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**The Representation of Women in Algerian and English
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Wouroud and Burberry Adverts.**

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To our families:
Our parents
Sisters and brothers
Our friends

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Abstract

The present study compares the representation of women in perfume advertising in two different countries Algeria and Britain. The aim of the study is to sort out the differences and similarities in their representation from a Social Semiotic perspective and mainly the semiotic resources that are used to transmit a message and communicate meaning in the visuals. The present study investigates the portrayal of women within the visuals using social semiotic frame work of kress and vanleeuwen (2006). The corpus consists of eight advertisements, four from the Algerian context and four from the English. The research method used is the Qualitative method, in order to go in depth in the analysis with the principles of Grammar of Visual Design (Kress and Van Leeuwen, 1996; 2006). The findings and discussion show that Wouroud and Burberry adverts are more similar concerning all the principles under which we have analyzed our data such as: the gaze, social distance, image size and placements, salience and framing. The results have revealed that there is a slight difference in their representation such as the placement and the arrangement of the elements. Finally, the main conclusion drawn from this work is that both perfume advertisements main objective is to attract the viewer to the adverts. Each one concentrates on a different strategy that is to say they based on different aspects of the metafunction.

Key terms: advertising, advertisements, image, metafunctin, represented participants.

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General Introduction

- **Statement of the Problem**

We live in an age of publicity; advertisements come up everywhere and every time as a part of our daily lives. We are surrounded by advertisements and perhaps because they are all around us we don't often pause to think about their nature. Indeed, advertising is a characteristic of the modern life. It is so familiar to modern readers that it may seem odd to ask what an advertisement is. As Williamson (1978:11) points out, "*they [advertisements] are ubiquitous, an inevitable part of everyone's life: even if you do not read newspapers, or watch television, the images posted over our urban surrounding are inescapable*". Interestingly, advertising is a way to attract people's attention; it is an important and simple procedure for companies to make themselves known. Most advertisements can be found in newspapers, magazines, leaflets, and posters. In this sense, advertising is related to the use of different semiotic resources like image, color and gesture to be more efficient and attractive.

The representation of women in advertising is a very important issue. Women represent culture, social status, and moral values of certain groups. They have played a starring role in advertising. Moreover, women have shifted their role from isolated domestic figures to business, politics and media. Therefore, the representation of women in advertising differs from one culture to another, from one country to another.

The present research approaches the issue of the representation of Algerian and English women in perfume advertising. In order to carry this research, it is important to understand how women are represented in the Algerian and English advertising to determine how various semiotic resources are used to convey meaning and which resource is significant in the images.

- **Aims and Significance of the Study**

The purpose of this research is to analyze the representation of women in the Algerian and the English perfume adverts (Wouroud and Burberry). We intend to compare their representation, and discover the different types of meaning they convey relying on the multimodal social semiotic theory: The Grammar of Visual Design proposed by Kress and Van Leeuwen (2006).

The reason behind the choice of this topic is related to the interest given to the use of women in advertising in all fields of life. The aim of the investigation is not to judge or evaluate the quality of the advertisement, but it seeks to understand the use of the visual mode in the advertisements of women, and the elements that advertising takes into consideration while using images of women, their bodies or the gaze, and which kind of power relation is created in each image between the viewer and the viewed.

In this dissertation, we attempt to gain a deeper understanding of the contemporary communication of the visuals that perform specific functions and purposes in the representation of women. Because it is important to understand how such representation is made through different semiotic resources. According to the present state of our knowledge, no research work has addressed the issue of investigating women's representation in Algerian and English advertising perfume leaflets, and comparing their representations in order to sort out the main differences and similarities, focusing on the main messages advocated by the Algerian and English perfume leaflets.

- **Research Questions and Hypotheses**

In order to find out the way women in the Algerian and the English perfumes advertising are portrayed, the following questions are raised:

- 1) What is the most significant resource in the image: the body or the gaze?

- 2) Which element is more attractive in the perfume advertisement: the woman or the bottle?
- 3) Are there any similarities or differences between the representation of women in the Algerian and the English perfume adverts?

In accordance with these questions, the following hypotheses are suggested:

H¹ a) The gaze is the most significant resource in the image.

b) The body is the most significant resource in the image.

H² a) The woman is more attractive in the image.

b) The bottle is more attractive in the image.

H³ There are some similarities and differences in the representation of women in the Algerian and English perfume adverts.

• **Research Techniques and Methodology**

For data collection and analysis, this study adopts the qualitative research method. This research method suits the research questions. The present research intends to use social semiotic framework “the grammar of visual design” elaborated by Kress and van Leeuwen (2006) as an analytical tool for the selected corpus, because it provides the appropriate technique to analyze visuals in order to reveal the hidden meaning that they convey. Besides, it allows us to read and interpret images in relation to the social context.

The corpus has been selected from two different perfume adverts originated from Algeria and England. It consists of four Algerian perfume adverts of Wouroud and four from the English adverts of Burberry.

• **Structure of the Dissertation**

This dissertation will follow the traditional complex design. It is composed of a general introduction, four chapters, and a general conclusion. The first chapter is entitled “*Review of the Literature*”. It is concerned with the review of the social semiotics approach in relation to

visual communication mainly advertisements. It deals with advertising, the social semiotic theory and visual grammar. The second chapter is entitled “*Research Design*”. It describes the corpus and the research method. It is followed by the third chapter which is the “*Research Findings*”. The latter presents the findings of our analysis of the Algerian and English advertising perfume leaflets. The fourth chapter is “*Discussion of the Findings*”. It discusses the main results reached in chapter three and aims at answering the research questions asked in the general introduction. Our study ends with a general conclusion in which we have summarized the main findings and have presented the limitations of the study.

Introduction

This chapter is theoretical. It reviews the literature related to advertising. Besides, it provides an overview about the social semiotic approach to visuals and presents the main concepts that are stressed in this field such as mode, resource, and medium. It also raises the issue of women in advertisement, particularly the representation of women in advertising.

I. Advertising

I.1. Defining Advertising

Advertising is a method to attract people's attention. It is an important procedure for companies to make themselves known. Advertisements convince people to buy products. All advertisements contain both information and persuasion. Today, we can say that advertising is communication, marketing, public-relation, information and persuasion process, usually aims at a particular segment of the population - the target audience (David A. Aaker, 1995).

The word "advertising" can be traced back to the earliest history; it has come from the Latin word 'advertere' which means to turn the mind toward (Belch and Belch, 2001). Cook (2001:22) points out that in contemporary society advertising is everywhere; it is *'both part of and has helped to create a new global culture which ignores national boundaries'*. That is to say, advertising is meant to express a certain belief that a certain organization has to connect to a specific audience. McLuhan (2004) highlights that *'advertising has become the 'art' of the modern world'* (quoted in Danesi, 2004:273). In this sense, advertising brings and creates desire by using artistic and creative method in order to make the viewer desire the product being advertised. Put differently, advertisers exploit the manner in which the products are represented.

Russell and Lane (2000) argue that advertising is an institution, not merely a means of disseminating information about a product. They argue that advertising impacts consumers, businesses, and societies. Correspondingly, advertising provides information to consumers

that allow them to discriminate between products. It allows businesses to bring new products to the attention of enough consumers so as to enable them to stay in business.

According to the American Marketing Association (2011), advertising is the structured and composed non personal communication of information, usually paid for and persuasive in nature, about products (goods, services, and ideas) by identified sponsors through various media. By analyzing this definition, we may say that advertising is, first of all, a type of communication. It is actually a very structured form of applied communication, employing both verbal and nonverbal elements that are composed to fill specific space and time formats determined by the sponsor. Second, advertising is typically directed to groups of people rather than to individuals. These people could be consumers, who buy products for their personal use, or they might be businesspeople who would buy large quantities. Finally, advertising reaches us through a channel of communication referred to as a medium. An advertising medium is any paid means used to present an advertisement to its target audience.

I.2. Types of Advertisements

Advertising is classified according to its functions and roles, in order to achieve specific objectives and to persuade a target audience. These types are print advertising, radio advertising, television advertising, outdoor advertising, and internet advertising.

I.2.1. Print Advertising

Print advertising is one of the most commonly used types. Print advertising may include magazine ads, newspaper ads, brochures, flyers and posters, etc. The print media continues to be an important advertising medium that guarantees great success even in the age of electronic advertising media. According to the International Advertising Association (2011), print advertising generates the highest advertising sales, while the other types of advertising occupy the next lowest ranks.

I.2.2. Radio Advertising

Radio advertising has become an integral part of life. In some way, it touches the lives of almost everyone, every day. According to Edmond (2009), this type of advertising is an ancient unique and pervasive medium. Radio advertising has a huge number of audiences: when one wakes up in the morning, goes to jog, commutes to and from jobs, at workstations and goes to bed (Admin, 2010). It can be broadcasted to a highly target wider audience. The radio is able to penetrate our daily lives still of limits to other media like television, internet, print or outdoor. For Edmond (2009), the radio is an important way of reaching people. It has often been called the ‘theater of the mind’ because voices or sounds can be used to create moods or images that, if crested by visual effects, would be impossible to afford.

