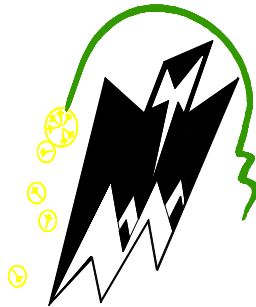


People's Democratic Republic of Algeria
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Dissertation Submitted for the Fulfilment of the Master Degree in English
Option: Language and Communication

Title

**A Semiotic Analysis of Visual Metaphors in Some Advertisements in
Kabylia**

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July 2015

To my family and friends

Acknowledgements

I would like to express my sincere gratitude to my supervisor Doctor FODIL Med Sadek for his guidance and advice. I would like to thank him for sharing with us his precious knowledge throughout the years of master studies. It is in fact thanks to him that I discovered the theory that I applied in this work.

I would also like to thank the members of the board of examiners for having accepted to examine my work.

Finally, I would like to thank all those who have contributed, in a way or in another, to the fulfilment of my work.

Abstract

This study is concerned with the semiotic analysis of visual metaphors used to target the Kabyle consumer in Tizi-Ouzou. It focussed on the values which are used by marketers to influence the Kabyle consumers who share a set of common values. In addition, the study investigated the process through which these visuals are interpreted by the Kabyle consumer. Moreover, it accounted for the potential effect that the visuals could have on this target consumer.

By following Charles Senders Peirce`s triadic theory of the sign, the results revealed that the Kabyle potential consumer is likely to be affected by the visuals that represent the values of his/her community than by the less representative visuals. The visuals would, moreover, lead to changing his/her consumption habit.

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General Introduction

General Introduction

Visual metaphors are extensively used nowadays by advertisers to promote different products in the free market of capitalism which is based on competition. This is due to their nature as being more “open to interpretation” than the linguistic metaphors and they “*may be used to make implicit claims which advertisers often prefer not to make more openly in words*” (Chandler 2007,49). Therefore, it is more likely for a product to affect the potential consumer who is ready to accept a product endowed with certain desirable values besides being a functional product.

This dissertation aims to interpret some visual metaphors used in advertising to specifically target Kabyle consumers who share a number of common values that maintain the stability and coherence of the community. The studies that have been carried in the field of visual metaphors (e.g. Danesi 2002) focus on the brand as a significant system that creates and maintains commercial communities, e.g. Coca Cola community, especially in heterogeneous societies. However, there are communities tied by their own values where advertisers do not need to create a new lifestyle, but need to integrate their brands into the existing homogeneous communities. Therefore, the present work will deal with the devices used to integrate products into the Kabyle community in Tizi-Ouzou by using specific Kabyle values in visual metaphors so that the Kabyle consumer is better able led to identify himself/herself with the product.

To position a product in the market, advertisers need to differentiate similar products from each other. Therefore, they use visual metaphors to “transfer” some qualities from a “vehicle” to a “tenor”, the two parts of a metaphor as described by I.A. Richards in *the Philosophy of Rhetoric* (1932). From this perspective, my work will attempt to analyse the Kabyle social values which are transferred from the representation of these values to a

commercial product by means of visual metaphors. To achieve this purpose, these questions are addressed:

- what are the values that are used in the source domain to be associated with the product (target)?
- to what extent do visual metaphors can affect the potential consumer?

My assumption is that it is more likely for a person to accept a new product which is embodied by qualities taken as social values than to accept a product which has less meaning to the consumer. In other words, the recognisability of a product is enhanced when it is endowed by extra-known values and therefore the product becomes more likely to be accepted. Moreover, some of the new qualities/values that this product may incorporate are gradually accepted as the whole is accepted, and then it may be “naturalized” by habit (it may become part of culture).

To test this hypothesis, I will apply the triadic theory of Charles Sanders Peirce (1839-1914). My choice of this theory resides in the fact that, for Peirce, everything is a sign as far as it “*stands to somebody for something in some respect or capacity*” (Peirce 1931-58, 2.228). According to Peirce, a sign consists of three elements: the representamen, the interpretant and the object. The interaction between these three elements is referred to as *semiosis* which is a dynamic and theoretically unlimited process of interpretation. This shows the consistency of this theory with the study of visual (not linguistic) metaphors as it is the case in the present work.

Another reason for adapting Peirce`s theory is that it studies a sign through its effect on an interpreter. The process of interpretation is “conditioned” by the previous knowledge of the interpreter; one sign may have different effects on different people who have different knowledge about this sign. This is investigated through the three universal categories, firstness, secondness and thirdness, upon which this theory is founded. This would explain the

“transference” of some qualities (firstness) from a vehicle as being the representamen (secondness), which represent e.g. a given lifestyle, to a tenor as being another representamen (secondness) for the sake of interpreting the product by the target consumer (thirdness) who, practically, takes the whole (vehicle and tenor) as one representamen and, therefore, he/she is affected by the “mixed” qualities. My work consists mainly to semiotically analyse visual metaphors in some advertisements that represent the qualities of the Kabyle community.

This dissertation consists in two chapters, in addition to this general introduction and the general conclusion. Chapter one consists of the review of the literature in which the main previous research done in this field is critically synthesized to contextualize the purpose of the present work. It will also include the methodological choices operated to conduct this study. Chapter two consists of the results of the research and the discussion of these results.

Chapter One:

Review of the Literature and Methodology

Chapter one: Review of the Literature and Methodology

Introduction

This chapter deals with the review of the main works produced on visual metaphors in the field of marketing, and it critically reviews the two main theories of the sign: Ferdinand De Saussure`s theory and Charles Senders Peirce`s theory. It also includes the methodology which is followed through the present dissertation to deal with the semiotic analysis of visual metaphors in some advertisements that target Kabyle consumers.

I.1 The Background of Visual Metaphors Studies

Metaphor is generally viewed as a figure of speech mainly in its verbal manifestation as defined in the Oxford Advanced Learner`s Dictionary: metaphor is “*a word or phrase used to describe somebody/something else, in a way that is different from its normal use...*”(Oxford Learner`s Dictionary, 8th edition 2010). Interestingly, Macmillan English Dictionary broadens the meaning by defining a metaphor as “*something that is intended to represent another situation or idea*” (Macmillan English Dictionary, 2nd edition 2007). A metaphor is therefore anything, linguistic or not, which is used to figuratively refer to something else by intending that they share similar qualities.

Lackoff and Johnson pointed out that the “*essence of metaphor is understanding and experiencing one kind of thing in terms of another*” (Lackoff and Johnson 1980, 5). This suggests that metaphor is a matter of cognitive mechanism, and language is only one mode of representing it; that is to say, metaphor can also be manifested through visuals. In addition, images are more remembered than words (Dyer 1982,86) and, therefore, they have a different impact on advertising as the medium is already by itself the message (McLuhan: 1964). However, while advertisers are using more and more visual metaphors to target the potential consumer, only few scholars (e.g. Deal and Kennedy, 1982; Hausman, 1989; Whittock, 1990; Forceville, 1996) have explored this topic and, to the present state of our knowledge, no

research on visual metaphor has ever been conducted in the Kabyle context. This lack founds our intention to fill at least partly gap.

In her known book, *Decoding Advertisement* (1978), Judith Williamson analysed visuals in term of “transferring” meaning from referent to the product so that the latter is associated with certain social values. This connection has to be made by the potential consumer who has to have prior knowledge about the referent to decode the latent meaning. The juxtaposition of Chanel No. 5 perfume (product) with the glamorous French actress Catherine Deneuve (referent) creates a new metaphorical sign that Chanel No. 5 is beauty and elegant (Williamson 1978, 25). The main function of a perfume is normally the smell that it produces, and the consumer is invited to buy a product because of this primary function. However, the intent is to lead the consumer to be positively affected to buy this product, though the perfume cannot be smelt from the image.

