria in 2017.Using a mixed method research, the study analyses the linguistic and visual modes of thirteen images in the light of two theoretical frameworks. The first is Halliday's Systemic Functional Linguistics (1978) it was employed to analyse the linguistic mode in regard to the grammatical structures of the sentences in relation to the three metafunctions: Ideational, Interpersonal and Textual. The second is Kress and van Leeuwen (2006) theory of Visual Grammar, adopted to analyse the images in relation to the three metafucntions: Representational, Interactive and Compositional. The results of the study reveal that the Condor smart phones advertisements use different semiotic resources such as: (images, colors, symbols and words)through the use of visual (information value, Salience, framing and modality), as well as linguistic modes(Type of theme, clause mode, pronouns/nouns/adjectives and type of processes)resources. Furthermore, the findings indicate that Condor smart phones advertisements are built on different semiotic resources where the visual and linguistic modes complete each other. Finally according to the research that we have conducted Condor's smart phones tend to imply messages, all of which are intended to highlight the reliability, service and faithfulness of the company.

***Key words**: social semiotics, multimodality, advertising, condor advertisements, systemic*

functional linguistic, visual grammar.

SFL: Systemic Functional Linguistics

GVD: Grammar of Visual Design

Q: Question

H: Hypothesis

Adv: Advertisement

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General Introduction

- **Statement of the Problem**

Nowadays, we live in a world based on communication which is promoted and mediated by technological development. One influential type of communication is advertisement. Indeed, we cannot go anywhere without being influenced by an advertisement, which is a field within which communication is viewed as cornerstone. Adv designers endeavor to promote different products via different channels such as print, television, internet and radio by employing different visual and non-visual techniques to enact on the consumer and affect his/her behaviour.

The Algerian Condor Company, like any other company around the world, is one for which advertising is vital, especially when it comes to promote its smart phones. To do so, Condor designers tend to use various means such as: words, images, colors and symbols to construct influential messages and persuade as many consumers as possible.

The present work seeks to investigate Condor's smart phones advertisements over the current year (2017) through the lenses of social semiotic multimodal approach which perceives advertisements as multimodal ensembles incorporating different modes (visual and non-visual) each of which contributes to build the message intended by the company. Thus, such an analysis will be conducted relying on two theories: Halliday's Systemic Functional Linguistics (1978) and the Grammar of Visual Design framework developed by Kress and van Leeuwen (2006), by taking the three metafunctions (compositional, interactive and representational) as the basis of the analysis.

- **Aims and Significance of the Study**

This study addresses Condor cell phones advertisements which are designed using both linguistic and visual resources. In clearer terms, the present work seeks to uncover how

the message is constructed by Condor smart phones advertisements through the use of different semiotic resources to attract consumers. As meaning making in advertisements comprises the articulation of multiple modes, the study will adopt the view of Kress and Van Leeuwen (2006) and maintains a view of multimodality based on semiotic principles more feasible and, hence, mode can operate at the same level of representation.

The significance of the study resides in the necessity of transferring what is learned in classes in terms of semiotics and communication principles to real-world situations to understand and cope with various issues such as advertisement. This has a relation with professional life. In more precise terms, the study helps understand the usefulness of studying semiotics and the linguistic functions of messages for facilitating communication among individuals in their everyday interactions. In addition, the study is an opportunity to see how meaning is generated and conveyed in advertisements by asking how it is constructed through multimodal representations and how it involves the use of signs as carriers of meaning, for example the meaning making process in advertisements does not only involve using the linguistic mode but also non-linguistic modes such as colors, gestures, layouts and more important visuals. Furthermore, the work is significant for EFL learners and those involved in advertisement as it helps them understand the linguistic and the visual modes used in advertising.

The primary aim of this work is to explore Condor Semiotic systems in advertisements by examining the various systems (linguistic and visual) and how they are combined to enact on the viewers (consumers). Moreover, advertisements in modern societies constitute a great part of people's everyday life, this idea creates "*an idealized world*" to which consumers gain access in exchange for money (Berger1978; Myer1986). Thus the second aim of the research is to provide explanations of concepts used in advertisement.

Research Questions and Hypotheses

Q1-What are the Semiotic Resources (visual and linguistic) used by Condor cell phones to persuade consumers?

Q2-Do the linguistic and visual modes complete each other in Condor smart phones advertisements?

Q3-Do Condor smart phones advertisements imply any hidden messages? If yes, what are they?

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

H1-Condor smart phones advertisements are built through using different semiotic resources such as: images, colors, symbols and words to attract consumers.

H2-The visual and linguistic modes complete each other in Condor smart phones advertisements.

H3- The visual and linguistic modes do not complete each other in Condor smart phones advertisements

H4- Condor's smart phones tend to imply messages, all of which are intended to highlight the reliability, service and faithfulness of the company.

- ## Research Techniques and Methodology

Catherin Dawson (2007: 28) argues that a "*research methodology involves a set of methods and procedures selected to gather and analyse data about a given subject of interest.*" In other words, a research methodology is concerned with appropriate tools and techniques that a researcher uses when conducting his /her research to gather and collect data

related to his /her field of research. Moreover it answers research question and check hypotheses.

To investigate the representation of Condor's smart phones online advertisements, we will be using two theoretical frameworks: the first is Halliday's Systemic Functional Linguistics (1978) to analyse the linguistic representation of Condor smart phones advertisements, the second is a social semiotic and multimodal approach developed by Kress & van Leeuwen in their joint work *Reading Images: the Grammar of Visual Design (GVD,*2006). To explain the results, we adopt the mixed method research which enables to count the data and provide explanations about condor advertisements, the visual designs used to attract and persuade customers.

As regards the corpus of this work, it is selected from condor online home page, and then it will be analysed systematically in relation to Halliday's three metafunctions and Kress and van Leeuwen (representational and compositional meaning).

- **Structure of the Dissertation**

This dissertation follows the traditional complex model which consists of: a General Introduction followed by four chapters and ends up with a General Conclusion. The first chapter is the "*Review of Literature*" which is mainly devoted to the theoretical foundations of the present work. It introduces the main concepts related to advertisements, Halliday's Systemic Functional Linguistics and Kress and van Leeuwen multimodal approach. The second chapter is the "Research Design". It outlines the methods followed to collect and analyze data of the research work.

The third chapter is the "*Presentation of the Findings*" which displays the results of the research by using different graphical forms such as: tables, pie charts, graphs...etc. The

last chapter is the "*Discussion of the Findings*" in which the results obtained from the analysis of the images are discussed in respect to the concepts provided on the literature review of this study following the research questions order.

Chapter one: Review of the Literature

Introduction

This chapter constitutes the review of literature underlying the present study which is the semiotic analysis of Condor smart phones advertisements over the current year (2017). It is divided into two parts: the first part introduces the main concepts related to advertising, such as 'what is advertisement', 'language of advertisement' and 'online advertisement'. The second part tackles the field of social semiotics and its main concepts and the approach of visual grammar analysis proposed by Kress and Van Leeuwen in their joint work: The GVD (2006), as well as Halliday's Systemic Functional Linguistics (1978).

1. Basic Concepts

1.1. Advertisement

It is from the Latin verb "advertere" that advertisement as a term has been generated. The significance of this verb is to direct one's attention. "*It is any type or form of public announcement intended to direct people's attention to the availability, qualities and/or cost of specific commodities or services"* (Marcel, 2002: 179). The emergence of adv goes to the 1950s, and 60s. At the very beginning, advertising was meant for hard selling and limited to trade; that is, selling the maximum of products. (ibid)

However, recently, advertising has become a central issue in our everyday life, as it appears almost everywhere due to the technological development. Furthermore, the process of advertising is no longer limited to "products promotion", but viewed as a form of social discourse "*a system of communication and a channel to affect, persuade and attract"* (ibid).Goddar (1998: 5) supports this claim by stating that "*for adverts to work, they must use our commonly shared resources of language in ways that affect us and mean something to us".*

Her position is that advertisements are forms of discourse which make powerful contribution to how we construct our identities (Goddard, 1998: 4)

Furthermore, Davidson(1992: 3) defines advertising as "*a social language, a genre of Spectator/reader experiences, a technique of persuasion […] almost a world in its own right, with its own languages, customers and history, and one that sets the tone and pace for large parts of our lives* "cited in (Hossein Vahid, 2012).Put differently, advertisement in modern societies is viewed as a form of discourse which is highly elaborated, and which aims not only to promote products, but life styles as well. For example, advertising the benefits of education on television and radio.

1.1.1. Language of Advertisement

Media can be defined as the main ways by which a large number of people receive information and entertainment and among them television, radio, newspapers, and internet. As a matter of fact, advertisements are among the means of communication that play a vital role in constructing people's knowledge about the world. In order to communicate, people need a language. "*Language is any system of formalized symbols, signs, sound, gestures, or the like used or conceived as means of communicating beliefs, ideas, emotions*…etc".(G.Rozenbery& A. Salomaa, 1997: 1)

The component of an advertisement is not only language as there are other modes, namely the visual one. Thus advertisement in its different forms tends to incorporate a variety of modes such as language, colors, images, symbols and so on, which are arranged carefully and linked to each other to form a meaningful whole to affect viewers and grab their attention to particular products, smart Phones for instance. Cook (1992:3) maintains that an advertisement is not a stable object, but rather, "*a dynamic synthesis of many components*

which comes into being through them". Thus, any misplacement of an element whether visual or linguistic will affect the overall message conveyed by the advertisement.

Furthermore, culture is a key element in any advertisement since designers tend to highlight the cultural background of the audience (the target consumers), in order to help them make sense of the world (understand what a given advertisement is about) and affect their behaviour by attracting their attention to buy the advertised product (Cook, 1992). To illustrate the role of culture in advertisements, a reference is made to Coca Cola advertisement designed in USA. However, when it was adopted by some Middle Eastern countries, some changes were brought to the original advertisement such as (placement of given and new information) in order to suit the norms of the Arab culture.

1.1.2. Online advertisement

According to Parul Deshwal (2016) "*advertising has evolved into a vastly complex form of communication, with literally thousands of different ways for business to transmit a message to the consumer.*" That is to say, advertising is a type of communication that combines different semiotic resources. Thus to deliver messages advertisers use many strategies to enact on the consumer. Nowadays advertisements come out every day in considerable amounts to promote various products and persuade consumers. Broadly speaking, online advertising is about "*delivering advertisements to internet, online users via web sites, e-mail ad-supported software and internet-enabled smart phones*". Examples of online advertising include "*ads research engine results pages, banner ads, rich media ads, social network advertising, advertising networks and e-mail marketing*" (ibid)

In general, semiotic theories take sign systems as their objects of study. Moreover Visual expression is playing a vital role in various aspects of our daily life. Unlike in the past

where language used to be in the central position, now the interplay of text, images, gestures or even music is becoming the mainstream.

