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A STUDY OF THE ARABIC DISCOURSE IN ALGERIAN PRINTED ADVERTISEMENTS

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Sociolinguistics

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Statement of Originality

I hereby certify that the content of this thesis entitled, “A Study of the Arabic Discourse in Algerian Printed Advertisements”, is my own work. To the best of my knowledge and belief, this thesis contains no material previously published or written by another person except where due references are made.

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Dedications

I dedicate this dissertation to the following people:

- My mother, May Almighty Allah bestow His mercy on her soul;
- My beloved 'second' mother 'khadidja', the light of my life, for her endless love, support and encouragements;
- My dear father;
- My dear husband Ikhlef and my wonderful children: Adem, Ritedj and Lina;
- My brother and sisters. Abdelwahab, Fatna, Fatima and Salima;
- All my friends and the members of my family.

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Abstract

The present study investigates the discourse of advertising as it appears on Algerian print media. It focuses on consumer commercial advertising. The researcher has selected three Algerian newspapers and a magazine as materials of investigation. The study provides analyses of advertising texts using corpus analysis approach. In addition, a questionnaire is used to analyse people's attitudes. The research is based on a mixed method approach for data collection and analysis. Through an empirical analysis of data, this study specifies the linguistic and sociolinguistic choices made by copywriters of print advertising to attract consumers' attention and persuade them to buy the advertised products or services. It looks at the deployment of the phonological, syntactic, lexical, stylistic and sociolinguistic means used in print advertising discourse and determines the most widely used. Yet, it reveals that the advertising language is a loaded and unique language; a language which is well crafted and designed to achieve advertising objectives of attracting, impressing, persuading, manipulating and enticing consumers into purchasing specific products or services. Furthermore, the analysis proves that the choice of the appropriate linguistic variety in advertisements plays a major role in the process of persuasion. Importantly, dialectal Arabic is found to penetrate increasingly in Algerian print advertisements and thus, the status of Modern Standard Arabic as the only written form of mass media and print advertisements in particular is deteriorating. Finally, after measuring Algerians' attitudes towards the advertising language, the researcher concludes that copywriters of print advertisements in Algeria succeed in promoting positive connotations in the minds of their audiences. The present research work is divided into four chapters. Chapter one is devoted to the literature review. Chapter two presents a general overview of advertisements and the advertising language. Chapter three is concerned with explaining the research methodology and data collection methods. However, the last chapter is devoted to data analysis and discussion of the results.

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List of Phonetic Symbols

Consonants

Symbols	Examples	English Gloss
[b]	[bi]	with
[f]	[hæ:tɪf]	telephone
[m]	[ju:m]	day
[t]	[taɦta]	under
[t̪]	[ba:t̪al]	non-paid
[d]	[da:r]	house
[d̪]	[d̪ama:n]	guarantee
[ð]	[ðahaba]	he went
[z]	[laɦza:t]	moments
[s]	[sana]	year
[ʃ]	[almaʃl]	serum
[n]	[lamaʃa:n]	brillance
[z]	[zi:t]	oil
[ʃ]	[ʃaɦr]	hair
[ʒ]	[ʒadi:d]	new
[k]	[kuzina]	kitchen
[g]	[galb]	heart
[x]	[xalli]	let
[θ]	[miθa:li]	perfect
[ɣ]	[ʃayi:ra]	small
[q]	[qahwa]	coffee

[ħ]	[ħali:b]	milk
[ʕ]	[əssaʕa:da]	happiness
[r]	[alʒaza:ʔiri:]	the Algerian
[l]	[lawn]	colour
[h]	[hajla]	superb
[w]	[tawi:l]	long
[j]	[alʕajla]	the family
[ʔ] (glotal stop)	[mæ:ʔ]	water

Vowels

Symbols	Examples	English Gloss
[i]	[kursi]	Chair
[i:]	[ʕyi:r]	small
[e]	[beḏa]	white
[e:]	[mre:ḏ]	ill
[ə]	[ktəb]	he wrote
[æ]	[mæntu:ʒ]	product
[æ:]	[tæ:m]	complete
[a]	[bya]	he wanted
[a:]	[muḏa:ʕaf]	doubled
[o]	[foṭa]	towel
[o:]	[to:l]	length
[u]	[tumu:ħ]	ambition
[u:]	[zu:ʒ]	two

List of Acronyms and Abbreviations

AA : Algerian Arabic

AD: Algerian Dinar

ad: advertisement

ads: advertisements

bn: billion

CA: Classical Arabic

CS: Code switching

F: French

H: High variety

L: Low variety

MSA: Modern Standard Arabic

SA: Standard Arabic

GENERAL INTRODUCTION

General Introduction

Advertising is a form of mass communication closely linked to the world of commerce and marketing. It is a powerful tool for the spread of information from the seller to the buyer. It aims at influencing people to act or believe. Advertisers' ambitions are extremely high; they seek for instant popularity to bring their products to the top of sales. They use all means possible to achieve their aims. One of the most powerful tools they use is language. Goddard (1998: 11) claims that "the whole aim of the copywriters is to get us to register their communication either for purposes of immediate action or to make us more favourably disposed in general terms to the advertised product or service".

Each individual is a consumer at some point in his or her life; therefore, it is not surprising that in a competitive product market, advertising strategies are often crucial to the success of a product. Advertising is a force which affects most of us in different domains of our lives. It reflects certain aspects of the values and structures of a given society. After all, we are all the time confronted to advertisements: whenever we open a magazine or a newspaper, turn on the TV or radio stations, access the internet, look at billboards in the street, we are exposed to advertising.

Advertising has become so familiar that it seems odd to ask people what an advertisement is. Although it is all around them, and perhaps because they are around them, people do not pause to think about its nature as a form of discourse or as a system of language use (Goddard, 1998).

There are many reasons for using advertising in its several forms: announcing a new product or service, expanding the market to new buyers, announcing a modification or a price change, educating customers and challenging competition. In the process of creating advertisements for all those reasons, language is of crucial importance in the advertising process. The language of advertisements has in fact stimulated the interest of a wide range of scholars from different disciplines: a sociolinguist may be interested in studying the ways advertising language affects the behaviours and values of a given society; a psycholinguist may be interested in the impact of advertising on personal motivations; an advertising specialist may simply look for the clues which make the advertising campaign

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more successful. Hence, different academic and professional concerns may result in different approaches to the study of advertising.

The current study is designed in a spirit of objective enquiry, with the primary objective of describing what the discourse of advertising in Algerian print advertisement is like. Through a close analysis of a collected corpus, extracted from selected Algerian newspapers and a magazine, the study aims to describe the relevance of linguistic factors in advertising communication and the impact of language choice on the overall message of an advertising announcement. The investigation attempts to analyse the creative nature of the advertising discourse and estimate the specificities of the advertising genre which have as objective attracting the audience.

The objective of this study is to investigate the phonological, syntactic, lexical, stylistic and sociolinguistic features of advertising discourse. In addition, it attempts to measure Algerians' general attitudes towards the advertising language. On this basis, the study aims at drawing out some hints for advertisers, especially in print advertising, which may help to improve their effectiveness and professionalism.

The present research work examines the nature of the Arabic discourse of advertising. The interest is in 'commercial consumer advertising' (Leech, 1966: 25) directed towards the promotion of some products or services to the general public. Commercial advertising is, indeed, the most frequent type through which advertisers spend most time, skill, and money. Nevertheless, the investigation is not meant to explore all the aspects of the advertising discourse, or find answers to all the problems it poses. Instead, its main objective is to shed light on the basic elements that characterise this particular discourse which has become one of the most pervasive, influential and inescapable discourses of the 21st century. It focuses on advertising persuasive strategies used by copywriters in their print advertising discourse. It is based on the knowledge that the intended meaning of the advertiser is not only to communicate the concept of a product or service, but also to entice the reader to perform a purchase. Therefore, this study analyses persuasive messages, meant to appeal to the minds of readers, and how they are presented in advertisements.

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The reason behind choosing the written media as a field of investigation is that the written form of language has a distinct feature in the sense that it is the tangible recording of thoughts, beliefs and ideas. Writing is a more prudently thought out and deliberate version of oral communication. In other words, much more care is given to the written than the spoken word.

Among the ways to approach the study of the Arabic advertising discourse is to think of the advertising copywriters who have at their disposal a huge repertoire of linguistic choices, namely 'the Arabic language'. What choices they make and how frequently they make them are subjects of debate. Moreover, the study attempts to find out the linguistic features used in the language of advertising and explain the reasons why these linguistic features are used more than others (and sometimes, instead of others). In a nutshell, this research work describes the ways language is used to achieve certain objectives and aims in the field of advertising.

Moreover, the current research work sheds light on the ways advertising discourse reflects the language of contemporary society. In addition, it demonstrates that the discourse of advertising makes use of people's commonly shared linguistic knowledge in a way to be more affective. In the case of Algeria, the advertising discourse reflects Algerian linguistic reality for its use of two languages: Arabic with its discrepant varieties, namely Modern Standard Arabic and Algerian Arabic, and French.

Though the present analysis focuses mainly on language, this entity might sometimes be related to other factors such as participants, situation, pictures, society, and so on. Cook (2001: 06) explains that an advertisement "is not a tangible or stable entity; it is the dynamic synthesis of many components and comes into being through them".

In fact, many studies are concerned with the discourse analysis of advertising but very few of them deal with the discourse of Arabic in advertising. Therefore, the findings of this research work can contribute in the studies of the analyses of the Arabic discourse in advertisements in general and the printed ones in particular. Yet, the present study sheds light on the way advertisements are linguistically designed to persuade a reader to buy a particular product and to influence the behaviour and thought patterns of the

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audience. In other words, the study's main concern is to trace an explanatory connection between ways in which texts are put together and advertising objectives.

In brief, this study aims to:

- give a systematic and comprehensive description of all kinds of linguistic devices which occur in the language of print advertisements in Algeria,
- figure out how these devices are used in discourse,
- describe the relevance of linguistic factors in advertising communication,
- describe the autonomy of creative writing and grammatical structures,
- examine the use of linguistic varieties in the discourse of advertising,
- elicit people's attitudes towards the advertising language.

Therefore, the study is set out to answer the following research questions:

- What are the linguistic and sociolinguistic choices made by copywriters of Algerian print advertisements and how frequently do they make them?
- What is the language of print advertisements like in Algeria and how does it work?
- Which linguistic variety is used in Algerian print advertisements?
- What attitudes do people have towards the advertising language?

As tentative answers to the above research questions, the following hypotheses, to be confirmed or refuted, are suggested:

- Copywriters of print advertisements in Algeria use specific linguistic and sociolinguistic devices as tools to attract, impress, and persuade as much audience as possible.
- The language of print advertisements is a 'loaded' (Leech, 1972) and unique language, a language which has developed into a subtly persuading discourse which resorts to disjunctive grammar and block language. It is well crafted to be impressive and persuasive.

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- Modern Standard Arabic is the language used in print advertisements in Algeria.
- People are generally positively influenced by the advertising language.

The resolution for the above research questions is undertaken through a corpus analysis of 70 advertisements taken from selected Algerian newspapers and a magazine. In addition, for the sake of analysing people's attitudes, a questionnaire has been administered to 60 informants from different ages, sexes, and educational and social backgrounds.

Framing this dissertation, chapter one is devoted to the literature review which draws on the theoretical framework. The chapter serves as a basic introduction to the study itself. Concepts such as discourse, discourse analysis, cohesion, and coherence are discussed. Then, a brief overview of previous studies on Arabic discourse analysis is spelled out. Since the study is limited to the Arabic language, an important part of this chapter explains the Arabic language situation. Lastly, the chapter makes reference to the background where the study is set, and explores the complex linguistic situation in Algeria.

Chapter two provides a general overview of advertisements and the advertising language. It describes the basic principles of the advertising process. It first states some specialists' definitions of the term and the various approaches possible to the study of advertisements. Then, it offers a discussion on the advertising process both as an economic and communicative activity. The last part of this chapter introduces the most important studies on the advertising discourse.

The concern of chapter three is to explore and explain the research methodology and data collection methods. After offering a general description of Algerian media and advertising, the chapter sets the different approaches through which the study is conducted. Then, it explains the general methods adopted in the analysis in order to provide accurate and reliable results. Yet, this chapter presents a thorough, systematic and explicit description of the research methods, including both qualitative and quantitative methods, employed to collect, analyse, and interpret data. The study's research tools such as, the corpus and questionnaire, are also described in this chapter.

General Introduction

Lastly, the fourth and last chapter is meant to analyse, discuss, and interpret as objectively as possible the quantitative and qualitative data collected through the research instruments. As such, the linguistic and sociolinguistic features of print advertising in Algeria are explored. The attitudes towards advertising language are also debated. Evidently, the last chapter is intended to answer the study's research questions raised above, and to validate or nullify the hypotheses that have been put forward.

General conclusion follows to end the work by summarising the most important findings of this study. The conclusion also exposes further possible researches in the area of advertising discourse analysis.

By and large, the present study attempts to offer a modest contribution to the studies on advertising discourse in general and the Arabic advertising discourse in particular, by special reference to the Algerian print form of advertisements.

CHAPTER ONE

REVIEW OF RELATED LITERATURE

1.1 Introduction

The present chapter draws on the theoretical framework of investigation such as concepts of discourse, discourse analysis, cohesion, coherence, which might be relevant to the purpose of this study. Because the present analysis is dealing with the Arabic discourse, the chapter introduces the scene by providing an overview of previous studies on Arabic discourse analysis. An important part is, then, devoted to discussing the Arabic language, giving a general view of its form, structure, varieties as well as the sociolinguistic phenomena which may occur as a result of language contact situations.

Moreover, the last part of the chapter makes a reference to the Algerian speech community. Its aim is to sketch the background where the study is set. It sheds light on the geographical, historical, political and socio-cultural factors that have considerably contributed to the structuring of today's linguistic situation in Algeria; a complex linguistic situation that results on Plurilingualism.

1.2 Discourse: Definition

The term 'discourse' has been differently defined and understood by various theorists. Crystal (1992: 25) defines discourse as: "a continuous stretch of (especially spoken) language larger than a sentence, often constituting a coherent unit such as a sermon, argument, joke, or narrative". According to this definition, discourse is primarily seen as spoken language. Cook (1989) has a similar perspective of discourse; he defines it as "stretches of language perceived to be meaningful, unified and purposive" (Cook, 1989: 106). Moreover, Yule and Brown (1987: 1) state that:

the analysis of discourse is, necessarily, the analysis of language in use. As such, it cannot be restricted to the descriptions of linguistic forms independent of the purposes or functions which these forms are designed to serve in human affairs

In other words, discourse is produced as a social act in particular situation with the help of linguistic and non-linguistic means. It mainly conveys the notion of language use (parole).

Although a lot of studies have appeared in discourse area, there is no single approach to study discourse in linguistics. Yet, discourse can be analysed through three main perspectives: the formal, the empirical and the critical approach.

The formal approach to discourse treats discourse as text. Like ‘structuralism’¹, the formal approach analyses the structure of the text. Yet, some linguists, like van Dijk (1972), refer to the formal analysis of discourse as ‘text linguistics’. van Dijk (1985: 4) explains that “Structural descriptions characterise discourse at several levels or dimensions of analysis and in terms of many different units, categories, schematic patterns, or relations”. The formal approach does not encompass aspects of context in which the discourse is used.

The empirical approach to discourse, also called ‘conversational analysis’ (Schegloff, 1972), studies not only the formal properties of conversational text but also the communicative competence of the speakers/writers, particularly their pragmatic knowledge of discourse.

The critical approach to discourse studies is broader than the two previous approaches. It includes all fields of social issues. A lot of scholars, such as Fairclough (1992) and van Dijk (1993) are concerned with critical discourse analysis scope. van Dijk (1993) explains that the main purpose of critical discourse analysts is to handle social problems relying on various disciplines such as sociology, linguistics and social cognition.

1.3 Text and Discourse

Broadly speaking, discourse includes text. However, according to some linguists, text and discourse are two separate terms and concepts. According to Widdowson (2007), for example, a text is made up of sentences where as a discourse is the use of such sentences for communication.

¹ Structuralism is a linguistic movement introduced by Ferdinand de Saussure (1857 - 1913) in the early 20th Century

Brown and Yule (1983: 06) say that “text is the representation of discourse and the verbal record of a communicative act”. That is, the text refers to the physical product of a discourse.

Tannen (1983: 79) uses discourse to mean “anything beyond the sentence” which forms a text. Therefore, the terms discourse and text may be used interchangeably. Accordingly, discourse refers to a stream of any language not just individual sentences out of their contexts (Tannen, 1983).

Furthermore, psychological researches have proved that there is not a strict one to one correspondence between the way hearers understand, store and remember a discourse and what was actually said (Dooly and Levinsohn, 2001).

A more clear and comprehensive definition of the terms is given by Halliday (1985: 290) when he says: “‘discourse’ itself is a process and the term ‘text’ is usually taken as referring to the product”. Therefore, a ‘text’ is a product or the set of sentences and ‘discourse’ refers to the meaning of such a text within a certain context. A discourse might be classified into two main types: transactional and interactional.

1.4 Types of Discourse

Discourse can be classified according to the communicative purposes they are fulfilling. Therefore, they can be divided into those discourses which are basically transactional in nature, and those which are basically interpersonal (Nunan, 1993). Some other linguists like Brown and Yule (1983) use the term interactional instead of interpersonal.

1.4.1 Transactional Discourse

Although language is used to perform many communicative functions, linguists and linguistic philosophers believe that the most important function is the communication of information. Lyons (1977) argues that his primary interest will be on the intentional transmission of factual, or propositional information.