The transference of values takes place only if the potential consumer has already some knowledge about the actress (the ideology of the referent system: the world of glamour), which allows the creation of new values (another meaning) about the perfume; “*values exist not in things but in their transference*” (Williamson 1978, 43).

Charles Forceville (2006) made a systematic account of pictorial metaphor in advertising. Like in its verbal form, pictorial metaphor consists of (1) a “literal primary subject” and (2) a “figurative secondary subject” (Forceville, 2006: 5). In a metaphor, features of the domain of the secondary subject (“source domain”) are mapped onto the domain of primary subject (“target domain”) (Forceville, 1996: 6). In the mapping process, certain features in the primary subject are foregrounded, adopted or modified. It is a process in which the consumer is involved in the meaning creation by using his/her knowledge about the source domain to create the meaning of the target domain: the product advertised (Idem).

Forceville`s theory is in fact based on Max Black`s interactive view of metaphor:

When we use a metaphor we have two thoughts of different things active together and supported by a single word or phrase, whose meaning is a resultant of their interaction (Black 1979: 38).

This shows that the meaning of a metaphor comes from the interaction between its two subject terms. The similarity between the two terms can be created by the metaphor itself and not necessary by pre-existent similarity (Forceville 1996: 108). The aim of a metaphor is to increase the salience of some aspect of element A (Phillips and McQuarrie, 2004: 119). Therefore, the attention is oriented to some aspect of element B (A is B). By doing so, a metaphor “*gives a new meaning to our past, to our daily activity, and to what we know and believe*” (Lackoff and Johnson, 1980: 139). According to Grant McCracken, advertising is a method of meaning transfer by “*bringing the consumer good and a representation of the culturally constituted world together within the frame of a particular advert*” (McCracken, 1986: 79).

The new meaning being created by a metaphor, as seen above, is the meaning which potentially affects not only the individual consumer but, moreover, “*much of cultural change arises from the introduction of new metaphorical concepts*” (Lackoff and Johnson 1980: 145). From this perspective, therefore, the nature of the new meaning that is arisen from a metaphor needs to be accounted for and studied to understand the cultural change within the Kabyle society.

I.2 Theories of the Sign

To proceed to the semiotic analysis of visual metaphors, two models of the sign are available: the dyadic model of the Swiss linguist Ferdinand de Saussure (1857-1913) and the triadic model of the American logician and philosopher Charles Sanders Peirce (1839-1914).

Within the Saussurian model, a sign is defined as a link between a concept (signified) and a sound pattern (signifier) (Saussure, 1983: 66). The meaning of a sign is the whole which is formed from the union of the signifier and signified. For those who adopt this approach,

therefore, the metaphor is seen as a new sign which is formed from the signifier of one sign and the signified of another sign (Jakobson 1971, 345-59).

Metaphor can be seen as the “twist” of the literal meaning to obtain the innovative meaning (Ricoeur, 1977: 272). This is explained by the distinction between two types of meaning: denotation and connotation. Denotation refers to the “first order of signification”. It is the common-sense and obvious meaning of the sign (Fiske, 1990: 85). Connotation, on the other hand, refers to the “second order of significance”. It is the associative meaning resulting from the interaction between the feelings or emotions of the user and the values of his/her culture (Fiske, 1982: 91). Advertisers create a signification system through images on the basis of socially based connotations (Beasley and Danesi, 2002: 50). For Roland Barthes, “*the denominative function corresponds exactly to an anchorage of all the possible (denoted) meanings of the object by recourse to a nomenclature*” (Barthes, 1977: 39). In photography, denotation stands for *what* is being photographed, while connotation refers to *how* it is being taken (Fiske, 1982: 91).

The weakness of Saussure`s model, however, lies on the fact that (1): it does not account for non-linguistic signs such as those used in the world of advertisements; (2): it does not account for the thing (object) to which the sign refers, as it is criticized by Ogden and Richards in their book, *the meaning of meaning*, for ‘*neglecting entirely the thing for which signs stand*’ (1929: 8). This model is in fact different from Peirce`s, which accounts for the representation aspect of the sign as standing for something else beyond the present sign itself.

Charles Sanders Peirce`s sign consists of a representamen, an interpretant and an object:

“A sign... [in the form of a representamen] is something which stands to somebody for something in some respect or capacity. It addresses somebody, that is, creates in the mind of that person an equivalent sign, or perhaps a more developed sign. The sign stands for something, its object. It stands for that object, not in all respects, but in reference to a sort of idea, which I have called the ground of the representamen”. (Peirce, 1931-58, 2.228).

A sign, for Peirce, is not just the smallest unit of significant, but it is anything, simple or complex, which stands for something else. This connection between the sign (representamen) and its object is achieved by means of (1) resemblance in the case of an icon (e.g. a portrait), (2) contextual contiguity in the case of an index (e.g. smoke) and (3) habit in the case of a symbol (e.g. language). From this perspective, metaphor is the mapping of complex icons (diagrams signs) onto other domains, such as the metaphor of an `ancestral tree` which is the mapping of a tree diagram upon family structure (Cobley, 2010: 70).

The interpretation of any sign requires not only the perception of the sign, but also the presence of the object in the mind of the interpreter. This process of interpretation is referred to as semiosis, which is in fact the interaction between the representamen, the interpretant and the object. Therefore, it is the interpreter who creates a sign by linking the representamen (second) to the object (first) via the interpretant (third). Firstness, secondness and thirdness are universal categories of experience. The process of interpretation lies on previous experience. For Robert Marty (1987), this process is the selection of the ingredients of the percept according to the interpreter`s orientation and previous knowledge about what is being perceived, so that a representamen is `judged` to be linked to a given object. The experience of the individual is oriented according to social background. From this perspective, visual metaphor is used in advertising to orient a consumer to link a given product to some given values; it affects therefore the perceptual judgment.

I.3 The Research Problem

This review of the literature has shown that the studies that have explored the issue of visual metaphors in marketing have not accounted for the nature of the qualities and values being “transferred” from A to B, as being the two parts of a metaphor. Therefore, I have introduced Pierce`s three universal categories of experience which will methodologically be

separated to account for the perceived world; every discipline or field of study is approached by these categories (Cobley, 2010: 90). The present work thus deals with the analysis of the ingredients of firstness (qualities), the ingredients of secondness (facts) and the ingredients of thirdness (laws) which compose visual metaphors used in advertising to target the Kabyle consumer.

II. Methodology

In order to account for the issue of visual metaphors raised above, a sample of seven metaphors is gathered to be analysed. All the visuals are taken from labels on different large-consumption products in the food industry. They were gathered on the basis that they all represent Kabyle values. These values have been investigated by different specialists: Pierre Bourdieu (sociologist), Gabriel Camps (historian), Camille Lacoste-Dujardin (ethnologist) and Alain Mahé (anthropologist). The products are all available in Tizi-Ouzou market with the labels on which the visual metaphors are taken.

For the semiotic analysis of these visual metaphors, I apply Charles Sanders Peirce's semiotic theory to analyse the sample presented above. The visuals are analysed in terms of firstness, secondness and thirdness, the three categories that constitute the perception of the visuals as being signs for the Kabyle consumer.

Three steps are followed to account for this issue:

- 1) The deconstruction of the metaphors according to Peirce's three universal categories of being: firstness, secondness and thirdness;
- 2) The interpretation of the metaphors which is a dynamic process taking place through three simultaneous levels: the interaction between the three elements of the sign (representamen, interpretant and object); the potential

reinterpretation of the object of the sign; and the expansion of the unit of signification from different signs to one sign;

- 3) The potential impact of these visual metaphors on the Kabyle consumer who gets through the interpretation process according to his/her acquaintance with the perceived signs.

Conclusion

The work on visual metaphors in the field of advertising shows the significant impact of visual metaphors on the target consumer. The visuals incorporate other values in addition to the ones of the commercial product. The “transference” claim is theorised by Peirce`s three universal categories of experience (firstness, secondness and thirdness). It shows that values/qualities can be perceived from any facts as far as the interpreter`s knowledge/belief allows the transference of these qualities.