2. Halliday Systemic Functional Linguistics

Halliday is known for his view on language as a *social* semiotic, meaning that language is "*a product of the social practice*" and "*resource for making meaning*" (1996: 8).Halliday's (1996: 8), view contrasts with the view of Saussure who saw language as a *code* i.e. "*a set of rules for producing correct sentences*" (van Leeuwen, 2005:3). Based on his understanding of language, Halliday developed the systemic functional linguistics where he argued that language is governed by three *metafunctions (*1973:312).

According to Halliday, language is not viewed as a set of structures and rules but rather as a system of choices from which language users choose to suit their communicative purposes (ibid). Halliday (1996:89) stresses the influence of society on language use, and hence language is the product of social practices. The idea here is that both social and cultural contexts influence, to a great extent, the way individuals employ language to talk about their personal experiences. In a general sense SFL is interested in how semiotic resources are used in real life situations, context, to communicate meaning. Halliday (1994:314) claims that *"a language is interpreted as a system of meaning accompanied by forms through which the meaning can be realised"*. That is to say, language is used differently by people using several forms (*semiotic resources*) and each form conveys a specific meaning, and the choice of the form depends on the user's need or what is being expressed.

2.1. Halliday's Three Metafunctions

2.1.1. Textual Metafunction

According to Halliday (1971) the textual metafunction is concerned with the features and structures that make a text different from a list of words or glossary. That is to say, it has texture. "*Language makes links between itself and the situation; and discourse becomes possible because the speaker or writer can produce a text and the listener or reader can recognize one"* (1971: 334). Texture is realised by two related elements which are: cohesion which is concerned with the unity of structure and coherence which deals with the unity of meaning. Thus a coherent and cohesive text is a meaningful whole. Furthermore, the form in which the text is formed or combined is stressed since each text has its particular features which distinguish it from other types of texts. For instance, a dialogue is different from a scientific text. As far as the textual function is concerned, Halliday (1976) argues that each piece of language whether spoken or written is built around a '*Theme and Rheme*' structure. The former takes the initial position whether marked or unmarked; it makes the starting point of a clause and has to do with the topic or the aboutness, that is, what is going on. The latter holds the non-initial position and considered to be the place or area where the theme develops.

2.1.2. The Ideational Metafunction

According to Halliday (1971) this metafunction is the content function of language to describe the world around us. "*It deals with the representation of the user's language to talk about his /her internal and external experiences*" (cited in Royce, 2007: 65). In other words, it describes what is going on and the process that is taking place the topic in question. "*This function is manifested through the transitivity system which is a semantic system to analyze representations of reality in a linguistic text and create the same experience through various lexicogrammatical options influenced by different mind styles or authorial ideology"* (Fowler, 1986:138). This refers to the selection that the user does when using language and the way he arranges his words selected from the language as being a system. Thus, using language is to perform different actions and activities that are realised through the transitivity system.

In Halliday's theory a "*semantic verb*" relates to a set of verbs such as "*doing, happening, sensing, saying, behaving, feeling and existing*." The transitivity system is concerned with the different clause types that are classified into: "*material, relational, mental, verbal, behavioural, and existential processes."* (Halliday, 1976:159).

2.1.2.1The Transitivity system Processes

- **Material Process**

According to Martinez (2001) Material processes are concerned with "*clauses of doing and happening*". In other words, it involves physical actions. There is usually an actor in the material clause who does the action and causes the changes on some other participants who are impacted by the action and called goal (ibid). For example, "*a new camera function can shoot photos both the front and back lens at the same time*" the material process "*can shoot"* and *"a new camera function"* is the actor of the clause who does the action and causes changes on the goal which is "photos" and the rest of the sentence is called circumstances.

- **Mental Process**

Mental processes are referred to as "*our experience of the world of our consciousness*" (Halliday and Matthiessen, 2004:197) and "*the internal world of the mind*" (Thompson, 1996: 98). The participants involved are the Senser. Indeed, in the mental clauses there are four subcategories of mental processes that are: Perception (Related to five senses: see, notice, sense, etc.), Cognition (Related to mind: think, believe, suppose, etc.), Desideration (wish, want, desire, etc.) and Emotion or Affection (Related to feeling: rejoice, fancy, love, etc.). Another participant is Phenomenon which is described as something "*which is felt, perceived, wanted or thought*" (Halliday and Matthiessen, 2004:210). For instance, "*we believe 2018 will be even better*". The senser of this clause is the pronoun "we" and the mental process is expressed through the verb to "believe", the rest of the sentence is the phenomena.

- **Relational Process**

These processes make a relationship between two different entities and are called processes of being and having. These processes are realized through varieties of verbs 'to be' and 'to have' and can be categorized as Attributive and Identifying. In Attributive processes, a person or an entity that is given an attribute is called carrier. Halliday and Matthiessen (2004:227) believe that one part "*is being used to identify another*" in identifying form which means A is the identity of X. Indeed, identifying makes a relationship between Value which is a more general category and the Token "*which stands for what is being defined*" (Eggins, 2004: 285). For example, the clause "*The ground may be solid*" can be divided in carrier which is "the ground" and the model verb "maybe" is the related attributive, the rest of the sentence is the attribute "solid".

- **Verbal Process**

A verbal process of direct or indirect report relates to "*any kind of symbolic exchange of meaning or the ideas in human consciousness with their linguistic representation of Sayer, the addressee labelled as Target and Verbiage*" `(Halliday, 1985:129). For example, He said "*that the smart phone is of good qualities*". In the example given the pronoun "he" is the sayer of the clause and the verb "said" is the process of the sentence, the rest of the sentence is the verbiage.

- **Behavioral Process**

The behavioral Process standing between material and mental processes relates the physiological and psychological behaviors such as breathing; coughing; smiling; dreaming; and staring.(ibid: 128)

- **Existential process**

Processes which represent the existence or happening of something are called Existential. The word 'there' is distinguished in these processes as they have the role of

subject in the clause (Eggins, 2004). An existent can be an entity, event or action, for instance, "*there are 8 different ways to combine the two photos taken by the front camera and the rear camera*. **"There"** (participant) and the auxiliary verb **"are"** is the existential process and the rest of the sentence is called existent (participants).

2.1.3. Interpersonal Metafunction

According to Halliday and Hasan (1985: 8) "*a sentence is a piece of interaction that involves two participants who are the listener and the hearer*". This metafunction is concerned with the role that is played by each participant. It also allows the expression of a relation set up between the "*text-producer and the text-consumer*" (Halliday and Matthiessen, 1999: 7). In addition, it refers to the process by which the two participants are able to send and receive messages or communicate.

Halliday argues that the interpersonal metafunction is concerned with clausal mood whether it is declarative, interrogative and imperative (2004: 116). Hu Zhuanglin (1988: 313) points out that: "*The interpersonal function embodies all uses of language to express social and personal relations. This includes the various ways the speaker enters a speech situation and performs a speech act*." This means that this metafunction deals with the role played by the language users and the relationships that exist between them including their status, gender, social class ...etc. In addition, it is concerned with the actions performed when using language regarding the situation and the context where it is used.

3. The Social Semiotic Approach

3.1. An Introduction to Social Semiotic

In a semiotic and multimodal sense, signs take the form of words, sounds, gestures. The concept of social semiotic emerged from the work of Halliday (1978) Systemic Functional Linguistics in which he claims that texts need to be seen as contextually situated

signs. Hodge& Kress (1988), continuing with Halliday's tradition, assert that social semiotics should inquire into problems of social meaning by *"describing and exploring the processes and structures through which meaning is constituted".* Social semiotics is an approach to communication and meaning making that seeks to understand how people communicate through a variety of means in particular social settings, thus, the sign is the core of arguments, however, it stresses more *"the actual 'making' process of various sign systems"*, rather than treating signs as fixed and static systems which are not affected by socio-cultural conditioning. Indeed, Hodge and Kress (1998) argue that:

> Mainstream Semiotics [that of Saussure and Barthes] emphasizes structures and codes, at the expense of functions and social uses of semiotic systems, the complex interrelations of semiotic systems in social practice, all of the factors which provide their motivation, their origins and destinations, their form and substance. It stresses system and product, rather than speakers and writers or other participants in semiotic activity as connected and interacting in a variety of ways in concrete social contexts

In other words, social semiotics from the EuropeanSchool of semiotics (Saussure and Barthes) deals with semiotic systems as fixed meaning in isolation. In regard to (Hodge and Kress) Social semiotics deals with the idea that language and society are interrelated and language is process for meaning making. Furthermore, its main concern is based on the study of different semiotic resources that are available to the users of the language and the way they are used to form one context to another to communicate different meanings. That is to say, the meaning generated by the sign is a dynamic process not fixed which is socially and individually motivated which, in return, allows a multiplicity of interpretations (Kress and van Leeuwen, 2006).

3.2. Semiotic Resource

Semiotic resource is a term used in social semiotics and other disciplines to refer to a means for meaning making in social context. *'Semiotic Resource'* is therefore a term,

originated in the work of Halliday who argued that the grammar of a language is not a code, not a set of rules for producing correct sentences, but a *'resource for making meanings'* (Halliday, 1978: 192). In addition, it should be mentioned that:

> [van Leeuwen (2004:285) extended Halliday's idea and defines the term semiotic resources "as the actions and artifacts we use to communicate, whether they are produced physiologically with our vocal apparatus; with the muscles we use to create facial expressions and gestures, etc. or by means of technologies with pen, ink and paper; with computer hardware and software; with fabrics, scissors and sewing machines].

Traditionally, they were called 'signs'. For instance, a frown would be a sign of disapproval, the color red a sign of danger, and so on. Further van Leeuwen argues that semiotic resources have a meaning potential, based on their past uses, and a set of affordances based on their possible uses, and these will be actualized. It is worth noting that within social semiotics the term 'resource' is preferred rather than 'sign' in order to avoid the impression that what a sign stands for is pr-given and not affected by its users (Van Leeuwen, 2005:6).