I.2.3. Television Advertising

Television is often called ‘king’ of the advertising media as the majority of people spend more hours watching television. According to Edmond (2009), television has proven its persuasive power in influencing human behavior. Television reaches very large audiences. Advertising on television can give a product more validity and prominence and reach more target audience groups, and more diverse audience.

I.2.4. Outdoor Advertising

According to Edmond (2009), outdoor or out-of-home advertising is distinct from other forms of advertising. It is highly visible, often very large, and placed in heavily trafficked areas in order to attract as many viewers as possible. Outdoor advertising include billboards, posters and advertising on public transport.

For Edmond (2009), Outdoor advertising in public space, is difficult to avoid. Unlike television, radio, internet or print advertising, outdoor advertising cannot be switched off or closed if the consumer does not wish to view it. As the Outdoor Media Association (OMA)

claims, outdoor advertising (at its best) achieves direct communication with consumers wherever they go.

I.2.5. Internet or Web Advertising

According to Gokce Chudar (2005), Web advertising has been defined in various ways, but virtually all definitions include the idea that it involves presentation of information through mediated means (technology of some type, whether a computer or a mobile phone) and mutual, relatively immediate interaction between consumers and marketers.

I.3. Visual Elements in Advertising

Visual elements help to enhance the effectiveness of the advertisements. It is not just words that are needed to communicate ideas or feelings; many elements such as colors, illustrations and visuals come together to create a successful advertisement. In this respect, it is worth mentioning that they occupy a central role and play different roles in transmitting and conveying meaning. Hence, they help to make a discovery of what is depicted.

Kosslyn et al. (2001) report that two thirds of all stimuli reach the brain through the visual system, and it is argued that human thought is not only words but also visual images. That is to say, images serve as a powerful record of people, events, etc. They evoke ideas and emotions in ways that words alone cannot form this standpoint, we may say that the success of an ad is a function of what is said and how it is said. In other words, how it is presented.

Among the different elements that enhance the effectiveness of an ad is its visual entity. Images in advertisements are used to attract people's attention and to strengthen the message of their product. Moreover, the viewer focuses first on the dominant image which is used in the advert before reaching the verbal message that is used. In this sense, we may say that images are crucial in the process of persuading a viewer or a consumer. As Brochers (2002:165) highlights: *' like words, images are symbols that building blocks of persuasive messages, images communicate in way that words cannot'*. This means that images give

information about a given subject without reading a passage or a text. In other words, images are worth words. In fact, visuals attract the viewers and raise their curiosity towards the advertised product. Thus, advertisements tend to use different figures mainly women.

I.4. Women in Advertising

Companies tend to use images of women that they believe will help to sell their product and make themselves known. They tend to use images that attract people's attention. As viewers, we notice that images are dominated by the presence of females. Ozlem Sandikci (1998) highlights that women in advertising continue to attract academic and popular attention. They are used within various domains including marketing, politics, media, etc. The representation of women in advertising is one of the most discussed topics. The manner in which the women representation is done reflects the status of women in the society. The early study of women's role portrayals suggest that the advertisements on women reflect stereotypical roles like women taking care of their home and not making important decisions. Many advertisements also show cases that women are dependent and need protection by men. In many other advertisements, women are depicted as sex objects (Manju Kataria,2014).

Advertising can be considered as a social mirror since it portrays different categories of society mainly women. Correspondingly, the status of women in society has changed through history, from the 1890s up to now, women have played an important role in advertisements and in different fields of life. As Kurtz (1997) points out, women have shifted their role from isolated domestic figures to business, political and social players. This means that advertisers improve the social status of women. They portray them in important settings such as business and marketing. In advertising, the woman appears in different ways: the homemaker (the queen of the domestic sphere), the sex kitten (transfers eroticism to the product and catches both women and men's attention) and the independent woman (dominant figure in the 1990s). (Kurtz, 1997). Interestingly, women are used in the advertisements as a strategy of marketing,

by highlighting the attractive, sexy, beautiful sides of the woman body, posture, look and clothes etc. (ibid). Hence, advertisers select the models that are always beautiful and wonderful girls and women; they choose those models as the good ones and give the audience a specific vision of women in society. They use those models to target a large number of audiences.

I.5. Perfume Advertising

The word perfume comes from the Latin ‘per fume’ which means “through smoke” (Claire and Philipp, 2001). Perfume is known to exist since the earliest human civilizations. Nowadays, perfumes have an important impact on the elegance and style. As Moncrieff (1970:17) points out, ‘*we live in a world of smell, where only the absence of smell is remarkable*’. Perfume is extremely important for the identity and the elegance of an individual.

According to Brian Moeran (1996), perfume advertising, like fashion and many other products, appeals to images and emotions, rather than to informational elements. Visual images, color, and language are the most important elements in the composition of perfume advertising. That is, perfume advertising does not focus on product attributes, but accentuates the user image. It sells a mood or fantasy rather than a fragrance (Goldman, 1992: 26). By inviting a woman to look sexy or fresh, to feel intoxicated or natural, perfume advertising in general ends up accentuating a look or feeling, rather than smell (ibid). For Brian Moeran, odours used in perfumes do not in themselves denote anything in the publicity material advertising them. Rather, they are used metaphorically as symbols that connote a woman’s inner self, sensuality, beauty, desire, and, among other themes, the possibility of transformation. So, ‘smell is sundered from its natural context’ (Goldman1992: 27) as advertisers make use of semiotic (visual) and semantic (verbal) information ‘*to precipitate odour identification towards specific arbitrary meanings (mostly coinciding with the*

perfumer's one to prompt perfume purchases' (Velasco-Sacristán and Fuertes-Olivera 2006: 219). It is safe to say that most women like to smell good. Perfume holds the power that women are what they wear. Not all women have the same tastes and interests; therefore, advertisers use a variety of tactics to sell women's perfumes in order to appeal to the different types and personalities of today's women.

II. Visual Images as Cultural Products

Dyer (1982:13) says that *'The advertiser employs language, image, ideas and values drawn from the culture, and assembles a message which is fed back into the culture. Both communicator and receiver are products of the culture, they share its meaning'*. According to Dyer point, advertisements are cultural products. This means that they represent values and traditions of a given community. Moreover, Kress and Van Leeuwen (1996:2) state that *"like linguistic structure, visual structures point to particular interpretations of experience and forms of social interaction"*. In this respect, visuals aim at communicating different cultural values and meanings.

Roland Barthes (1978) has applied the Saussurean notion of signs to non-linguistic texts, including the reading of advertisement. Barthes (1978) points out the validity of advertisements as data for semiotic analysis because in advertising, the signification of the image is undoubtedly intentional. Thus, there is no innocent image; all pictures are meaningful. He stresses that an image contains two levels of significance: the connotative level and the denotative level. The denotative level refers to what the viewer sees in the image, whereas the connotative level refers to the level of signification according to cultural, symbolic, and historical context.

III. Social Semiotic Approach to Visual Images

III.1. Social Semiotics

According to Van Leeuwen (2005), social semiotics is an approach to communication that seeks to understand how people communicate by a variety of means in particular social settings. One essential aspect of social semiotic theory is the principle that modes of communication offer historically specific and socially and culturally shared options (semiotic resources) for communicating. In fact, communication from this perspective seeks to identify the semiotic options that are available to communicators, and that they choose to make meaning. These options should be seen not as fixed, but as having a potential meaning that is realized in context and in combination with other choices. So, for Van Leeuwen (2005), social semiotics is a form of enquiry. It does not offer ready-made answers. It offers ideas for formulating questions and ways of searching for answers.

Social semiotics is basically concerned with the study of meaning in society. In this respect, Hodge and Kress (1998:261) state that '*Social semiotics is primarily concerned with human semiosis as an inherently social phenomenon in its sources, functions, contexts and effects*'. Social semiotics has been influenced by the work of Michael Halliday. In his book *Language as Social Semiotic (1978)*, he points out a number of key features which are related to language. The latter is a system of options and meaning potential.

III.2.Key Terms in Social Semiotics

III.2.1. Semiotic Resource

The term semiotic resource is a key term used in a social semiotics. It originated from the work of Holliday(1978:192) who argues that '*the grammar of language is not a code, not a set of rules for producing correct sentences, but a resource for making meaning*'

Semiotic resources are not restricted to speech and writing and picture making, but they are concerned with everything that we make or do in everyday life since we live in a multimodal

society. Therefore, the understanding of meaning making is through the combination of different semiotic resources .As Van Leeuwen (2005:3) suggests:

Semiotic resources are the actions and artifact 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, with fabrics, scissors and machine, etc..

For Van Leeuwen (2005), this term is used to refer to a means for meaning making that is simultaneously a material, social, and cultural resource. Kress (2010) emphasizes that these resources are constantly transformed. This theoretical stance presents people as agentive sign-makers who shape and combine semiotic resources to reflect their interests.