Chapter Two: Result and Discussion

Chapter two: Result and Discussion

Introduction

Advertisers analyse social values and focus on the ones likely to be incorporated into the product via several devices, among them metaphors. They need to objectively understand the consumer's behaviour in his/her social environment so that the product is presented in a way in which it is easily accepted. For this reason, the analysis of advertising (ads, logos, labels...) leads to the understanding of the target group via the eyes of marketers. For my analysis, therefore, I need first to deconstruct and present Kabyle values as represented in the visuals being analysed. Second, I show the interpretation process of these visuals by the target consumer (Kabyle consumer). Third, I account for the potential impact of the visuals on this consumer.

The metaphor is represented through the equation "A is B", considering "A" as the target domain (the product advertised) and "B" as the source domain (the source from which the desired qualities are taken). According to Peirce, qualities belong to emotional experiences and, therefore, the qualities of "A" and "B" are emotional experiences (firstness) that potentially exist "everywhere" (they cannot be experienced until they are incorporated into facts—"existing things"), and they are possibly experienced from anything as far as these qualities are endowed with a given propriety, and incorporated in something. The existence (fact) of "A" and "B" are practical experiences that have their existence in time and space, but they depend on firstness (there is no secondness without firstness): there are no "A" or "B" without a given quality. The acquired laws/habits (previous knowledge) are intellectual experiences that direct the interpreter to link "A" with its qualities, to link "B" with its qualities and to link "A is B" (as being one sign) with its qualities. In other words, the knowledge of the interpreter leads him/her to "judge" that something ("A", "B" or "A is B") has some given qualities.

I. The Presentation of Kabyle Values as Represented by Advertisers

Kabyle society is known by its distinctive culture, language and landscape. Kabyle people call their land “*Tamurt Idurar*” (“land of mountains”). The distinctive architecture (culture) of the Kabyle village “hung” on the mountainous landscape (nature) is the means for advertisers to design ads which would positively affect Kabyle people.

The visuals below show representations of specific Kabyle values on labels attached to commercial products, and the grids below present the theoretical deconstruction of the visuals according to Peirce`s three universal categories: Firstness, Secondness and Thirdness. They show that the meaning of the metaphors (A is B) is constructed by the qualities (firstness) of the source domain (B) as being borrowed by the target domain (A) through the interpretation process: the commercial product (target domain – A) is/has the qualities/values of kabyle society (source domain – B). The visuals with the grids can be presented as follow:



Visual (1): Camembert ‘Essendou’

The products	Thirdness -Law–Habit -Future validity -Generality–necessity -Intellectual experience	Secondness -Fact–existence -Here and Now -Individuality -Practical experience		Firstness -Qualities -Timelessness -Generality–possibility -Emotional experience	
	A and B (two signs) A is B (as a whole – one sign)	A Target domain	B Source domain	A Target domain	B Source domain
(1) Camembert “Essendou”	-A is mellow and has a strong smell...(its own taste and smell as experienced by the individual perceiver) -B is natural and pure... - (A is B) A is natural (traditionally made)...	A kind of cheese	young girl in a(traditional) Kabyle dress, mountain with snow, field, (traditional) pitcher	Tastiness, smell, etc...	Innocence, youth, tradition, naturalness, pureness, etc...

Grid (1): Deconstruction of visual 1



Visual (2): Couscous ‘Yemaazizene’

The products	Thirdness	Secondness		Firstness	
	A and B A is B	A Target domain	B Source domain	A Target domain	B Source domain
(2) Couscous “Yemaazizene”	<p>-A has its own taste... (as it is experienced by the individual perceiver)</p> <p>-B is the life in the old days: traditional-made food...</p> <p>(A is B): A is traditionally made, so it is pure...</p>	Couscous, wheat	Old women in a Kabyle dress, sieve,	Tastiness,	Tradition, past, ...

Grid (2): Deconstruction of visual 2



Visual (3): Cheese ‘Le Berbère’

The products	Thirdness	Secondness		Firstness	
	A and B A is B	A Target domain	B Source domain	A Target domain	B Source domain
(3) Cheese “le Berbere”	<p>-A has a taste... as experienced by the individual perceiver.</p> <p>-B is the life in the countryside...</p> <p>- (A is B) A is natural and pure...</p>	Cheese	<p>Mountain with snow, house in the field, pitcher</p>	Tastiness,	<p>Naturalness, tradition, coldness, pureness, ...</p>

Grid (3): Deconstruction of visual 3



Visual (4): Olive Oil ‘Lydi-Condi’

The products	Thirdness	Secondness		Firstness	
	A and B A is B	A Target domain	B Source domain	A Target domain	B Source domain
(4) Olive oil “Lydi-condi”	<p>-A has its benefits... as it is known by the individual perceiver.</p> <p>-B is traditional manufacturing...</p> <p>- (A is B) A is natural and healthy... (traditionally-made)</p>	Olive oil, olive	Mill, olive leaves	Tastiness, smell	Tradition, naturalness, purity, greenness, ...

Grid (4): Deconstruction of visual 4



Visual (5): ‘Assila Djurdjura’

The products	Thirdness	Secondness		Firstness	
	A and B A is B	A Target domain	B Source domain	A Target domain	B Source domain
(5) Industrial honey (Assila) “Djurdjura”	<p>-A is “sugar” (from its ingredients in small characters) -B is nature with its wild animals... - (A is B) A is natural...</p>	“Assila”	Mountain with snow, bear,	<p>Tastiness-sweetness, artificialness (the product is artificial. It is mentioned: 100 sugar)</p>	Naturalness, wildness, ...

Grid (5): Deconstruction of visual 5



Visual (6): 'Ighi Paturages d'Algerie'

The products	Thirdness	Secondness		Firstness	
	A and B A is B	A Target domain	B Source domain	A Target domain	B Source domain
(6) (Ighi) "paturagesd`Algerie"	<p>-A has a taste... as it is experienced by the individual perceiver</p> <p>-B is traditional way of life</p> <p>- (A is B) A is natural: traditionally-made.</p>	Curd	<p>Young girl with Kabyle dress and jewellery, colourful mat, pitchers</p>	Tastiness,	<p>Innocence, tradition, colourfulness, ...</p>

Grid (6): Deconstruction of visual 6



Visual (7): Olive Oil ‘Ifri’

The products	Thirdness	Secondness		Firstness	
	A and B A is B	A Target domain	B Source domain	A Target domain	B Source domain
(7) Olive oil “Ifri Olive”	<p>-A has its own qualities as it is experienced by the individual perceiver.</p> <p>-B is life in a village community; countryside life...</p> <p>- (A is B) A is natural, pure and healthy...</p>	Olive oil, olive	Mountain, village, olive leaves, countryside	Tastiness	Greenness-naturalness, purity, calmness, peacefulness, ...

Grid (7): Deconstruction of visual 7

It is shown in the grids above that all the seven visuals represent nature and/or tradition in the source domain “B”. Therefore, advertisers represent Kabylia as a land where nature is preserved, especially through the maintenance of its tradition.

Other representations can be noticed from some visuals, such as youth and femininity. They are, however, dominated by nature and tradition. These representations are summarized as follow:

- Tradition: visuals (1), (2), (3), (4) and (6) → 5 out of 7;
- Nature: visuals (1), (2), (3), (4), (5) and (7) → 6 out of 7;
- Femininity: visuals (1), (2) and (6) → 3 out of 7;
- Youth: visuals (1) and (6) → 2 out of 7;
- Past: visual (2) → 1 out of 7;
- Masculinity: \emptyset → 0 out of 7.