The discourse used to convey or transmit specific information is called by linguists, like Brown & Yule (1983), and Nunan (1993), the transactional discourse. The main objective of the speaker/writer is efficient transference of information. It is very important that the receiver gets the informative message detail correct. The writer/speaker should be as clearer as possible in what he says or writes. Brown and Yule (1983) announce that there will be unfortunate results in real world if the information is not properly understood by the speaker/writer. The example which is generally given for transactional discourse is factual questions because people need an answer for a question (Keneeth, 2014).

1.4.2 Interactional Discourse

Sociologists and sociolinguists consider language as a means of establishing and maintaining relationship. People in such a type of discourse are particularly concerned with socializing. In this vein, Kasper (1990: 205) says: “Interactional discourse, by contrast, has as its primarily goal the establishment and maintenance of social relationships”. In other words, language in interactional discourse is used to fulfil a social purpose.

It is generally believed that written language is used for transactional purposes; though it is also possible to find texts which purpose is not primarily to inform but to maintain social relationships, e.g. thank you letters, love letters, etc.

Making such a distinction between transactional and interactional values of discourses does not mean that a given text will only fulfil one or other of these functions (Nunan, 1993). Many discourses that are mainly transactional in nature also carry social functions, and essentially social discourses can contain transactional features.

1.5 Spoken vs. Written Discourse

Speech and writing are two different modes of expressing linguistic meanings. Yabuuchi (1988) examines the most relevant distinctions between spoken and written language. He argues that the most innate difference between the two modes is laid in spontaneity of language production. He further explains that information is linearly presented in spoken form where as in order to convey the writer’s intention; information is well organized in written discourse. Supporting the same view, Tannen (1983: 81) says:

“‘spoken discourse’ is typically spontaneous face-to-face conversation, and ‘written discourse’ is typically expository prose”. This statement explains that, in ‘expository’ prose, i.e. written discourse, content is relatively important where as in ‘face-to-face’ spontaneous conversation, the fact of speaking is more important than the content of the message conveyed.

By comparison, spoken and written discourses do, to some extent, make different demands on producing linguistic text. In this respect, Brown and Yule (1983: 04) advocate: “The speaker has available to him the full range of ‘voice quality’ effect (as well as facial expression, postural and gestural system) [...] these paralinguistic cues are denied to the writer”.

Therefore, when people communicate, they make use not only of linguistic texts but of paralanguage such as tones of voice, varying stress, pauses, facial expressions, features and so on, which help the speaker to override the meaning of the words he speaks.

In written discourse too, the shape of the text, its punctuation, or its arrangements on a page, may have significance over and above what it means or signifies linguistically. Therefore, a written text may be accompanied by ‘multimodal’, that is, other modes of communication such as pictures, diagrams, charts and so on which may influence the linguistic meaning of a text (Widdowson, 2007: 08).

Since the non-verbal and paralinguistic features are not available in writing, the writer must lexicalize the relations among ideas and his attitudes toward them (Tannen, 1983: 83).

1.5.1 Lexical Density

Lexical density refers to estimated measure of content words over grammatical or functional words. Content words refer to nouns and verbs, while grammatical words are articles, pronouns and prepositions. In written discourse, content words are more frequently used than grammatical words. This means that written language is lexically denser than the spoken language (Halliday, 1989).

1.5.2 Nominalization

In written texts, there is a high level of nominalization. This means that actions and events are presented as nouns rather than as verbs (Paltridge, 2006: 15). This phenomenon is referred to by Halliday (1989) as ‘grammatical metaphor’. In addition, longer noun groups occur more in written texts than in spoken texts which rather contain short noun groups. This makes the information more tightly packed into fewer words in written texts and less spread out than in spoken texts.

1.5.3 Explicitness

For Paltridge (2006), explicitness is not absolute. It depends on the purpose of the text or what the producer wants the receiver to understand and how direct he wants to be (ibid). Accordingly, persons can say something directly or infer it. Thus, as Biber (1988) suggests, the explicitness of these modes depends on what the speaker wants his hearer to understand. But, in fact, writing is more explicit because it is more pre-planned.

1.5.4 Grammatical Complexity

Written discourse is considered to be organized and carefully formulated. It conforms more to conventional rules of grammar. Its vocabulary is more precise and formal. Therefore, written texts are structurally more complex and elaborated than the spoken ones (Paltridge, 2006: 13).

1.5.5 Contextualization

This phenomenon takes into account the context, that is, the shared situation and knowledge that the spoken form possesses for interpretation. Therefore, since the written text does not depend on such a shared context, it is said to be more decontextualized than the spoken form (Paltridge, 2006: 17). But in some situations such as personal letters, written form is more dependent on a shared context than some spoken genres such as academic lectures. Similarly, written texts of fiction may provide their readers with a set of background knowledge that may help them enter into the world of the text (ibid).

1.5.6 Repetition, Hesitation and Redundancy

Spoken forms contain more repetition, hesitation and redundancy because they are produced in real time by speakers who are speaking and thinking at the same time. Another characteristic of spoken discourse is the use of pauses and fillers such as ‘hhh’, ‘you know’, ‘ummm’. This helps the speakers and gives them time to think about what they want to say while they are speaking (ibid). These pauses are also used in turn-taking where the speakers need to indicate that they want to start speaking after the person who is talking (Biber, 1988).

1.6 Discourse Analysis

Many years ago, Firth (1935)² motivates linguists to study conversation by citing: “It is here that we shall find the key to a better understanding of what language is and how it works”.

In the last few decades, discourse analysis has really been exploited as being a very important discipline because of a set of changes that have encouraged its interest (Jaworsky and Coupland, 1999).

Though discourse analysis is considered to be one of the main concerns of linguistics, other disciplines have contributed to its historical development and practices these years, such as psychology, sociology, etc (Davies and Elder, 2004: 133-134). In this sense, Brown and Yule (1983: viii) say: “Discourse analysis is used to describe activities at the intersection of disciplines as diverse as sociolinguistics, psycholinguistics, philosophical linguistics and computational linguistics”.

Discourse analysis is a term which is frequently used by researchers interested in analysing language in relation to social, political, and cultural formations. Brown and Yule (1983: 1) claim that discourse analysis is “the analysis of language in use”. The discourse analyst emphasises on “an investigation of what that language is used for”. That is, the function and purpose of communication (ibid).

² Quoted in Couthard (1977: 01).

Discourse analysis sheds light on the way speakers indicate their semantic intentions as well as the way hearers interpret what they hear. Hence, what the producer means does not all the time match with the receiver's interpretation. Admittedly, Widdowson (2007: 7) states: "As we all know from our experience, no matter how explicitly we think we have textualized what we want to say, there is always the possibility that it will be interpreted otherwise". Therefore, according to Widdowson, discourse analysts deal with what a producer meant by his text and what a text means to the receiver.

Moreover, discourse analysis treats the way sentences are combined with each other to form texts and discourses, and it describes real language in social contexts. Language does not occur alone, but rather, it does in social context. Showing the importance of context, Cook (2001: 3) stresses the importance to examine "the context of communication: who is communicating, with whom and why; in what kind of society and situation, through what medium; how different types and acts of communication evolved, and their relationship to each other". Therefore, context is an important aspect to be considered in discourse analysis.

1.6.1 Context in Discourse Analysis

As mentioned previously, context is very important for text analysis. Thus, as Brown and Yule say: "The discourse analyst has to take account of the context in which a piece of discourse appears" (1983: 27). In fact, context, as a very broad concept, has been distinctly defined by linguists depending on their domain of interest.

Widdowson (2000), who is interested in language meaning, considers context as "those aspects of the circumstance of actual language use which are taken relevant to meaning" (p.126). He adds "in other words, context is a schematic construct [...] the achievement of pragmatic meaning is a matter of matching up the linguistic elements of the code with the schematic elements of the context" (Widdowson, 2000: 126).

When dealing with reference and inference, Brown and Yule define context as "aspects of extra-linguistic reality that are taken to be relevant to communication" (1983: 128).

Halliday (1978) distinguishes “co-text”, which deals with the position of a particular word in a particular sentence or discourse, from “context, which is concerned with a particular situation in which a particular sentence or utterance occurs. However, in many cases, the term context is used to refer to both.

In his study of the discourse of advertising, Cook (2001) provides a set of features which characterize ‘context’. The features are as follows :

- 1- *Substance*: it refers to the physical material that carries text.
- 2- *Music and pictures*
- 3- *Paralanguage*: non-linguistic but meaningful behaviours that accompany language, such as voice quality, gestures, facial expressions, typeface choice and size of letters, etc.
- 4- *Situation*: “the properties and relations of objects and people in the vicinity of the text, as perceived by the participants” (ibid: 04).
- 5- *Co-text*: text which precedes or follows the analysed text, and which the participants consider as belonging to the same discourse.
- 6- *Intertext*: text that belongs to other discourse but which is associated with the text under consideration, and which influences its interpretation.
- 7- *Participants*: according to Cook, the participants refer to the senders, receivers, addressers and addressees. Hence, the sender and the receiver may not be the same as the addresser and the addressee respectively. In advertisements, for example, an actor can be an addresser but the sender is an advertising company. In the same example, the addressee may be a specific group of people but the receiver is any person who sees the advertisement. According to Cook, participants’ intentions, interpretations, knowledge and beliefs, attitudes, affiliations and feeling are all part of the context.
- 8- *Function*: “what the text is intended to do by the senders and addressers, or perceived to do by the receivers and addressees” (ibid).

Recently, Okada (2007: 186) provides a compilation of various authors’ conceptions of context:

- *Physical context* comprises the actual setting or environment in which the interaction takes place, such as a house-warming party or a hospital.
- *Personal context* comprises the social and relational relationships amongst the interactants, for instance the relationship between intimate friends or between employer and employees.
- *Cognitive context* comprises the shared and background knowledge. It is sometimes referred to as schemata. For example, knowledge about how an interview, a wedding or a lecture is conducted.
- *Textual context* comprises the worlds which the text constructs, that is the textual world

Although, the opinions vary, all linguists agree that context plays a very important role in analysing discourse. A discourse and its context are in close relationship: the discourse elaborates the context and the context helps to interpret the meaning of sentences in the discourse.

1.6.2 Cohesion

The term 'cohesion' refers to the words and phrases called text forming devices used by writers or speakers to establish relationships between sentences or utterances and which help to tie them in a text together (Nunan, 1993).

Therefore, with cohesion, we are concerned with the way an element- a pronoun, noun, or a conjugation-may refer backwards or forwards another clause. That is, cohesion occurs when the interpretation of some elements in the text depends on that of another. Halliday and Hasan (2013: 04) describe cohesion as:

Cohesion occurs where the INTERPRETATION of some elements in the discourse is dependent on that of another. The one PRESUPPOSES the other, in the sense that it cannot be effectively decoded except by resource to it. When this happens, a relation of cohesion is set up, and the two elements, the presupposing and the presupposed, are thereby at least potentially integrated into the text.

The concept of cohesion cannot be separated from the concept of text. The text which can be spoken or written, long or short, forms a unified whole. What makes a text

different from a non-text is the texture. The latter is defined by Halliday and Hasan (2013: 02) as ‘the property of being a text’. Hence, such a texture is constructed and organized by the cohesive relations between the linguistic features. These relations or ties carry meaning, that’s why Halliday and Hasan (2013) describe cohesion as a semantic phenomenon. The ties can be grammatical or lexical. Consequently, cohesion can be divided into grammatical and lexical which are going to be elaborated later in this chapter.

Nevertheless, as Yule (2010) explains, cohesion alone is not sufficient for a complete understanding of a text. It is easy to produce a highly cohesive text that contains a lot of connections between the sentences but very difficult to interpret it. Therefore, there should be another factor that helps readers or listeners to distinguish connected discourses that make sense from those that do not. Such factor is generally described as “coherence”.

1.6.3 Coherence

Yule (2010: 144) has given a key to understand the concept of coherence. The key is “everything fitting together well”.

Coherence refers to those items that make a text hang together. Fairclough (1992: 83) describes coherent text as: “A text whose constituent parts (episodes, sentences) are meaningfully related so that the text as a whole ‘makes sense’, even though there may be relatively few markers [...]”.

Therefore, coherence can be described as the relationships of different ideas in a text which are joined together to create a meaningful discourse. Those relationships may be based on people’s knowledge. Yule (2010: 144) explains this idea by saying: “It is people who ‘make sense’ of what they read and hear. They try to arrive at an interpretation that is in line with their experience of the way the world is”. It means that meaningful connections, which are really expressed by words and sentences, could be created by readers depending on their shared knowledge.

As many linguists have pointed out (for example, Brown and Yule, 1983; and Widdowson, 1978), it is possible to have coherence without cohesion. Widdowson (1978: 29) provides an example of an exchange between two persons:

A- That's the telephone.

B- I'm in the bath.

A- Ok

This discourse does not contain formal links but can be understood as a coherent discourse: one person is requesting another to answer the telephone and the other is saying that s/he is not able to answer because s/he is having a bath.

Examples like these are interesting but, in fact, most coherent texts do display a set of cohesive devices.

Therefore, we can guess that cohesion contributes to the coherence of a text though it is not a sufficient condition. The following part tries to shed light on the main principles or patterns of cohesion.

1.6.4 Patterns of Cohesion

Cohesive devices have been widely dealt with by linguists. However, the most comprehensive description and analysis of cohesion is to be found in Halliday and Hasan (2013).

Based on their analysis of English texts, Halliday and Hasan assume that cohesion is realized partly through grammar and partly through vocabulary. They list five types of cohesive ties: reference, substitution, ellipsis, conjunction and lexical cohesion.

1.6.4.1 Grammatical Cohesion

Grammatical cohesion is realized by the grammatical features each element tie each other. According to Halliday and Hasan (2013: 04), these grammatical clues make a text a text. Cohesive relationships within a text occur “where the INTERPRETATION of some elements in the discourse is dependent on that of another. The one PRESUPPOSES the other, in the sense that it cannot be effectively decoded except by resource to it” (ibid). An example of such a cohesive relationship is provided by the authors: “Wash and core six cooking apples. Put them into a fireproof dish” (ibid: 02). The word ‘them’ in this example presupposes ‘apples’ and gives semantic tie between the two sentences; thus, the

function of ‘them’ provides cohesion to the two sentences, and therefore, to a part of text or text as a whole.

Moreover, in a cohesive relation like the one in this example, one of two items is interpreted by reference to another (Halliday and Hasan, 2013). This cohesive issue and others are going to be discussed in the following part.

1.6.4.1.1 Reference

Reference occurs when a linguistic element, word or phrase, in a text points to another item for its interpretation. Reference elements include personal pronouns, such as I, you ,he, her; possessive adjectives such as my, your, his, her; demonstrative references, such as this, that, these, those; the definite article the; and comparative references expressed through adjectives like same, equal, similar, different, better, more, and adverbs like so, such, similarly, otherwise, so, more, etc.

A reference item may occur within a text and it is called *endophoric* reference which really makes cohesion ties within the text (Brown and Yule, 1993: 192), or outside the text, in the context of situation, and it is called *exophoric*³ reference which is not considered as cohesive because it does not tie two elements together in a text (Halliday and Hasan, 2013: 18).

Endophoric relations, as shown in the diagram below, are of two types: those which point the reader or listener back in the text for their interpretation, these are called *anaphoric* relations; and those which point the reader or listener forward in the text for their interpretation, are called *cataphoric* relations (Haliday and Hasan, 2013).

³ In discourse analysis, the term ‘deictic’ is also used to refer to exophoric reference.

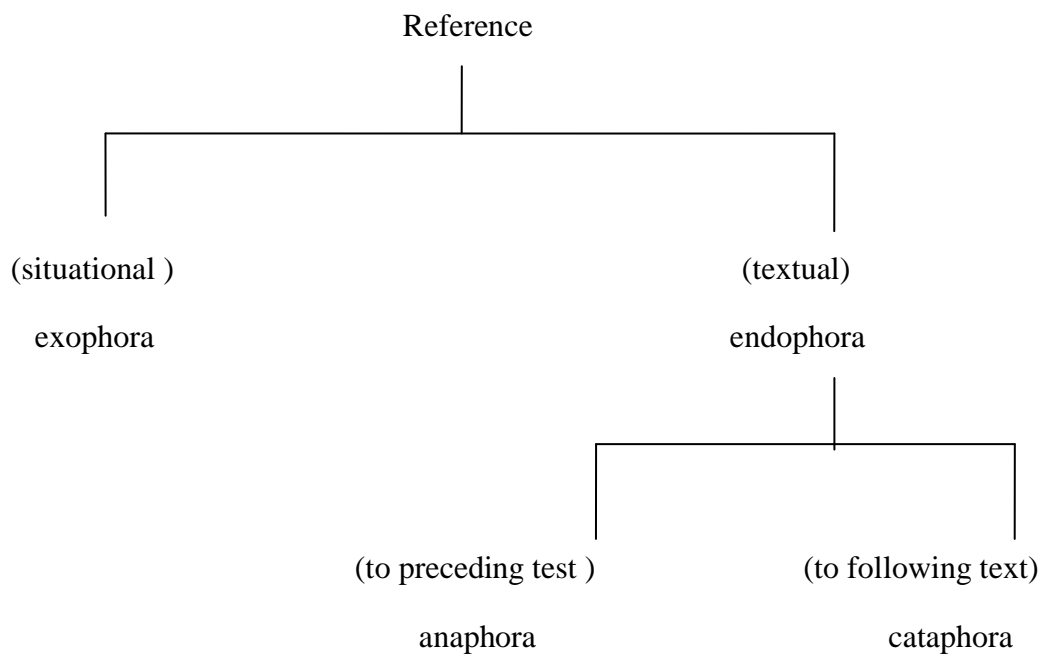
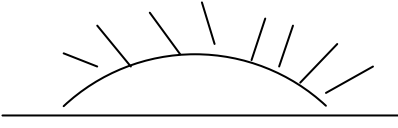


Figure 1.1 Types of references⁴

The above tree diagram shows the distinctions within the class of reference item, depending on their different uses and ‘phoric’⁵ tendencies.