3.3. Mode and Modal Affordances

A mode is, *"a socially and culturally shaped resource for making meaning"* (Bezemer and Kress, 2008:171).It refers to a socially organized set of semiotic resources for making meaning. Examples of modes include image, music, writing, layout, and speech among others. Modes are not autonomous and fixed, but created through social processes and are subject to change (Jewitt, 2009). Modal affordances are defined by (Kress cited in Jewitt, 2009:24) as "*the potential of a mode to easily make meaning*". This means that certain resources are better suited for particular functions than others, for example, while written text may be the best mode to present the laws of the country, this mode would not be the best resource for announcing a Wanted person, as the visual mode (a photograph) is more accurate and effective to identify easily the wanted individual.

3.4. Multimodality Theory

Multimodality refers to the *"approach that understands communication and representation to be more than about language*" (Jewitt, 2009:14). Since Communication within the scope of multimodality is not limited to the linguistic mode, it incorporates other modes, such as visual mode (images, gestures), and the audible mode. Thus, with the emergence of multimodality, language as the backbone of communication has been displaced and replaced by the visual mode. (ibid)

In fact, multimodality has been existed since the time people used to draw or paint on the wall as a tool to communicate with each other. Over the last decade the term "multimodality" has been widely used and discussed by linguists and semioticians who explain that Multimodality is, *"the combination of different semiotic modes for example, language and music in a communicative artifact event"* (van Leeuwen, 2005:28).Furthermore, multimodality describes the grammar of visual communication that is used by image designers. It is the analysis of the rules and principles that allow viewers to understand the meaning potential of relative placement of elements, framing, salience, colors and so on. (Machin, 2007).

The majority of researchers, namely Kress and van Leeuwen (1996) have put forward approaches and theories for the analysis of multimodal discourse, which are based on Halliday's systemic functional linguistics. Kress and van Leeuwen are the instances of main scholars who carried out studies on multimodality. Pictures and visual pattern of various wide range of texts including advertisements were the focus of Kress& van Leeuwen (1996,2006). They adopted Halliday's Systemic Functional Linguistic approach, and extended his concepts

Of metafunctional analysis over the visual mode. Metafunction is considered as the most pivotal tenet of systemic functional theory to analyse multimodal discourse which provides

theories that show how different semiotic resources interact and construct the intended meaning (O'Halloran, 2008).

3.5. The Grammar of Visual Design

During the 2000s, Kress and van Leeuwen(2006)adopted Halliday's view of systemic functional grammar to englobe the visual mode. They argue that the grammar of language describes how linguistic units (words, phrases and sentences) are combined to express different meanings. Similarly, the grammar of visuals describes how visual elements (fonts, colors, images and so on)are arranged in a meaningful way to convey various ideas and beliefs. Furthermore, Kress & van Leeuwen (1996: 40) explain that *"the visual, like all semiotic modes, has to serve communicational and representational requirements, in order to functions as a full system of communication*". Put differently, the two theorists have extended Halliday's three metafunctions: ideational, interpersonal and textual over visuals, because this view of language(functional)works well as a source to think of all modes of representation (Kress & van Leeuwen, 2006:20).Within the scope of visual grammar the three metafunctions have been renamed as: "*the representational, interactive and compositional metafunctions".* (ibid)

Based on Halliday's theory, Kress and Van Leeuwen (2006) use a slightly different terminology in discussing the meaning of image in visual communication: representational instead of ideational; interactive instead of interpersonal; and compositional instead of textual.

3.5.1. The Representational Meaning

The representational meaning refers to *"any semiotic mode has to be able to represent aspects of the world as it is experienced by humans. In other words, it has to be able to represent objects and their relation in a world outside the representational system".* (Kress & van Leeuwen, 2006: 42). It is concerned with the representation of interaction and the relation

between the elements depicted in the picture. In fact, Kress and van Leeuwen (2006) refer to the existence of two categories of processes in which the represented participants come to participate: "narrative and conceptual processes".

A. Narrative Processes

"Refers to the situation in which the represented participants are connected with vectors."(Kress and van Leeuwen, 2006: 76). Thus the viewer understands them to be interacting with one another. Kress and van Leeuwen (2006) describe this process as being dynamic and relates participants in terms of the processes of 'doing' and 'happening'. Represented participants in this process are connected by a vector, a line, often diagonal, that connects participants. They are represented either as 'actor' or 'goal' and this can be recognized thanks to the 'vector'. The participant that creates a vector is called 'actor', while the one that receives it is referred to as 'goal'. There are three types of actions within the narrative process: First, the **Transactional action** which refers to a participant (actor) performs an action to another participant (goal) (kress and van Leeuwen, 2006: 50). Second, **Non-transactional action** relates to the situation where only one participant in the image performs an action and, thus, playing the role of an actor (Kress and van Leeuwen, 2006: 63). Finally, **Reactional action** refers to a situation where a given participant reacts in the image and this by gazing to another participant or phenomenon (Kress and van Leeuwen, 2006: 67).

B. Conceptual processes

Unlike narrative process, these are vectors free. According to Harrison (2003:51), conceptual process's participants "*tend to be grouped together to present viewers with the concept of who or what they represent, that is, they show stable and timeless concepts".* Therefore, the conceptual process is static (no vectors) it deals with the state rather than the actions of the participants.

3.5.2. Interactive Meaning

The interactive meaning is represented by the patterns of interaction between participants. Several types of participants are involved in visual communication, namely represented (depicted) and interactive (real).The interactive metafuction has three ways to examine the interactive meaning of images from three aspects (Kress and van leeuwen, 2006:114).

a. Gaze: is related to the gaze direction of the represented participants which can be directed to the viewer (demand) or not the choice of which suggests engagement or detachment, respectively (ibid)

Demand: are considered to establish an imaginary relation with the viewer since they address her/him directly. The act can also be emphasized by facial expressions and gestures (Kress & van Leeuwen, 2006:118).

Offers: address the viewer indirectly as there is no 'gaze' contact between depicted participants and the viewer, instead participants are represented impersonally as items of information or objects for contemplation(ibid:119)

B. Social distance and size of the frame

Social distance is influenced by different sizes of frame, "*namely close-up, medium or long shot.*" These sizes apply not only to human, but also to objects, buildings or landscapes. They can lead to different relations between represented participants and viewers (Kress & van Leeuwen, 2006:129). The four cues sited here are adopted from (Hall, 1966: 120).

- ***Close shot:*** involves the head and the shoulders of the participants (intimate and impersonal)
- ***Very close shot:*** only the face and the head are included (intimate).

- ***Medium-close shot:*** from the waist upwards (far intimate distance).
- ***Medium-long shot*:** the whole figure (close social distance).
- ***Long shot:*** the full figure with space around (far social distance).

C. The Point of View is related to the angle from which participants are depicted, and it is of two types (horizontal and/or vertical).

- **Vertical Angle:** has to do with the power assigned to represent participants and viewers. It can be high and assign power to interactive participants, eye level to make them look equal and diminish their power (Kress & van Leeuwen, 2006:140)
- **Horizontal Angle:** it can be frontal to suggest involvement as viewers are brought to the world of depicted participants or oblique to indicate viewer's detachment from represented participant' world.(ibid)

3.5.3. CompositionalMetafunction

It refers to the meaning of composition, being related *"to the way in which representation and communication acts cohere into the kind of meaningful whole we call 'text"* (Kress & van Leeuwen, 1996:181). In fact these systems are not restricted to single pictures, but they also apply to composite, such as visuals, which combine text, image and/or other graphic elements, and their layouts. According to Kress & van Leeuwen the compositional meaning of images is realized through three interrelated systems*: information value* (given or new, ideal or real, important or less), *salience* (achieved through size, color, tone, focus, perspective, overlap, repetition, etc.), and *framing*.

a) Information value: it is associated to three main visual areas: *left/right, top/bottom and center/margin*. In the case of *left/right*, *left* is related to given information which is assumed to be familiar and accepted as point of departure for the message by the viewer. *The right* side is reserved to new information, to something unknown or requiring special attention (Kress & van Leeuwen, 2006: 179-185).

b) Salience: is another important system in the composition of visuals*;* this system makes a difference among depicted elements, because some elements are presented as more important or attractive than others. The visual clues indicating 'Salience' are: size, sharpness of focus, tonal contrasts, color contrast, placement in the visual field, perspective and specific cultural factors (kress& van Leeuwen, 2006: 203).

c) Framing*:* is another system that connects the representational meaning to the interactive one. The elements in image or page can be either connected or disconnected by frame lines, discontinuity of shape or empty space between elements. Moreover, connection can be emphasized by vectors. (Kress & van Leeuwen, 2006:204). To put all together, framing gives us insights about how visual input is to be read as whole or separate entities.

According to Kress and van Leeuwen (2006) with GVD, we can see that images are made up of elements that can be decomposed when we analyse their meaning. Just as language, images have meaning only when they are integrated together. That is, the meaning of visual images comes from the arrangement of different visual elements. The three metafunctions put forth by Kress and van Leeuwen (1996) are not direct relationships between semiotic resources and meaning. The concepts such as power, interaction, detachment and involvement and so on are not meanings hidden in the images, rather, they are meaning potentials, that is, they are the possible meanings which will be activated by the producers and viewers of images (Jewitt and Oyama,2001:22).

3.6. Modality in Visual Design

Modality stems from the philosophy of language within which it signifies how certain a representation is. In this sense, Halliday (1978) argues that language allows us to express different levels of certainty. Later on, semioticians namely Kress and Hodge (1979) argued that modality can be expressed visually as well as linguistically, henceforth they extended it over the visual mode. Like linguistic modality, visual modality is also a matter of degrees as it

can be high (close to reality), medium (not far from reality) or low (far from reality), the degree of modality is manipulated by various visual clues such as: distance of the shot, focus, color contrast, shape and so on. In fact, modality cited in Yassine (2012:54) has three types.

First, **naturalistic modality** which involves the naturalistic criterion in which an image depicts the participants and objects the way one would see them in the real world. It is the truth of perception. Second, **abstract modality** is related to the truth of knowledge as it is linked to the field of science. Visuals expressing abstract modality are generally pictures of diagrams, statistics and medical images, thus such images have got a truth value and can represent reality in abstract forms. Finally, **sensory modality** involves the sensory truth criterions which is based on the effect of pleasure or unpleasure which the image creates. It is the truth of feeling. (Machin, 2007).