III.2.2. Mode

According to Halliday (1978), a mode is a set of resources used to articulate content matter (ideational meaning), construct social relations (interpersonal meaning) and create coherence (textual meaning). Mode refers to a set of socially and culturally shaped resources for making meaning: ‘channel’ of representation or communication (Kress and Van Leeuwen, 2001). A mode is a term that allows us to get away from using language for everything.

Annemaree o’ Brein (2013) claims that there are different types of modes: the linguistic, visual, audio, and gestural mode. The linguistic mode refers to the written or spoken language through the use of words. The visual mode includes still or moving images, color, framing and salience. As for the audio mode, it is related to sounds and music. The gestural mode is concerned with meaning created through body movements, hands, and eyes.

Kress (2003) states that modes are created through social process; they are subject to change - not autonomous. For example, the meaning of words and gestures change over time. Modes are also particular to a community culture where there is a shared understanding of their semiotic characteristics rather than universal.

III.2.3. Medium

A medium makes an important contribution to the meaning, and plays an important role in the distribution of the message. Berger and Kress (2008) stress that medium has a material aspect in which meaning is realized and through which it becomes available to others in the process of communication. A medium includes TV, image, text, and radio.

Medium is most used in media, it is considered as a periphery to transmit a message in new media and literacy. Recently in media, there is a huge use of images, and modes of representation are no longer texts. Therefore, multimodality makes use of the medium by creating modes with the interlacing of image, writing, layout, speech, and video. Mediums have become modes of delivery that take the current and future contexts into consideration (Kress, 2008).

III.2.4. Visuals as a Semiotic Mode

Social semiotics considers images as a mode which is used to communicate meaning. Visuals include photographs, drawings, paintings and pictures. They are the focus of the area of multimodality, which asks how the image has been made, what it is a representation of, what ideas and attitudes it communicates and how this is achieved. A multimodal approach also asks how an image relates to other modes, such as writing alongside a photograph in a newspaper (Knox, 2007) or the sound in a film or animation (Van Leeuwen, 2005) as well as the actions and interactions (e.g. action, gaze, speech, gesture) entailed in the process of producing it (Burn, 2003).

III.2.5. Gaze

The concept of gaze refers to a fixed look. It is a powerful aspect of human beings. Therefore, it is not a neutral activity. Through it, humans negotiate and construct meaning. Gaze is a technical term that was used in film theory in 1970. Later on, it was broadly used in different disciplines, including cultural studies, discourse analysis, and psychology (Coulter

and Parsons, 1990). Gaze is a semiotic resource which offers multiple meanings. Knapp and Hall (2006) suggest that gaze aims at regulating the flow of conversation, expressing feelings and monitoring feedback. Put differently, the gaze function is to contextualize the verbal message. It helps to understand the conversation and spoken words.

Therefore, in visuals, gaze is a crucial component in the interpretation of an image because it reflects a kind of interaction between the viewer and participants. It is very significant because it provides information to the viewer. Hence, Kress and Van Leeuwen (2006:117) make a distinction between an offer and demand gaze. Offer gaze means participants do not direct their gaze towards viewer. As for demand gaze the represented participants gaze is straight to the viewer.

III.2.5. Colors

According to Van Leeuwen (2011), Colors are the basic tenet in visuals. They communicate meaning. They are discussed as a semiotic resource or semiotic mode in its own way, which like other modes has its own communicative use and purpose. Colors are used differently; they are physical units that have different interpretations from one culture to another. Interestingly, they are associated with symbolism, they have different values. All colors connote things. For instance, the red color symbolizes patience and love in some cultures, whereas in other cultures, it is a symbol of danger. That is to say, the use of a particular color in visuals may represent particular modes or feelings.

Color is an important semiotic resource; it is a carrier of meaning. The way it is used and where it is used aim to convey a specific meaning. Therefore, there is a choice between the presence or the absence of color in visuals.

II.2.6. Social Semiotic Metafunctions

According to Halliday (2004), all languages have three kinds of semantic components, resources for construing experience(ideational component), resources for enacting human's

diverse and complex social relations (interpersonal component), and resources for combining these two kinds of meaning (the ideational, interpersonal) together in coherent text. In other words, language has three metafunctions: the ideational, the interpersonal and textual metafunction.

The ideational metafunction: it is a means by which we make sense of reality. It is based on experiences, and it expresses ideas, actions, events, and even states.

The interpersonal metafunction: language serves to set up and maintain social and personal relations. It is also concerned with the relationship between people, the relationship between texts and readers, viewers, and the relationship within texts.

The textual metafunction: refers to the actual form of the text, the way it is organized. Through the combination of resources at different textual levels. It allows ideas, actions, and events to be expressed.

III.2.6. Modality in Image

Language provides resources to express levels of truth by using auxiliaries such as may, will, and must, adjectives like possible, probable and certain and adverbs like probably and certainly. Kress and van Leeuwen (2006:154) claim that: *'one of the crucial issues in communication is the question of reliability of the message [such as that evidence images] is what see or hear true factual real or is it a lie fiction something outside reality'*.

Moreover, the social semiotic theory aims to investigate, confirm, and prove the validity and the truth of the representation. As Kress and van Leeuwen (2006) assert, truth is defined by particular social groups and it comes from their value and beliefs. They point out that: *'reality is defined on the basis of how much correlation there is between the visual representation of an object and what can normally be seen of that object with the naked eye'* (ibid:158). Modality in visuals refers to how credible the visual is. Indeed, there are

various elements that can determine the validity and reliability of an image. Images with higher modality appear more real than those of a lesser modality.

III.2.7. The Represented Actors in Images

People are presented by using different names, naming each other in order to give identity. In newspapers and magazines, participants are presented by using different expressions or words that refer to their jobs or status. This is called the linguistic representation. However, in visual representation, the participants are human or non-human who are presented in the image, photographs, or pictures.

Kress and van Leeuwen (1996) claim that analyzing an image involves two kinds of participants, the interactive and the represented participants. The interactive participants refer to the participants that speak, read, and make images and view them, whereas the represented participants refer to the ones who are represented in the image. To quote the words of Kress and van Leeuwen (1996:250) there are two kinds of participants involved in every semiotic act:

the interactive participants and the represented participants. The former are the participants in the act of communication -who speak and listen or write and read, make images or view them; the latter are the participants who are subject of the communication, that is, the people, places and things (including abstract 'things') represented in and by the speech or writing or image, the participants *about* whom or which we are speaking or writing and producing images.

Kress and van Leeuwen (1996) assert that there is a relation between the represented participants and the viewer. The represented participants may be close to the viewer as they can be distant from the viewer. This is realized through the way in which they are presented and put in the image. Accordingly, this leads to an equal or unequal relation with the viewer.

Conclusion

This chapter has reviewed the literature related to the field of social semiotics and advertising. It highlighted the contribution of social semiotics to visual communication mainly advertisements. It has shown that social semiotics is an important tool for data analysis to answer the previous questions asked in the general introduction in terms of the representation of women in the selected adverts, and the different messages they convey.

Introduction

This chapter is methodological and deals with the research design of the study. It describes the research method used to investigate the representation of women in the Algerian and the English perfume adverts in order to answer the questions asked in the general introduction. It comprises two main parts: data collection and data analysis. The first section is concerned with the procedures of collecting data, in both the Algerian and the English perfume advertisements. The second section is concerned with the tools that are used in order to analyze the data which is visual grammar proposed by Kress and van Leeuwen (1996-2006) by using the qualitative method to compare the findings of both perfume ads.

I. Description of the Corpus

The corpus of this research contains eight perfume adverts; four for each perfume given out by two different companies: Wouroud in Algeria and Burberry in England. These adverts are selected randomly. We have consulted both Wouroud and Burberry websites (<http://burberry.com>) and (<http://www.wouroud.com>), and we have looked for the most recent perfume leaflets that are used in public advertising.

We are interested in Wouroud and Burberry perfume in order to reveal the way women are depicted in two different cultures: Algeria and England. Wouroud is the first Algerian company which started the production of perfume in 1963 at El Oued. This brand from El Oued is used widely by the Algerian women, whereas the English Burberry brand has begun the production of perfume in 1981. It is appreciated by British women and also has been used by the British royal family. Then it has expanded all over the world.

II. Research Method

The research design adopted in the present paper is qualitative research design in order to analyze and compare the representation of women in perfume adverts in both Algeria and England. So, qualitative research is concerned with developing explanations of social

phenomena. In other words, it aims to help us to understand the social world and why things are the way they are. It is concerned with the social aspects of our world. According to Maggle Sumner (2006), qualitative research is a research that investigates aspects of social life which are not subject of quantitative measurement.

III. Data Analysis

We live in an increasingly visual culture. Images, colors and other non-verbal resources are no longer used mainly to entertain and illustrate, rather, they are becoming significant in communicating and meaning-making. Gunther Kress and Theo Van Leeuwen(2006) have developed an approach to study visual communication in Reading images: “The Grammar of Visual Design” . It is mainly concerned with the combination of different modes in visuals and the grammar which governs these combinations. In our work, we attempt to analyze how women are represented in both Algerian and English perfume advertising leaflets relying on three metafunctions.