Moreover, the relations within the reference item can be exemplified in the following:

- a- **exophora:** Look at that. (that = )
- b- **endophora:**
- (i) **anaphoric** – Look at the sun. It’s going down quickly.
(It refers back to the sun.)
 - (ii) **cataphoric** – It is going down quickly, the sun.
(It refers forward to the sun.)
- (Brown and Yule, 1983: 193)**

⁴ Source: Halliday and Hasan (1976:33).

⁵ ‘Phoric’ is a term used interchangeably with endophoric reference

In the first example of exophora, ‘that’ refers to an outside element which is not in the text; and in the last two examples the reference relationship occurs between the full lexical expression ‘the sun’, and the pronoun ‘it’.

1.6.4.1.2 Substitution and Ellipsis

Substitution and ellipsis are closely related to each other because they both involve the replacement (substitution) or removal (ellipsis) of a linguistic item which would otherwise be anticipated in the text (Flowerdew, 2013).

Unlike reference relations which link semantic meanings within a text, substitution and ellipsis are considered as linguistic links at the lexico-grammatical level. It is a relation between wordings (Halliday and Hasan, 1978: 89). They are used to avoid repetition of a particular linguistic item.

a) Substitution

There are three types of substitutions: nominal, verbal, and clausal. When something is substituted in text, the substituted item keeps the same structural function as the presupposed item. The examples below for each type are given by Nunan (1993: 25):

NOMINAL SUBSTITUTION

There are some new tennis balls in the bag, these ones’ve lost their bounce.

VERBAL SUBSTITUTION

A: Annie says you drink too much.

B: So do you!

CLAUSAL SUBSTITUTION

A: Is it going to rain?

B: I think so.

In each of these examples, ‘ones’, ‘do’ and ‘so’ have, respectively, replaced part of the preceding text. These words can only be interpreted in relation to what has gone before.

b) Ellipsis

Ellipsis is described as a form of substitution in which the original linguistic item is ‘substituted by zero’ (Nunan, 1993: 24), which is to say, an item is omitted. Flowerdew (2013: 37) states “Where ellipsis occurs, something is left unsaid, it is true, but, at the same time, it is nevertheless understood”. Like substitution, ellipsis may operate at the level of noun, verb or complete clause. Examples of each type follow:

- a) **He spotted the pink ball and then the black. (nominal)**
- b) **John played tennis and Peter football. (verbal)**
- c) **A: Do you play tennis?**
B: No. (clausal)

Flowerdew (2013: 37)

In the first example (a), the word ‘ball’ is omitted at the end of the second clause; in example (b), there is an ellipsis of the verb ‘play’ in the second clause; and in(c), the whole clause ‘I don’t play tennis’ is omitted.

1.6.4.1.3 Conjunctions

Unlike reference, substitution and ellipsis which remind the reader of previously mentioned entities, actions and state of affairs, conjunction is a cohesive device which involves the use of formal markers to link sentences, clauses and paragraphs to each other. Discussing conjunction, Halliday and Hasan (1976: 226) advocate:

Conjunctive elements are cohesive not on themselves but indirectly, by virtue of their specific meanings; they are not primary devices for reaching out into the preceding (or following) text, but they express certain meanings which presuppose the presence of other components in the discourse.

Therefore, conjunction is not what discourse analysts call anaphoric relation. It does not imply that the reader should search for the meaning of the element to interpret it as in reference, or the replacement of some linguistic items by a counter or by a blank, as are substitution and ellipsis. It is, rather, “a specification of the way in which what is to follow is systematically connected to what has gone before” (ibid: 227).

Sharing the same view, Christiansen (2011: 161) argues that conjunctions are “perhaps the most explicit and obvious cohesive devices in a text”, because in such a type of cohesion, the cohesive item itself contains the meaning relation.

There are four types of conjunctions: additive, adversative, causal, and temporal: First, additive conjunctions connect or link units of semantic similarity by adding to the presupposed item, and are signalled through *and, also, too, furthermore, additionally*, etc. Additive conjunction might also be used to negate the presupposed element and is signalled by the use of *nor; and ...not, not...either, neither*. Second, conjunctive relations of the adversative type are used to indicate “contrary to expectation” (Halliday and Hasan, 1976: 250). The expressions refer to a contrary result or opinion to the previously mentioned content. Adversative relations are characterized by such conjunctions like *but, however, rather, on the contrary, though, yet*, etc. Causal conjunctions are used to express result, reason or purpose. The connected clauses are related to each other either in the cause and effect or in terms of conditional relation. Causal relations are signalled by conjunctions like *so, thus, hence, therefore, because, consequently, accordingly*, etc. Finally, the last conjunctive category is temporal which expresses the time order of events. It is realized by the use of conjunctions like *then, previously, next, after that*, and so on. In addition, temporal relation may also express the sense of conclusiveness by such conjunctions as *finally, to sum up, in short* (ibid: 243).

1.6.4.2 Lexical Cohesion

Lexical cohesion deals with meaning in text. It is concerned with the ways lexical items are semantically related to each other in some way. Halliday and Hasan (1976: 274) describe it as “the cohesive device achieved by the selection of vocabulary”. They further subdivide lexical cohesion into two major categories: *reinteraction* and *collocation*.

1.6.4.2.1 Reinteraction

It includes four types: repetition, synonym or near synonym, super-ordinate, and general word. Consider the following famous examples of reinteraction provided by Halliday and Hasan (1976: 279-278):

There is a boy climbing that tree.

- a- The boy's going to fall if he doesn't take care.
- b- The lad's going to fall if he doesn't take care.
- c- The child's is going to fall if he doesn't take care.
- d- The idiot's going to fall if he doesn't take care.

In (a), the word 'boy' is repeated; in (b), 'boy' is replaced by a synonym 'lad'; in (c), it is replaced by a superordinate term 'child'; and in (d), a general word 'idiot' is used instead of 'boy'.

1.6.4.2.2 Collocation

Collocation refers to lexical items that co-occur regularly to create cohesion within a text. Collocation relationships include synonyms, near synonyms, hyperonyms (superordinate), pairs of opposites (e.g. man-woman), antonyms (e.g. good-bad), converses (e.g. lend-borrow), pairs of words taken from the same ordered series (e.g. Saturday – Wednesday), pairs of words taken from unordered lexical categories, (e.g. blue- black, attic- cellar), part- whole relationships (e.g.head- eyes-mouth, nose), part to part relationship (e.g. mouth- nose), and co-hyponyms of the same more general class (e.g. tool/ cscissors, hammer), etc. (Halliday and Hasan, 1976: 284).

Collocation can cause real problems for discourse analysts because it includes all the semantically related concepts or items in a text without being coreferential⁶ (which is the case of reinteraction previously explained). It is, therefore, difficult in some cases to decide whether a cohesive relationship between words exists or not. Discussing such problems caused by collocation, Nunan (1993: 30) explains that a lot of “lexical relationships are text- as well as context bound”. This means that items may be related in one text but not in another. Nunan provides an example of the words *neighbour* and *scoundrel*. The words are not related at all but they are synonyms in the following: “my neighbour has just let one of his trees fall into my garden. And the scoundrel refuses to pay for the danger he has caused” (ibid). Yet, it is impossible to establish a finite number of relatable lexical items in English.

⁶ coreferential means: “referring to the same thing” (Flowerdew, 2013:40)

Nevertheless, despite its problematic nature, lexical cohesion is usually considered as the most interesting in discourse analysis.

1.7 A Brief Overview of Previous Studies on Arabic Discourse Analysis

Because of the European expansion and influence in the Arab world, the latter witnessed profound changes in the 19th century. Thus, as western ideas about politics, technology and culture start to infiltrate the Arabic society, the native language, i.e. Arabic, proved to be an inadequate means to transmit these foreign concepts for abroad. This fact leads a number of linguists to give particular importance to the Arabic political discourse and its transformation. Among the works dedicated to the study of Arabic discourse in relation to politics, Suleiman (2003) provides an important study of the communicative and symbolic roles of language in articulating nation identity. He describes the links between language and nationalism and shows how this has been articulated over the past two centuries.

Another interesting study on political discourse is Mazraani's (1997) investigation on the aspects of language variation in Arabic political discourse. The author conducts a sociolinguistic analysis of the political discourses delivered by Gamal Abdel Nasser, Saddam Hussein and Muammar Al Gaddafi. She examines "the relationship of language forms to language functions" (Mazraani, 1997: 1). The scholar is concerned with a linguistic analysis of language variation and a description of how language variation is used by politicians for communicative purposes. Moreover, Mazraani describes code switching and code mixing (using two or more codes within a single utterance or even a single word)⁷ among varieties of Modern Standard Arabic (MSA) and Arabic dialects, namely Egyptian, Iraqi and Libyan. She examines code switching behaviour for each speech at the level of phonology, morphology, syntax and lexicon. Mazraani (1997: 86) aims at answering the following questions: "what is the aim of the speaker, what is he actually attempting to convey in his speech, and how would this affect the linguistic choices he makes?"

Dunne (2000) studies democracy in contemporary Egyptian political discourse. She suggests a new way to read Arabic political discourse taking the concept of democracy in

⁷ More details for the linguistic phenomena will be provided along this research work.

contemporary Egypt as the central problem. The study deals with public discourse including President Mubarek, a petition by opposition parties and human rights activists, and newspaper commentaries. The writer uses both ethnographic and linguistic research methods to find who was involved in the production of texts and sheds light on the political and social functions that the text performed for the producers and the way those functions were carried out via specific linguistic strategies and devices. Dunne defends the idea that ethnographic and linguistic research can greatly enrich each other, and that knowledge of the social interactions used in the production of political discourses sheds new light on the significance of the political discourse.

While the previous mentioned writers are concerned with Arabic discourse in relation to politics, other scholars have devoted themselves to studies in Arabic discourse analysis and media communication.

Mol (2003) describes, using a synchronic approach, the use of complementary particles with special reference to Contemporary Standard Arabic grammar. His investigation is an empirical analysis into horizontal regional variation in the Modern Standard Arabic of radio news bulletins. Mol determines Modern Standard Arabic position within the Arabic language setting and describes it in terms of diglossia, triglossia and quadriglossia. The linguist investigates the consequences of such descriptions on the methodological level. For his study, Mol chooses a corpus of radio news from linguistically different countries: Algeria, Egypt, and Saoudi Arabia. In general, Mol's study throws light on the great uniformity among the three countries on the syntactic level, but it also affirms that with particles of a similar function, an important shift in function appears as compared to the descriptions of such particles in Classical Arabic grammar.

Newspaper discourse has attracted the attention of a noticeable number of scholars from different fields particularly sociolinguistics, since it has an immediate effect on public opinion. Thus, its main objective is to persuade or dissuade readers' point of view on a given topic.

Al-kohlani (2010) examines the function of discourse markers in Arabic newspaper opinion articles. The author claims that discourse markers are not only connecting words

that contribute to the cohesion of a text, but they are also very important tools to achieve communicative act in the text. For this reason, discourse markers play an important role in text production and perception. Following a semantic/ pragmatic relation-based approach, Al- kohlani describes opinion articles at two levels: the sentence and the paragraph. First, at sentence boundaries, she argues that discourse markers are classified as follows: additive, contrastive, explanatory, inferential, sequential, alternative, exceptive, background, subjective and interactive discourse markers. At paragraph level, she affirms that discourse markers serve three main functions: continuity, refocus, and change of topic.

Among the studies of Arabic discourse, many emphasise on such characteristics of Arabic as being repetitive, parallel and paratactic. Al-Jarrah (2011) examines the main rhetorical features of an Arabic newspaper discourse. The writer analyses two popular Jordanian newspapers. The study reveals that one of the features of such a type of discourse is redundancy, i.e. repeating the same lexical item. In addition, evaluative statements are found to be explicitly used to support the writer's point of view. Al-Jarrah also argues that clauses relations especially subordinating clauses are clearly marked in the Arabic newspaper discourse, and that discourse markers mark the relationship of contrast between or among propositions in such a type of discourse.

Jonestone (1991), another pioneer of the Arabic discourse, identifies and examines repetitive features in contemporary Arabic at all levels. She claims that semantic and structural repetitions play an important role in realizing both linguistic cohesion and rhetorical force. Arabic discourse uses lexical couplets which consist of conjoined synonyms that create new semantic paradigms as they evoke old ones. Morphological patterns and roots are closely repeated which creates phonological rhyme as well. Paraphrase and parallelism mark the text internal structure.

Johnstone explains that repetition of all kinds can serve persuasive ends by creating rhetorical devices. She explicitly advocates: "repetition creates linguistic cohesion by evoking classes of items: it creates persuasive force by creating classes; and in doing each of these things it creates language" (Johnstone, 1991: 119).

Nevertheless, Johnstone considers discourse repetition as serving a crucial function in the ecology of any language, as the mechanism by which producers of discourse evoke and create underlying paradigmatic structure in their syntagmatic speech or writing.

Although few works are devoted to the study of Arabic discourse in the field of advertisements, Gully (1997) provides a valuable work on his study of the Discourse of Arabic Advertising. Gully assesses television advertisements and, to a much lesser extent, the advertisements in Egyptian print media. Gully's investigation is pioneering but 'preliminary', as he describes it. Hence, the writer examines the discourse of commercial consumer advertising in the written and visual media of Egypt. The study gives great importance to the relationship between language and cultural representation within the discourse of advertising. It also explores the role of intertextuality within the advertising framework. Furthermore, Gully determines the effectiveness of using different language levels in advertisements, and shows the importance of using rhetorical devices in reinforcing the advertising message.

In fact, because of its complex nature and its variation from one country to another and from one region to another, the Arabic language raises the interest of many Arab and non Arab linguists all over the world. The complexity of the Arabic language and its variation is going to be tackled in the next part.

1.8 The Arabic Language: An Overview

The Arabic language is one of the most spoken languages in the world. It is the fifth common language. Arabic is spoken by around 300 million people around the globe. It is the language of the Koran, the sacred book of Muslims who total around one billion people including non-Arab Muslims who are able to read it but do not have spoken fluency in it.

Arabic is placed in the Afro-Asiatic group of world languages. It belongs to a group of languages known as the Semitic family languages. Some of the members of this language group that are spoken today include Arabic, Aramaic⁸, Amharic⁹, Tiger¹⁰, and

⁸ Aramaic: relatively small communities mostly found in Iraq and Syria;

⁹ Amharic : the national language of Ethiopia.

¹⁰ Tiger: spoken in Eritrea

Hebrew¹¹. In fact, there existed many other members of this language family which have disappeared overtime. Among these are, for example, Akkadian¹², Phoenician¹³ and Elbaite¹⁴.

Among the family of the Semitic languages, Arabic and Hebrew have always been the two most studied languages (Versteegh, 2014: 18).

Arabic is the official language of the Middle East countries as well as the north and the horn of Africa.

The Arabic language is generally referred to as Modern Standard Arabic (MSA). Like Classical Arabic, MSA is the standard form of Arabic that is written and understood by the various nations of the Arab world. It is used in newspapers, magazines, books, and all kinds of publications including works of literature such as novels and short stories. Although MSA is predominantly written, there are some instances of its spoken form such as in radio, television, Sermons and university lectures (Esam, 2000: 135).

Syntactically, Classical Arabic is basically a VSO (verb-subject-object) language. The latter is its prevalent unmarked word order. Although, VSO in MSA is also used as a basic and unmarked word order, new words order, namely SVO (subject-verb- object) has emerged and occurs in certain situations as an alternative word order. In addition, OVS is also a possible pattern in MSA though it is rarely used.

Arabic alphabet contains 28 letters which all represent consonants and their long correspondents that are marked with *ṣaddah* “germination”. The three long vowel sounds are represented within the alphabet. Short vowels can be represented by optional diacritical markings above or below a letter. It is generally assumed that Arabic diacritics are guessed by the Arabic reader. Therefore, they are most often not written. They are usually written in religious texts and they are put to ensure that the correct pronunciation is made for all the words. The Holy Koran must be written in full diacritized Arabic to avoid any possible

¹¹ Hebrew: spoken in Israel.

¹² Akkadian: a language spoken in ancient Mesopotamia

¹³ Phoenician: spoken in what is today Lebanon.

¹⁴ Elbaite : A language spoken in ancient Syria.

mistake or ambiguity. Arabic diacritics are: *alfathā* [◌َ], *adḍumma* [◌ُ], *alkasra* [◌ِ], *assuku:n* [◌ْ], *tanwi:n fathā* [◌َ], *tanwi:n ḍumma* [◌ُ], *tanwi:n kasra* [◌ِ]. A learner of Arabic should first learn the Arabic alphabet.

In addition, Arabic is written from right to left. It is written in a cursive¹⁵ way. No distinction exists between capital and lower case letters. Dots are very important in the Arabic language. They are used to differentiate a letter from another. A single dot, which might be added by mistake, can change completely the meaning of a word.

Arabic grammar is divided into five branches:

- Lexicon: it deals with the meaning and the explanation of Arabic vocabulary. The Arabic language is a language that is rich in lexis as compared to other languages (Versteegh, 2014). The latter, Versteegh¹⁶ explains, have only one word for ‘lion’ or ‘sword’, while Arabic has dozens of synonyms for them.
- Morphology: it is concerned with the form and the conjugation of the words depending on the intended meaning.
- Syntax: it deals with the study of inflection especially in the written form of Arabic.
- Derivation: it is about the study of words origin.
- Rhetoric: it deals with the construction quality of sentences.

Arabic is a language used for literature for a millennium and a half. It began in the Arabic Peninsula. Anyone who learns the Arabic language will certainly deal with the Arabic literature in a way or another. Therefore, Arabic literature is very important for learners interested in Arabic language and/or Arabic grammar.