Conclusion

This chapter has reviewed the literature of the research work by introducing the field of advertising, its typology and language. Furthermore, it has introduced Halliday's Systemic Functional Linguistic and the field of social semiotic emphasizing the Visual Grammar Approach developed by Kress & van Leeuwen (2006) in their joint work: *GVD*. Moreover, this chapter has explained operating concepts of visual grammar approach and SFL, and stressed the relevance of such analytical frameworks to investigate how Condor smart phones are represented visually and linguistically. The analysis of these resources helps us to answer the main questions of our research since the theory of multimodality examines and interprets the resources used in the construction of images and the meaning behind them.

Chapter two: Research Design

Introduction

This chapter is methodological as it sets the methods and procedures of research, the corpus and the data analysis tools used to conduct the investigation of Condor smart phones advertisements. The chapter adopts the mixed method in order to provide in depth explanations and transform data into numbers and statistics. The data collection tools are presented through a description of the corpus which consists of condor smart phones advertisements distributed online by the company on its official website (www.condorcompany.dz). Finally the data are going to be analysed using two theoretical frameworks: Halliday's Systemic Functional Linguistics (1978) and the Visual Grammar approach developed by Kress and van Leeuwen (1996, 2006).

1. The Research Method

To accomplish the linguistic and visual analysis of Condor smart phones online advertisements, the present work adopts the mixed method of research, which integrates both quantitative and qualitative data to achieve a better understanding of the research problem by considering it from different perspectives. The quantitative method "*is concerned with the quantities and measurements"* (Biggam, 2008:86). The qualitative method "*aims at exploring and understanding the meaning individual or groups ascribe to social or human problems."*(Creswell, 2003:4). Henceforth, the qualitative method will be adopted to carry out the visual analysis, and the quantitative one to analyze the linguistic aspects of the corpus.

2. Procedures of Data Collection

This section describes the corpus of the study which consists of a set of online advertisements designed and published online by the Algerian Condor Company to promote its smart phones. All of the data (advertisements) fell into one single type of advertisement

which is online advertisements. The choice of such Condor advertisements is motivated by the fact that this company is one of the most influential companies in Algeria, especially when it comes to design smart phones advertisements.

2.1. Condor Company

In Algeria, Condor is a trademark very firmly established and renowned for its capacity for innovation, its quality and its ongoing commitment to customer satisfaction. Condor holds in Algeria a leading position in most of its activities, and is one of the best-known brands in Algeria (www.condor.dz). It is a company specialized in manufacture of: "*Electronic equipment at home appliances, Computers, Packaging, Smart phones, Construction materials and international trade .etc.*", which has enabled the company to manage large volume of businesses and projects (ibid). Condor products involve a whole set of leading edge technologies with a level of exceptional quality. Today, Condor priority goal is to ensure the durability and sustainable development of the company.

3. Procedures of Data Analysis

The selected advertisements of Condor smart phones (13) will be analysed in respect to two theories. The linguistic sings are analyzed in respect to Halliday's approach (Systemic Functional Linguistics) and in respect to the three metafuctions: *"The ideational, the interpersonal and the textual"*. Besides Halliday's approach, the present work adopts the Grammar of Visual Design framework introduced by Kress and van Leeuwen (2006). Within the representational meaning, the analysis will focus on the type of the process within which these advertisements are encoded, that is to say, whether they are encoded in conceptual or narrative processes.

In regard to the compositional meaning, the analysis will be conducted on: information value of these multimodal ensembles, the Salience they create and framing which deals with connected or disconnected elements. Finally, modality will also be part of the analysis, to see how real these advertisements are depicted to the consumer.

3.1. Visual analysis of the Representational Meaning

3.1.1. The Type of Participants

Within the representational metafunction, Kress & van Leeuwen (2006) argue that depicted participants are encoded into two different types of processes (narrative and conceptual).

Narrative process	Conceptual process
Depicted participants are shown as interacting with each other through vectors.	Static elements to represent information and objects of knowledge.

Table01: The Representational Meaning and its Process Type

3.2. Visual Analysis and The Meaning of Composition

Within the compositional meaning, Kress and van Leeuwen (2006) have identified three interrelated systems within: information value, salience and framing.

3.2.1. Information Value and Placement in the Visual Field

Position	The Significance
Left	Given (familiar) information to the viewer.
Right	New information to the viewer.
Top	Essential or ideal information.
Bottom	Real information (the product itself)

Centre	The nucleus of the presented information
Margin	Completes the main or center information

Table02.Various Zones of the Compositional Information Value

3.2.2. Salience

Salience is given in different cues such as: placement in the foreground or background, relative size, contrasts in tonal value (or color), differences in sharpness, etc.

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

Table03.Visual "clues" for Compositional Salience (2006:212)

3.2.3. Framing

The presence or absence of framing devices (realized by elements which create dividing lines, or by actual frame lines) disconnects or connects elements of the image, signifying that they belong or do not belong together in some sense.

3.3. Linguistic Analysis

Within the scope of systemic functional linguistics, Halliday(1978) argues that meaning results from the interaction or the combination of three systems which he calls metafunctions: ideational, interpersonal and the textual function (1973:312)

3.3.1. The Ideational Metafunction

It has to do with "*the speaker's experience of the real world, including the inner world of his own consciousness*" (Halliday, 1970:175).The verbal group, process, is at the heart of clause, within the ideational metafunction. It is through the Process element of the clause that expressions of "*happening, doing, being saying and thinking*" (Butt, 2000: 50).

Process Types	**Denotes**
Material process	Doing and creating
Mental process	Sensing-feeling, thinking, perceiving
Relational process	Being, having
Verbal process	Expressing, indicating
Behavioural process	Behaving
Existential process	Existing, happening

Table04. Halliday's Process Types (Eggins, 2004)

3.3.2. Interpersonal Metafunction

This metafunction has to do with the participants taking part in a given conversation and the roles they take; this meaning is analysed through the (mood) system. However the present work focuses mainly on the clause mode or type used by condor adv, which can be interrogative, imperative or declarative.

CLAUSE TYPE	SIGNIFICANSE
Questions	Asking for information(goods or service)
Declarative	Given information (goods or services)
Imperative	Make comments or orders

Table05. Halliday and Matthinessen "clause type" (1978:160-170)

3.3.3. Textual Metafunction and Clause as Message

The clause as message is constructed through a combination of theme and Rheme. The former holds the first position while the latter holds the second position within a clause.

Theme	Rheme
Point of departure of clause as message; local context of clause as a piece of text	Where the representation moves after the point of departure; what is presented in the local context set up by Theme. -Position following the initial position

Table06.Theme+Rheme (Matthiessen, 1995:532)

Conclusion

This chapter has introduced the methodology upon which the present work is based. Hence, it has presented the method of data collection through the description of the corpus underlying the study and the data analysis method which is represented by Halliday's Systemic Functional Linguistics and the principles of Visual Grammar introduced by Kress and van Leeuwen (2006). Finally, these principles have been represented linguistically and visually as they will be applied to analyze how Condor smart phones advertisements convey different meanings.

Chapter Three: Presentation of the Findings

Introduction

This chapter depicts the results of the Social Semiotic Analysis of smart phones advertisements published by Condor Company. The analysed data are composed of thirteen Online advertisements (images) describing a variety of smart phones. The analysis is carried out in the light of two frameworks: the first is Systemic Functional Linguistics by Halliday (1978) which is adopted here to examine the linguistic side, that is, the language which accompanies these images, in regard to the three metafuctions. The second is Kress and van Leeuwen's Visual Grammar Approach (2006) which is used to analyze the visual mode in relation to the representational and compositional meaning. Therefore, this chapter comprises two sections. Section one reports the findings of the visual analysis of condor smart phones advertisements while section two presents the results obtained from the linguistic analysis.

1. Presentation of Visual Findings

1.1. The Representational Metafunction

The following table depicts the results obtained from the analysis of the type of depicted participants of condor smart phones advertisements which is based on the type of the process within which the images are encoded.

Images	Process Type
Image 01	The picture depicts an Algerian football player holding a smart phone. The image generates a conceptual meaning since no action is performed by the football player, because he is just posing and looking directly at the viewer by an image act or gaze.
Image 02	The image represents a woman and man, performing an action. Thus, it generates a narrative process interacting with each other rather than with the viewer.
Image 03	The picture depicts a smart phone put in different colors at the left position. There is no vector. The image generates a conceptual process.

Image 04	The picture represents a smart phone in big size at the left position. There is no vector, thus there is no interaction.(conceptual process)
Image 05	The picture depicts a football player dressed in green color. He is depicted as interacting with other participants through a vector (gaze) directed elsewhere, but not to the viewer.
Image 06	The picture represents a man's hand looking like a robot hand with a blue color using a smart phone; the depicted object is presented to the viewer in a stable and timeless state, that is, as an object of knowledge.(narrative process)
Image 07	The picture represents the condor hands shaking with the consumer's hand which presents a narrative meaning, because there is an actor participant (company) and the goal (consumer).
Image 08	The image depicts a young man and woman looking at the front camera to take a selfi at night (doing an action). They are depicted as interacting with other participants through a vector (gaze). Thus, it generates a narrative process. The image also shows that a man hand is holding the phone and the hand forms a vector to the smart phone and this vector creates an Action process which displays the act of holding the phone and taking a photo.
Image09	The picture depicts a man holding a smart phone and looking directly to the smart phone. The picture represents a narrative process. Because there is an actor participant (the man) and the goal (smart phone).
Image10	The picture depicts a smart phone put in the right position with its different features. There is no vector. The image generates a conceptual process.
Image11	The image represents a smart phone(condor C6pro) put in the right position with different colors and poisoning (the back, front and).There is no vector(gaze), so the picture generates a conceptual process,
Image12	The picture shows a smart phone put in the right position in big size. There is no vector (conceptual process).
Image13	The advertisements depicts smart phone put in the center of the picture and there is no vector (gaze), it generates a conceptual meaning.

Table07: The Type of Participants in Condor Images

1.2. The Compositional Metafunction

The following table displays the findings collected from the analysis of Condor advertisements in regard to the system of the compositional meaning: *information value, framing and salience.*

1.2.1. Information Value

Image1	Description
Right	New information, condor Smart phone that is promoted by this adv (Allure A100).
Left	As given information, condor designer put a well-known football player in Algeria in the left position.
Top	The name of the new Smart phone (Allure A100) with a statement about its high definition camera to attract the viewer (consumer).
Bottom	The different features, capacities of the condor smart phone (Allure A100).
Centre	There is nothing to describe.
Margin	The company's logo and their website.