III.1. The Representational Metafunction

In visual grammar, the representational metafunction is concerned with the analysis of the participants, the process or the activities being formed, the attribute or the qualities of the participants, and finally the circumstance in which the action is being developed. Kress and van Leeuwen (2006) recognize two sub-categories within the visual system: Narrative process and Conceptual process.

Narrative Meaning: Each time the participants are linked through a vector, it is assumed that they perform an act unitedly. So, Narrative representation refers to "*when participants are connected by a vector, they are represented as doing something to or for each other*" (Kress and Van Leeuwen, 2006:59). Such kind of vectorial patterns focus on illustrating "*unfolding actions and events, processes of change, transitory spatial arrangements*" (ibid).

Within Narrative processes in visuals, Kress and van Leeuwen (2006) recognize two major kinds of narrative process:

- Actional process: some kind of physical action relates the represented participants. They can be non-transactional where there is only one participant and therefore no action is directed toward anyone or anything. Transactional action, where there are two or more participants and something, is in a sense exchanged.
- Reactional process: This occurs whenever a vector shows how a relationship among participants is viewed toward the direction of one or several participants.

Conceptual Meaning: In conceptual representation, players are staged according to their general and fixed characteristics such as structure, meaning or class. Within Conceptual processes in visuals, Kress and van Leeuwen recognize three major kinds: Classificational, Analytical, and Symbolic Processes.

- Classification: relates the participants in a kind of relation, in terms of a taxonomy of types of things, or classes of things.
- Analytical process: relate the participants in an image in terms of part/whole relations, where one participant represents the 'whole', referred to as the Carrier, and the other participants (of any number) are the 'parts', termed the Possessive Attributes.
- Symbolic Meaning: Symbolic processes explore what a participant in an image means or is. This is broken down into two categories: Symbolic attributive and Symbolic suggestive. The symbolic attributive process deals with the relationship between the carrier and the symbolic attribute. It represents meaning and identity as being conferred to the carrier. In other words, a participant comes to represent something other than the participant itself, such as a virtue, motif, or greater significance. The symbolic suggestive process

only deals with the carrier. This process represents meaning and identity as coming from within, as deriving from qualities of the carrier themselves.

II.2.The Interactional Metafunction

The Interactional metafunction comprises the social relation between the represented participants (people, or object depicted in the image), viewers (people who see the image) and also the image producer (the designer, the photographer). So, interactional metafunction is concerned with:

Gaze: The gaze of participants can influence the way that we view them and can determine the imaginary relationship with them. Depending on whether participants are looking directly at the viewer or away from the viewer, the participant either makes a demand or an offer.

Demand: Participants who gaze at the camera or viewer can be seen to be making a demand on the viewer to enter the imaginary relationship between participant and viewer. The participant demands that the viewer acknowledge and interact with the participant's own reality. However, a female in an image who is looking directly at the camera can be seen as an invitation to viewers to project their desires onto her.

Offer: When a participant has no direct eye contact with the viewer. In this case, the represented participant is looking outside the picture or at someone or something within the image. The viewer is made an observer and there is no *direct* relationship between the viewer and the participant.

Social Distance: In visual images, social distance refers to the realization of social distance among participants and viewers which is realized by a close shot (*Intimate/Personal*), a medium shot (*Social*) and a long shot (*Impersonal*). For example, if there is a big space between participants, it means that they are not close. Participants in an image can be presented differently by using five ways.

Intimate distance: only the head and the face of the participants are shown.

Close personal distance: the head and shoulders are shown.

Far personal distance: participants are shown from the waist up.

Close social distance: the whole figure is shown.

Far social distance: the whole figure is shown with space round it (Harrison, 2003:53).

Attitudes: is concerned with the Attitude between the represented participants and the viewer. It is manifested by relying on two different types of angles; the horizontal and the vertical angle. The horizontal angle is concerned with the point from which the photographer took the picture. Consequently, the image can include degrees of angles: the **frontal angle** “*what you see here is part of our world, something we are involved with*” (Kress and Van Leeuwen 2006:136). In this case, the viewer’s identify themselves to the represented image. And the **oblique angle** “*What you see here is not part of our world, it is their world, something we are not involved with*” (ibid). The Photographer has not situated him/herself in the image, s/he photographed from the side. However, the vertical angle communicates power between the represented participants and the viewer (Ruppert, 2004:28). It contains three categories of angles: high, low, medium angle.

High angle: makes the represented participants and subject look small and insignificant.

Low angle: makes the represented participants look imposing and awesome; generally it gives an impression of superiority, exaltation.

Eye level: the point of view is one of equality and no power difference is involved.

III.3.The Compositional Metafunction

The compositional metafunction is concerned with the way interactional metafunction and representational metafunction are combined together in a coherent text. It corresponds to the study of aspects related to the layout of the page, to the placement of the visual elements, to “*the way in which the representational and interactive elements are made to relate to each other, the way they are integrated into a meaningful whole*” (Kress and van Leeuwen,

2006:176). Thus, the compositional features involve the study of the visuals concerning the distribution of the information value, visual salience (size and color) and visual framing. The placement of elements to the left (given information) or to the right (new information), the relative size of the figures in the image and the use of framing are all relevant factors of the compositional meaning.

Information Value: Kress and van Leeuwen (2006) define information value as the placement of elements in different positions relative to each other and to the viewer in order to convey meaning. *Left and right:* the left approximates the understood and approximates the known information, whereas the right approximates the new information.

Top and bottom: the top in visuals is the place of ideal that is to say, the highly valued elements, whereas the bottom is the real, which refers to the less valued element in the visual.

Centre and margin: the centre represents the nucleus information, while the margin refers to the secondary element.

Salience: The elements are made to attract the viewer's attention by using different factors such as foreground or background, relative size, contrasts in color, and differences in sharpness.

Framing: The presence or absence of framing devices disconnects or connects elements of the image, signifying that they belong or do not belong together in some sense. According to Kress and Van Leeuwen (1996), the disconnection is realized with the presence of framing devices while the belonging of the visual elements together is revealed through their absence.

Conclusion

This chapter is methodological. It has highlighted the research design of the study. It has explained how the data are collected and has given a description of the corpus. It also puts emphasis on how the data are analyzed by using a social semiotic tool for analyzing visuals, the grammar of visual design proposed by Kress and Van Leeuwen (1996 -2006).

Introduction

This chapter is devoted to the analysis of the different perfume advertising leaflets Wouroud and Burberry which constitute the corpus of our work. The selected visuals are analyzed according to the three metafunctions proposed by Kress and van Leeuwen in grammar of visual design (2006). This section presents the key results of the study. Therefore, it is divided into two sections. The first section is about the analysis of Wouroud perfume advert. As for the second, it presents the results sorted out from our analysis of Burberry perfume adverts.

I. The Analysis of Wouroud Adverts in Relation to Visual Grammar

I.1 The Representational Metafunction: the representational metafunction as it is discussed in the previous chapter is related to the objects or elements of the representation and the way they are related to each other in a visual representation. Put in other words, it represents the participant about whom the image speaks. In Wouroud perfume adverts, the representational metafunction is based on two major and distinctive categories: the conceptual and symbolic process. Therefore, the results of this metafunction are presented in the table below in order to sort out how narrative and conceptual processes are related to each other in order to form meaningful whole in the visuals.

	Narrative Process	Conceptual Process
Image1	Transactional reaction	Symbolic suggestive
Image2	Non transactional reaction	Symbolic suggestive
Image3	Non transactional reaction	Symbolic suggestive
Image4	Non transactional reaction	Symbolic suggestive

Table 01: The Representational Metafunction in Wouroud Adverts.

From the table above, it is clear that different narrative processes are used to communicate meaning. In image (01) (see appendix), transactional reaction is shown. The represented object which is the perfume bottle, that is, she is reacting toward the perfume. However images (02,03,04) are non-transactional , the represented women and the perfume bottles are put separately in different sides which makes them to be a phenomena to be observed. At the level of symbolic process, suggestive category is used to communicate meaning in all images of Wouroud perfume adverts.

I.2.The Interactional Metafunction: The results of this metafunction are presented in the table below in order to highlight the basic interactive elements used in the adverts that seek to establish a relationship with the viewer.

	Gaze	Social distance	Type shot	Horizontal Angle		Vertical Angle		
				Oblique	Frontal	Low	High	Medium
Image 1	offer	Close personal distance	Close shot		✓	✓		
Image 2	demand	Far personal distance	Medium close shot		✓			✓
Image 3	demand	Intimate distance	Very close shot	✓				✓
Image 4	demand	Far social distance	Long shot		✓			✓

Table02: The Interactional Metafunction in Wouroud Adverts.

Table 02 demonstrates that in Wouroud advertisements, three images are demand acts which cause the viewer to feel a strong engagement with the represented participants, expect

image one which is an offer gaze creating less engagement with the viewer. Concerning social distance, close, far and intimate are used in the images which permit the interaction with the viewer, thereby, resulting in feeling of intimacy or distance. The degree of involvement is manifested by angles from which the represented participants are depicted. The represented participants are photographed either from an oblique or frontal angle. So, the models in Wouroud perfume ads are depicted from a frontal angle, except in image (01). So, the viewer is given a full dimension of the models. These models have an interactive meaning of involvement. These features will be detailed in the next chapter.