These representations show that advertisers of the present products focus mainly on tradition and nature to position their brands in the Kabyle community. The representations show the main values that are considered by advertisers as being the dominant ones in the community. In six visuals out of seven (over 85%), the idea of nature is directly triggered in the mind of the interpreter through different representations, such as mountains and (green) fields. In addition, five visuals out of seven (over 70%) represent traditional values kept by Kabyle community to still produce and consume healthy products. In visual (2), for example, the use of the traditional mill rather than the industrial one is the focus on the quality of olive oil over the quantity which could be represented by a modern industrial mill.

The two concepts (nature and tradition) are tightly related to each other. The product which is traditionally made is considered as natural in contrast to industrial products (artificial), and the product which is natural is considered to be the product which is made traditionally in contrast to the product to which chemical elements are industrially added. In

visual (6), which is the only visual from which the idea of nature cannot directly be inferred, the use of the traditional pitcher suggests that the product is not made industrially and, therefore, it contains just natural elements (no artificial ones). In this visual, in fact, the idea of natural product is inferred from the representation of the traditional tool by which the product is made.

The difference between natural products and industrial products is highly mediated around the world. The symbols such as “green” and “bio” are becoming fashionable in modern societies. They symbolize health and care for the environment. In the context of modern industrial societies, they suggest that people can live modern life and eat traditional food. From this perspective, marketers make use of the beauty of Kabyle landscape in addition to the traditional way of manufacturing goods to advertise their products. They use values already widely mediated around the world to highlight them in the place where their products are made.

These two main concepts “nature/tradition” are enhanced through the representations of femininity and youth/oldness (innocence and experience as being values in two different contexts). The visual (2) in black and white evokes the good old time when couscous (the product advertised) was made by old experienced grandmothers, when the main role of women was the home-making food as Pierre Bourdieu reminds: “*the mother...is in charge of all the homework*” (1958, 10). This traditional way of making food enhances the quality of the product as being natural. In addition, the use of young girls in the visuals (1) and (6) signifies softness and purity that may refer to nature. The girls represent the Kabyle culture as they wear the Kabyle traditional dresses and, therefore, the values of nature (softness and purity) are linked to Kabyle region/community (the traditional dresses).

The values that may be triggered in the mind of the interpreter by the visuals are related, in a way or another, to nature. This is achieved either directly by natural

representations such as mountain and field, or by indirect representations such as tradition or youth/oldness. It can be therefore said that the main purpose of the visuals is creating the idea of a natural product. The elements of the visuals that can lead to the idea of nature in the context of Kabyle community are summarized as follow:

- Tradition: manual → not industrial → natural;
- Nature: direct representation of nature (the beauty and simplicity of nature);
- Femininity: home-made food → no machine → natural;
- Youth: innocence, softness and purity → nature is pure;
- Past: old time → hand-making food → natural.

The meaning of “natural product” is not constructed from a single representation. It is rather concluded from a combination of certain relations that are governed by a given acquired law/habit. The perceived elements in the visuals are designed by marketers who suppose that the potential consumer has the right law/habit to evoke the idea of “natural product” through the interpretation process of the visuals.

The support of the idea of “natural product” is planned in different levels according to the strategies of differentiating similar products:

- 1) Using the image of the raw material (natural state) from which the product is made:
 - Visual (2): wheat (natural) → couscous → natural couscous;
 - Visual (4): olive (natural) → olive oil → natural olive oil;
 - Visual (7): olive (natural) → olive oil → natural olive oil.
- 2) Using the image of nature from which the product comes (or might come):
 - Visual (1): mountain and green field (nature) → milk (natural) → natural camembert;

- Visual (3) mountain and green field (nature) → milk (natural) → natural cheese;
- Visual (5) mountain (nature) → honey (natural) → natural product → Assila”
- Visual (7) mountain and countryside (nature): → olive (natural) → natural olive oil.

3) Using the image of the tool in which the raw material (natural state) of the product is put:

- Visual (1): (traditional) pitcher → milk (natural) → camembert → natural camembert;
- Visual (3): (traditional) pitcher → milk (natural) → cheese → natural cheese;
- Visual (6): (traditional) pitchers → milk (natural) → curd → natural curd.

4) Using the image of the tool by which the product is made:

- Visual (2): (traditional) sieve → “naturally-made” → couscous → natural couscous;
- Visual (4): (traditional) mill → “naturally-made” → olive oil → natural olive oil.

5) Using other images from which “natural product” is inferred:

- Visual (1): young girl → softness, purity and innocence → not influenced by modern-industrial society → natural state → camembert → natural camembert;
- Visual (2): old woman → old time → naturally-made in the past → couscous → natural couscous;

- Visual (6) young girl → softness, purity and innocence → not influenced by modern-industrial society → natural state → curd → natural curd.

The idea of “natural product” is achieved by the combination of different levels in some visuals such as in visual (1) in which three levels are used: using the image of nature from which the product comes (or might come); using the image of the tool in which the raw material (natural state) of the product is put; and using other images from which “natural product” is inferred. This strategy facilitates the interpretation of the visual as being about “natural product”.

The visuals all point to the Kabyle community in two ways: 1) the product is from this community and therefore it is traditional and/or natural as it is seen above; and 2) the product is for this community since it is traditionally and/or naturally made as it is used to be in the past in Kabyle society. In both ways, the representation of Kabyle values in the visuals is linked to nature and/or tradition.

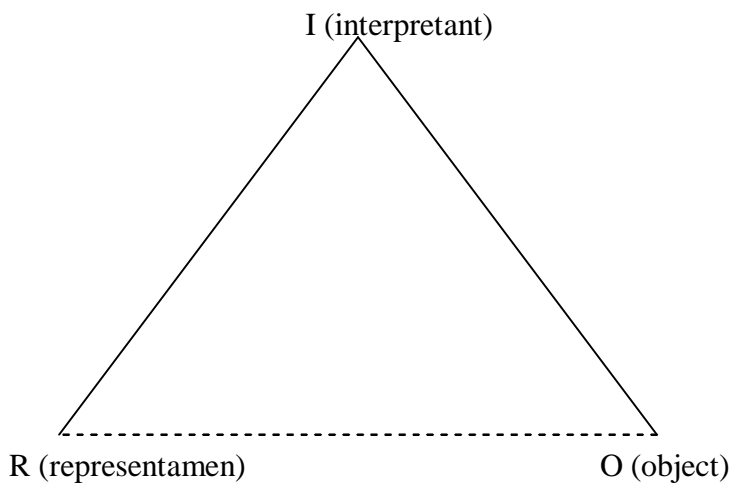
II.The Interpretation Process of Visual Metaphors

The interpretation process takes place in three simultaneous levels according to Peirce`s dynamic character of the sign. The first level concerns the interaction between the three elements of the sign (representamen, object and interpretant) which is referred to as semiosis. The second level involves the nature of semiosis as being potentially unlimited. The third level is the potential expansion of the unit of signification by taking a number of signs as one sign.

II.1 The first Level of the Interpretation Process

The sign is the result of the interaction process between the three elements that compose this sign: a representamen (or sign vehicle), an object and an interpretant. These three elements are the necessary and sufficient conditions to consider something as a sign. In a visual, many signs can be found which represent different objects, and each sign can

theoretically be analysed separately from other signs presented in the same visual (taking the whole visual as one sign is analysed in the third level of the interpretation process). The interaction between the three elements of this sign can be illustrated as follow:



Peirce`s semiotic triangle (Chandler 2007, 30)

The interpretant (I) connects the representamen (R) with its object (O) by means of resemblance (icon), direct connection (index) or by law/habit (symbol). This distinction shows why some representations in the metaphors are easily linked by larger consumers to the objects that advertisers have planned, while other representations require specific knowledge which belongs to a specific group.