Although the systematic study of the Arabic language is very old and goes back to the codification of the language itself, researches on the social aspects of the Arabic language have taken form only in the 20th century. Arabic sociolinguistic investigations have been inspired by the pioneering study of the American sociolinguist Charles A. Ferguson (1959a), who is the first contemporary linguist who provides a formal framework

¹⁵ Most of letters within a word are connected to the adjacent letter.

¹⁶ Versteegh (2014:85)

describing the Arabic sociolinguistic situation and its main historical, social and linguistic variables.

1.8.1 The Arabic Sentence

The sentence in Arabic consists of words. The word might be a particle, a noun, or a verb. Moreover, the Arabic sentence is basically divided into two types: nominal and verbal. The former includes only nominal elements, and the latter contains a verb (Cantarino, 1974: 2). According to Arab grammarians, sentence type is associated with word order variant. They distinguish between the two types of sentences depending on the word that appears in initial position. Therefore, a nominal sentence starts with a noun and a verbal with a verb (Esam, 2000: 136). In addition to the nominal and verbal sentences, Abu-al-Makarim (1985) introduces another type which is *al- zumla al- zarfija* (the adverbial clause) which contains a *zarf* (an adverb) or *za:r wa mazru:r* (a prepositional phrase) in initial position.

The Arabic nominal sentence is composed of a noun in initial position which is called *mubtadaʿ* (the subject) which means the entity that the sentence starts with, and *Xabar* (predicate) which carries the news or the comment of the sentence. This structure is also called a thematic structure, that is, a theme followed by a predicate (Beeston, 1970: 108)¹⁷. In addition, the thematic structure distinguishes the nominal sentence from the verbal one where the verb is followed by an agent.

Nouns in the Arabic language are inflected for case, determination, gender, and number (singular, collective, dual, plural).

A verbal sentence, according to medieval grammarians, consists of two basic elements: *fiʿl* (verb) and *fa:ʿil* (agent, actor or doer). As distinct from the *mubtadaʿ* which refers to the subject in nominal sentence, the term *fa:ʿil* is usually used to refer to the subject that occurs in a verbal sentence.

¹⁷ In Esam (2000: 136)

1.8.1.1 The Verb

A verb in Arabic expresses an action, a process or a state. Like in English, a verb which takes an object is called a transitive verb, and the one which does not need an object is an intransitive verb. There is no infinitive form in Arabic. Since it includes a subject in its morphological structure, the verb in Arabic can compose by itself a complete sentence, that is, a one word sentence. Most of verbs in Arabic are built up from a root which contains three consonants referred to as radicals. It is inflected¹⁸ depending on the person (first, second, third), number (singular, dual, plural), gender (masculine, feminine), tense (present, past, future), and mood (indicative, jussive, subjunctive, imperative). In Arabic, when the verb precedes the subject, it does not agree with it. For example, a singular verb is followed by a plural subject. However, the verb's gender should correspond to the following noun's gender. For example: *istaqbalat al-wazi:ratu* (received –feminine- ; the minister- feminine-) which means 'the minister received' (Esam, 2000: 137). The person, gender and number are indicated by only suffixes for the perfect¹⁹ where as the imperfect²⁰ are distinguished by both suffixes and prefixes.

1.8.1.2 Tense and Aspect

Tense in Arabic refers to the location of events in time. It has three forms: past, present and future. However, aspect in the Arabic language indicates the moods of the action as being complete or incomplete. Aspects have 16 forms in Arabic (Tammam, 1973: 256). The future tense represents an imperfective form with the prefix future marker *sa* , which indicates a near future, and *sawfa* which denotes a far future. The imperfect form indicates a still-to-come event, even if it does not have a marker that modifies its meaning. When the imperfective form is associated to an adverb which indicates futurity, of course, such form refers to the future (Mohammad, 1982). Other tenses exist in Arabic, such as the past perfect, the future perfect, and the past continuous, but they are compound tenses involving the use of auxiliary verbs and particles. Therefore, tense in Arabic might be

¹⁸ Inflection = Verb stem + prefixed and/or suffixed morphemes

¹⁹ The past stem used to indicate the past tense in Arabic is called the perfective stem ' al- ma: ði' (past)

²⁰ The non past stem used to refer to present and future tenses is called the imperfective stem ' almuða:rið' (present)

expressed by the form plus an auxiliary verb, a temporal adverbial, a particle, or other lexical and contextual factors (ibid: 150)²¹.

The imperfective referred to as *almuḍā:riḥ* (present), expresses an incomplete action. For example, the verb *jaḍhab* (he goes) indicates a present tense. The perfective called *al-ma:ḍi* (past) expresses a complete(d) action that finishes just before the present moment. Therefore, unlike other languages such as English, the imperfect in Arabic includes both the simple past and the present perfect. The perfective, on the other hand, combines relative past time and perfective meaning. In other words, it combines both tense and aspect.

1.8.1.3 The Noun

The noun in Arabic is a word which carries meaning by itself without being connected to time. Nouns are subdivided into two types: variable and invariable. Variable nouns are those set of nouns that can be put in the dual, plural, the diminutive and the relative forms. Moreover, variable nouns in Arabic can be categorized into inert and derived. Inert nouns can be either abstract or concrete. A concrete noun designates physical or material things. They are recognized by human five senses: sight, hearing, smell, touch or taste. They name objects, things, places, etc. Genus and proper nouns are considered to be concrete nouns. Abstract nouns, on the other hand, usually name ideas, feelings, or concepts. Derived nouns, or derivatives, in Arabic are formed from another word. Such word can be a verb, a noun or a particle. They have a root to which they refer. The root and the derived word are closer in meaning. In addition to meaning, the derived word does also indicate the concrete thing responsible for its formation (the agent noun), or the one bearing the action (the patient noun), or any other concept of time, place or instrument (Gharaibeh & Gharaibeh, 2012).

The class of invariable nouns includes that set of nouns which do not vary in case or in definiteness (Ryding, 2005). They are, according to Ryding (2005: 200) “spelled with final *alif maqṣu:ra* unless the previous letter is *ja:*, in which case, *alif ṭawiila* is used”²².

²¹ For more details about tense in Arabic, see Al-Muttalibi (1986).

Furthermore, Gharaibeh & Gharaibeh (2012: 39) subdivide nouns into genus, agent, patient, instrument, adjective, adverb and proper nouns:

A **genus noun** indicates what is common to every element of the genus without being specific to any one of them. It is the word naming a person, an animal, a thing or an idea. Example: رجل *razul* (man) كتاب *kitab* (book).

An **agent noun** is a derived noun indicating the actor of the verb or its behaviour. It has several patterns according to its root. Example: دارس *da:ris* (the person who studies).

A **patient noun** is a derived noun indicating the person or thing that undergoes the action of the verb. Patient nouns have several patterns depending in the verbal root. Example: مدرّس *madru:s* (the thing that has been studied).

An **instrument noun** is a noun indicating the tool of an action. Some instruments are derived; some are inert. Example: مفتاح *mifta:h* (key).

An **adjective** is considered to be a type of noun in traditional Arabic grammar. It describes the state of the modified noun. Example: جميل *zami:l* (beautiful), سيد *sajjid* (Mr), محاضر *muha:dir* (Professor), كبير *kabi:r* (big).

An **adverb** is a noun that is not derived and that indicates the place or the time of the action. Example: شهر *fahr* (month), شمال *fama:l* (north), مدينة *madi:na* (city).

A **proper noun** is the name of a specific person, place, organization, thing, idea, event, date, time, or other entity. Some of them are solid (inert) nouns some of them are derived.

1.8.1.4 The Particle

The category of particle in Arabic consists of prepositions, adverbs, conjunctions, interrogative particles, exceptions, and interjections. Particles are placed with verbs and nouns to create a special meaning. Stressing the importance of particles in Arabic, Gully (1995: 56) says: “their significance within the Arabic language system cannot be

²² For more details and examples on this category of nouns, see Ryding (2005: 200-204)

overestimated. We would even go so far as to suggest that they are pivotal to the whole issue of ‘meaning’”. Particles are used, for example, to express negation, condition, wish, exclusion, causality, interrogation, exclusion, authenticity, circumstance, call, surprise, rejection, finality, variability, profusion, and so on.

1.8.2 Varieties of Arabic

The concept Arabic has several meanings. It may be used as a generic word that covers all varieties of Arabic. It can also refer to Classical Arabic, to Modern Standard Arabic, and to all the regional varieties of the language. Regional varieties are usually referred to as spoken, dialectal, vernacular or colloquial Arabic. The following is an explanation of the varieties stated above.

1.8.2.1 Classical Arabic

Classical Arabic is the language which is often seen in the literature as the pre-renaissance literary and formal language. It is referred to in Arabic as ‘al-fuṣḥa’, which means the eloquent literary language (Ennaji, 2005: 50). Classical Arabic is the variety closely related to the Koran and the medieval and pre-Islamic literary tradition. The rise of Islam in the 7th century enhanced the status of CA and assured its durability for many years to come. Therefore, being the language of the Koran, Classical Arabic is considered a prestigious and ‘sacred’ (Ennaji, 1991: 8) language.

Apart from being the language of the Koran, the importance of Classical Arabic lies also on the fact that the *ḥadiṯ*, which includes all the words of the Prophet of Islam Muhammed, is reported in Classical Arabic. Thus, CA becomes essential to understand the *ḥadiṯ*, which is considered by Muslims the second most important source in Islamic law and traditions.

The close relationship between CA, Islamic theology and law made a lot of Muslim scholars and intellectuals consider learning CA as part of understanding Islam. Among those scholars, Ibn Taymia (1263- 1328), a famous Muslim scholar, who said: “The Arabic language is in itself part of the religion, and knowing it is an obligation because

understanding the koran and the Sunnah²³ is an obligation that cannot be attained without the Arabic language[...]" (Abduljabbar, 1996: 469)²⁴.

Muslims' need for CA became an important factor in determining the variety's role and value in their everyday social lives.

Moreover, an important factor behind the predominance of CA in the Arab scene in early ages was the codification and standardization of CA, after the spread of Islamic religion, outside the Arabian Peninsula. The Arab tribes' contact with linguistically different populations aroused their concerns about the preservation of the language of the Koran and the emergence of a large body of literature on CA form and structure (Versteegh, 2001). The main aim behind establishing such literature was to obstruct any modification that might affect the purity, eloquence and beauty of CA.

From the nineteenth century on, precisely, from the Napoleon's 1798 campaign in Egypt, the Arab world has been in close contact with Europe. This latter's major national languages were on the ascendant, culminating on their development as great vehicles of science, technology and culture. Therefore, such contact has brought forth noticeable socio-cultural, literary, and educational transformations in the Arab countries, which gave birth to the palpable linguistic changes in CA (Albirini, 2016).

New words and concepts connected to culture, politics, economy and science which have no equivalents on Arabic started to infiltrate the latter and thus, the Arabic language used by many intellectual speakers diverged gradually from CA, particularly with respect to the lexicon.

Accordingly, the nineteenth century saw the beginning of the development of Arabic as a viable modern language. It has given birth to a new form of Arabic called Modern Standard Arabic.

²³ Sunnah includes all the acts and words of the Prophet of Islam Muhammed.

²⁴ In Albirini, 2016:11

1.8.2.2 Modern Standard Arabic

By the 19th century, a new language variety has come into being that is based to a large extent on Classical Arabic, but that is considered as a separate language variety (Mol, 2003: 34). In the beginning, a lot of names were given to this variety. Monteil (1960: 25) talks about a Neo-Arabic that represents, for him, a modern written or literary form of Classical Arabic. Wehr (1943)²⁵ wrote about the term Neoclassical. The term literary Arabic was used in: England, France, and Italy. Ferguson defines MSA as 'the Arab's ATTEMPT to speak classical Arabic' (Kaye, 1972: 46). Gully (1993: 20) distinguishes between Modern Literary Arabic, exclusively comprising the contemporary Arabic literature, and Modern Standard Arabic, which includes the Arabic of the journalists. However, this variety of Arabic is gradually and through more and more publications referred to as Modern Arabic (Mol, 2003). This Modern Arabic is, according to Mol a standard one. He (ibid: 36) advocates:

In my opinion, however, this language variety is correctly looked upon as a standard language. In deed this language variety meets the four characteristics of standard languages. A certain language variety (namely Classical Arabic) was selected as a basis (selection); it has been codified and normalized, by the work of the different language academies, adapted to the evolution of time (elaboration) and specifically spread through education and media.

Since it enjoys the four characteristics of standardization²⁶, this variety can properly be called "Modern Standard Arabic" in contrast with Classical Arabic and all Arabic dialects.

The main differences between MSA and CA are primarily in vocabulary and stylistic features because they represent the written traditions of two quite different cultural and historical periods, from the early medieval to the modern era. Concerning their linguistic structure, MSA and CA are largely, though not completely similar. MSA syntax and style stretch from complex and erudite forms of language in learning usage to more

²⁵ In Mol (2003:34)

²⁶ According to Haugen (1977) standardization has four aspects, namely selection, codification, elaboration and propagation (Mol, 2003:13)

streamlined and modernized expressions in the journalistic, broadcasting, and advertising fields (Ryding, 2005).

Based on his comparative study of a number of structures in MSA and CA, Lucas (2007: 402)²⁷ argues that:

MSA is syntactically largely identical to Classical Arabic, which is the language of the Koran (early seventh century) and of pre-modern literature. Such differences as exist between MSA and Classical Arabic are chiefly lexical and stylistic, which is to say that standard Arabic has throughout its history been highly conservative in terms of its syntax and phonology, having barely changed in the last fourteen centuries.

Therefore, the differences between MSA and CA are mainly lexical and stylistic rather than phonological or syntactic. Moreover, the great similarity between CA and MSA provides strong continuity to the literary and Islamic liturgical tradition.

Like Classical Arabic, Modern Standard Arabic is also referred to by most writers as ‘al- fuṣḥa which means the most eloquent language (Ryding, 2005). Dealing with the levels of Arabic in Egypt, Badawi (1973) draws a distinction between Classical and Modern Standard Arabic by referring to the first as fuṣḥa ttura:θ (of heritage) and the second as fuṣḥa al ʿaṣr (of the modern era).

On the whole, MSA is nowadays, the language of most written Arabic media such as newspapers, journals, advertisements. It is the language of Islamic worship, contemporary literature, news broadcasts on radio and television, political speeches and so on. This means that an Arab needs to understand both the written and the spoken forms of MSA.

Nevertheless, while handling everyday ordinary topics, people in the Arab world use another form of Arabic on which they are fluent. This is called Dialectal Arabic which is the concern of the next part.

²⁷ In Albirini (2016:26)

1.8.2.3 Dialectal Arabic:

Dialectal Arabic, called in Arabic ‘alluḡa ddaridḡa’ or alluḡa al-ṡa:mmija’ which means ‘the common language’ (Mc. Guirk, 1986: 01), refers to a number of regional dialects spoken by Arabic speakers in everyday conversations and other informal communicative exchanges such as those of music, films, sports, and television programs. These varieties are different from each other in a number of ways, particularly in terms of their lexicon and phonology. Nevertheless, as Albirini (2016: 13) notes, “they share a wide range of lexical, syntactic, phonological, and morphological features”.

Discussing the different uses of Arabic dialects in Arabic speakers’ daily life, Mol (2003: 22) says:

Every Arab uses his own dialect in his daily contact. Moroccans speak in their community a Moroccan dialect (or some of them also Berber dialects) while Egyptians speak the Egyptian dialect. The dialects that are spoken in the Gulf region also differ in turn from the other dialects.

Therefore, the Arabic dialects differ from one country to another. The Arabic spoken in Morocco, Egypt, Iraq and other Arabic countries represent distinct and quite different dialects, even though “it would be difficult to find clear boundaries to divide one dialect from another.” (Mc.Guirk, 1986: 1)

Effectively, the diversity of dialects does not end at the level of individual countries: a great number of regional dialects can also be found in the same country.

The most common classification of Arabic dialects stipulates five regional areas: Egyptian, Gulf (including Yemen), Levantine (spoken in Syria, Jordan, Lebanon, and Palastine), Maghribi (spoken in North Africa), and Mesopotamian Iraqi. This classification is, in fact not merely based on geographical grounds, but also reflects the wide range of shared linguistic features between the dialects of the majority of speakers in these areas.

Dialectal Arabic is different from Classical Arabic and Modern Standard Arabic on the lexical, phonological, morphological, and syntactical levels. Because of these

differences, Ennaji (1991: 11) claims clearly that DA and MSA/CA are mutually unintelligible. He says:

The fact that a monolingual in Dialectal Arabic can hardly understand Classical Arabic unless he has been to school clearly shows that Classical/Modern Standard Arabic and Dialectal Arabic are to a large extent mutually unintelligible.

That is, a speaker of dialectal Arabic is not able to understand CA or MSA²⁸ unless he has been to school. This fact shows the great linguistic divergence between the varieties of Arabic: DA and MSA/CA.

Regardless their linguistic features, the Arabic dialects share a number of common characteristics. Dialectal varieties are acquired from parents and family and not learned at school like MSA. They are the medium of communication for everyday conversations and interactions. Arabic dialects represent the spoken form of Arabic although one might encounter informal Arabic texts written in Arabic script, especially literary discourses. Unlike MSA, Arabic dialects do not have official status in any of the Arabic speaking countries. Although both MSA and DA have been influenced by the invasion of new Arabic terms and expressions related to technology such as electronic, social and satellite media, the changes affecting DA seem to be more dramatic than those undertaking MSA. Because it is not codified, new concepts and expressions can easily be fitted and introduced into DA.