I.3. The Compositional Metafunction: it is composed of the two previous metafunctions (representation and interactional) that are structured together in order to form the meaning of the visual representation. As far as the Algerian corpus is concerned, different compositional elements are combined together in order to attract the viewer's attention. Along the corpus analyzed, there are different semiotic resources that are used to articulate and present the organization of the visuals in order to form a meaningful whole of the adverts.

	Information value	Saliency	Framing
Image1	Left and right	-foreground -small size -format land scape	Disconnected (the bottle and women are placed separately).
Image2	Left and right	-foreground -big size format -land scape format -red color	Disconnected (the bottle and the woman are placed separately).
Image3	Ideal and real	-Foreground	Disconnected (the bottle and women are placed separately).
Image4	Left and right	-Foreground format -land scape -Green color	Disconnected (the bottle and the woman are placed separately).

Table03: The Compositional Metafunction inWouroud Adverts.

From the table, we notice that all the elements of the advert are disconnected which signifies that the represented participant and the perfume bottle do not belong to each other. Each one has its own value and meaning to the viewer, in all the visuals. Indeed, many salient elements are provided to catch the viewer's eye within the representation. These elements are the placement of the woman and the bottle foreground and background. As it can be seen in all the images, the women are arranged on left and right position except image (03).

II.The Analysis of Burberry Adverts in Relation to Visual Grammar

II.1. The Representational Metafunction: it aims to determine the process type. According to this metafunction, two types of narrative process are used in the images.

	Narrative process	Conceptual process
Image 1	Nontransactional Reaction	Symbolic attribute
Image02	Nontransactional Reaction	Symbolic attribute
Image03	Nontransactional Reaction	Symbolic attribute
Image04	Nontransactional Reaction	Symbolic attribute

Table04: The Representational Metafunction in Burberry Adverts

Burberry perfume adverts have recognized two major processes referred to as conceptual and narrative processes. Both processes are used to represent or establish what the image means and what kind of message they convey by using the symbolic suggestive process. On the other hand, the narrative process is based on non-transactional reaction in order to communicate meaning in the images.

II.2.The Compositional Metafunction

It reveals the arrangements and distribution of elements in the image. From the table below, it can be observed that different compositional elements have been placed in different zones of the images.

	Information value	Salience	Framing
Image01	Right and left	Foreground Small size format	connected
Image02	Center and periphery	Foreground Big size Portrait format	disconnected
Image03	Center and periphery	Middle ground Small size Portrait	connected
Image04	Center and periphery	Foreground Big size portrait	connected

Table 05: the Compositional Metafunction in Burberry Adverts

Two types of information value are introduced within the English corpus; Left and right and centre. The first advertisements placed the represented women in the right side of the image to give information to the viewer and to emphasize a given message. Meanwhile, the perfume bottle is foregrounded in the same side. However, the other images are centered with foreground. Centralization is higher in these adverts, and this aims at giving importance and value to the represented woman. Accordingly, the framing devices of the four images are connected except in image two.

II.3. The Interpersonal Metafunction: this metafunction aims at determining the social relation between the participants and the viewer through gaze. In this notion of image act, there are two types of Contact: Demand and Offer. The former is realized when the represented participants demand that the viewer enters into some kind of imaginary relation with him/her" (Kress and van Leeuwen, 1996:122). The latter is realized when there is no eye contact with the viewer. Whereas social distance refers to the distance between the represented participants and the viewer, which is realized by a close shot, (*Intimate/Personal*), a medium shot (*Social*) and a long shot (*Impersonal*). That is to say, the bigger the distance of

the represented participants from the viewer, the smaller social distance is encoded. The table below provides the results of these features of interaction in Burberry perfume adverts.

	Gaze	Social Distance	Shot types	Horizontal Angles		Vertical Angle		
				Obliqu	frontal	High	Low	Medium
01	Demand	Far social Distance	Long shot	✓				✓
02	Demand	Far personal Distance	Medium close shot		✓			✓
03	Demand	Far social Distance	Long shot		✓			✓
04	Demand	Far social D	Long shot		✓			✓

Table (06): The Interactional Metafunction in Burberry Adverts

The table above shows that the women being represented in the images are engaged with the viewer through their gaze. It reveals that the Burberry perfume adverts are based on a demand gaze and involvement with the viewer as the viewer belongs to their world, except the first image, the viewer in this case is detached from the adverts. Power relation between the represented participants and the viewer is manifested by the vertical angle. So, models in Burberry perfume adverts are photographed from a medium vertical angle. This type of angle creates an equal power between the models and the viewer.

III. The Main semiotic resources used and their intended meaning

In terms of what messages are emitted from the representation of women in these advertisements, an outline of the main semiotic resources that are used to convey meaning and main messages being conveyed is provided below.

Images	The Main Semiotic Resources used in the Image	The intended Meaning
Image1	Gaze (offer). Close shot. The bottle is foregrounded and centralized.	The bottle is the heart of the advertisement, that is, bottle is more attractive than the woman.
Image2	Demand gaze. Red background. The bottle is highly foregrounded which make it more attractive to the viewer.	The adverts invite women to purchase the product being advertised.
Image3	Demand gaze. Intimate distance. Ideal real compositional structure.	The perfume is used by an ideal lady.
Image4	Demand gaze. Foregrounding of the product. The poser is in natural environment.	The adverts indicate freshness, purity, aspirational and natural beauty.
Image1	Direct mode of address. Use of bright color. Body posture of model.	The adverts focus on the physical attractiveness of women to buy the product.
Image2	Demand gaze. Medium close shot. Black and white color to create vintage.	Viewers are invited to desire the represented women
Image3	Strong demand gaze. Long shot. Women and bottle are centralized in the advert. Grey is the most silent color.	The advert invite the viewer to a deeper look at women and bottle as belonging to each other.
Image4	Strong gaze. Extreme long shot. Soft back ground. Center margin composition.	Women are being sexual objective.

Table7: Main Semiotic Resources and the Main Messages Being Conveyed.

Conclusion

This chapter has presented the findings of the analysis of the visuals. The results of the representational, compositional and interactional metafunctions show that the visuals of both countries use different resources in order to convey meaning. These results will be discussed and interpreted in the following chapter.

Introduction

This chapter aims to discuss the results that are obtained from the data collected in chapter three. This discussion follows the framework of Kress and van Leeuwen: grammar of visual design as an analytical tool for the obtained results about the representation of women in the Algerian and the English perfume advertisements. This chapter is divided into two main parts. The first part discusses the findings of the Algerian and English ads. The second draws a comparison between the two contexts in order to reveal the main differences and similarities, then answers the research questions provided in the introduction and the proposed hypotheses will be confirmed or refuted.

I. Discussion of the Results Obtained from the Analysis of the Adverts in Relation to the Three Metafunction

The interest of this work is to focus on the three metafunctions provided by Kress and Van Leeuwen, of which many features are reflected in the collected perfume advertisements.

I.1. The Representational Metafunction

Harrison (2003:50) states that “*The representational metafunction is about the people, places, and objects within an image—the represented participants (RPs)—and answers the question “What is the picture about?”* .So, the images of the advertisements convey a sense of female dominance. This could attract young women and allow them to believe that by having the product, it would make them more attractive. Accordingly, the young women are looking directly to the camera. They have a quite dark make up making their eyes stand out and draw attention to their faces. They appear to be confident and at ease. This is shown through their posture and gaze.

According to Kress and van Leeuwen (2006), the representational metafunction consists of two major processes: conceptual and narrative process. Both of these processes represent patterns of experience and phenomena in terms of sequence of process, participant,

circumstance and object. Thus, actions and reactions either transactional or non-transactional are used together in these advertisements to convey the intended messages. All the adverts are based on vectors to communicate effectively with the viewer because such representation involves a process of interaction. There are different elements that go into making vectors in such representation: bodies and limbs. Put differently, this vector draws the viewer's attention to the woman's body and perfume bottle. Therefore, the relation in these adverts involves the represented women and the viewer. Said in other words, the represented women are the actors in the images. At this level, it can be said that the viewer is invited to purchase the product being presented. The corpus is based on non-transaction process because the vectors are formed by an eye line. The represented participants who are looking to the camera form a phenomena of reaction. Moreover, in the selected corpus it is noticeable because they are gazing directly to the camera. This indicates close observation in reaction to something, except image 1 in the Algerian context which is transactional reaction. That is, the woman reacted to the object in the advertisement which is the perfume bottle. Hence, it becomes the goal in the represented scenario.