Advertisers choose the appropriate mode of advertising according to the target consumer. In the present work, it is the symbolic mode which is mainly used since the aim of the visuals is to persuade consumers who share symbols specific to them. Iconic and indexical modes would persuade Kabyle consumers in the same way they would affect non-Kabyle

consumers. They are more natural than symbols, which are specifically cultural. Therefore, the present visuals would affect differently Kabyle consumers in the level of symbolic representation. It is a culturally based interpretation. However, the three modes can simultaneously occur in the process of interpretation. For example, the metaphor in visual (1) can be shown to be linked to its object as follow:

- Indexical link: the pitcher → preserves milk from which camembert is made; mountain with snow → cold; ... (cause and effect);
- Iconic link: camembert's picture resembles the product camembert; ...
- Symbolic link: camembert is made in Djurdjura which may symbolize the "resistance" of the Kabyle community, as claimed metaphorically by Camille Lacoste-Dujardin that Djurdjura is the "*rebellious mountain*" (2014, 86). In addition, camembert is made from milk taken from pitcher which symbolises tradition and specific way of life for Kabyle people.

The camembert's picture resembles the product of camembert. This allows not only kabyle people to make the link to a product known as camembert, but also all people who have already known/experienced this product make this iconic link. If the visual (1) contained only this picture, it would affect kabyle people more or less in the same way as it would affect other people around the world as far as they have known this product. The difference, however, lies on the individual experience. The interpreter may link the product to his/her specific personal experience, and may arise different feeling. Furthermore, the difference lies also on the specific use of this product for a given society/group, such as using camembert in a particular ceremony.

The use of the snowy mountain indicates a cold natural place. The triggering of the idea of coldness is caused directly by the visual sign of snow which is obviously known, not just by kabyle people, to be cold and to exist in cold places: there is snow = there is cold. This

sign, if used alone, could not be said to be designed by advertisers as a means to target a specific group tied by a given tradition/culture. Indexes are in fact, as icons, more natural than symbols.

The presence of a girl wearing a kabyle traditional dress in the visual (1) distinguishes the effect of this visual on kabyle people from the effect which it has on other groups. It therefore shows that the visual targets kabyle potential consumers since it includes signs which have been learnt by kabyles to represent values specific to them.

The symbolic mode links the interpretant (I) to its object (O) according to conventions acquired/known by the interpreter in the community. The uniqueness of the impact of the metaphors on Kabyle people lies in its symbolic meaning as shared by the community, and the similar impact with other groups lies on the iconic mode as the visuals refer to their objects by resemblance. However, the use of an indexical mode “indicates directly” that the product is affected by the visual. For instance, the Djurdjura Mountain in visuals (1), (3), and (5) is considered by the Kabyles (target consumers) as a symbol of resistance and courage in addition to its representation of nature and wildness. Different symbolic representations of the sign in different communities lead to different interpretations. Advertisers care particularly about the use of symbols as shared by a given group. If we tend to think that the colour “green” is a symbol of nature for all the communities around the world, marketers need to investigate carefully the potential meaning of the “green” in a specific community, though this colour resembles (iconic link) nature.

In the visuals, there are specific symbols that refer to the Kabyle community. They have a specific interpretation and, therefore, a different impact on the Kabyle consumer than on other consumers who do not share the same meaning of these symbols. These specific symbolic links in the visuals are shown as follow:

- Visual (1): mountain → the Djurdjura Mountain (Kabyle region) → resistance, courage ...
- Visual (2): sieve → couscous from grandmother (kabyle value) → special taste, ...
- Visual (3): mountain → the Djurdjura Mountain (kabyle region) → resistance, courage, ...
- Visual (4): olive and mill (kabyle value) → wealth and health of the Kabyle community
- Visual (5): mountain → the Djurdjura mountain (kabyle region) → resistance, history, ...

Bear →?

- Visual (6): Kabyle dress (kabyle tradition) → life in Kabyle village, ...
- Visual (7): olive → health, ...

Advertisers design the visuals to communicate meaning. They use symbols that are intended to be shared by the potential consumer to transmit a given message. However, a message has to be desired by this consumer in order to positively affect him: installing a durable relationship between the product and the consumer. Therefore, marketers investigate the meanings that are desired by the potential consumer with the symbols that represent these meanings.

The product is made by the producer who focusses on the ingredients that make up a desired product. In the market, a consumer links the sign of this product, e.g. camembert, to an object that is known as camembert, but he/she cannot link it to a camembert which is made by this company instead of being made by another company since it is the same product that is camembert. To differentiate similar products, therefore, marketers create a “significant system” for the specific product. This system needs to be connected to a specific name: “*To*

create a signification system for a product it is necessary, above all else, to give it a name and, whenever possible, to assign it a visual representation known as a logo” (Baeasley and Danesi, 2002: 50).

The meaning of the name given to a product is not made from the ingredients of the product. The “chemical” ingredients of “Essendou”, for example, do not distinguish it from the general meaning of camembert on the shelves in the market; it is still just camembert. If there is only one company for camembert, there is no need to call it otherwise. For this reason, some brands, which were created in a time when there was less or no competition, such as “Omo”, are taken as the name of the product instead of the brand name. There is in fact a need for e.g. “Essendou” to have its own significant system in order to be distinguished from e.g. “President” (they are two different brand names for the same product: camembert).

The brand name is of course not sufficient to position a product in the market, which is mainly based on competition. It needs to be systematically valued in addition to the product itself.

The significant system is created not by the producer, but by the marketer who provides the product with additional values which are not found in the product, but in the name (sign). Marketers, therefore, create a new sign for the new product. This sign is being systematically valued by the qualities of other signs which already have additional qualities. These qualities are metaphorically presented in a visual to guide the interpretant (of the potential consumer) to link it (the sign-brand) to a different object (distinguish product) that has, with the help of this metaphor, specific values.

Since the brand (sign) represents the product, the values of the sign are incorporated into this product by the interpretation process. The habit of representing the product with the same qualities makes it difficult to separate the representamen from its object; they are taken as one by the interpreter.

Visual metaphors are, therefore, used to create and maintain a new sign for a different object (product). In the visuals which are analysed in the present work, the products are presented in a way that they have a Kabyle “spirit”. For example, the word “Kabyle” became the synonym of mountain (Alain Mahé: 2006, 20), and therefore the visual that contains mountains tends to represent Kabyle community. This is enhanced by a visual which contains both a mountain and a sign which symbolizes kabyle values/culture. In such visual, the mountain is metaphorically interpreted to be the Djourdjura Mountain. In addition, for the Kabyle consumer, the interpretation is made by linking the representamen to a specific semiotic object that exists only in Kabyle community. For example, “*only the Kabyle that (still) keeps enamelled jewellery*” (Gabriel Camps: 2011, 290). In visuals (1) and (6), the girls wear, in addition to the Kabyle dresses, jewellery which represent kabyle tradition and culture.

The representamen (R) is the available ingredients that make up the sign. The object (O) is something/somebody to which the sign refers; it is not available in the picture, so there is no sign before the interpretation process. The interpretant (I) is the making sense of the (some) ingredients of the representamen according to the knowledge the interpreter has about these ingredients. By acknowledging the fact that a community shares the same code, the main symbolic representations are decoded more or less in the same way by the members of this community regardless to different individual experiences of potential consumers which may have different effects but cannot be accounted for by advertisers.

The objects of visual metaphors that target Kabyle consumers may share similar values as the community itself. We have seen above that all the visuals that are analysed have the same aim which is to create the idea of traditional-natural products. All the objects to which the visuals (signs) refer have the qualities of being made traditionally and therefore naturally. These qualities may be the distinguishing features of these products that make them

recognisable with similar products as it is the case for the Kabyle community which is distinguished from other communities by its own values.

This level of interpretation shows the symbolic value of the visuals that marketers focus on. It is the group (Kabyle community) which is targeted and not the individual. Therefore, marketers use the conventions of this group. It is shown that the effect that the visuals may have on Kabyle community and may not have on other groups lies on the symbolic mode that links the representamen to its object.

II.2 The Second Level of the Interpretation Process

This level consists of the potentiality of (re)interpreting the sign. The aim of visual metaphors in advertising is to highlight the ingredients that make up the quality of the desired Object to orient the consumer to this object. The image is taken as a whole (one sign) by the interpreter who selects and combines the ingredients of the whole image according to his/her knowledge (including his/her social orientation and background) and according to the available time for the interpretation process. This process of *semiosis* is theoretically unlimited since every interpretation can be reinterpreted.