1.8.2.4 Educated Spoken Arabic: A Third Intermediate Variety

Educated Spoken Arabic (ESA) is a variety of Arabic used by educated people in the Arab world. It is an elevated form of Dialectal Arabic that is greatly influenced by the vocabulary and expressions of MSA. Hence ESA shares features and items of both MSA and DA²⁹.

Educated Spoken Arabic has become a new standard concept that is predominantly used in recent sociolinguistic works. Introducing ESA, Badawi (1985: 15) says: "Of all

²⁸ Since MSA is the descendent of CA, both are sometimes used interchangeably to refer to one variety

²⁹ For more details about the linguistic features of ESA, see Ryding (1991)

spoken varieties, it is the most dynamic, versatile and the one readily understood outside its particular geographical region”. Accordingly, for Badawi, ESA is a spoken form of Arabic not circumscribed to a particular geographical region, but rather shared by all Arabic countries. Mitchell (1982: 125) goes a little bit further and defines ESA as: “the virtually unregistered ‘mixed’ Arabics that provide the basis for the ‘Koineised’ Arabic of intercommunication between Arabs of different countries. It is this ‘inter-Arabic’ koine³⁰ or ‘standard spoken Arabic’[...]” Moreover, Ryding (1991: 212) describes ESA as “a supra-regional, prestige form of spoken Arabic practical as a means of communication throughout the Arabic-speaking world”.

The two last definitions mark four important features of ESA: (1) a variety which is of nature ‘mixed’, (2) a variety of language which is standard/formal³¹, (3) a prestigious form of Arabic, and (4) a variety used in intercommunications between Arabs from different countries.

Like DA, ESA is not used in writing, it is essentially spoken. ESA is the variety of Arabic usually used in radio and television debates and interviews, academic circles, and sometimes on lecture, talks and plays (Ennaji, 2007).

Recent linguistic studies show that the use of this form of Arabic is spreading rapidly. Ibrahim (1986: 121) claims that “the younger generation showing a much wider use of SDL³² features than their parents.” Ibrahim announces that ESA is “the most understood L³³ variety” (ibid: 122).

El-Hassan (1978) considers that the three levels of Arabic, namely MSA, ESA and colloquial Arabic form a continuum. He writes:

³⁰ A koine is “The spoken language of a locality which has become a standard language or a lingua franca” Crystal, D (1999: 181)

³¹ Instead of ESA, Ryding (1991) prefers FSA, Formal Spoken Arabic: she says “the word ‘educated’ actually refers to the speakers of this language, whereas the term ‘formal’ refers to the language itself.” (Ryding, 1991: 214)

³² Ibrahim (1986) refers to ESA as supra-dialectal H (high): SDL

³³ L means Low: the notions of H (High) and L (Low) are going to be explained in the next part for ‘diglossia’

Educated speakers in the Arab world use the variety of Arabic which we [...]call Educated Spoken Arabic (ESA), which draws upon both MSA and Colloquial Arabic. MSA, ESA and Colloquial Arabic constitute a continuum. These varieties of Arabic are neither discrete nor homogeneous: rather they are characterized by gradation and variation.
El Hassan (1978: 32)

Thus, ESA is a form of Arabic created on the basis of the constant interplay of written and dialectal Arabic and although it draws heavily upon MSA and DA, ESA is considered as a distinct variety of Arabic. The three varieties of Arabic, according to El Hassan, constitute a continuum where they are in complementary distribution, with each variety serving specific functions. The levels of Arabic are not separated entities but rather each variety shades into another gradually.

It is clear from all what have been said previously that the Arabic world is characterized by the existence of at least two varieties of Arabic, namely MSA and DA, which are used for different purposes. This situation is known as diglossia which is going to be explained in the next part.

1.8.3 Diglossia

The French Arabist William Marçais (1930) whose observations are based on North African studies uses the term ‘diglossia’ for the first time in French “ la diglossie Arabe” (Arabic diglossia). He describes this linguistic phenomenon as the existence of two distinct forms of Arabic: one only written and the other one spoken.

Like Marçais, Ferguson (1959) uses the term ‘diglossia’ in an article which he wrote in 1959 called ‘Diglossia’. He identifies four languages: Arabic, Greek, Haitian Creole, and Swiss German as being important examples of languages which fit into his definition of diglossia. According to Ferguson (1959: 336), diglossia is:

a relatively stable situation in which, in addition to the primary dialects of the language (which may include a standard or regional standards), there is a very divergent, highly codified (often grammatically more complex) superposed variety, the vehicle of a large and respected body of written literature, either of an earlier period or in another speech community, which is learned largely in formal education and is used for most written

and formal spoken purposes but is not used by any section of the community for ordinary conversation.

For Ferguson, diglossic speech communities have a ‘High’ (H) variety that is very prestigious and superposed and a ‘Low’ variety with no official status which are in complementary distribution with each other. That is, (H) occurs only in situations where it is inappropriate for (L) to occur and vice versa. The High variety is used in formal schooling as the language of instruction and as content for literature, poetry and prose, history lectures in higher education, religious sermons, formal political speeches, newspaper articles, and news broadcast. The (L) variety is used in ordinary conversation with friends and family at home, at the market place and most everywhere outside of the school environment. (L) is also used in folk literature, in radio and television soap opera and plays.

The Arabic language situation is introduced by Ferguson as a prototype example of diglossia in Arabic³⁴. The two varieties of Arabic stand for a diglossic situation because of their complementary distribution in terms of contexts of use. Standard Arabic (SA) represents the ‘High’ variety used in formal situations, where as Dialectal Arabic (DA) represents the low variety that is used in daily conversations and other informal communicative exchanges.

The theoretical framework of Ferguson’s model for the Arabic linguistic situation has been refined by the subsequent studies³⁵. In fact, Ferguson³⁶ himself revised his original definition of diglossia in an article called “Diglossia Revisited”. Concerning the distance between the two varieties, Ferguson argues that the two varieties H and L should be viewed as a continuum rather than having clear sharp edges.

Furthermore, the ‘static’ and rigid nature of Ferguson’s model has provoked a lot of criticism. Albirini (2016), for example, claims that social and historical conditions may

³⁴ According to Altoma (1969) Arabic diglossia “can be traced as far back as the Pre-Islamic period (i.e. to a period preceeding the seventh century A.D)”.

³⁵ For more details see Kaye (1972), El-Hassen (1977) and Kees Versteegh (2001)

³⁶ Ferguson, C. “Epilogue : Diglossia Revisited” in Understanding Arabic: Essays on Contemporary Arabic Linguistics in Honor of El-Said Badawi, ed. Elgibllali,A.(Cairo: The American University in Cairo Press, 1996), 49-67.

lead to the reconfiguration of diglossia. In a given community, Adult speakers, for example, may decide to deploy the High variety in every day conversations, particularly with children. Such very unlikely situation may lead to the spread of the H in formal and informal contexts. In the same respect, Walters (2003: 102) stresses on the ‘changing nature of diglossia’ and the emergence of a ‘postdiglossic’ situation which is marked by “the growing conventionalization of new variables like the Tunisian Arabic as spoken by younger Tunisians [...]”. Tunisian Arabic, according to Walters, is gradually occupying domains reserved for SA. Similarly, Kaye (1972) argues that diglossia is far from being stable as it is subject to both phonological and syntactical variation depending on the local DA, which then ends up being the better defined idiom.

Moreover, the fact that Ferguson’s diglossia is restricted to situations where H and L are genetically related is, in later studies, lifted. Fishman (1972), for example, considers Paraguay to be an example of diglossic situation, even though the High and Low varieties are respectively Spanish and Guarani, an Indian language unrelated to Spanish. Fishman’s extension of diglossia also depends on domain. In a community, for example, where people use two languages, they will obviously not use both in all circumstances but rather use only one language in certain circumstances and the other for other circumstances.

Therefore, Fishman’s extended notion of diglossia is extremely different, as it allows for a wide range of diglossic situations, including registers, dialects as well as language to be called diglossia.

In brief, Fishman considers any community diglossic if there exists at least two functionally differentiated stylistic registers, dialects, or languages (1972: 92).

Wexler (1971)³⁷ proposes two diglossic subtypes: *intra-* and *inter-lingual* diglossia. By intra-lingual diglossia, he means diglossia as defined by Marçais and Ferguson, that is, the two varieties belong to the same language as it is the case for Arabic diglossia. However, by inter-lingual diglossia, he refers to situations where the two languages are genetically unrelated.

³⁷ Quoted in Bouamrane (1986: 17)

Moreover, one of the other earlier critics for Ferguson's discussion of diglossia is Kaye's (1972) one which analyses the issue from another angle. According to Kaye, Ferguson (1959) missed an important point, which is, for Ferguson a key to the handling of the problem. The assumption that there is a 'high' variety of language in a par with a 'Low' variety (L) seems for Kaye "most certainly a false one" (1972: 35).

Kaye proposes the hypothesis in which he considers the Colloquial variety as being always '*well-defined*' system of language, whereas, MSA is '*ill-defined*'. He explains that all colloquial forms of Arabic which are not learned 'natively' must be well-defined systems. On the other hand, all non-colloquial forms of Arabic, which include any type of variety of Arabic learned 'non-natively', in school for example, are ill-defined systems (Kaye, 1972: 36-37). Undoubtedly, according to Kaye, MSA is associated with the non-colloquial Arabic form as just defined.

Fishman (1971), Wexler (1971), Kaye (1972), Walter (2003) and Albirini (2016) are not the only linguists who present reconfigurations for Ferguson's model. Another reanalysis of the Arabic language situation is provided by Badawi (1973) who subdivides the Arabic linguistic continuum into five levels. These are going to be analysed in the following section.

1.8.4 Badawi's Study of Arabic

Unlike Ferguson whose description of the two levels of Arabic: Standard Arabic (SA) and Dialectal Arabic (DA) is mainly based on the functions of each variety, Badawi (1973: 89) describes the events, context, format, and the speakers of each five levels in contemporary Arabic in Egypt:

- 1- / fuṣḥa ttura:θ/ (inherited Classical Arabic): traditional or classical language, 'pure', that is, not influenced by anything.
- 2- / fuṣḥa al ṣaṣr/ (contemporary or modern Classical Arabic): a language particularly influenced by contemporary civilization.
- 3- / ṣa :mmijatu lmuḥaqqafi:n / (vernacular of the educated) : colloquial language influenced by classical or literary language and contemporary civilization.
- 4- / ṣa :mmijatu lmutanawwiri:n / (vernacular of the enlightened/ literate): colloquial language influenced by modern civilization.
- 5- / ṣa :mmijatu lʔummijji :n / (vernacular of the illiterate): colloquial language influenced by literary language and contemporary civilization.

The following diagram is proposed by Badawi (1973) in an attempt to explain the Egyptian Arabic linguistic system. Badawi builds his taxonomy on the analysis of the oral part of each level as used in different radio programs.

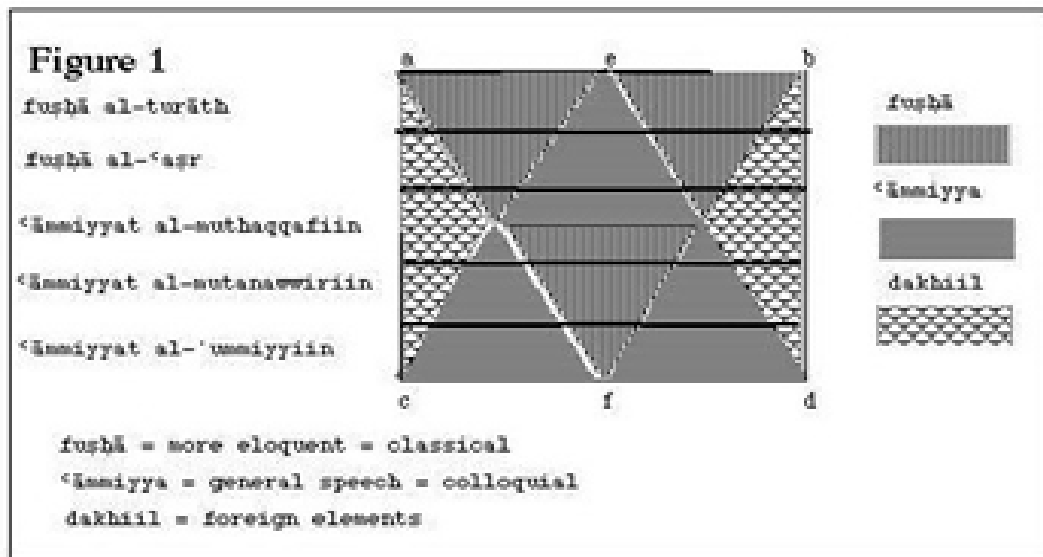


Figure 1.2 Badawi’s diagram (1973): “Levels of Egyptian Arabic”

According to Badawi, the first level / fuṣḥa ttura:θ/ is most closely related to the Koran and classical Arabic literature. It is restricted to the use of the men of religion particularly the ‘ṣulama’(religious authoritarians) of Al-Azhar³⁸. It is relatively a pure form of Arabic which is free from Western borrowings or the intrusion of any colloquial item. / fuṣḥa ttura:θ/ is basically a written form of Arabic. The second level / fuṣḥa al ʿaṣr/ which is generally referred to as Modern Standard Arabic is a simplified version of /fuṣḥa ttura:θ/. This level represents a wider area. In its spoken form, it is mostly used by reporters in news broadcasts on radio and television. Otherwise, it is mostly the language of reading and writing. To fit the needs of modern life, some lexical items of CA have been dropped and replaced by others either from Colloquial Arabic or items borrowed from Western languages. The remaining three levels are only spoken and the main differences between them lie on the identity of the spoken and/or the event of the speech. The third level, for example, / ʿa :mmijatu lmuṯaqqafi:n / is a variety spoken by educated speakers in very ‘serious’, ‘intellectual’, contemporary issues in the domains of science, politics, art and social problems. The fourth level / ʿa :mmijatu lmutanawwiri:n / is the variety used

³⁸ **al-Azhar** (Arab., ‘the most resplendent’) is one of the principal mosques in Cairo, also a centre of learning and later a university.

by non-illiterates in daily conversations especially those of business like informing, selling, buying, talking to friends about clothes, food,...etc. the fifth level / *ʕa :mmijatu lʔummijji :n* / is the kind of Arabic used by illiterate people in plays and country folk songs.

Badawi points out that the levels explained above have no clear boundaries, in other words, it is difficult to decide where a level stops and where the next one starts. Therefore, the levels do form a continuum where they can easily merge into one another. In addition, most of educated people are able to use and switch from one level to another depending on the situational factors.

Badawi's remarks concerning the gradient nature of Arabic levels with respect to how close or distant they are to classical and colloquial Arabic are valid. However, limiting these variations within specific levels and associating these levels with particular group of speakers is hard.

Nevertheless, Badawi's analysis makes much more explicit claims about the social functions of different linguistic varieties in Egypt than do other approaches, and provides more reference than other studies to the importance of written tradition as part of the continuum, reflecting a traditionalist concern with 'continuity'.

In the light of a number of linguists' studies, and for the sake of finding the relationship between the middle variety and code switching, Boussofara-Omar (2006)³⁹ advocates that what is referred to as 'third language' or 'intermediate varieties' implies diglossic switching. She claims that 'the third language' or Educated Spoken Arabic does not exist as a conventionalised form of Arabic. Conventionalisation, for her however, is concerned with those models of switching between the two Arabic varieties (Labeled, 2014: 95).

³⁹ Quoted in Labeled (2014:95)

1.9 Aspects of Language Contact

Language contact situations have been the focus of interest of many scholars ever since philologists have recognized that no language can be free of foreign elements and that languages influence one another at different levels. What follows explores two important language contact phenomena, namely code switching and language borrowing, which have become frequent topics of numerous sociolinguistic studies.

1.9.1 Code Switching

The phenomenon of code switching (CS) occurs as a natural outcome of language contact situations and the inevitable consequence of bilingualism. Someone who speaks two languages chooses between them in a particular speech situation. The bilingual's language choice depends on a set of non-linguistic features such as participants, topic, setting, channel, and so on. This is the type of switching that Gumperz (1972)⁴⁰ and Hudson (1998: 52) call 'situational code switching'. In describing the latter, Gumperz (1982: 60-61) claims:

distinct varieties are employed in certain settings (such as home, school, work) that are associated with separate bounded kinds of activities (public speaking, formal negotiation, special ceremonials, verbal games, etc) or spoken with different categories of speakers (friends, family members, strangers, social inferiors, government officials, etc.)

This suggests that speakers' choice of code is always controlled by non-linguistic circumstances.

Yet, linguists seem not to share the same definition for the linguistic phenomenon. Hoffman (1991: 110) defines code switching as "the alternate use of two languages or linguistic varieties within the same utterance or during the same conversation". Gumperz (1982: 59), on the other hand, describes what he calls 'conversational code switching' as "the juxtaposition within the same speech exchange of passages of speech belonging to two different grammatical systems or subsystems".

⁴⁰ Cited in Bouamrane (1986:111)

Most importantly, however, is that when bilingual speakers code switch they switch from one language to another easily and fluently, respecting the syntactic and semantic rules of both languages (Muysken, 2000). Accordingly, some linguists' descriptions of CS imply a certain level of competence in the languages used. Myers-Scotton (1998: 91), for example, highlights the aspects of proficiency in her definition of CS. She says:

When the speakers are sufficiently bilingual to produce monolingual utterances in either of the language, although they may well speak one language better than the other, the product is called codeswitching.

Furthermore, Mayer-Scotton (1993) has developed the issue of 'unmarked vs. marked' choices for code switching. Unmarked CS is the one which is expected and does not make any special effect. That is, the speaker switches at a time when it is normal to switch. However, marked choices are unexpected and unusual. They are made to express a specific intention. In other words, a speaker switches to a language when it is customary to use another language. This type of switching seems to correspond to what Bloom and Gumperz (1971)⁴¹ call 'metaphorical' code switching.