Table08. Information Value in Condor Image 1

Image2	Description
Right	A woman that is being asked to marry somebody who provide/offer the phone rather than a 'Ring' which is known to anybody, however that can be done with such phone is considered by the designer to be the new information.
Left	The product that is being promoted (Unique U1).
Top	The name of the product which is promoted.
Bottom	There is nothing to describe.
Centre	The phone that is held by the man asking the woman to marry him, he kneels down. Thus, what is important or nucleus is the Condor Unique U1 Smart phone.
Margin	It's left for the logo of the company and contact information (website).

Table09. Information Value in Condor Image 2

Image3	Description
Right	As new information, we have the name of the company and the product which is promoted, presented with the front and back with a guarantee of 12 months.
Left	As given information, we have the name of the product(Condor C5) and the which is placed in different colors (yellow; red; blue, white and black) presented in different positions

Top	The website (www.android-dz.com)
Bottom	The bottom depicts different features of the smart phones and the different update application or integrated options of the smart phone such as: wifi, support 3G, dual sim card and so on
Centre	The condor smart phone 'C5'
Margin	There is nothing to describe.

Table10.Information Value in Condor Image 3

Image4	Description
Right	The new information here is what has been added to this phone. In other words, how this has been promoted, when it comes for instance to the strength or power of this phone such as the life span of the battery.
Left	The product (Allure A55) as being the given information to the viewer, because the viewer already knows the product (Condor Allure A55).
Top	There is nothing to describe
Bottom	The different update application or integrated features of the smart phone such as:4G,USB, 13mp, Ram 4Go and so on
Centre	There is nothing to describe
Margin	There is nothing to describe

Table11. Information Value in Condor Image 4

Image5	**Description**
Right	A description of the product and its various colors is provided as the new information to the viewer, thus the designer wants to inform the viewer about the product itself, rather than providing information about what it might be, or what its price is.
Left	Basic information about the product being advertised for example: the price, the features integrated to the smart phone (3G and wifi) and the name of the smart phone (condor C4+) provided as given information which the viewer might be familiar with.
Top	There is nothing to describe.
Bottom	There is nothing to describe.
Centre	The product or the phone in question is put with the home screen which depicts the different applications the phone owns and a football player dressed in green color. Thus, we see that the most important element here is the phone that is put in the center.

Margin	Is left for the company's Logo and contact information(website &facebook)

Table12.Information Value in Condor Image 5

Image6	**Description**
Right	As new information, the designer uses a Robot's hand which looks like that of a human, but it is connected to the phone to convey the idea of progress and to what extent such product are developed and improved in their technology.
Left	As a given information, or known to the viewer, the designer chose to put the product, or the phone (Condor Allure A9).
Top	We find the name of the product which is put in big size and special fonts to attract the viewer's attention.
Bottom	There is nothing to describe.
Centre	The designer used a Robot's hand to show more access to technology
Margin	There is nothing to describe.

Table13. Information Value in Condor Image 6

Image7	**Description**
Right	A man's hand that is directed to shake the consumer's hand, this is presented as the new information. This refers to the product itself.
Left	As given information to the viewer, the designer positions another man's hand in the left position to shake with the one at the right, and obviously this is the company's hand. The two hands (company and consumer) denote faithfulness.
Top	The name of the product (the smart phone) Condor plume6 pro.
Bottom	The different integrated options in this mobile(life span battery, camera)
Centre	On this position, which is important we find the product, the phone and the point at which the two hands meet to shake, thus what is super important here is the product and the relationship the company sets with the consumer which is one of faithfulness and reliability according to the advertisement.
Margin	There is nothing to describe.

Table14. Information Value in Condor Image 7

Image8	**Description**
right	As new information to the viewers, the designer opts for providing what is special and new about the phone by making a slefi at night with the front camera which is equipped with a flash, thus what is important with this new

	technology, one can get selfies even at night time
Left	As given information, the designer provides the product with implicit message about its latest development.
Top	
Bottom	As real information, the designer provides a sight of an illuminated city during the night to convey the idea of night time, since the point is to promote the phone's capacity to take selfies at night since it has a flash.
Centre	There is nothing to describe.
Margin	There is nothing to describe.

Table15. Information Value in Condor Image 8

Image 9	**Description**
Right	As new information to the viewers, the designer opts for providing the name of the smart phone (Condor C1+) and the brand name of the company.
Left	As given information the designer put the product promoted in the left position with a guarantee of 12 months.
Top	There is nothing to describe.
Bottom	This part depicts the different features of the smart phone and the price of the mobile.
Centre	There is nothing to describe.
Margin	There is nothing to describe.

Table16. Information Value in Condor Image 8

Image10	**description**
Right	As new information the designer put the product being promoted into the right position with its different features
Left	As a given information the designer presents the different two important features of the smart phone and the image depict an offer to the consumer (2GO internet and plus 2 double internet) and the price of the smart phone. The designer writes a sentence which says that the smart phone is the number one.
Top	There is nothing to describe.
Bottom	There is nothing to describe.
Centre	The product which is being promoted.
Margin	The brand name of the company and its website.

Table17.Information Value in Condor Image 9

Image11	**Description**
Right	As new information the designer puts the product into the right position and

	shows the smart phone in two different ways the front and the back.
Left	As given information we have the name of the product (Allure M1).The designer uses a colorful balloons (blue, pink, orange, green and so on).The picture depicts a blue box which means that the smart phone is available for sell.
Top	There is nothing to describe.
Bottom	There is nothing to describe.
Centre	There is nothing to describe.
Margin	It is lift for the brand name (condor).

Table18.Information Value in Condor Image 10

Image12	**Description**
Right	As new information we have the name of the company (Condor) and the product which is being promoted (smart phone) showed in different sides and different colors (black, white and grey)
Left	The name of the product in big size (Condor C6^{pro}).
Top	There is nothing to describe.
Bottom	The picture shows the different features and options of the smart phones such as: the capacity, strength of the smart phone and its durability.
Centre	There is nothing to describe.
Margin	There is nothing to describe.

Table19. Information Value in Condor Image11

Image13	**Description**
Right	As new information for the viewers, the designer opts for providing what is special and new about the phone (limited edition) where they showed a website which denotes access to social media.
Left	As given information we have the name of the smart phone (Griffe C6^{pro}).
Top	There is nothing to describe.
Bottom	There is nothing to describe.
Centre	The designer opts to put the smart phone in the center as the nucleus of the advertisements (something important) where the phone is represented from its two sides (the front and the back).
Margin	There is nothing to describe.

Table20.Informations Value in Condor Image12

As these tables show, Condor tends more often to place the promoted product in the right position as in 8 out of 13 images the product is placed in the right position and this denotes the idea that the product is the new information that the consumer is supposed to get. Moreover, condor sometimes places its smart phones in the center to show that they are the most important elements within the advertisement. Furthermore, all the images indicate that "Condor Company" opts for the margin position to place the logo (condor) and its website (www.condor.dz).

1.2.2. Framing and Salience

Images	Framing	Salience
Image1	The depicted participants, the football player and the Smart phone are connected and related at the same time, in the sense that, the same idea is conveyed by the product and the person as well.	The picture is depicted with high degree of salience and modality as the designer has used a more differentiated colors, full light has been articulated on the whole picture. As whole the image looks real and ideal
Image2	The depicted participants are all closely related in that they tell a story or reflect a social reality which is getting married to signify how important and useful and rich this phone is.	The picture is taken with a full light, more differentiated, full light has been articulated, which makes the image looks real.
Image3	The depicted participants are all closely related in the sense that, the same idea is conveyed by the product.	The picture is depicted with high degree of salience and modality as the designer has used a more differentiated use of colors , full light has been articulated on the whole picture. As whole the image looks real and ideal
Image 4	The different elements out of which the adv is built are connected rather than disconnected; they are combined meaningfully to convey the idea of strength and reliability.	The adv is designed to look real through it brightness, different colors that are used to fit the context and the idea of strength and reliability, furthermore full light has been articulated to the whole picture.
Image5	From the frame of this adv, we see that the different depicted elements are connected to one another and are to be read as one	This advertisements is designed to look real through the manipulation of several visual clues, such as the brightness of

	idea rather than separately.	the image, the full light that is been displayed on the whole picture, plus the use of different colors, with the green one which's the dominant to refer to the national football team and its flag.
Image6	The depicted elements, that is, the product and the robot's hand are related and connected to one another; hence, they are to be read as one whole idea which is of development and strength.	The image though looks unreal, but still it is designed with high definition, as there is a use of different colors, with the blue one as the dominant to denote the idea of science and technology, furthermore, full light has been articulated on the whole picture, all these give the advertisement an attractive look.
Image7	The depicted elements are connected and combine the same idea that of faithfulness and reliability provided by the company to its consumers.	The image is designed with different use of different colors, with the blue one as the dominant to suit the idea of progress, science and technology achieved by the company (condor).Light has been established on the product and the shaking hands, since they are the central and essential information conveyed by this adv.
Image8	The depicted elements are connected to convey the same idea that of taking a selfi at night time.	The image is designed with the blue color which dominates the advertisement. Light has been established on the product since it is the most essential information conveyed by this adv.
Image9	The depicted elements are connected and convey the same idea of development and strength.	The image depicts a phone which is forgrounded and put in big size in the left position. The picture is designed with different colors, with the blue as dominant to suit the idea of technology, science and progress. Light has been established on the whole picture as to value more the product.
Image10	The depicted elements are connected to relate the same idea of reliability and faithfulness of the condor company.	The picture depicts a phone which is foregrounded and put in big size in the right position. The image is designed with different colors, with the white as the dominant because the focus is only on the product (smart

		phone).
Image11	The depicted elements are connected to show the idea that the smart phone is well designed.	The advertisement depicts a smart phone which is forgrounded and put in big size in the right position. The colors in this image are differentiated with the blue color as the dominant to suit the idea of progress, technology and science as well. The light has been established only on the product because the smart phone is the most important in the adv.
Image12	The depicted elements are connected to show the idea that the smart phone is powerful and strength.	The advertisement shows that the smart phone is foregrounded and put in big size in the right position. The designer uses limited colors. Light has been directed on the smart phone.
Image13	The depicted elements are connected to show the idea that the smart phone is resistant and powerful.	The image represents a smart phone which is forgrounded and put in big size (zoomed) in the center of the adv. The designer uses different colors with the green as the dominant one to show the idea of strength, power, resistance and lifelong. Light is displayed on the product.

Table21.Framing and Salience in the Selected Advertisements

This table reveals that the depicted participants in all condor advertisements (13) are given salience through the employment of various visual clues. Moreover, the depicted participants are presented as one whole, that is, connected and intended to be read as one part.