At the level of conceptual process, the images of both contexts emphasize a sense of timelessness. The represented women are generalized with no context. All the Algerian adverts contain symbolic suggestive which does not seek out the relation between concrete objective images rather establishes what the image means. They are categorized into symbolic suggestive because they have the carrier whose meaning is established through the use of different resources such as colors and framing. Thus, the selected images do not represent a specific moment; they are concerned with being timeless. The image 02 of Wouroud contains symbolic processes, the red color which is a symbol of love, sensuality, also signifying passion and strong emotion. It creates intense feeling of excitements and energy. A flower has a feminine connotation of purity, grace, and freshness.

All the images of the English corpus have one symbolic process. For example, image 04 has one symbolic process which is related to the background of the image. So, the grey is a symbol of maturity, sophistication and elegance. It is often associated with intelligence (Van Leeuwen, 2011).

I.2. The Interpersonal Metafunction

The interpersonal metafunction in relation to visual communication is concerned with the representation of social relations between the visual and the viewer. The placement of the viewer and the visual socially has a significant influence on how the visual is read and used (Harrison, 2003). That is, their relative social placement affects what may be represented, the ways that it is represented, and how it may be read and put to use. The visual resources for creating or maintaining this social engagement between the viewers and the image are image act and the gaze, type of shot and social distance, and perspective.

I.2.1. Image Act and the Gaze

Kress and Van Leeuwen (2006:116) state that “*there is a fundamental difference between pictures from which the represented participant looks directly at the viewer eye and pictures in which this is not the case*”. So, gaze is an important concept in visual images. Through it, we determine either the participant demands something from the viewer or not. In the case of the Algerian advertising, image 01 is an offer picture; the represented woman is looking down to the perfume bottle. The designer deflects emphasis to another element which is the bottle. This is a strategy to move the viewer’s eye to the perfume bottle. The images 02, 03 and 04 in the Algerian context, the represented participants use direct mode of address to target the audience. That is to say, there is a strong and explicit connection between the viewer and the represented women in the visuals. This can draw them into her and the fragrance. The way they are facing the camera gives us the idea that if you buy this product you may be desired for, seductive but classy. So, the designer of the Algerian perfume adverts focuses on the gaze

of the represented participants. That is, the gaze is the most semiotic important resource in Wouroud leaflets. The represented participants are challenging the audience to come closer or persuading them to buy the product by their gaze. It is important to mention that advertising is adopted to attract the audience to the importance of a product. This demands to establish a relationship between the advertisers and the viewers. This can be taken as the reason behind assuming this principle by the models.

Concerning the English context, the content of advertisements is overly sexualized as women's bodies are the visual focus of the adverts. So, the designer focuses on the women's body that publicized the product. As Clare (1998) states, a woman's advertising in many magazines is strongly focused with the idea of body. The represented participants in all the adverts use their bodies and some other feminine features such as hair style, clothing style to convince the viewer to desire the product and to buy it. So, their seductive and body posture invite the viewer to desire the product. This invitation is reinforced by their way of facing the camera. They are looking at the camera directly addressing the viewer.

1.2.3.Type of Shot (Camera Shot)

Camera shots are used most often for analyzing films. They are, however, also a really useful place to start when analyzing any visual text (Dian Cartini, 2010). The size of the shot is determined by how much space or landscape is in a particular frame, or put another way, how closely the audience is positioned to the subject in the visual text. So, the composition of the shot is important to understand the character of visuals. In our corpus, different types of shots are used to take the image: close shot, medium shot, long shot, and very close shot. In the Algerian corpus, for example medium close shot is used to capture image 02. It is sometimes called a social shot because it demonstrates, in more details than a full shot, the relationships between characters. So, the camera is moved closer to the main subject and photograph the woman from the waist up holding a flower in her hand. This flower can have a

feminine connotation of purity and grace. So, this type of shot permits the viewer to see the details of the model such as her gaze, body language. It invites the viewer to a deeper look at the model and admires her. Indeed, English perfumes leaflets are captured from a long shot (wide shot) except image 2 which is captured from a medium close shot. So, long shot is the dominant technique used to capture the entire images, where the image is taken, the setting and the actor. It gives a general description to the audience. We can see that it contains a lot of landscape. It gives to the viewer an idea of the place that is the setting is captured clearly to the viewer even the model too.

I.2.3.Social Distance

Visually based, interactive resources are also used to determine how much social distance is between the viewer and the represented participant. Kress and Van Leeuwen (2006:124) point out that *“the choice of the distance can suggest different relation between the represented participants and the viewer, a close personal distance is the distance at which one can hold or grapes the other person and therefore also the distance between people who have an intimate relation with each other”*. In the case of Wouroud, images are depicted from different ways: close personal distance, intimate distance, and far social distance. In image 01, the woman is depicted in a personal way (close personal distance), the advertiser use close shot which shows the head and the shoulder of the model. If this was all we could see of her in reality, we could be enough to touch her. Hence, it may make a relatively intimate relation between the image and the viewer and generate intimate relation with viewer. Here, the viewer is likely to experience feeling of closeness and warmth, simply by his / her close proximity to the represented participant.

English advertisements on the other hand are shown from social distance (far social distance) except image 02. So, the images 01.03. And 04 are far from the viewer. That is, they do not favor the interaction with the audience, because they are not represented close to

the viewer. The designer tends to make a distance between the models and the viewer, in order to create a sort of curiosity by the viewer towards the adverts.

I.2.4. Detachment and Involvement as Realized by the Vertical Angle

Kress and Van Leeuwen(2005) suggest that where participants are represented from the front, there is a greater sense of involvement than where they are shown from an oblique angle. They report that *“the difference between the oblique and the frontal angle is the difference between detachment and involvement”* (kress and van leeuwan, cited in Jaworski and Coupland 1999:394). They further state that the range of oblique and frontal angle present different degrees of involvement. The images contained within the Algerian and the English corpus pertaining to this study are concerned with both horizontal and frontal angle. The image 02, 04 of Wouroud and image 02, 03, 04 of Burberry are captured by a horizontal frontal angle where the viewer is involved with the represented participant, as the represented participants are part of the viewer and visual designer’s world. That is, it evokes a message of inclusion. Whereas, image 01 and 03 of Wouroud and image 01 of Burberry are captured from a horizontal oblique angle where the viewer is detached from the represented participant. That is, the viewer is not part of the photographed image. The images evoke a message of exclusion that is the represented participant is not part of their world.

I.2.5. Relation of Power as Realized by Vertical Angle

A vertical angle is an important element in interpersonal meaning in visuals that allows for the establishment of power relation between the viewer and the represented participants. According to Kress and Van Leeuwen (cited in Jaworski and Coupland ,1999:397) if a represented participant is seen from a higher vertical angle, then the relation between the viewer and the viewed participant is one in which the viewer has power over the viewed participants. If the viewed participant is seen from a low angle, then the relation between the viewer and the viewed participant is one in which the latter has power over the former. The

eye level, a relationship of symbolic equality exist (Jewitt and Oyama, 2001:135). The models in both contexts (Wouroud and Burberry) are captured by medium vertical angle. In this type of perspective, the represented participant and the viewer are equal in power. No one is more or less powerful than the other. They are equal in power, that is, there is no power differences between the images and the viewer. Whereas, the image01 of Wouroud is taken from a low angle, as if having symbolic power over us, having an impression of superiority, exaltation and triumph. Through this type of angle, the viewer feels vulnerable or in awe of the subject or to emphasize the subject's power and strength.

I.3. The Compositional Metafunction

The compositional metafunction aims to observe and analyze how the image of these adverts is created. That is to say, the way these visuals are structured and composed. Therefore, the main components colors, salience, information value and size will determine which kind of meaning is conveyed by such composition.

With respect to information value, Kress and van leeuwen (2005:352) argue that “*when a picture or layout make significant use of the horizontal axes, positioning some of their elements left right and other different one right of centre the elements placed on the left are presented given the elements placed on the right as new*”. This means that the right side is generally the side which provides ‘key information’ to the viewer. It usually presents a ‘message’ which the viewer is required to pay particular attention to. The left side is the side of the ‘already given’, something that the reader is assumed to know in advance.

In analyzing the corpus of wouroud, it can be noticed that different compositional elements have been used in different zones of the images. The distribution of left and right structure is higher in the Algerian adverts. For example, image 02 places the image of the represented woman on the right side of the adverts, as object to be completed by the viewer, that is to say the woman is something new. The woman in such representation is the key

information. Thus, the viewer is required to observe her and pay particular attention to the represented model. The product meanwhile is placed on the left side of the image. This means that it is given information. Put differently, the perfume wouroud is already known by the Algerian women. In short, it is familiar to the viewer.

In image 04 the woman is the given information whereas the perfume bottle is new information that should be observed by the viewer. Such representation shows that wouroud adopts a new bottle shape, a product that should be bought. Such arrangement and placement of elements aim at convincing the viewer to experience and buy the new product.

Unlike the Algerian perfume, Burberry perfume adverts tend to arrange the represented women in the center. The placement of the image is very important. In these adverts the designer has made an attempt to attract the viewer's attentions by placing the women in the center of these advertisements. Hence fore, the women's body is the largest represented participants and more salient in the visuals. They appear in the center covering almost the whole page and they are foregrounded. Such arrangement (centre) emphasizes their importance, centralises the body to make it attractive, eye catching and clear for the viewers. These adverts invite us to recognize the connotation of such placement, and to transfer this connotation to the product being advertised. The viewer therefore, is compiled to observe them. In short the viewer will be excited by such representation.