Instances of CS have also been categorized according to their location in the sentence or utterance and according to their length. The followings are categories of code switching suggested by Poplack (1980):

- 1- Extrasentential code switching, or the insertion of a tag from one language into an utterance which is entirely in another language.
- 2- Intersentential code- switching, or a switch at clause/sentence boundary.
- 3- Intrasentential code switching, where switches of different types occur within the clause level and even within the word level.

Some linguists, such as Bouamrane (1986: 113), use the term 'code mixing' for intrasentential code switching mentioned in Poplack's (1980) categories.

⁴¹ Cited in Hudson (1996: 53)

Despite the various definitions of CS phenomenon, the latter is used in this study to refer, regardless to the type, to any alternation between two different languages in written discourse.

Code switching can be further classified into bilingual and diglossic (Labeled, 2014). Bilingual code switching occurs when the two, or more, languages are genetically unrelated. However, diglossic code switching occurs in situations where two varieties, either of the same or different language(s), are used for well-defined functions: a High (H) variety which represents generally the standard used in formal context, and a low (L) variety used for informal everyday conversations. In monolingual contexts where the H and L belong to the same language, code switching phenomenon is called 'internal'. In multilingual context where H and L are genetically unrelated, the resulting code switching is called 'external'.

Following Gully (1996), the term code mixing in this study is used to refer to the mixing of Arabic levels within the Arabic continuum, not a switching of languages amongst, say, bilingual speakers.

1.9.2 Language Borrowing

Language borrowing is a process that results from language contact situations. Unlike code switching which involves 'mixing language in speech', borrowing involves 'mixing the systems themselves' (Hudson, 1996: 55). A word which is borrowed from a certain language becomes part of the recipient language. Borrowed lexical items are usually referred to as 'loanwords'. Haugen (1950: 212) defines borrowing as: "the attempt reproduction in one language at patterns previously found in another".

Borrowing, as Dendane (2006: 133) claims, "usually arises from lack of vocabulary for particular items, mostly nouns, in the 'receiving' language". Therefore, one common motive for borrowing is vocabulary necessity. People may have to refer to some unfamiliar objects or concepts for which they have no equivalent in their native language. In addition, borrowing's motive may also be social and depends on perception of prestige. Yet, borrowing usually moves from the more to the less prestigious language particularly

at the semantic level where the more prestigious speaker wield the greatest influence (April M. S. McMahon, 1994). For instance, after the Norman Conquest, a huge number of French vocabularies had been borrowed into English. Such items are mainly connected with the church, warfare, art and administration, that is, all items which have prestigious connotations (ibid).

There have been long-standing serious debates to draw the distinction between code switching and borrowing, particularly when these latter concern single words, for longer stretches are undoubtedly considered as switching instances. In fact, borrowing involves the assimilation of foreign linguistic forms to the linguistic structure of the recipient language; besides, if those forms keep their original structures, the result then is code switching. Following Bouamrane's (1986) view, the distinction between the two phenomena seems more precise. The author suggests "to consider lexical items from one language that are integrated on the three levels of phonology, morphology, and syntax, into another, as borrowings, and to arbitrarily, consider them as switches when neither phonologically, morphologically, nor syntactically adapted" (Bouamrane, 1986: 116).

1.10 Facts about Algeria

Algeria is the biggest country in Africa and the world's 10th largest. It is the gateway between Africa and Europe. The Sahara desert covers more than four fifth of the land. More about the country is exposed below.

1.10.1 Algeria: Geographical and Historical Background

Algeria is located in western North Africa. It derives its name from /al-zaza:ʔir/, an Arabic word which means the Islands. /al-zaza:ʔir/ or Algeria is bordered on the North by the Mediterranean sea, on the west by Morocco and western Sahara, on the southwest by Mauritania and Mali, on the southeast by Niger, and on the east by Libya and Tunisia. Algeria stands as the first largest country in Africa and the Arab world with a total area of 2.381.741 square kilometres. It extends about 2000 kilometres from North to South and 1800 kilometres from East to West. The geography of Algeria is diverse and can be divided into three important areas by the Tell Atlas and Saharan Atlas mountains ranges

which cross the country from the east to the west: the fertile coastal plain in the north, the Haut Plateau, and the desert. Nearly 80% of the country is covered of desert, steppes, wasteland and mountains. The capital of Algeria is Algiers. Arabic is the official language of Algeria and Islam is the state religion.

Ethnically, the population of Algerian is made up of Arabs, which represents the majority, and the Berbers. The latter were the original inhabitants of the country. They were called at that time the Numidians who used the Tamazight language, which in turn, gave birth to the various spoken Berber varieties still spoken today in some regions of the country. Furthermore, Berbers can be categorized into four main groups: the Kabyles, who form the largest group and who live in the Kabylia Mountains east of Algiers; the Chaouias who live in the Aurés Mountains; the Mzabites in the northern Sahara; and the Tuareg in the desert. Algeria witnessed different historical events through different time periods.

Since very ancient times, northern African countries, including Algeria, Morocco, Tunisia, have been the interest of invaders from many surrounding areas, mainly from the east and Europe. The reasons were economic, religious and agricultural. Therefore, different occupations from different people of different origins, races, cultures, and identities had resulted in a complex linguistic situation of the Algerian nation.

The fact that the Berber history was not written in their language but rather in their colonizers' (Greek and Latin during the Roman occupation in particular), led to a problem of identity in the Algerian nation. Hence, at that period, a total linguistic and cultural assimilation was shown by Berber kings who wrote in a foreign language (Dendane, 2006).

Algerian history is one of repeated invasions. According to the country's pre-history, historians report that the Berbers were the first settlers. One cannot talk about Berbers of that time without referring to the classical period, more particularly, the kingdom of Numidia which stretched from Carthage (in present day Tunisia), to Mauritania on the Atlantic Coast. Phoenician traders, originally from Caanan, arrived on the North African coast around 900 BC and established Carthage (present-day Tunisia) around 800 BC. They set up and expanded small settlements along the North African coast. Eventually, the Phoenicians occupied the region and stood as commercial settlements on

the one hand, and as anchorages on the other. In the countryside, settlers spoke Berber, and in cities, Punic (or Canaanite), an extinct Semitic language variety of the Phoenician language, was used. The Carthaginian religion at that time was the Canaanite and their effect was great on the Berbers' culture.

Later on, between the 264 and 146 centuries BC, in the Punic wars between Rome and Carthage, the Carthaginian state declined and was defeated by Romans. The Berber lands were thus attached to the Roman Empire which lasts for more than six centuries. Urbanisation progressed during the Roman ruling period. Latin, the Roman's language, prevailed in the coastal cities but did not completely displace Berber for several Algerian areas were still governed by Berbers, mainly those in the country side. In the 5th century, Vandals, a Germanic tribe, crossed north Africa and settled Algeria for a hundred years. The Vandal kingdom were later raided and sacked by the Byzantines. Both the Vandals and the Byzantines adopted the Roman rules, practices, culture and ways of life. Latin was still the official language of the area. Berbers, who were still surviving as scattered tribes in the mountains and deserts, were forced to live under colonial instructions. They were struggling to preserve their languages and cultures. Though the Roman linguistic impact upon Berbers was significant, Berber was still spoken in country sides, and Latin and Punic in towns. The Byzantines' dream to reconstruct the Roman Empire disappeared as soon as the Arabs arrived and put an end to their domination.

In the mid-7th century, the arrival of Arabs was a turning point in the history of all Northern African countries. The introduction of the Arabic language and Islam was considered as a crucial event for the future of all North African populations as they were subjected to remarkable shifts from the religious, linguistic, social and cultural norms. The new language and the new religion succeeded in expelling most indigenous Berber varieties, to the exception of few indigenous tribes residing in isolated mountains and remote Saharan areas which strongly resisted against Islam and arabization. Those Berbers, against Arabs, continued to use their language among themselves. They had never ceased to preserve their language, identity and cultural heritage. On the other hand, the newly converted people had to make efforts to learn Arabic since the Koran is to be learned in

Arabic and most Islamic practices were performed in this language which they considered 'sacred'.

Indeed, Arabic gained an important status in the North African territory. It had become the symbol of Arab-Islamic identity and the language used for all written purposes. Since ever, Algeria (together with the other Maghreb countries: Tunisia, Morocco and Lybia) had become part of *al 'Umma l'arabiyya*, the Arab nation (Dendane, 2006: 78). In this vein, Taleb Ibrahim (1997 :23) writes:

L'Algérie est arabe et se proclame arabe et arabophone depuis l'arrivée des vagues successives fātihin⁴² arabes qui ont donc, avec l'islamisation du Maghreb, permis son arabisation. Une arabisation qui s'est faite lentement et sur une longue période, depuis l'année d' Okba Ibn Nafaa au 7^{ème} siècle à celle plus tardive des tribus hilaliennes.⁴³

Thus, arabization started in the 7th century (670 AD) by the coming of Okba Ibn Nafaa, an Arab leader who founded the town of Al Qayrawan which was his base for his military forces. However, his base in Lybia was Tripolitania where as in Algeria; the leader's base was in the eastern region particularly in parts of what is nowadays called Constantine. Eventually, arabization had reached the Western Maghreb by the foundation of the Idrissides of Fes in Morocco and then Tlemcen in Algeria (Labeled, 2014).

From that time on, Arabic gained an important ground in the North African territory. It was used as the new means of propaganda and this made it more powerful and influential. In addition, Arabic was attributed a holy title as being the language of the Koran, the holy Book of Islam, and prophetic revelations. Though a number of areas were still Berbarophone, Arabic was the solely language which was going to convey the territory's culture and literature. Overtime, then, there was a great harmony between the

⁴² 'fātihin' is an Arabic word which means 'openers'. It refers to those people, soldiers in particular, who open lands for peace.

⁴³ My translation is: Algeria is Arab and has proclaimed itself Arab and arabophone since the arrival of successive waves of Arab fātihin who, with the Islamisation of the Maghreb, have permitted its arabization. An arabization which had been slowly done and during a long period, since the year of Okba Ibn Nafaa in the 7th century to the late one of Hilali tribes⁴³

Arabs and Berbers which resulted on various tongues and cultures. Furthermore, through a series of brilliant dynasties, the arabophone Berbers of North Africa had remarkably contributed to the prosperity of the socio-cultural and linguistic patrimony of the Maghreb in general, and Algeria in particular.

After the fall of the Umayyads Muslim dynasty in 750, numerous Berber- Arab dynasties developed in North Africa. The principle dynasties were: the Abasides, Rustamids, Fatimids, Zirids, Hammadids, Almoravid, Almohads and Abdalwadid.

Since the beginning of the 11th century, the use of Arabic spread to the country side, and sedentary Berbers were gradually arabized. In 1505, the Algerian coast, from Mers el Kebir port in the west, was captured by the Spanish who took control of Oran in 1509 and then all the West of Algiers in 1510.

Still in the 16th century, thanks to the Ottomans, Algeria was rescued from Spain. Algeria had become a province of the Ottoman Empire and Algiers was its capital. Thus, at that period, the modern state of Algeria appeared as a distinct territory between Tunisia and Morocco. The area was ruled by the Ottoman Sultan (king) through an appointed representative leader called ‘the day’. The latter performed local power while paying a tribute to the Sultan. However, because of the distance between the two Ottoman powers in Istanbul and Algeria, by the 1800’s, the Dey in Algiers became independent of the Sultan in Istanbul. The Ottomans stayed in Algeria for 300 years. During that period, Turkish was the official language of the state. Arabs and Berbers were locked out of the government.

In fact, Spanish and Turkish invasions contributed, to some extent, to the linguistic diversity of Algeria. The traces that these languages have left are to be found especially at the lexis of today’s Algerian varieties, mainly urban ones. Examples of such items are: [maʃadnu:s] ‘parsley’, [‘ʔabsi] ‘plate’ from Turkish, and [sberdi:na] ‘sport shoes’ from Spanish.

The French occupation of Algeria, beginning in 1830, was the most influential period that had remarkable impacts on the historical, cultural, religious, linguistic and the

social organization of the Algerian society. Algerian people endured 132 years of colonial occupation during which the state of Algeria was considered an integral part of France. Algerian institutions including Justice, Education, Administration, and Politics were subjects of invasion. The colonizer had imposed French rules and norms over the citizens. Traditional leaders were eliminated, coopted, or made irrelevant by French authorities (Metz, 1993). The French occupation period had deeply influenced the linguistic structure of the Algerian society. The colonizer's policy aimed at destroying the Algerian cultures and imposing French as "the only language of civilization and advancements" (Bourhis, 1982: 44). Therefore, the official language of colonial Algeria was French until the proclamation of independence in 1962. To sum up, Algeria is significantly characterized, as Metz (1993: 3) claims, by "the spread of Islam, arabization, colonization, and the struggle for independence".

1.10.2 The Policy of Arabization

Just after independence (July 5th, 1962), Algerian leaders expressed a desire to restore the use of Arabic as the language of the nation. They launched for a process called 'arabization' in the aim of gaining an Arab-Islamic cultural identity and a political sovereignty in reaction to French cultural and linguistic dominion. The policy makers were convinced that only Arabic can serve as a unifying power within the country which consists, as explained previously, of various ethnic and linguistic groups (Arabs, Arabized Berbers, Berbers, etc). Therefore, arabization was viewed as a solution to achieve social harmonisation and socio-political integration. The manifestation was officially set in the first Algerian constitution of 1963 which declared Islam as the religion of the state (article 4) and Arabic as the national and official language of Algeria (article 5).

Arabization is a linguistic policy introduced by Algerian post independent leaders in order to restore the Arabic language and promote it as the language of cultural identity and personality for the new nation and population. Algerians considered restoring Arabic as a duty, particularly as associated with Islam, their sacred religion, and identity. In this respect, Taleb-Ibrahimi (1997: 186) argues :

L'arabisation est devenue synonyme de ressourcement, de retour à l'authenticité, de récupération des attributs de l'identité arabe qui ne peut se réaliser que par la restauration de l'arabe est une récupération de la dignité bafouée par les colonisateurs et condition élémentaire pour se réconcilier avec soi-même⁴⁴

However, French in Algeria was deeply used in most important sectors, particularly administration, education and all written forms that it was not easy to plan for the restoration of the Arabic as the language of the nation. Indeed, the process of arabization did not only consist in replacing French by Arabic, but also in arranging all the necessary changes while taking into consideration the modern changes that French had brought to the nation. Therefore, Algerian authorities decided to go through a gradual arabization programme in most important sectors. Several laws, decrees and ordinances were enacted to revive the Arabic language and establish it as the national language. In education, for example, arabization of the Elementary School was not completely achieved till 1978. Ten years later, The Secondary School was totally arabized. By 1989, Arabic had become the sole medium of instruction in primary, middle and secondary schools of Algeria. French was taught as a foreign language starting from the fourth grade (now from the third grade).

In Higher Education, Arabic was gradually introduced in fields such as Humanities, Social Sciences, commerce and Law; however, because it constituted the medium of science, modernization and technology, French was still used in medical, scientific and technological fields. In 1965, Ahmed Benbella, the first president of Algeria, announced to *'Alger Républicain'*⁴⁵ that arabization is necessary but did not mean to eradicate French completely since the latter constitutes, for him, an important means to acquire and understand modern techniques.

In administration, arabization procedures faced serious problems as French was used by Algerian institutions in both written and spoken forms. Thus, it was only in 1971 that arabization had become obligatory for administrative levels (Dendane, 2006). Despite the

⁴⁴ "Arabization has become a synonym to returning back to one's root, to returning back to authenticity, to retrieving attributes of the Arab identity that can only be realised by restoring the Arabic language, recovering the dignity denied by the colonizers, and the elementary condition to reconcile with oneself." (my translation).

⁴⁵ *'Alger Républicain'* was a daily published newspaper in that period.

fact that a number of laws were enacted to exclude French from Algerian administrations and the efforts made to translate a wide range of documents to Standard Arabic, Algerian policy makers admitted the weakness of the results of the process due to a number of reasons among which the lack of both motivation and proficiency in Arabic were preeminent. In this vein, Grandguillaume (1983: 157) argues : “Le problème de la restauration de la langue arabe est avant tout lié à celui de la motivation. C’est un appel, une conviction, un désir qu’il faut susciter, et non une obligation qu’il faut imposer”.⁴⁶

Despite the difficulties it faced, arabization process had never been abandoned and by 1975, a lot of sectors such as the Ministry of Defence and that of Justice were mentioned to be completely arabized (Dendane, 2006). Discussing the results of arabization policy in Algeria, Benrabeh (2014: 46) quotes:

From a quantitative point of view, the results of linguistic Arabization have been spectacular. Although French dominated the media, education, government, and administration in the colonial era, the use of this language has diminished in a number of higher domains since independence. Thus, the functions allocated to institutional Arabic have expanded.

However, it is worth mentioning that French had not completely disappeared from Algerian sectors. The foreign language persisted in many functional domains, particularly those related to economy, industry and mass media (mainly the written form). Though a number of newspapers were written in Arabic, the French written ones enjoyed a wide diffusion among Algerians.

In fact, arabization in Algeria has always been a matter of controversy and a subject to criticism. These criticisms were/are more based on the linguistic aspect than political or social ones. Yet, the project of arabization has always been made problematic mainly because of the discrepancies found between the varieties of Arabic used in spontaneous every day speech and MSA, the variety of Arabic imposed by authoritarians for arabization policy. Such a sociolinguistic situation where the two Arabic varieties coexist side by side

⁴⁶ My translation is : the problem of the Arabic language restoration in Algeria is primary linked to that of motivation. It is a call, a conviction, a desire which should be sparked off and not an obligation which should be imposed.

is called by sociolinguists ‘diglossia’⁴⁷. In addition, the prestigious status that French is attributed by Algerians who still use the language in everyday linguistic practices in parallel with Algerian Arabic and Berber varieties, as it will be shown in the next section, might also be considered as an important reason behind the slow outcome of arabization policy in Algeria.