2. Presentation of the Linguistic Findings

This part presents the findings of linguistic analysis of the eight images under study which appear in the appendices. They are analysed relying on the textual, the ideational and the interpersonal metafunctions underlying the theory of Systemic Functional Linguistics. Focusing on the different sentences that Condor Company uses as “slogans” to attract

consumer's attention, the following are the main findings of the analysis of interpersonal ideational; and textual metafunctions of Condor smart phone advertisements.

- **Textual Metafunction**

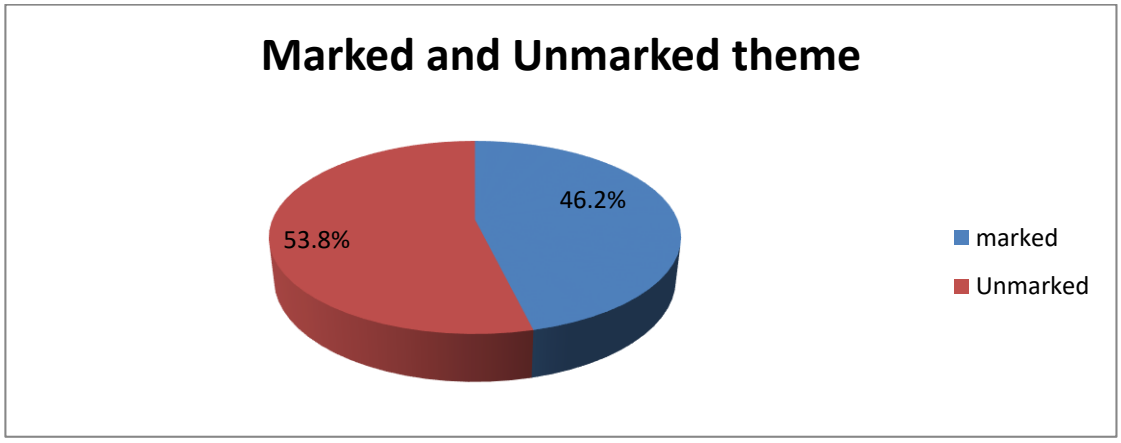

Figure 1: Percentage of theme used in the selected advertisements

This pie chart depicts that the prevalence of slogans/sentences used in the analysed advertisements designed by Condor, include an unmarked theme. Since 53.8 % of these theme functioning as the subject of the clause, while, the other slogans/sentences 46.2% do not have theme as subject of the clause.

- **Interpersonal Metafunction**

Clause Mode	**THE MODE OF THE CLAUSE**		
	Imperative	**Interrogative**	**Declarative**
Image1:Create your own world	Imperative		
Image2:Because you are unique			Declarative
Image3:always towards perfection			Declarative
Image4: more power for more mobility			Declarative

Image5: Your color, your mood			Declarative
Image6:anticipate	Imperative		
Image7: release more your power	Imperative		
Image8:Enlighten your night moments	Imperative		
Image9: with C6^{pro}, challenge the time			Declarative
Image10: pre-order	Imperative		
Image11: Adorable...Adorable...undefeatable			Declarative
Image12: Power inside security			Declarative
Image13: No need to think twice			Declarative
Total:	38.5%		61.5%

Table22.The Different Clause Mood Used as Slogans in the Selected Images

This table shows that Condor opts more for the declarative and imperative modes, as 61.5% of the sentences are put in the declarative form in order to inform the audience and provide them with the necessary information about the product. The rest of sentences (38.5%) are put in imperative mode to make commands and indirect request rather than orders.

- **Ideational Metafunction**

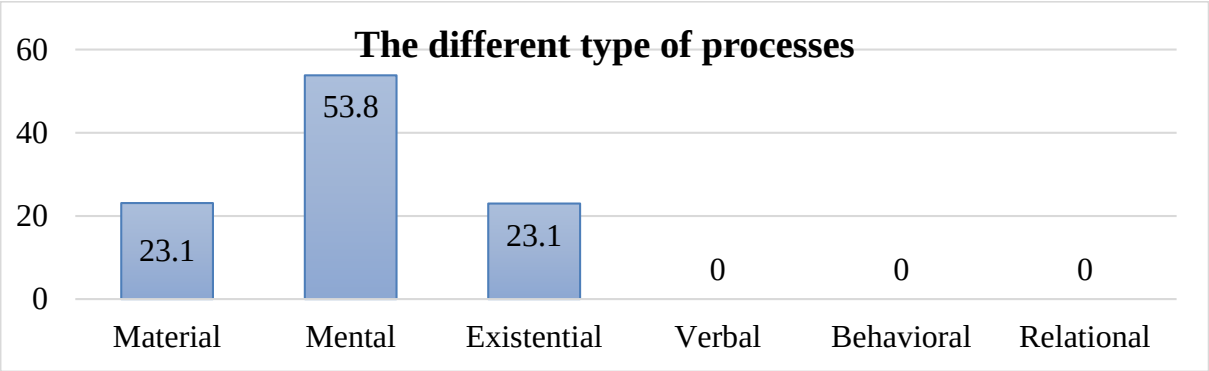

Figure 2: Percentage of Verbal Processes in Condor Advertisements

This Diagram displays that the prevalent process used by Condor Company to promote its product are the “Mental process” with a percentage of 53.8% , whereas; the Existential and the material processes with less percentage of23.1% .

Conclusion

This chapter has presented the main results obtained from the analysis of condor Smart phones advertisements that are published online. The analysis was conducted in the light of two frameworks: Halliday’s Systemic Functional Linguistics and the Visual Grammar approach developed by Kress and van Leeuwen (2006). The results have revealed that Condor tends to place its products in the center as away to stress and attract the consumer’s attention. On the hand; the linguistic analysis has revealed that this Condor tends to use the imperative mode to promote its products. Meanings of these different visual as well as the linguistic techniques are going to be discussed in the coming chapter.

Chapter Four: Discussion of the Findings

Introduction

This Chapter of the research discusses the main results gathered from the social semiotic analysis of Condor's Smartphones online advertisements in the light of two frameworks: Halliday's theory of language called Systemic Functional Linguistics and the Visual Grammar approach developed by Kress and van Leeuwen (2006). Furthermore, this chapter answers the research questions and checks the hypotheses set in the General Introduction.

1.The Linguistic Representation of Condor Smart Phones Advertisements

1.1. The Textual Meaning and Message Construction

In the lexicogrammatical stratum, the three modes of meaning are explored. Textually, the vast majority of Themes (53.8%) are unmarked Themes. They are selected from the corpus. Therefore, the method of development of this "slogan" text is the selection of unmarked Themes. These Condor smart phones advertisements are also constructed by marked Themes with fewer rates (46.2%). They are expressed as location in time and space, manner of quality, and Cause of reason and purpose.

As Thompson (2004:30) argues, *"In using language, we organize our message in ways to indicate how they fit in other messages around them and with the wider context in which we are talking or writing*". The findings show how a single message of condor advertisements coheres with other messages being represented linguistically or visually and make sense in real life (context), by convincing the audience to consume its products, namely smart phones. In order to carry out a textual analysis of condor's smart phones advertisement, it was necessary that the assignment should depart from an examination of the functional category of theme; this is due in fact to the prominence of this category in that it marks the

starting point of any message. Furthermore, it is what the message is about, that is, the organization of this category within the message and its significance as it performs different functions carried out by different structures. Halliday (1978) argues that there exist two major categories of theme which are: Marked and unmarked themes each one has got its particular grammatical function (either functions as subject or otherwise) and a semantic function or purpose the writer or speaker wishes to get to. We understand that the lexicogrammatical manner in which the message is constructed influences its underlying meaning. This means that the way the linguistic unites are combined plays an important role in understanding and interpreting the message that is coded by the designer of Condor advertisements. For instance, in the first image the slogan contains the following linguistic structure "*create your own world*." here the sentence deals with a marked theme that is to say that the sentence is structured without a subject and the Slogan "*release more your power*" which deals with an unmarked theme which means that the sentence is structured with a subject as predicator"release".

The analysis of the textual meaning in this work focuses on the type of theme being adopted by condor's designer to promote their different series of smartphones. The analysis has revealed that in most clauses Condor opts equally for an unmarked theme than otherwise.

1.2. Interpersonal Metafunction and Clause as Exchange

The interpersonal metafunction deals with the type of the information or service that is being expressed; this means that whether the topic is asking, demanding or commanding. It also deals with the tenor of the relationship and the role of the iterators, their gender, and status (Halliday&Martin, 1981:92). In other words, the clause as exchange explores the different roles that are adopted by participants (speaker/hearer) while interacting and deals with the social distance that links them. The investigation that we have dealt with shows that

half of the selected advertisements contained clauses that are formulated in an imperative mode with a percentage of 38.5% which is adequate to the domain of advertisement. For example, "*create your own world* "; "*release more your power*", "*enlighten your night moments*". The use of this mode shows that the designer is giving a non-authoritative advice to better attract the viewer's attention rather than orders which characterize the imperative mode.

It is important to mention that the above sentences are formed to make demands, requests and command to the consumer to buy the product that is being promoted. We mean by this that when we analyze these sentences linguistically, we notice that in their underlying structure they show a kind of advice, the choice of words clarifies and confirms that the company is sure or confident of the quality of the product that is being promoted. Furthermore, the words selected reveal assurance and reliability and the designer selected them to attract the viewer and convince him/her that the product is the best one to buy. At the syntactic level the slogans are formed in a very simple style, the structure is easy to understand. Thus they are likely to attract consumer's attention and make these slogans memorized and recited.

Moreover, imperative sentences are used to give a command or make a request, they are usually short but powerful sentences. They are used to attract the reader's attention and arouse the audiences' needs and services. So far, they are sentences which encourage the consumers to buy the advertised product. For example, this sentence "***create*** *your own world*" is essentially a command not because it orders the consumer to do something; but, this imperative form creates a personal effect and evokes within the consumer a kind of desire towards the advertised commodity.

The declarative clauses (giving information) are frequently used by Condor Company with a percentage of 61.5%. This selection is highly motivated, because condor advertisements focus is on providing information about the different products, namely smart phones. The declarative mode does nothing more than giving the facts or let someone know something. Hence, declarative sentences are used to inform the audience about the promoted products in order to help make sense of the world (understand the adv) and eventually grab their attention. For example, in image 4 the designer uses the sentence "*more power for more mobility*" as an attention grabber to inform the consumer about the features and capacities this product is endowed with, and then affects him/her by such choice of words.