Burberry advertisements tend to depict women as playing an active role or crucial role in the adverts by putting them on the heart of the image. Chandler (2002) reports that kress and van leeuwen claim that the composition of certain visual images is determined not, by left right or top bottom structure but by the dominant centre and periphery. This means that centralization of the represented participants or elements make them the core of the representation.

As an exclusive case in image 01 both the woman and the bottle are placed on the right side of the image. This means that, they are new information. Hence, the viewer is invited to contemplate the women's beauty also to test the new perfume. Such placement is connected to the sense that the product and woman make a variety of desire.

I.3.1.Salience

The ability of the viewer to make judgment about the importance of various elements in visuals in relation to other elements is considered as salience according to kress and van leeuwen (1996: 212) to quote their words, "*salience is not an objectively measureable 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 other elements*" (ibid). From this standpoint, there are indicator of salience like color, foreground background, and size.

A further point can be made about these advertisements is the way in which color has been used. Colors have their own meaning. Therefore, they can have an emotional impact on the viewers and manifest different interactive meanings. kress and van Leeuwen (2006: 229) states that "*we learn that adding color to documents can increase the reader's attention*". Advertisers use color to reflect a specific brand and attempt to communicate a certain mood dictated by the product itself. From the ideational perspective, color clearly can be used to denote things and ideas, and to convey interpersonal meaning. Within the Algerian corpus, the red color is the dominant one. It is used to indicate the important elements that are represented, and such color is vibrant, luxurious and is related to love. Moreover, this interacts with the viewer as a signifier of glamour. The color worn by the lady in image 02 and 03 is bright. It connects passion and strong emotion of the one who will use Wouroud perfume. That is to say, the woman that will use the perfume will be sensual and can stimulate more intimate passion. Such use of color (red) makes the image of the product standout.

The English perfume adverts on the other hand, use a unique color except in image 02 where the represented woman wears dark cloths which contrast with the background and the perfume bottle which is white. These adverts emphasize the meaning of perfume being sophisticated, inspirational and elegant. Such color connotes the representation of power mystery and strength. The black and white color gives a classic look which appeals to the viewer and makes them want to buy the product.

However, images 03 and 04 present grey dull color background that shows the represented woman a lot more. This makes her stand out. Thus, the light is focused on their whole body which make the fairly neutral colored clothing which makes it very feminine and elegant. Such colors represent a calming tone. Whereas image 01 use a beige color for the ground on which the model is represented to be standing. There is light. The bottle, background and clothing have the same color. In other words, the depiction of elements with a unique color has a positive implication with the viewer. The choice of such colors is closely related to being natural and fresh indeed, it is obvious that such color suits perfectly well the woman's posture.

I.3.2. Foreground and Background

The Algerian adverts tend to use large format for women and the bottle perfume, hence fore, the perfume bottle is highly foregrounded, and it looks even get out of the foreground and move closer to the viewer as if the model offere him /her the perfume bottle being advertised. That is, the bottle is more attractive than the women and it is considered as the heart of the advertisements. Moreover, the adverts have a big size. They are very attractive and eye catching. However, the women are little backgrounded.

Unlike the Algerian context, in Burberry perfume adverts, the represented women is the major part of the perfume adverts being advertised. The adverts focus on the physical attractiveness of women to buy the product and invite the viewer to purchase the product

being advertised. Although women are bigger in the adverts, they are centered and cover the whole leaflets which make them very attractive and seductive.

I.3.3.Size and format

Both the Algerian and the English perfumes advert tend to use a landscape format which is created in a horizontal way, such format is considered more familiar, soothing and comfortable because images seem to be more neutral and lifelike, thus, the photographs look real and natural for the viewer. Nevertheless, the adverts aim at putting more foreground and highlight the important elements. Consequently such format help the viewer to focus on a small segment. In both contexts, visuals format is bigger in order to get more attention. The designer has placed relatively the represented women large and covers the whole page which is noticed and considered first, whereas the perfume bottle is smaller.

I.3.4.Framing

Framing refers to the degree of connectedness provided by frame line around the whole visual or by elements through shape or volume or other by spacing and foreground and background. Many visual images within the corpus employ the use of framing devices with spacing and background being the most evident framing resources. These resources can be used to mark off certain elements from each other, connect them, or join them together. The stronger the framing of an element, the more it is presented as a separate unit of information (Kress and van Leeuwen, 2006).

The women and the bottle are put separately. Therefore, each of them has its own meaning. Put differently, disconnected frame of each of them gives them their own importance and value. Such framing device is crucial and beneficial in advertising because it aims at attracting the viewer to the different components of the advertisement. Contrary to image 02 in Burberry, the connection between the woman's body and perfume bottle is established. This is done by integrating the bottle to the women's body. This means that the

perfume belongs to the woman. It is something necessary for women's beauty. So, these advertisements should be viewed and understood as connected and belonging together.

II. A Comparison between the Algerian and the English Perfume Advertisements

From the corpus being analyzed, it can be noticed that both Algerian and English perfume advertisements have in common some points and differ in some other points.

II.1. Similarities

Both adverts appeared at approximately the same time (2014.2015). These adverts contain one type of represented participants, which is women, and the advertised product (bottle). The Bottle is considered as crucial in conveying meaning in perfume adverts. All the adverts depend on the bottle to target the viewer. The presence of women in the perfume leaflets is vital. The eight adverts rely on young beautiful women in order to reach a large number of viewers. Furthermore, physical attractiveness is another shared feature. Both the Algerian and the English perfume leaflets focus on models' hair, face, eye contact, behavior and physique in order to invite the viewer to desire the models, emulate their beauty and at the same time to invite the viewer to purchase the product being advertised. Both of them focus on women's body and physical appearances because female bodies remain an essential component of advertising. In order to attract the viewers' attention and target them sexually. This technique is considered as a vital strategy in order to gain a huge number of consumers. The eight leaflets are based on eye contact of the models. All of them hold a direct mode of address (demand). That is, in both contexts women are highly interactive with the viewer through their gaze which gives them an air of confidence. This suggests that if you buy the product, you will be confident too. Furthermore, such contact leads to draw the target audience towards women and fragrance.

In case of image 01 of Wouroud, an offer contact is realized. Put differently, there is no direct contact to the viewer. The woman is depicted as looking down to the product. She interacts with the perfume bottle in the sense that the perfume is something new. Moreover, she makes the viewer wonder what she is looking for.

Perspective is another common point between the two contexts. The images are captured from a horizontal frontal angle and equal power. Thus, the frontal angle manifests a sense of involvement which allows the image of the product to be fully displayed to the viewer; therefore the viewer is involved with the represented women.

II.2.Differences

The portrayal of women in the Algerian and the English adverts show that women are swapped with sexualized image in the English perfume. This trend is also found in the Algerian advertisements but to different extent due to the conservative nature of the Algerian society.

The representation of women in the Algerian and the English adverts are different also at the level of arrangement and placement of the represented participant. The Algerian advertising is based on the left and right to give information to the viewer, whereas the elements in the English adverts are based on center and periphery to reach the target audience. As far as the background is concerned, Wouroud is characterized by a variety of back grounds: each image has a specific background, whereas the Burberry background is based on two background black and white to create elegance, confidence, and sophistication.

At the level of interpersonal metafunction, there are also differences between the Algerian and the English adverts. The Algerian adverts are based on close shot. That is, the images are depicted from closer personal distance, generating a close relation with the viewer, whereas the English adverts are based on a long shot, that is, models are far from the viewer and do not permit the interaction with the viewer.

Conclusion

This chapter has discussed the way in which women are presented in the Algerian and the English perfume advertisements according to the three metafunctions provided by Kress and van Leeuwen (2006). The analysis of the selected corpus has revealed that both perfume advertisements use the same strategies and methods in order to persuade viewers. In fact, the discussion of women's representation in the perfume ads in both countries shows that different semiotic resources are used to convey meaning. Moreover, the analysis of the selected visuals reveals that both advertisements have the same objective; it aims to attract and seduce the viewer.

The portrayal of women highlighted that women play a central role in the adverts to reach a huge number of consumers and invite the viewer to purchase the product being advertised. It has also discussed the main similarities and differences between the visual representations of women in both countries.

General Conclusion

The present research explores the portrayal of women in perfume advertisement focusing on two different contexts, the Algerian and the English perfume advertising. The analysis focuses on visual images and how such images of women appear in the leaflets by applying some principles of the grammar of visual design (1996- 2006) proposed by Kress and van Leeuwen. Therefore, the research intends to explore the representation of women in the Algeria and the English perfume advertisements and the way in which different resources; gaze, body, and bottle in the images are used and combined in order to create and convey meaning.