The instant of interpretation is the selection of a given number of ingredients of the perceived picture and the combination of these ingredients in a particular way. The resulting of this selection and combination may be changed if the perceiver takes more time in the perception/interpretation process, as when, for instance, the interpreter is told to take more time and look again at the picture to discover something new and different from his/her first attempt. It may lead him/her to reinterpret the sign otherwise when, for instance, he/she is aware of other elements of the sign and/or this sign triggers a different experience/knowledge in his/her mind. In practice, however, this potentiality of the process is ended by the practical constraints of everyday life (Gallie, 1952). The interpreter needs to give the final judgment for the sign.

In our visuals, the interpreter is supposed to have experience and knowledge about the Kabyle culture as understood by the community, but also he/she has his/her own personal experience with the elements that are present in the visuals. The total knowledge is used to interpret a percept (firstness + secondness) through the interpretation process until the percept is linked (thirdness) to an object. The “end” of the process is the presence of what Peirce calls phaneron: it is “*all that is present to the mind in any sense or any way whatever, regardless of whether it be fact or figment*” (CP 8.213).

In most of the visuals which have been analysed in the present work, there are many representations that make the visuals more complex and more open to interpretation. In visual (1), for example, what is supposed to be present in the mind of a potential consumer is theorized as follow:

- Dyadic elements (the universe of facts – secondness):

A girl with a dress;

A mountain with snow;

A pitcher;

A field;

Camembert (the product);

Etc...

- Monadic elements (the universe of feeling – firstness):

Naturalness;

Coldness;

Freshness;

Youth;

Femininity;

Beauty;

Tasting;

Etc...

- Triadic elements (the universe of signs – thirdness):

The Kabyles traditionally use a pitcher for keeping milk;

The majority of Kabyles were peasants who earn a living by cultivating small pieces of land;

The product camembert is made of milk;

Etc...

The multiplicity of the elements of the visual gives more possibilities for its interpretation. Moreover, every interpretation can be reinterpreted as the first sign triggers (an) other idea(s). Consequently, the idea of Kabyle values is inevitably triggered in the mind of the Kabyle interpreter to whom the visual is designed.

It is important to note that different metaphors can be drawn from one visual as the dyadic elements exist in more than two in number and, therefore, it becomes possible to transmit different qualities from these different elements to each other. For example, the mountain in visual (1) is not any mountain: it is the Djurdjura Mountain (although there is no direct information to consider it as such to a foreign observer). For the Kabyle interpreter, this information is in fact suggested by the traditional Kabyle dress. All the possible combinations are then hopefully linked to the product (source domain) when the Kabyle consumer is about to make his/her choice in the supermarket shelves, where different brands of the same product (camembert) are competitively exposed.

Some possibilities of combining the elements of the visual (1) to value the product (camembert) can be stated as follow:

- This camembert is as fresh and pure as the snowy mountains;
- This camembert is as soft and mellow as the young (young girl);

- This camembert is traditionally made (dress and pitcher);

In this visual (1), for example, if the eye is first attracted by the young girl, the product may be interpreted as being made exclusively for young people (the family is not represented). It may take “a moment” to “reinterpret” the role of the girl in the visual as representing Kabyle tradition (from the dress) since the product camembert is known (by the community) to be taken by the whole family and not just by the young.

This second level of interpretation shows that the interpretation process is dynamic. The meaning of a sign, especially in visuals, can only be studied in its potential effect and not in its fixed effect on the individual. In addition to shared habits, there are personal experiences that may lead, for example, a Kabyle interpreter to link the sign of visual (1) to an event (good or bad moment) when he/she has a special experience with camembert.

II.3 The third level of the Interpretation Process

For Peirce, anything, simple or complex, is a sign as far as it represents something else to someone that is not present in the sign itself. The unit of signification is any unit that fulfils the task of representation whatever its parts are. Therefore, a metaphor can be considered as a complex sign (C) which is formed from two signs, (A) and (B): “one sign (A) + one sign (B) = one sign (C)”, considering methodologically (A), (B) and (C) as three distinct signs.

This level of the interpretation process takes a visual as one sign. This sign generates a new figurative meaning (A has some qualities of B). The ingredients of both parts of a metaphor are combined in one sign to orient the potential consumer to a given object of this sign. In advertising, the two parts of a metaphor are taken as one sign to represent the brand name (one sign). This brand name as one sign is built from both the values of the target domain (the product being advertised) and the values of the source domain (the source from which the desired qualities are taken).

The interpretation of a metaphor depends partially on the interpreter's knowledge about the visual. It is the interpreter who "decides" on the kind of selection and combination of the ingredients that form the metaphor. This decision is made by the knowledge and experience of the interpreter about the sign. If the interpreter has not any idea about the "sign", it is therefore not a sign for him/her since there is not any object of the sign to which the visual refers; a sign is only a sign for a person if there is an object which is present in the mind of the interpreter but which is not present in the sign. The interpretation process is also constrained by the number and nature of the ingredients which are used by marketers (senders) who estimate the potentiality of the effect that the sign may have on his/her potential consumer (receiver) to persuade him/her. From this perspective, the meaning of a sign is constructed by both the sender (marketer/advertiser) and the potential receiver (potential consumer).

The consumer's potential interpretation is also constrained by the text that accompanies the visual. The text of the visual is taken as a guide to orient the potential consumer to focus on some characteristics of the visual, as it is claimed by Barthes: "*the text directs the reader among the various signifieds of the image, and causes him to avoid some and to accept others*" (1986: 29). In our visuals, the highlighted texts purposes are to point to the brand name, to the kind of product or/and to its qualities:

- Visual (1):

- "CAMEMBERT": points to the kind of product;

- "Essendou": point to the brand name. It is a Kabyle name that refers to the traditional way for getting butter from milk.

- Visual (2):

- "Yema Azizene": points to the brand name. It is a Kabyle name which means "dear mother" in English.

- “rolled by hand”: points to the traditional way of making the product to differentiate it from the product which is made by “machine”.
- “couscous from durum wheat”: points to the quality of raw material from which the product is made.
- Visual (3):
 - “le Berbere”: points to the brand name. It is a Kabyle/Berber name which means a person who speaks Berber language, has Berber culture and/or his/her origin is from the Berber ethnic group living in North Africa.
 - “best taste, long conservation”: points to the (high) quality of the product.
- Visual (4):
 - “Olive Bio”: points to the raw material from which the product is made, and to the quality of the product.
 - “Olive Oil”: points to the nature of the product.
 - “Lydi-condi” points to the brand name.
- Visual (5):
 - “Djurdjura”: points to the brand name. It is the name of the mountain in the Kabyle region.
 - “Assila”: points to a kind of product.
- Visual (6):
 - “IGHI” (Leben): points to a kind of product.
 - “Paturage d’Algerie”: points to the brand name which means “Pasturage of Algeria”.

- Visual (7):

→ “pure olive oil”: points to the quality of the product.

→ “IFRI” (olive): points to the brand name, which is also the name of a region in Bejaia.

All the seven visual metaphors point to both the kind of product and the brand name. It is important to recognize first the product with its brand name. Some brand names are so known that they are already endowed with certain stable values. Other brand names point to some qualities in their names:

- “Essendou” is a brand name in visual (1) that, at the same time, points to a traditional way of preparing butter. Although the product advertised is not butter but camembert, the traditional character of preparing butter gives camembert a quality of being pure (nature). The name points to the traditional values that the girl may represent with her dress, and it limits the representation of the youth of the girl (the product is not just for the young).
- “Yemaazzizene” is a brand name in visual (2) that, at the same time, points to a valuable person (the mother) who traditionally prepares couscous (the product). Although it is not the mother who prepares this product (it is found on the shelf), this brand name refers to values that the potential consumer is attached. The name points to the woman in the picture that she is not any woman but she represents the mother/grandmother who has values for the potential consumer.
- “Le Berbere” is a brand name in visual (3) that, at the same time, points to an ethnic group to whom the potential consumer belongs. The name points to the land to limit its vagueness that is not any land but the consumer`s land.