1.3. The Ideational Metafunction Analysis of a Clause as Representation

The ideational metafunction is concerned with what is going on, what is happening. In other words it deals with the representation of reality and the world around us. It is concerned with the various options that the language user opts for when using language to talk about his experiences. The lexicogrammatical system by which patterns of our experiences are constructed and organised is the transitivity system. According to Halliday *"the transitivity system is a major component by which the experiential function of the clause deals with the transmission of ideas representing process or experiences actions events processes of consciousness and relations*" (1985:53). That is to say, condor designers make some choices regarding the social cultural background of the consumer, for designing advertisements (slogans). Since, language is a social product and practise which means that language is a system built out of a set of choices from which the condor's designers use to select what best fits their needs. For example in image 2 the designer represents two participants who are all closely related in that they tell a story or reflect a social reality which is getting married to signify how important and useful and rich this phone is.

The study shows that the most overused process in condor's smart phones advertisements is the mental process, while the existential and material processes are used in fewer rates than mental process in promoting their product by placing the slogans in big size as to attract the consumer attention. Moreover, the Condor's slogans that have been studied are three: Mental process, which is expressed by verbs such as: feel, whish, want... etc.Halliday (2004) believes that Mental process refers to emotion (e.g. anger, hate), desideration (e.g. want, wish), perception (e.g. hear, smell) and cognition (e.g. believe, understand). The findings reveal that 62.5% of the sentences "Slogans" used by Condor's company are built around the mental process which conveys the designer's purpose. That is to say, giving the consumer a kind of choice and a certain confirmation about the quality of product that is being promoted to achieve an emphatic, effective result.

According to the analysis a mental process is found in the Condor smart phones advertisements with 53% where the meaning of desideration is carried out to focus on consumers' desire and wish regarding the new revealed smart phones. In other words, the designer aims to focus on consumers' expectations about the new device to show the superiority of the advertised brand as compared to other brands. Moreover, in such cases, the Sensors of the processes are the consumers/viewers as potential customers of that product, so the consumers/viewers are convinced that the mentioned quality specifically fulfill their needs. For instance image thirteen shows readers 'want' and 'believe' that(Condor Griffe G6) is the greatest in the world as it is presented in bold in the center of the picture with a slogan in the top put in big size saying "*power inside security*". Furthermore, the slogan "*release more your power*" makes the viewer feels that the smart phone is of high quality and power.The Condor's designers choose to use the mental process which describes the mental state to consider the consumer as an important element who is involved and plays a role in the process.

The rest of the slogans analysed are formed under the existential and the material processes with 23.1%, that is, to refer to something which exists or occurs. The designer used the slogans "*always towards perfection"* and "*because you are unique*" to make the viewer sure of the quality of the product. By using the existential process, the consumer is exposed to the fact that the words represent a reality which is very close to him/her. Moreover the use of the material process which conveys the designer's purpose, that is to say, giving the consumer a kind of choice and certain confirmation about the quality of the product that is being promoted to achieve an emphatic, effective result. For example, saying "create your own world" makes the viewer as if he/she is responsible for choosing the product.

1.4. Condor Smart phones Advertisements and the Power of Language

In order to achieve a successful marketing, advertisers adopt a strategy or a plan which consists of creating a professionally designed adv to influence consumers to buy the advertised product. Condor Company uses an effective strategy to design its advertisements, which tends to use specific lexical and syntactical features such as nouns, pronouns, phrases...etc. First, nouns are the key words for Condor Company, they are crucial and indispensable. The most representative use of nouns in advertising lies in the name of the brand and the products (services). Thus, a good brand name can help develop consumer's loyalty to a specific product, for example: 'Condor' as a noun gives the consumers a feeling of power, strong, lifespan, Solidity, reliability. As far as the products are concerned, Condor uses different nouns to describe them. For example, in image 7the designer uses the noun "*Test*" as a challenging term to indicate that the company is highly confident with its products, it invites the consumer to test the reliability and the quality of the smart phone.

Second, Condor designers use pronouns (*we, I and you*) while advertising its products as they help create a friend-lie, intimate atmosphere between the advertiser and the

consumers in order to persuade them to buy the products. Moreover, Condor Company opts more for the use of the pronoun "you" which tends to shorten the distance between the promoters and the consumers, thereby it would appeal to the consumers that the promoters are making sincere promises and providing honest recommendation for their benefit. In doing so, the adv slogans stand as better choice to make consumers feel that they are being thought of and taken care of. For example, the sentences *«Create **your** own world" (*image1), "*Because **you** are unique"* (image2*), "**your** color, **your** mood and" (*image5), "*Release more **your** power*" (image6) *Enlighten **yo**ur night moments" (image8*), illustrate this idea of caring for the consumers.

The use of emotive or evaluative adjectives such as (more power, unique) can stimulate dreams and desires by evoking the look, touch, taste, and sound within the consumer and hence get him or her buy the promoted product. For example, in image 6, in the sentence "more power for more mobility", the designer uses the comparative form (more) to denote the idea that the product is of good quality.

Moreover, concerning the syntactical features in advertisements, complex sentences are not often used because of their long length and obscurity. Therefore, short and simple sentences are more often used in advertising since they are easy to understand and more effective in transmitting the message to the readers/consumers. According to Cook, Guy (1992) "*a common strategy in advertising language is to use very short potential utterances as sentences, to maximize the amount of highlighted information that is being presented".* As an example the following advertisements are written in simple language which can be understood easily. By way of illustration, "*Create your own world*, "*Because you are unique*", "*More power for more mobility*", "*Enlighten your night moments*", "*Your color, your mood*", are sentences which are simple, easy to understand.

2. The Visual Representation of Condor Smart Phones Advertisements

2.1. Representational Meaning and Process Type

The First metafunction underlying Visual Grammar approach (1996, 2006) is the representational metafunction. It deals with type of process that is being encoded visually, that is the ***narrative process*** and the ***conceptual process.*** Based on the results obtained from the analysis of participants type, it has been found out that images 2, 3 and 4(from the selected advertisements) depict the participants involved in these images as interactive participants who are connected by a vector formed by their gaze and which is directed at something outside the images frame, *"something that can be identified as the viewer"* (Kress & van Leeuwen, 2006:118).

Image02 is an example of narrative process. This picture depicts two represented participants, who are (man and woman) this adv makes use of two participants dressed in a modern style (fashion), the man with a suit and the woman with a modern red dress. The picture depicts a man who is bending up in front of the woman offering her the smart phone unique U1 as a ring and they are gazing of each other.

Image01 is an example of conceptual participants who are represented as items of information. To draw attention to the types of participants in this advertisement, there are human and non-human represented participants in this adv. It depicts a well-known football player who is represented as static individual (who is not performing an action), because he is just Posing and looking directly at the viewer by an image act or gaze. In fact Kress and van Leeuwen argues that a conceptual participants *"usually posed for the viewer, rather than involved in some action…they sit or stand for no reason other than displaying themselves to the viewer"(*2006:106). As for non-human participants, the adv depicts a product (smart phone Allure A100) and the company logo, which appears in the margin of the adv. The

purpose behind this representation is to identify the viewers as symbolic. Additionally, this image are considered as being '***symbolic attribute'*** since, as claimed by Kress and van Leeuwen (2006:106), human participants in symbolic attribute processes are not depicted as being involved in an action but, rather, just posed for the viewer. That is, "*they take up a posture which cannot be interpreted as narrative: they just sit or stand there for no reason other than to display themselves to the viewer*". (ibid)

In addition, image 07 is decontextualized since it provides no identification of the hands who are involved in the action; both vectors begin at a corner of the picture and meet approximately in the middle creating a powerful interaction between the major represented participants.

2.2. The Compositional Meaning in the Selected Advertisements

The main function of the compositional metafunction is to combine the representational and the interactive meanings within visuals via ***information value***, ***salience*** and ***framing***. In this respect, the results obtained from the analysis of Condor's smart phone advertisements revealed that Condor smart phones advertisements have employed very different strategies. In terms of information value, Condor's designers tend most often to place their products (smart phones) in the right position which makes them new to the consumer. The designers have chosen to divide their ads into a left and a right position, what Kress & van Leeuwen (2006) also call *given* and *New.* Objects placed as *given information* are seen as "*a familiar and agreed-upon point of departure for the message*".

Furthermore, objects placed as *new information* are seen as something "*not yet agreed upon by the viewer*" (ibid: 181). That is, information that is not familiar to the viewers or readers of an image. For example, in image 03, Condor's slogan and the main text are placed as *given information*, whereas the product (smart phone "condor C5") as *New information.*

This means that, the product being promoted is the new information (element) in the adv. While the slogan and other information are the familiar information to the viewers/consumers.

Moreover, all of the advertisements analysed except two, showed that the smart phones are presented to the consumers as something new for inviting them to get familiar with it, discover it, hence buy it. As far as the left position is concerned, it is not left blank but exploited and used wisely, by providing information about the product and its features such as the case of image one, or in other cases it is used to depict personalities such a professional football players to value more the product. Another case is image 05 where the designer has chosen to place the product (smart phone condor 'C4') in the center which, *«means that it is presented as the nucleus of the information to which all the other elements are in some sense subservient"*(Kress and van Leeuwen (1996;2006).In other words, the center is devoted for the important element in the selected advertisement.

Second, the results collected from the analysis of Condor's smart phones advertisements (13) revealed that condor opts more for a high degree of Modality and Salience, in other words, salience is another element of the compositional metafunction which is, according to Kress and van Leeuwen (1996:212) "*not an objectively measurable quality, but is the result of complex interplay between various visual elements which act as clues to let the viewer know what is important and what is more important than the other elements".* Therefore, there exist different features and indicators of salience such as: Size, Color and placement in the background and foreground of Condor's smart phones.

All of the images analysed in this work show a high degree of salience that is achieved through the use of different visual elements such as the use of more differentiated colors, brightness, full light and the articulation of the context (background and foreground). For instance, image one is presented to the consumer with a high degree of Salience and modality which are achieved through the use of more differentiated color (blue, golden and white), a

full light has been articulated on the whole picture. On the whole, the image looks real and ideal. Similarly, image five shows a high degree of salience and modality through the manipulation of several visual clues such as: the brightness of the image, the full light that has been displayed on the whole picture, plus the use of different colors, with the green one which is the dominant to refer to the national football team and its flag. Such a situation represents a reality which is very close to the consumer/viewer and evokes a feeling of belonging.