Through this study of the world of woman perfume advertising, we have pointed out that women are used as a marketing tool to buy products being advertised and gain a huge number of consumers. Accordingly, the focus is also placed on the products (perfume) being publicized to attract the viewer. Therefore, in this type of advertisement, the bottle and women are considered as the heart of advertisements to buy the product. Due to the purpose of the advert, the designers tend to use young women that are beautiful, provocative and spellbinding. Through them, they represent the perfume being advertised as ideal and perfect like the represented woman who promotes creativity, self-esteem and confidence. This will make the product appeal to the target audience.

Our work has stated two main objectives. The first one is to analyze the representation of women in the Algerian and the English adverts. That is to say, how the image of women appears to the viewer in the advertisements. The second one is to compare their representation and the way in which different semiotic resources are combined in the image in order to create meaning.

For the realization of these objectives, we have adopted the qualitative research method for data collection and analysis. The corpus of the study consist of eight perfume

advertisements: four from the Algerian perfume Wouroud and four from the English perfume Burberry.

For a deeper analysis, the social semiotic approach is used to analyze the representation of women in perfume advertising leaflets. The discussion has shown that women play a starring role in the advertisements of the product. They are the actors and doers of the action. The designer aims to persuade the viewer to buy the product being advertised. Moreover, their facial expressions and gestures are also important for the way in which the advert is read. Through the analysis of interactive meaning using visual semiotics, we notice that the adverts are effective for communication and persuasion because different resources are used to represent women and invite the consumer to purchase the product. This metafunction shows that the gaze is present as an important resource in the images. The models use a direct address. They look directly at the camera in order to draw the consumer toward them, and the fragrance. Moreover, the represented participants are depicted to the viewer from a close shot to generate intimate relation with the viewer and favor interaction with them. Long shot is also presented in images 02 and 04 of Burberry signifying a distant relation between the women and the viewers.

Angle is another aspect within visual interaction. The corpus being analyzed is taken from a frontal angle as if the viewer is involved with the represented women's world. As far as the vertical angle is concerned, the leaflets are captured from medium vertical angle signifying equal power relation with the viewer. That is to say, participants and viewers are equal in power.

Concerning the compositional metafunction, it is necessary to refer to its different aspects (information value, color, and framing).

Through the discussion and the interpretation of the results, we have noticed some similarities and differences between the Algerian and the English perfume adverts.

Concerning the similarities, both contexts focus on the physical attraction of women's body and gaze which is considered as a method to attract the viewer. We have also noticed that the bottle is presented in all the eight leaflets in order to buy the product. Another shared feature is the perspectives. All the leaflets are taken from a medium vertical angle to demonstrate equal power. All the elements of the adverts are disconnected to establish separation and to focus on their importance.

Concerning differences, the main difference in the analysis of both contexts is related to the use of semiotic resources. In the Algerian context, gaze is the most semiotic resource used in the images to attract the viewers, to invite women to purchase the product being advertised and to buy the product whereas in the English context, the body is considered as the heart of advertisements; women are considered as a sexual objective to sell the product.

Foreground and background is another difference between the Algerian and English context. In Wouroud adverts, the bottle is foregrounded that is; the bottle is the significant most semiotic resource in the images whereas in Burberry leaflets, the women are the most significant semiotic resources and they are highly foregrounded in the images.

Limitations of the Study

The corpus used in this study is extremely small. If the status (representation) of women in the Algerian and the English advertising is to be accurately determined, then a much bigger corpus of data would be necessary, with visuals being obtained from a wide range of sources. Hence, though this study has reached its general objective of having a deeper understanding of the representation of women in perfume advertisements but still this study does not cover all the principles of visual grammar. Future studies can compare the Algerian representation of the woman with a foreign representation in terms of gender dimension in relation to the Algerian culture and values. Our hope is that our research would contribute to the field of Social Semiotics and would open new ideas for further researches from different perspectives.

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Appendix I : Wouroud Advertisements



Image01



Image02

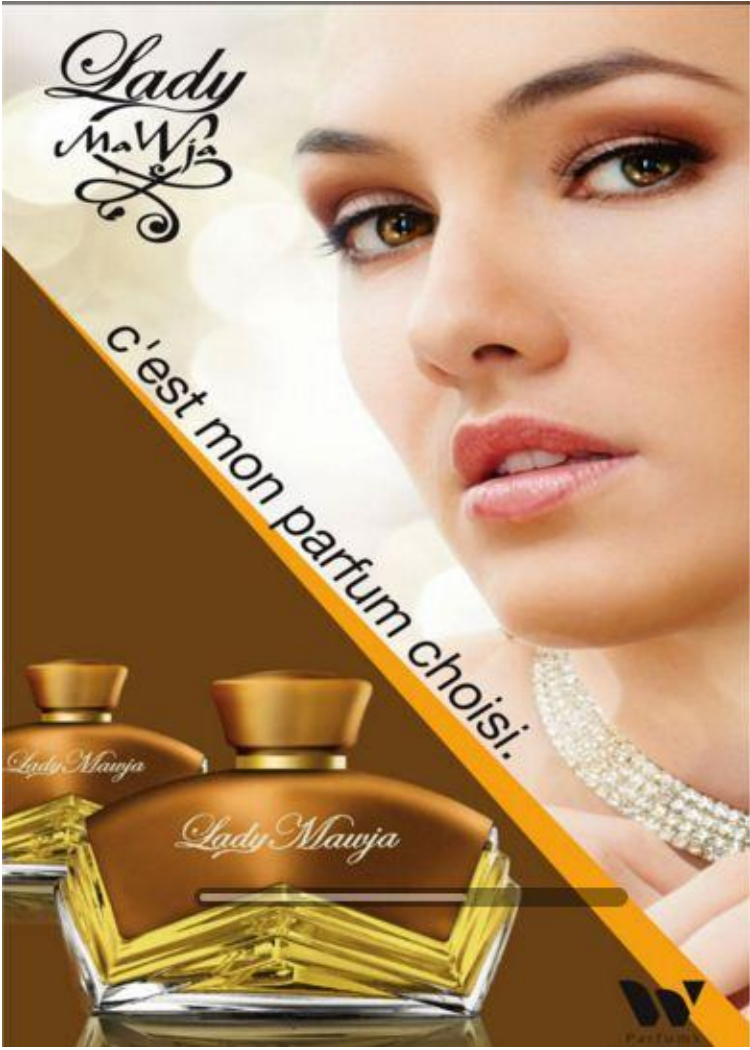


Image03



Image04

Appendix II : Burberry Advertisements

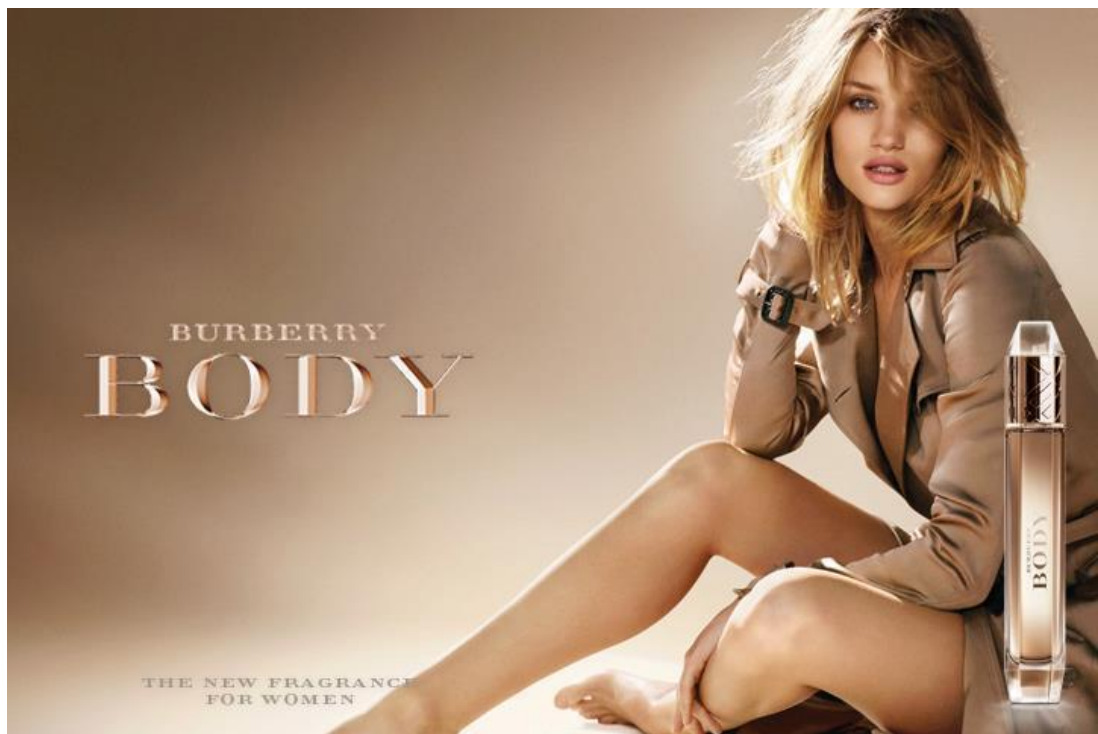


Image01



Image02



Image03



Image04