- “Djurdjura” is a brand name in visual (5) that, at the same time, points to a known mountain for potential consumer. The mountain in the visual is not any mountain but Djurdjura which may raise values in the mind of the Kabyles.
- “IFRI” is a brand name in visual (7) which, at the same time, points to the nature of the Kabyle mountainous landscape. It means “cliff” that may points to the wildness of the visual. The name “IFRI” refer also (or more) to a company as the daily use (habit) of this name is more about the company (mineral water, juice etc...).
- “Sieved by hand” points to the product in visual (2), which is made traditionally and not industrially. The name leads the interpreter to focus on the work of the women in the picture, and not on other roles of the women in Kabyle community.
- “Couscous from tough wheat” points to the quality (tough) of raw material (wheat) present in visual (2): it is not any wheat but the tough one from which the product is made.
- “Best taste, long conservation” points to the quality of the product in visual (3).
- “Olive bio” points to the quality of the product in visual (4).
- “Pure olive oil” points to the quality of the product in visual (7).

The texts in the visuals show that all the target domains (A) in the visual metaphors being analysed are about the product (the product is...). The centre of all the new signs that are generated by the visuals presented in this work is about products and not about the Kabyles or something else. This centrality of the sign is conceived by both the marketer (sender) and the potential consumer (receiver). The sharing point is offered by the context in which the relationship between the company and the consumer is caused by the product; the aim of a marketer is to highlight the product, and the aim of a consumer is to choose a product. Therefore, the new sign is, in a way or another, about the commercial product.

The phaneron that is produced by the perception of the visuals is composed by the product being advertised as the mode of being of facts (secondness), by the qualities (firstness) that this product endowed with, and by the law/habit (thirdness) that is known/used by the interpreter to decide/judge that this product has this quality and not that one. The signs (C) of our visual metaphors can be showed as follow:

- Firstness: the qualities of the source domain (B) designed by marketers to be transferred to the target domain.
- Secondness: the existence (fact) of the target domain (A) as consumption products in the food industry;
- Thirdness: the habit/law that a potential Kabyle consumer has/uses to “transfer” the qualities of/from the source domain (B) to the target domain (A);

This level of interpretation takes a metaphor as one sign that represents the target domain (A) as having “figurative” qualities of the source domain (B). These qualities are transferred from representations put in the visuals that have specific values for the Kabyle community.

III.The Potential Impact of Visual Metaphor on Advertising

For Peirce, a sign is studied through its effect on the interpreter. This effect is forced by the habit/law of the interpreter about the sign to relate this sign to a given object and not to another: the effect tells what this sign represents for the interpreter, depending on the shared knowledge within the community or/and on personal experiences that the interpreter relates to this sign.

Marketers need to know the experience of the individual to use a suitable representation to target a consumer who needs a tailor-made product. With the Internet, for example, the use of cookies of an identified person makes it possible to “tailor” an ad for that

person that positively affects him/her. For “standard” products, however, marketers target a group of people who are put in the same segment. This group is targeted through what makes it as a group; otherwise it is not segmented as such.

The effect of a sign is expected by marketers who study the behaviour and the need of potential consumers who share a common set of values. In our visuals, the potential consumer is supposed to share the knowledge about Kabyle values. The visuals do not affect a foreigner in the same way as they do on the locals as far as this foreigner is considered to have different knowledge about the visuals.

The present analysis follows Peirce`s process of interpretation. It deals with the levels of effects the visuals may have on Kabyle consumers. According to Peirce, the first effect of the sign is the affective interpretant. The second effect of the sign is the dynamic interpretant. The third effect of the sign is the logical interpretant.

III.1 The recognition effect

All the visuals under analysis refer to the Kabyle community which makes a Kabyle consumer recognises the visuals as he/she identifies himself/herself with them. The emotional experience (firstness) of the consumer allows the visual to emotionally affect him/her as far as it represents his/her experience. It is the immediate impression.

This effect does not automatically lead to persuasion and the action of buying the product. It however enhances the chance for the product to be bought since it is recognised by the target consumer. This consumer is affectively affected by the visual that represents his/her values without being aware about it.

The visuals represent Kabyle values: nature and/or tradition. These values can be shown as fellow:

- Visual (1): Kabyle dress, the pitcher and the Djurdjura mountain (tradition and nature);

- Visual (2): the Kabyle dress and the sieve (tradition);
- Visual (3): the Djurdjura mountain (nature) and the pitcher (tradition);
- Visual (4): the traditional mill and the sieve (tradition) ;
- Visual (5): the Djurdjura mountain (nature);
- Visual (6): the Kabyle dress (tradition);
- Visual (7): the Djurdjura Mountain (nature).

The visuals show that advertisers have focussed on tradition and nature. The Djurdjura Mountain is used in four visuals out of seven. It is so visible that even foreign visitors to Kabylia notice it and take it as a landmark. Camille Lacoste-Dujardin claimed that she loved Kabylia at the first sight of the Djurdjura Mountain (2014, 12).

Marketers have broadly used the Djurdjura Mountain to raise the feeling of belonging and/or proudness in Kabyle consumers. This feeling would help the product to be accepted or, at least, to be noticed by Kabyles.

Kabyles, the target consumers, are considered (by advertisers) to have a feeling of belonging to a community, but the affective interpretant is not dynamic since the interpreter is not interpreting the sign in this level. This affective interpretant is a kind of “spark” that leads to the dynamic interpretant. It is in fact the origin of other interpretants (the dynamic and the logical interpretants).

III.2 The persuasive effect

The instance of going beyond the affective interpretant is called by Peirce the dynamic interpretant. The interpreter is making the effort to understand the message communicated by the advertiser. In the visuals (1), (3), (5), and (7), the interpreter would link the values of the mountain (e.g.: freshness) to the product. The aim of the advertiser is in fact not to present the mountain but to present the (unknown) product with the (known) values of the mountain.

In this level of interpretation, the consumer would be persuaded that the product is made to fit his/her community. For instance, in the visual (2), the woman is recognized as being a Kabyle woman from the traditional dress she wears. She is making couscous in a Kabyle way that would persuade Kabyle consumer that the couscous (the product in the market) is about his community (from and/or for his/her community). It is to create the idea that the product belongs to the kabyle community.

This level of interpretation is dynamic in a sense that the interpreter is actively trying to find the logical final interpretant. In the visual (1), the possibilities of interpreting the metaphor are multiple:

- The product is fresh (snowy mountain);
- The product is made for children (the presence of the young girl and not the whole family);
- The product is traditionally made (pitcher and the word “Essendou” which is the brand name);
- The product is from/for the Kabyle community (Kabyle dress, Kabyle pitcher and the Djurdjura Mountain).

In this visual (1), all the mentioned interpretation possibilities include the idea of the Kabyle community:

- The product is fresh → snowy mountain → the Djurdjura mountain → kabyle region;
- The product is for children → young girl → she wears a Kabyle dress → kabyle tradition;
- The product is traditionally made → the pitcher and the word “Essendou → Kabyle pitcher and Kabyle word → kabyle tradition and kabyle language;

- The product is from/for the Kabyle community → Kabyle dress, Kabyle pitcher and the Djurdjura Mountain → kabyle tradition and kabyle region.