Next, image seven also displays a high degree of salience and Modality, the use of different colors, with the blue one as the dominant to suit the idea of progress, science and technology achieved by Condor Company. Light has been established on the product and the shaking hands, since they are the central or the nucleus of the presented information conveyed by this adv. To be more explicit, we can say that the designer focuses on both hand in the image to convey the idea of faithfulness and reliability provided by the company to its consumers.

Image eight is designed with high degree of salience and modality, the designer of this advertisement used different colors, but focuses more on the blue color which convey the idea of science, progress and technology. Light is articulated on the product since it is the most essential information conveyed by this adv. concerning modality; we have noticed that most of the condor smart phone advertisements have a high naturalistic modality. This is due to the articulation of the foreground of the setting, the use of different colors, and light. In fact, high naturalistic images are presented to the viewer as if they see them in reality. What can be inferred from this reality is that Condor Company designs its advertisements in such a way to look as real as possible so that the consumer would perceive them as so (real).

In addition, the product which is being promoted in the majority of condor advertisements, occupies a big space in the images to attract the consumer's attention. As

Machin (2007: 20) explains, photographs can be used to attract attention to things or ideas; just as language does, and create salience through "*size or color, by allowing the photograph to be imposed over other elements on the page."* To conclude, analysing modality is an important aspect which enables us to reveal the ideologies behind the design of these pictures (advertisements) and how truth is represented in the images, because "*being aware of how to analyze this in communication allows us access the ideologies of representation"*(Machin,2007:38).The advertisements, in fact, are pictured using high levels of modality, to give the impression that the products and the participants involved in the advertisements are real by using a multiplicity of visual aspects such as the articulation of colors, condor designers use the blue color to convey the idea of progress and technology and the green color to evoke the feeling of belonging. Next, in some images4, 6, 7, 9 and 13 the light is displayed on the product (smart phone) and this is done on purpose. First, to highlight the idea of power and good quality of the smart phone and the reliability and faithfulness of the company.

Finally, framing is another system within the compositional meaning, which according to Kress and van Leeuwn (2006) is concerned with whether the depicted elements are connected, that is, to be read together as whole or as separate entities. The absence or presence of framing is achieved through the employment of different cues such as spaces, framing lines, degree of focus...etc. Kress and van Leeuwen (2006:203) maintain that the absence of framing signifies 'group identity' while its presence indicates 'individuality' and 'differentiation'. The results obtained from the analysis of the corpus (condor's smart phone advertisement) upon which the present work is based, showed that these different images are framed in such a way to be read as a whole rather than as disconnected or separate entities, and this is clearly shown in all images.

For example, in image five where the different depicted element, the products, the persons and the language are presented at the same level without clear cut spaces. Moreover, all the depicted elements are put in one frame rather than in different frames to highlight differences between them. Finally, image five shows that the degree of focus is the same in all the depicted elements. In other words, no element is presented as disconnected from the other, and thus the image is to be read as one whole. Similarly in image two the depicted participants are all closely related in that they tell a story or reflect a social reality which is getting married to signify how important and useful and rich this phone is.

3. The Relation Between the Visual and Linguistic Modes

It has been assumed (hypothesis) early in this research that the linguistic and the visual modes complete each other in all the selected advertisements, they showed that both the verbal and visual modes are effective in delivering the intended message directly to the audience; and thus what really matters in a successful and influential advertisement is a convincing content through the use of "slogans" and visual elements (images, colors, brightness and so on) that have enormous impact upon the viewer/consumers meaning. After the examination of the selected images of Condor Company, we notice that in all the selected advertisements the visual mode completes the linguistic mode. For instance, the description of image 2 in (chapter III), shows that the two parts (represented participants, objects and the viewer) belong to the same world and share the same social norms and values, hence they are likely to co-exist. Similarly, the linguistic mode accompanying this visual representation denotes the same idea. By using a sentence "because you are unique" which describes the product being promoted is special and offered for a unique person (woman).

To sum up, Condor Marketing Company promote their products in a sense to attract the reader's attention to real life via the use of both visual and linguistic resources. According to Leo Burnett, "*the secret of all effective originality in advertising is not the creation of new*

and tricky words and pictures, but one of putting familiar words and pictures into new relationships". That is, the effect that verbal mode has on the relationship between an advertisement and its audiences.

Conclusion

This chapter has discussed the main results collected from the analysis of the Condor smart phones advertisements (visual and linguistic) in the light of the visual grammar approach proposed by Kress & van Leeuwen (2006) as well as Halliday's Systemic Functional Linguistic (1978), the results revealed that these advertisements indicate that the textual, ideational and interpersonal meanings were built to employ Linguistic messages (clauses). Second, representational and compositional meanings (type of participants, information value, salience, modality and framing) are different resources that have been used to achieve various communicative purposes.

Thus, the results confirm the hypotheses suggesting. First, Condor smart phones advertisements are built through using different semiotic resources such as: images, colors, symbols and words to attract consumer's attention. Second, the results show that, in all cases the visual and linguistic mode complete each other in Condor smart phones advertisements. In addition, the images (advertisements) indicate that Condor's smart phones tend to imply messages, all of which are intended to highlight the reliability, service and faithfulness of the company.

General Conclusion

Conclusion

The present work has attempted to investigate the semiotic resources used by Condor Company to advertise its smart phones. To do so, two theoretical frameworks have been used: one is Halliday's Systemic Functional Linguistics (1987) to analyze the linguistic structures (Slogans) and the Grammar of Visual Design by Kress and van Leeuwen (2006) to analyse the visual resources used in condor advertisements.

In the research, the mixed method approach combining quantitative and qualitative methods has been used. In addition, a corpus of thirteen images of Condor smart phones advertisements has been analysed in relation to the linguistic and visual modes. Moreover, in our research the rule of three has been employed to get numerical data.

The social semiotic analysis of the images (Condor smart phones advertisements) has revealed that half of the selected images are encoded in 'conceptual processes' since they do not contain 'vectors' and the represented participants are depicted as objects of knowledge. In regard to the compositional metafunction, the findings of the study have indicated that the product which is being promoted in the selected images (advertisements) is most of the time placed in the right position as new information. Salience, which is another system of this metafunction, is achieved in the selected images by placing the depicted participants in the foreground in order to draw the viewers' attention. Framing is the last element of the composition which relates to whether the represented participants are connected or disconnected. The results obtained show that the participants in all the advertisements have been represented as being connected rather than disconnected. That is to say, they denote the same idea of reliability and faithfulness. The linguistic analysis of the results mention that Condor company tends to use more special structures, which are most of the time constructed with unmarked theme under the imperative mode to make commands and inform their

consumers about their products, rather than asking them questions, which according to the advertisement principles are not useful.

The study has shown that the first hypothesis has been confirmed in that Condor uses different semiotic resources (visual and linguistic) to impact consumers to buy its products. Second, relying on the results of the linguistic and the visual analysis of the selected advertisements upon which the present study is based, we come to the conclusion that the linguistic and the visual modes complete one another. Finally, the last hypothesis has been confirmed, since condor's smart phones advertisements tend to imply messages, all of which are intended to highlight the reliability, service and faithfulness of the company. For instance using imperative clauses, Condor Company shows a kind of ideology by making proposition and recommendation services to the consumers to buy their products rather than imposing its products.

Having both SFL and GVD as a frameworks, we have concentrated on the visual mode, paying attention to aspects such as the use of colors, photographs, writing and the background. Our intention has been to highlight that the construction of multimodal text is not random because the designers select things carefully and places them in a very precise way. The colors are also chosen carefully, because colours are very important to suits the size and type of writing. The learning of Visual Grammar has a definite impact on readers' understanding and knowledge of multimodal texts for instance Advertisements. In other words, Visual Grammar makes readers become more critical and able to decode the hidden messages on multimodal texts. Multimodal awareness provides multiple perspectives on how relations between discourses and society work and facilitate a better understanding of the way discourse works in different societies.

This study has highlighted the possible implications of the findings with regard to the visual and verbal elements in advertisements, specifically Condor smart phones advertisements, as they contribute to a better understanding of the messages embedded in the advs. This study can help second language learners as they might learn how communicative semiotic choices are used in real world for instance in print media. Researcher who is interested in the study of different semiotic resources namely language and image might perceive this research as a useful reference. Moreover, this study is useful for illustrators and designers of advertisements specifically Cover Stories as they might understand better how information could be presented through different linguistic and visual elements in the advs. Finally, this study might be useful for today's advertisements designers as they are required to get familiar with media, art, and semiotic theories since visual images in multimodal discourse may pose a challenge to them.

This study has focused on the visual and verbal elements of Condor advertisements (smart phones) and similar research can be conducted on other products in order to highlight their differences. Further research can be carried out in terms of interaction between viewers and the writers of the advertisements or between the viewers and the semiotic modes. Moreover, the use of different colors in advertisements can be another topic for future research as there might be a specific intention behind choosing a particular color and its relation to society.

Hopefully, the present work has contributed to the field of semiotics and discourse analysis in particular and the field of advertising in general. As for the limitations of this work, it is based on limited corpus (only thirteen advertisements). Furthermore; the interpersonal metafunction has not been included in the analysis. Therefore, researchers looking forward to replicate this work may enlarge the corpus to allow the generalization of

the findings and may as well incorporate the interactive metafunction to reach for deep analysis.

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Appendices

Image 01 :https://www.android-dz.com/habillage-condor-allure-a-10

Image02 :https://pbs.twimg.com/media/CWk4h0XUYAEMOBq.jpg:large

Image 03 :http://www.dz-gen.com/wp-content/uploads/2014/09/10407760_333930446776660_3061909380568015079_n-670x413.jpg

Image 04 :https://www.algeriepatriotique.com/wpcontent/uploads/2017/06/300-x-250-A55-Plus.jpg

Image 05 :https://plus.google.com/113735634068281510710/posts/SuP1c5gFkmo

Image 06 :https://slmbengh.blogspot.com/2016/06/condor-allure-a9-et-a9-plus-fiche.html

Image 07 :http://fibladi.dz/media/k2/items/src/plume-p6-pro_21-2-2016.jpg

Image 08 : http://www.algerie360.com/wp-content/uploads/2016/11/condor1.jpg

Image09 :http://www.android-dz.com/condor-lance-le-c1-plus-2937

Image10 :https://plus.google.com/+TVMobilis/posts/HmgHVWsp7VB

Image11 :http://www.android-dz.com/ar/allure-m1-pre-commande/

Image12 :https://www.facebook.com/Condor-tunis-1096581387070642/

Image13 :http://www.tweet-dz.com/2017/01/condor-griffe-g6-pro.html