1.10.3 Linguistic Landscape of Algeria

Algerian linguistic landscape had greatly been influenced by the various invasions that Algeria witnessed along its history. Several invaders from different cultures and identities shaped the linguistic profile in Algeria. Algeria, as already explained, is one of the Arabic speaking countries which constitutionally have Arabic as the official national language and Islam as the state religion. Arabic is the medium of instruction for most written and spoken forms. However, the linguistic environment in Algeria is so complex due to the different languages and language varieties that co- exist in the country: Classical Arabic (CA) with its modernized form (MSA) coexisting with a wide range of Algerian Arabic (AA) varieties which makes of Algeria a diglossic speech community, various indigenous Berber varieties, Turkish and Spanish as borrowings, French, and English. Indeed, such linguistic situation reflects what is known as Plurilingualism (Abid, 2007).

1.10.3.1 Arabic

With the proclamation of independence in 1962, Algerian leaders declared Arabic, a Semitic language, the official national language and Islam as the state religion. The strong links between the religion and the language made of Arabic a symbol of Arab-Islamic identity in Algeria. Thus, as it is the language of the Holy Koran and the Hadith⁴⁸, Arabic is evaluated as having a certain privilege by the Algerian community. Algeria is an Arab country which belongs to the Arab nation since Arabic is spoken by all Algerians, including Berbers.

⁴⁷ The phenomenon has already been explained in section 1.8.3

⁴⁸ A report of sayings and actions of Prophet Mohammed.

Although it does not legally exclude Algerian Arabic (AA), the term Arabic which is used in all official documents in Algeria, has always had two different interpretations which represent two sociolinguistic trends. First, the term Arabic refers to the classical form used in the Koran, religious practices and a large body of literature. This is the form of Arabic called Classical Arabic which defines a sacred religious language and a language used for prayers by Muslims all over the world whatever their mother tongue. Second, Arabic does also apply to what Maamouri (1973) calls ‘*ʕarabijja*’ and what is usually referred to as Modern Standard Arabic. Maamouri uses the term ‘*ʕarabijja*’ to contrast it with the ‘*fushā*’ which actually means ‘the clearest’ i.e. CA.

MSA, which is considered as a simple version of CA, is a contemporary variety of Arabic which is definitely less formal than CA. It has a higher rate of frequency. It enjoys the prestige of a written language. MSA is not natural or inherent, which means, it is not acquired naturally from birth but rather learned through formal schooling. In Algeria, MSA is the language used in mass media (TV news and programmes, newspapers, magazines and books, etc.), political speeches, modern plays, novels, and literary magazines. In addition, MSA is the language used in primary and secondary schools, and higher education. Politically, MSA is the common variety which serves as a *lingua franca*⁴⁹ among the Arabic speaking countries. Although Modern Standard Arabic is not the language of the Koran, Algerian people think that it has an Islamic dimension because it is, as Ennaji (1991: 09) says, “similar but not identical, to Classical Arabic”.

Since most of MSA users are from the bilingually educated class in Algeria, this form of Arabic entered in direct contact with the French language which occupies the status of a second language in the country. One of MSA main functions is to convey aspects of modern culture for which French has traditionally been the vehicle (Ennaji, 1991). Therefore, it aims at replacing French which represents the modern life style in Algeria, in particular, and the Maghreb in general. Accordingly, MSA depends heavily on translations and borrowings from French. Indeed, MSA adapted many lexical items as well as syntactic structures from French.

⁴⁹ A *lingua franca* is a common language which permits communication between groups of people who speak different native languages (Crystal, 1999). Because of the diversity of Arabic native dialects, MSA serves as a *lingua franca* in the Arab world

There are some differences between Classical Arabic and Modern Standard Arabic at the lexical, morphological, and syntactic levels. Many of the lexical items used in MSA are borrowed or adapted from French; for example the French words “dictateur” and “automatique” are used in MSA as /diktatu:ri/ (dictatorial) and /utumatikija/ (automatic) respectively. At the morphological level, case endings, for example, which are prevalent in Classical Arabic, are not used in MSA. Syntactically, MSA acquired for its own use a lot of syntactic structures from French, such as the word order subject- verb- objects (SVO) which replaces in some cases the classical word order verb- subject- object (VSO). Another borrowing from French is the use of prepositional phrases with ‘li’ (translation of the French preposition ‘de’ (of) instead of the classical construct state in which word order is crucial (Ennaji, 1991: 9). MSA has also borrowed some syntactic expressions such as the passive agent phrase /minṭarafi/ under the influence of the French expression ‘de la part de’ (from), in Classical Arabic the agent is not used in passive form (ibid).

Since they are not mother tongues and not used in Algerian daily communications, MSA and CA lack vitality in the Algerian speech community. This vitality is, in fact, only achieved by the Algerian dialect(s) which is going to be referred to as Algerian Arabic (AA). The latter is the mother tongue of the vast majority of the Algerian population. AA is the variety used in informal settings by literate and illiterate people. It is the form of language used spontaneously by Algerian speakers to communicate and express their feelings and thoughts. Although some informal texts, like advertisements, might be found in the Arabic script, AA is generally unwritten.

Unlike MSA, AA occupies a lower stand in the Algerian society. However, in reality, this dialectal variety often intermingles with MSA in different situations such as school, mass media (both spoken and written ones⁵⁰), political speeches, etc.

Algerian Arabic differs from Modern Standard Arabic at different levels: phonology, morphology, syntax and lexis. Because of these differences, Ennaji explains that the two varieties DA and MSA/CA are mutually unintelligible. He (1991: 11) claims that:

⁵⁰ Along this study it has been noticed that both varieties of Arabic, MSA and AA are present in Algerian print advertisements.

The fact that a monolingual in Dialectal Arabic can hardly understand Classical Arabic unless he has been to school clearly shows that Classical Arabic/Modern Standard Arabic and Dialectal Arabic are, to a large extent mutually unintelligible.

At the phonological level, a lot of Classical Arabic vowels are deleted or reduced to a schwa in Algerian Arabic. For example, the word [rasama] in CA is [r'səm] in AA (he drew), the vowel /a/ in this word is dropped. At the morphological level, AA is simpler than MSA because of the absence of case marking inflections, the dual, and the feminine inflections in AA; for example, [bintun] is said [bent] in AA, [bintæ:ni] (two girls) becomes [zu:ʒ bn æ:t] in AA. At the syntactic level, although both CA and MSA have as word order verb-subject-object, the latter is more dominant in Algerian Arabic. At the lexical level, a lot of French words, for example, are borrowed or adapted into AA such as: [tabla] (table) , [tu:rnevi:s] (screwdriver) from the French words 'table' and 'tournevis' respectively. There are also some words which are borrowed from CA or MSA as a consequence of the process of arabization explained previously. The word [dawla] has replaced, to some extent, the French word 'état' (the state). In addition to French, some Algerian Arabic dialects contains words borrowed from another language co-existing in Algeria, that of Berbers. The words [sa:snu] (wild strawberry) and [ze'li:f] (the head of sheep) in AA are of Berber origins.

1.10.3.2 Berber

Berber or Tamazight is a language variety which belongs to the Hamito-Semitic language family. It is the language used by the first inhabitants of North Africa⁵¹. Algeria is one of the most important countries where Berber language is spoken. In fact, the precise number of Berber speakers in Algeria is unknown. It is difficult to give exact statistics because population censuses do not take the linguistic factor into consideration. Therefore, what is mentioned in literature is just approximate estimations. Ennaji (1991), for example, guesstimates the Berber speaking population in Algeria to 25 percent. Berber linguistic communities in Algeria are broken up into discontinuous areas surrounded by Arabophone

⁵¹ See section 1.10.1

populations. These zones are named after the Berber variety they speak. Thus, the major Berber dialects which are recognised in Algeria are:

- The Kabyle (takbaylit): is spoken in Kabylia, east of Algiers. This variety defines the highest number of Berber speakers in the country. According to Benrabe (2014), Kabyle is spoken by two third of the Berberophone population . It is mainly spoken in four wilayas (states), namely Tizi Ouzou, Bejaia, Bouira and Boumerdès.
- Shawiya: is the dialect of the population of the Auras mountains in the south east of Constantine, particularly those of Khenchla, Batna and Oum-El-Bouagi.
- Shenwi (tachenwit): is a minority variety localized in few zones of Chenwa Mountains, West of Algeria.
- Mzabi: is the variety spoken in the northern Sahara of Algeria mainly in Ghardaya and its surrounding areas.
- Targui: is spoken by Touareg in the far south of the country like the Hoggar.

One must bear in mind that these Berber varieties have been maintained by their speakers despite the widespread Arabization that accompanied the Arab, particularly the Muslim, settlement in the Maghreb during the 7th and 11th centuries.

Berber is a spoken language. It has never been codified or standardized despite the enormous efforts made on the issue. Yet, in April 2002, the Algerian government declares Tamazight a national (but not official) language of the state. Since then, a great interest has been given to the Tamazight language and culture.

In mass media, the Berber language used to appear in previous time on the national TV for the sake of delivering the news. Nowadays, the access of Berber language has increased. A whole TV channel is devoted to Berber programmes, in addition to its appearance in radio and newspapers.

Furthermore, Tamazight has recently become a subject to teach in most Algerian schools. Nowadays, Berber is even a field of study in higher education. Therefore, the status of Berber in Algeria has moved from a non recognized spoken language to a recognized written language. Though some fragments of an old script called *Tifinagh*, was found to be used among the Touareg, most Berbers in Algeria, mainly those of Kabylia, rely most often on the Berber Latin alphabet for their written forms. However, in the Aures, (e.g. Batna and Khenchla), the Arabic alphabet is more favoured. However, Tifinagh spelling system remains the less elaborated in Algeria, it is mainly reserved for road directions, names of public institutions, etc. Despite the various attempts which have been made, particularly by Berber linguists (Mouloud Maameri⁵² (1976) for example), to codify the Berber modern language, the debate about unifying the Berber writing system in Algeria is still unsolved. Now, after the recent constitutional amendment (January, 2016), which has finally recognised the Berber (Tamazight) language as one of the Algeria's official idioms (meaning used in administrative documents), one may expect in the future further steps to institutionalise the use of Tamazight such as its standardisation through the creation of an Amazigh Language Academy. In case this happens, the status of French as a second most used language in Algeria after Arabic might be affected.

1.10.3.3 French

During the French colonialism since 1830 until 1962, Algeria endured a severe assimilation policy. The French authorities at that time, called Algeria *l'Algérie française* (the French Algeria), which means that the colony was considered as a French property. The colonizer's major aim was to rape the linguistic and cultural identity of Algeria. As such, French authorities imposed a harsh programme of acculturation which makes of French the dominant language in the conquered land. The colonizer's language was used in all spheres of life ousting local languages, namely Arabic and Tamazight. In this respect, Taleb-Ibrahimi (1997: 42-3) reports : "Le Français, langue imposée au peuple algérien

⁵² Mouloud Maameri is among the most famous Berber linguist. He write his famous book *Tajerrumt n Tmazight* (Tantala Taqbaylit)- Tamazight Grammar (Kabylia Dialect). Such book was first written in Tamazight and then enriched by a French translation published in 1987 entitles *Précis de grammaire berbère (kabyle)* (Djennane, 2016)

dans la violence, a constitué un des éléments fondamentaux utilisés par la France dans sa politique de dépersonnalisation et d'acculturation à l'égard de l'Algérie⁵³.

Hence, the imposition of French in Algeria aimed not only at segregation, illiteracy for the great majority of Algerian population, and religious intolerance, but above all the eradication of Algerian linguistic expression and identity (Maamri, 2009). Worthy to mention that by fighting Arabic and imposing French, the colonizer was fighting Islam, one of the real obstacles to their policy of acculturation or as they termed it, assimilation of the Algerians (ibid).

Indeed, the Algerian population was so deeply influenced linguistically during the French occupation era that today, after more than fifty years after independence (1962) and despite the arabization policy⁵⁴, French is still alive and playing a significant role in both spoken and written domains in Algeria. It is used in various domains such as administration, health, education and media (spoken and written). Indeed, French is widely used by the mass media in Algeria. Newspapers written in French are said to be more read than Arabic ones (Ennaji, 1991). Moreover, despite the fact that it is politically considered as a foreign language, French is present in the governmental activities to the extent that it may be the one and only used language. In addition, French is a language which accompanies Algerian Arabic in daily conversations either through code switching or borrowing⁵⁵. French is so present in the Algerians' every day linguistic behaviour that it is sometimes difficult to recognise what language is spoken. Moreover, today's generations show positive attitudes towards French as it is the language of social promotion and Modernisation. In fact, in addition to French, English is increasingly gaining its status among Algerian people, particularly the youth, as a worldwide language associated with modern life, new technology and scientific research

⁵³ French, the language imposed on the Algerian population through violence, has constituted one of the fundamental elements used by France in its depersonalization and acculturation policy towards Algeria. (my translation)

⁵⁴ Explained in section 1.10.2

⁵⁵ The two phenomena: code switching and borrowing, have been exposed in sections 1.9.1 / 1.9.2 respectively.

1.10.3.4 English

The English language is considered as a second foreign language in Algeria. It is taught in the first year of middle school (sixth grade). English does not have the same status as French. Yet, English is increasingly penetrating many spheres in the society. Discussing the status of English in the Maghreb, Battenberg (1996: 4) says: “Although Arabic, French, and Berber will remain the principle languages of the Maghreb for the foreseeable future, English is making impressive entrances into sectors of North African society”. Furthermore, Battenberg has noticed that in the Maghreb “French is more used, English is more loved” (ibid).

Though many efforts have been made to put a halt to it, the use of English is inexorably augmenting among Algerians (Abid, 2007). Algerian people have favourable attitudes toward English as a vehicle of modern technology and scientific research. They are aware that English serves their needs in contemporary context of globalisation, culture and business exchanges, and international communication (ibid). As such, a lot of English words are penetrating the discourse (written and spoken) of Algerians either through borrowing or code switching phenomena.

In mass media, English is gaining ground steadily. Indeed, the presence of English in Algeria is enhanced by its appearance in movies, music, advertisements and various TV satellite channels. Therefore, the spread of English in Algeria is due to the powerful role that the media are assuming in modern times at national and international levels.

1.11 Conclusion

After providing some definitions of discourse and discourse analysis, it can be drawn that though the main focus of discourse analysis seems to be on language, it is in fact not concerned uniquely with language. The latter is studied in a context of communication. That is, who is speaking (or writing), with whom and why, and in which kind of situation. This paradigm can be utile for this study as it focuses on the discourse of advertising of print advertisements in Algeria. As such, the participants, for example may well distinguish a type of discourse from another. Therefore, the investigator should pay attention not only to language as a human cognitive process, but also to the features which

characterise a given culture or society in general. Subsequently, it has really been beneficial, for the purpose of this study, to describe the Arabic linguistic situation in general and the Algerian one in particular which might effect in a way or another the Algerians' discourse.

The complex cultural and linguistic situation which Algeria defines has in fact resulted from the various eras and events that the country has gone through. This chapter has, therefore, thrown light on the dynamic relationship which exists between the various varieties and languages that come into play in Algeria and that result in language contact phenomena such as, code switching and borrowing.

CHAPTER TWO

ADVERTISEMENTS AND THE ADVERTISING DISCOURSE: AN OVERVIEW

2.1 Introduction

Advertising has become part of our everyday life and influences different parts of it. Although, there are some strong prejudices about advertising, it must be admitted that it is economically necessary and beneficial. Advertising has a powerful influence over people and their behaviours. It is a process of commercial communication, performed against payment, the purpose of which is to provide the consumer with information about a certain product. This kind of information is spread by the media of communication such as, Television, radio, periodic and occasional press, transportation means, posters, fliers and other communication means allowing the transmission of information. Hence, advertising is first and foremost an important means of communication that aims at attracting people's attention and persuading them.

Before attempting to investigate more profoundly the advertising discourse, this chapter sets the scene by providing an overview about advertisements as an important promotional strategy. It describes and analyses the basic principles of advertising process. It first states some specialists' definitions of the term and the various approaches possible to the study of advertisements. Then, it offers a discussion on the advertising process both as an economic and communicative activity. The last part of this chapter introduces the most important studies on the advertising discourse.

2.2 Advertisements: History and Definitions

From its original sense, the word 'advertising' comes from the French word 'advertir' which means 'to inform', 'to make something remarked', or 'giving an opinion'. Advertising has taken its modern signification by the 1830's. This date is very important since it links the development of advertising to that of industrialization and the raising of big markets. However, historians maintain that all forms of promotion existed before that date. They were, according to them, vocal. Ancient Greece used what Boisvert (1980) calls "crieurs public" i.e. 'public shouters' who were selling their slaves and animals through shouting.

This process was also applied in France and Quebec in the beginning of the twentieth century. Tradesmen were shouting their goods in order to make them known for the big towns' inhabitants. Sampson (1875)¹, who is interested in the history of advertisements, says : "Il est normal de supposer que la promotion, sous une forme ou une autre, existe depuis longtemps, voire même depuis toujours"².

The definitions of advertisements which can be found in the most famous dictionaries are different. Here are some examples:

According to Oxford Encyclopaedic of Language, advertising or the action of advertising means: "business that deals with the publicizing of goods, especially to increase sales".

For 'Petit Larousse' : Advertising means: "Ensemble des moyens employés pour faire connaître une entreprise industrielle ou commerciale, pour vanter un produit"³. According to Lendrevie and Brochand (2001), this definition is not satisfying. Advertising cannot be limited to the action of making known or praising. The definition does not distinguish advertising from other means such as sales promotions, public relations and the buyers who, themselves, make known their firms and praise their products.