There are many possible interpretations of the seven visuals as being made to persuade the potential consumer:

- Visual (1):
 - the product is fresh (snow → the weather is fresh);
 - The product is natural (field, mountain and also the young “pure” girl);
 - The product is traditionally made (a girl wearing a traditional dress and taking a traditional pitcher);
 - The product has kabyle values as known by the interpreter:
 - The product is made in Kabylia as the girl is wearing the Kabyle dress.
- Visual (2):
 - The product is natural (wheat);
 - The product has history; it is not a new product (black and white);
 - The product is made traditionally; it is prepared with hands and not with machines;
 - The product has kabyle values as known by the interpreter; it is made by kabyle woman and in kabylia (the woman is wearing kabyle dress).
- Visual (3):
 - The product is fresh (snow → the weather is fresh);

- The product is natural (field and mountain);
- The product is made traditionally (pitcher);
- The product has Kabyle values as known by the interpreter (the brand name could orient the interpreter to interpret it as so);
- Visual (4):
 - The product is natural (green colour, olive with its leaves);
 - The product is made traditionally (traditional mill);
 - The product has kabyle values as known by the interpreter (the traditional mill has widely been used by kabyle people; it may signify wealth and prosperity of the region).
- Visual (5):
 - The product is natural (mountain, green trees);
 - The product has Kabyle values as known by the interpreter (the brand name could orient the interpreter to interpret it as so).
- Visual (6):
 - The product is made traditionally (pitchers);
 - The product has Kabyle values as known by the interpreter (the girl is wearing kabyle dress).
- Visual (7):
 - The product is natural (mountain, green colour);
 - The product has kabyle values as known by the interpreter (the brand name could orient the interpreter to interpret it as so, in addition to the mention in kabyle “Zzit Uzemmur” which means olive oil.

These are just possibilities among others for the visuals to be interpreted as so by the potential consumers, who share in fact a set of knowledge as living in the same community, but these consumers do not share the same knowledge; they have different knowledge about the signs as they have different experiences through their lives. However, all the visuals have been designed to include more or less the idea of belonging to Kabyle society as far as they are interpreted by kabyle people (the potential consumers who are in fact the targeted group). There is at least a sign which potentially orient these consumers to include the idea of kabyle values in the interpretation process.

The focus on Kabyle representation in visual (1) (the Djurdjura Mountain, the girl wearing traditional kabyle dress, the traditional pitcher and the use of “Essendou” as a brand name which is a kabyle word) gives more chance to be interpreted as having Kabyle values in comparison to, for example, visual (5) in which the present of the bear (the animal which is not found in Kabyle region) could hide the values of the Djurdjura Mountain for the Kabyle interpreter, the target consumer, in the level of the dynamic interpretant, through which the logical final interpreter arises.

III.3 changing habit effect

The final interpretant is achieved by the knowledge/habit of the interpreter who practically decides to link the sign to a given semiotic Object. The interpreter constructs a new sign with his/her knowledge/habit. In other words, as mentioned above, some signs in a visual are combined in one sign that could be a new sign for the interpreter. This combination by selection leads to new knowledge for the interpreter. The latter would use this knowledge in his/her future process of interpretation and would lead to a new habit.

Kabyles (used to) prepare their couscous at home. It is a habit. The visual (2) shows that the couscous is made traditionally at home, and the words “rolled by hand” confirm the picture. This product is likely to be accepted by Kabyle consumers who have the habit to eat

home-prepared couscous. It would lead to have a new habit of buying couscous from the market instead of preparing it. Moreover, the visual is linked to the brand name “Yemma Azizen”, and if the company decides to produce industrial couscous (removing the label “rolled by hand”), the habitual consumer keeps the value of the brand name: he/she keeps buying the same brand name (“YemmaAzizen”) but not the same type of couscous.

Four visuals out of seven show the Kabyle habits (at least in the past). This can be shown as fellow:

- Visual (1): pitcher → the traditional way for taking butter from milk;
- Visual (2): sieve → the traditional way for rolling couscous;
- Visual (4): traditional mill → the traditional way to transform olive to oil;
- Visual (6): pitcher → the traditional way for getting curd.

Marketers do not incite Kabyles to keep the same habits at all. However, they remind the potential consumer that these habits are sane and, paradoxically, they persuade them to change these habits by buying the industrial product instead of keeping to home-made food.

At this stage, the visual metaphors are shown to potentially have the impact of changing habit, at least in the long term. The qualities of the target domain of a visual metaphor are supposed to be accepted by the potential consumer as they are metaphorically ‘mixed’ with the qualities of the source domain of the metaphor.

Conclusion

The present chapter has shown that all the visuals include nature and/or tradition to represent Kabyle values. This representation creates the idea of natural food, a quality that exists (or existed) in Kabyle society.

The visuals are used to raise the emotion of belonging to Kabyle society so that the product advertised is easily recognised. This affective level would push Kabyle potential consumer to dynamic interpretation of the visuals and would persuade him/her to buy the

product. The consumer would change progressively the habitual behaviour as he/she accepts new ideas (e.g.: industrial product) through known ideas (e.g.: couscous made by the mother/grandmother is healthy).

General Conclusion

General conclusion

Visual metaphors in some advertisements in Kabylia have been the focus of the present study which highlighted the kabyle values as perceived by advertisers. The study has been concerned with the process of interpreting the visuals that may lead the Kabyle consumer to accept a product by linking it to the values of his/her community. These values exist in the mind of the potential consumer though they may not exist in the product being advertised. By the means of visual metaphors, the values are transferred from one part of the metaphor that represents these values to another part of the metaphor that represent the advertised product. The latter may be perceived by the Kabyle consumer as bearing the qualities of his/her own community that may incite him/her to join “another” community which consumes that product.

The study had three objectives. First, it has aimed to deconstruct the visuals that represent the Kabyle community in order to understand how this community is represented by advertisers. Second, it has shown the process of interpreting the visuals through which the Kabyle consumer could be affected by the visuals that represent the quality of his/her community. Third, it has investigated the extent to which the visuals could affect the Kabyle potential consumer.

The main qualities used by marketers to represent the Kabyle community are, as shown in the study, nature and tradition. Nature is mainly represented by the Djurdjura Mountain, the landmark in Kabyle region. Tradition is mainly shown through home-making food and the Kabyle traditional specific tools used for preparing this food. In addition, tradition is shown through the presence of the Kabyle woman who uses these tools.

Focussing on the process of interpreting the visual metaphors, the study has shown that the recognition effect of these visuals on Kabyle potential consumer is the main cause that leads to dynamic interpretation and, therefore, to persuasion effect. The latter would

persuade this consumer to take the final decision to buy or not buy the product. The affective effect is in fact the origin of the whole process of the interpretation. In our visuals, this effect is caused by the representation of the qualities of the Kabyle community. These qualities would easily be recognised by the Kabyle potential consumers, the target group, who are emotionally affected by the visuals that represent their experience in that community.

Moreover, the study has shown that this consumer would gradually change his/her habit by accepting new values through his/her own values. The Kabyle habits as shown in the visuals are related to home-making food with traditional tools, and the products being advertised are industrially-made food. The visuals suggest that the industrial product is as natural as the home-made food that leads Kabyle consumer to accept the other part of the reality: the food is industrial.

As hypothesised in the beginning of the dissertation, it is more likely for the Kabyle consumer to accept the commercial product which is embodied by Kabyle values than to accept a less meaningful product. This conclusion has been achieved by using Charles Senders Peirce's triadic theory of the sign. The recognition effect of the process of interpreting the visuals has shown that the values used by advertisers cause the interpreter to pay attention to the (unknown) product. According to Peirce, the qualities that are incorporated in visuals pertain to Firstness: the emotional experience of the Kabyle consumer. These qualities could be transferred from one part of the metaphor, the "vehicle", to the other part of the metaphor, the "tenor", so that the product advertised is taken with both its qualities and the qualities of the Kabyle community.

In this case study, only some visual metaphors, taken from commercial labels on which the Kabyle community is represented, have been investigated. Other researches about other means of advertisement that represent this community, such as videos on television or in the internet, would be complimentary to this study. Since everyone is a consumer in a way or

in another, the investigation of the elements of advertisement is crucial to understand the potential changing direction of the Kabyle society.

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