Salacrou (1997) who is interested in advertising studies proposes the following definition⁴:

La publicité est une technique facilitant soit la propagation de certaines idées, soit les rapports d'ordre économique entre certains hommes qui ont une marchandise ou un service à offrir et d'autres hommes susceptibles d'utiliser cette marchandise ou ce service.⁵

¹ Cited in Boisvert (1980: 29)

² My translation: It is normal to suppose that promotion, in one form or another has existed for a long time, even since ever.

³ The total means used to promote products of an industrial or commercial firm (my translation)

⁴ Quoted in Lendrevie and Brochand (2001: 01)

⁵ My translation: Advertising is a technique which facilitates either the propagation of certain ideas, or the economic accounts between certain persons who have merchandise or a service to offer and others susceptible to use this product

This means that the aim of advertising is to sell. It might sell a product (a perfume advertisement), a service (an airline service advertisement) or an idea (public service advertisement against smoking).

Lendrevie and Brochand (2001: 2) mention an important characteristic in their definition of advertising. They say: “La publicité est une communication de mass qui est partisane”⁶. This definition implies that the advertising process is not objective. It aims at supporting a certain idea or product. This is the main characteristic which distinguishes advertising from information. Therefore, unlike information, advertising can defend an institution as well as social and political causes.

Arens (2008: 7) defines advertising as “a structured and composed non-personal communication of information, usually paid for and usually persuasive in nature, about products (goods, services and ideas) by identified sponsors through various media”.

Advertising is a very structured communicative process. It is composed of a set of verbal and non-verbal elements that aim at persuading, not an individual or a certain group of people, but rather, the whole audience to act and purchase. Advertising reaches its consumers through a medium of communication such as newspapers and television stations. In addition, advertising is usually paid for by sponsors. Coca Cola, for example, pays the newspaper or the television station to advertise its product. But some sponsors, the Red Cross⁷ for example, do not pay for their advertisements because of their non profit status.

Accordingly, advertising has various definitions which have raised the interest of a lot of scholars who study it from different perspectives. The next part is, therefore, concerned with the different approaches used to study advertising.

⁶ Advertising is a partisan mass communication (my translation)

⁷ The Red Cross is an international humanitarian organization (Red Cross Society) that cares for the wounded, sick, homeless, victims of wars and natural disasters,...etc.

2.3 Approaches to the Study of Advertisements

There are three possible approaches to the study of advertisements:

The first one consists in studying it from its economical function, as a variable of the commercial activity. That is to say, a means by which a company promotes and assures the selling of its products. It is the company's leader approach which implies that the producer should choose the appropriate advertising message transmitted to the public, the medium or the supports through which the message will be delivered, and the advertising budget adapted to the company's objectives. In brief, this approach gives the company's leader an analytic capacity to take optimum decisions towards operational questions such as: how much money shall we spend for advertisements? Or how can we choose between different advertising messages? The current approach is mainly based on economic and quantitative techniques of study such as: mathematics, statistics and financial techniques.

The second manner to study advertisements treats them as a variable analysed according to the consumers' behaviour. It analyses the different factors which influence people's behaviour, namely the cultural, personal, social and psychological factors. It is the company's leader approach which aims at answering the following questions: 'Has my message been seen, heard, understood, accepted and interiorized?' 'Has it positively modified the addressed public behaviour or attitude?'

Despite the importance of the other factors, the behaviourist approach is mainly based on psychology as a technique of analysis. It has attracted a huge number of psychologists who have explained the real process of communication and persuasion. The psychology of advertising hinges on the fact that the consumer's behaviour affects the effectiveness of the message. Consumer behaviour refers to activities, actions and influences of the consumers who respond by using goods and services to satisfy their personal needs and desires (Kenechukwu et al, 2013). Similarly, Hoffman (2007) defines the consumer behaviour as the study which reveals people's behaviour when obtaining and using products and services.

Therefore, advertising is clearly an attempt to change consumers' attitudes and behaviours by compelling them to act.

Lastly, advertisements can also be defined as a social institution which takes a special place in our culture in the sense that it is a reality larger and richer than the whole messages which it creates. It is an institution, a social force which affects our style of life, our beliefs and our values. This approach is interested in the social and cultural impact of the advertising messages.

This institutional approach is of crucial importance nowadays. A lot of studies which deal with the public and the company's leader attitudes towards advertisements show that the most relevant criticisms have been formulated depending on the social effects of advertising.

It can be clearly understood that the three approaches stated above should not be abashed. For example, what the consumer says and thinks about advertisements does not necessarily coincide with the advertiser's and the public's point of view.

In the definitions of advertising, a set of terms, such as advertiser, money (or paid form), information, media, etc, are usually repeated from one definition to another. This shows their crucial importance in the outcome of an advertisement. Hence, the next section attempts to deal with those components as important elements in the advertising process.

2.4 Advertising Components

There are some basic units which contribute in realizing the process of advertising. These units or components play individual but vital roles which are linked such that the absence of one influences the whole process or output. These components are: the advertiser, a certain amount of money, the advertising information, the advertising agency and the media of advertising.

2.4.1 The Advertiser

The advertiser is the sender of information. It can be a recognizable group such as a corporation, company, government, or individual. According to Arens (2008), advertisers are companies, manufacturers, patenters, developers, firms, or any outfit that has a product to advertise. Every advertising activity should match with the purpose and willingness of the advertiser. Accordingly, the advertiser is the main constituent of advertising process;

that is, every advertisement should have its specific owner of the advertising information. The advertisers allow the audience to easily recognize the product's company which is going to promote the propaganda and the sale of its product. They also create a high reputation for the group or the individual which leads the consumer to trust the brand. As such, advertisers sponsor advertising for themselves and their products. Advertisers have been classified into four types; local, regional, national and international advertisers.

-Local advertisers: they are also called retail advertisers. Local advertisers are advertisers who advertise directly to consumers. They usually use personal selling, publicity sales promotion and other marketing strategies to buy their products.

-Regional Advertisers: those refer to manufacturers who confine their advertising within a certain region usually made up of some states put together.

-National Advertisers: they are larger than the regional advertisers because they usually encompass more than one or two regions. National advertisers aim to increase the demand of their products and services throughout the country.

-International advertisers: some professionals also call them trans-national or global advertisers. These are companies or firms that extend their product market to foreign countries; for example, advertisements for Toyota, Philips, Sonny, Coca Cola, etc.

2.4.2 A Budget

Because it is a marketing operation, the advertiser should pay a certain amount of money no matter if it is done by itself or any other agency. Some people believe that too much advertising fee will inevitably raise the product's cost and price and therefore will influence the sale of the product. This is in fact not always true; sometimes an advertisement can be successful and beneficial by reasonable planning and proper operation.

Defining the budget depends generally on the product's life cycle, the existing consumer base and market share, competition, buying frequency, and the substitutability of the offer. Certainly, the advertising budget varies widely with the media and technologies used. Thus, an advertisement in the newspaper or on the radio does not require much

money, where as other forms of advertising, such as television, require significant funding (Kotler & Armstrong, 2010).

2.4.3 Advertising Information

Advertising primary task is to disseminate information about a product. Therefore, information is of crucial importance in the content of the advertising message. Advertising is a serious planning activity, so information in advertisements should be targeted to consumers, and should avoid aimlessness. The dissemination of information should be accurate, definite, recognizable and moderate in length. An effective advertisement involves not only what to say but more importantly how it should be said (Kotler and Keller, 2006).

Moreover, the advertising information is non-personal; it is not aimed at any individual, or by any individual. In other words, the transmitted information is aimed at the public or a certain group of people. Therefore, the advertising activity should be controlled by the law of the country, the moral standards, psychology, zoology, and environment protection.

2.4.4 The Advertising Agency

This refers to an organization that helps advertisers produce their advertising copy. A company does not create its own advertising copy by itself; it chooses, rather, a certain agency to do so. Advertising agencies are independent organisations made of creative and business people specialized in developing and preparing marketing and advertising plans, advertisements and other promotional tools (Arens, 2008). Advertising agencies help the advertisers find customers for their products by purchasing space and time in various media. Advertising agencies, as stated above, are independent, that is, they do not belong to advertisers. Therefore, they stand to view the product objectively.

Advertising agencies carry out researches to determine the most suitable media for advertising their clients' (the advertisers) products. They usually negotiate, contract and arrange for commercial space and time with various media forms including digital media for their clients. Those agencies are loyal to their clients; their moral, financial, or any

other services are to their clients (the advertisers) who, in turn, rely on them to have more effective advertising and select more effective media to advertise their products.

2.4.5 Media of Advertising

Media of advertising are the means of the dissemination of advertising messages in order to reach the target audience. They are important vehicles that link the manufacturer or organization with their customers. The advertising media are very broad. They can be print, such as newspapers and magazines, electronic like television and radio, or outdoor including billboards, displays, electric boards and others. Advertising might also be seen in buses and moving vehicles, buildings, movie halls, flight commercials, etc. Cook (2001: 14) argues that “the medium in which an ad appears is an important parameter of difference”. He adds that “many ads are affected by, or take advantage of, particular media and situations” (ibid). Thus, different forms of media have different features, disseminating area, target audience and speed. However, despite these differences, many companies run the same advertisement concurrently in various media forms, so that each one reminds consumers of the others (Cook, 2001).

In fact, all the components of advertising stated above do interact. They are mutual and essential elements of every advertisement. However, because advertising is non-personal, they should abide by the advertising laws, policies and rules, and should be under the supervision of the public. The non-personal nature of advertisements and other advertising characteristics are going to be explored in what follows.

2.5 Advertising Characteristics

In order to earn the customer’s attention, a hard work is done by advertisers. What follows discusses the most important and the key features that characterise advertising campaigns.

2.5.1 Non-personal

One definition of advertising is: “Advertising is the non-personal communication of information usually paid for and usually persuasive in nature about products, services or ideas by identified sponsors through the various media”(Bovee and Arens, 1992: 7).

Advertising is non- personal means that it is an activity not aimed at any individual, or by any individual. It's a non-personal transmission of information targeting a large number of people addressed at time. Because it is a non- personal presentation, the dissemination and operation of advertising should be regulated by the law of a country, the moral standards, psychology, zoology, and environment protection. The information, methods, media, and other components of advertising should abide by the advertising laws, policies and rules, and should be under the supervision of the public.

2.5.2 A Paid Form

As advocated in Bovee and Arens' definition stated above, advertising is 'paid for'. That means that advertising is created and placed in the media because the advertiser has purchased time and space in media outlets, such as television and radio stations, newspapers, magazines, Web sites, and outdoor billboards.

2.5.3 A Partisan Communication

According to Lendrevie and Brochand (2001), advertising is not information. It is paid by the announcer and not the addressee. It is then, interested to serve commercial and sometimes social and political matters.

Advertising is also distinguished from information in terms of content and form. Its content does not aim at objectivity. It is said unilaterally and subjectively. It aims not only at transferring a message but also at influencing peoples' attitudes and behaviours. The information delivered by advertising is an argument. In terms of form, the advertising message is brief, selected and dense. Advertising aims first to be attractive and seductive.

Moreover, advertising differs also from propaganda. It does not hide the nature of its intention. The announcer is responsible for all what he says. Advertising acts freely without any constraint. It informs its reader, listener or spectator that it is advertising and that it will attempt to seduce him.

2.5.4 Everything is Beautiful

Except some advertisements such as those for smoking, most advertisements are optimistic. They announce good news. They see only the beautiful side of things. Its register is that of comedy, theatre and operetta. Advertisements aim at attracting people's sympathy, life is beautiful, women are fascinating, children are really charming, families are unified, houses are agreeable, etc.

However, advertising does not always reflect reality. Not all what is said in advertising is true. All people agree that there is a great exaggeration in advertising since its primary objective is to persuade people to buy.

2.6 Advertising Objectives

In a commercial action, advertisements represent a communicative activity which has as general aim informing and persuading the consumer about a product. Advertising aims at influencing public attitudes and motivations towards a given product. Therefore, before speaking about advertising objectives, it seems necessary to know the public's different attitudes towards a product. Certain persons may have a negative attitude which leads to what we call a prejudgement. In such a situation, the aim of advertisement is to destroy this prejudgement. Other persons may ignore the existence of a product. It is then, a neutral attitude. In this case, advertising should defend a new product. Its aim is to make the product known. However, in some cases, the public may have a positive attitude towards the product. That is, the public knows the advantages of the product.

Whatever the situation, advertising tries always to convert the public and attract a large number of consumers to buy the defended product.

2.6.1 Notoriety

The first objective of an advertising action is to make known a certain brand⁸ of a product; this is what we call 'notoriety'. An announcer hopes to obtain the highest rate of notoriety for his brand i.e. one hundred percent of the population exposed to the advertising action. Therefore, the brand or the name of the advertised product is very

⁸ A brand: the trade mark of a product.

important. It has the power of influencing the individual's knowledge, attitudes and behaviours. An example is proposed by Piquet (1987) concerning the washing product 'Tide'. This American brand has not succeeded in the French market despite its important advertising support in the 1950's. The pronunciation of the word 'Tide' in French suggests unfavourable connotations (Tide = Tiède i.e. tepid or slightly warm) for a product designed for boiling and giving linen, brightness and whiteness. Therefore, if the name of the product is not well chosen, that is, if it seems long, difficult to pronounce or having unfavourable connotations, the notoriety will be more difficult and then expensive to achieve.

Notoriety is a very important advertising objective. A weak notoriety of the brand leads to the failure of a new product. However, knowing a product is not enough in advertising. The advertiser should create an image to the brand which corresponds to the consumer's expectations. This point will be explained below.

2.6.2 Brand Image

The advertiser's second objective is to create and develop a positive image of the brand in order to influence the consumer's opinion about a product, a service or a company. Ogilvy (1977: 102-103) emphasises the crucial importance of the brand image. He says "Chaque annonce doit être conçue pour contribuer à la création de ce symbole complexe qui a nom image de marque"⁹.

Piquet (1987) has compared a brand in a market to an individual. The latter can be described differently by its surroundings: an individual can be perceived as smart or ugly, dynamic or soft, modern or traditional, generous or selfish. Thus, what Piquet calls "*The personality of the mark*" is established according to its own qualities. He (1987: 127) argues: "La personnalité de la marque est établie à partir de ses qualités propres, de ses performances à l'usage, de sa fonction sociale, et [...] de ce qu'en dit le message publicitaire"¹⁰.

⁹ My translation : Each advertisement must be conceived to contribute to the creation of this complex symbol called brand image.

¹⁰ My translation: The personality of the brand is established according to its specific qualities, to its performances of use, to its social function, and [...] to the content of the advertising message.

In brief the advertising message tries to answer the following question: "How are we going to decide which image to create?"

2.6.3 Persuasion

Persuasion is communication beyond words that aims at influencing or altering the framework of another, sometimes leading to a change in behaviour. According to Codoban (2006: 152), human communication means "influencing other minds through language". Such influence makes people affect others and it is consistently part of each individual's life. Although, for many, there is some discomfort in thinking of communication as influence, it in fact is. In the same respect, Schmidt and Kess (1986: 02) define persuasion as: "The process of inducing a voluntary change in someone's attitudes, beliefs or behaviour through the transmission of a message".

Persuasion has generally been viewed as an essential part of marketing communication. Under this view, advertising should have to be strongly persuasive. Advertising attempts to guide people towards acceptance of some beliefs, attitudes or behaviours by using reasonable and emotional appeals in the hope that the consumer will buy the product.

Advertising aims at creating a certain preference to the consumer, it promotes a strong and special attachment to the brand name. However, this particular attachment between the producer and the consumer should be durable; that is why the advertising message is usually linked to the consumer's beliefs, attitudes and motivations.

Moreover, the consumer's faithfulness is obtained through a permanent effort which is of crucial importance in an advertising process because the consumer is a human being who is by nature forgetful. It is then, the role of repetition to overcome this obstacle of forgetfulness.

Having as an aim supporting a commercial position, the advertised information is only justified in the measure that it is necessary to achieve this aim. In other words, it exists only when it is useful for selling products.

Consequently, advertising is more informative when it concerns a new product which is still unknown or a technical product that needs to be explained. However, when it defends a known and simple product, the advertising content becomes more persuasive than informative.

2.7 Strategies of Persuasion in Advertising

Alfano and O'Brien (2005: 31) discuss some strategies of persuasion used in advertisements.

- They might use **narration** to sell their product—using their ad to tell a story.
- They might employ **comparison-contrast** to encourage the consumer to buy their product rather than their competitor's.
- They might rely upon **example** or **illustration** to show how their product can be used or how it can impact a person's life.
- They might use **cause and effect** to demonstrate the benefits of using their product.
- They might utilize **definition** to clarify their product's purpose or function.
- They might create an **analogy** to help make a difficult selling point or product—like fragrance—more accessible to their audience.
- They might structure their ad around **process** to demonstrate the way a product can be used.
- They might focus solely on **description** to show you the specifications of a product, a desktop system for example.
- They might use **classification** and **division** to help the reader conceptualize how the product fits into a larger scheme.

According to Alfano and O'Brien, the above strategies are effective in both written and visual texts. They can be used to formulate both: a smaller unit such as a paragraph or a part of an advertisement, and a larger one such as a whole text or an ad as a whole.

In addition to those strategies, Vestergaard and Schrøder (1985) demonstrate five functions that should be fulfilled to run a successful advertisement. The functions are presented in what follows.

2.8 Functions of Advertisements

Specialists in the field of advertising agree that in order to achieve their goals, advertisers have to fulfil some functions. First, they should catch consumers' attention and hold it. Then, their advertisement should be interesting enough to persuade consumers about the special and unique properties of the advertised product or service. Finally, potential customers should feel a need to purchase the product or service (Vestergaard and Schrøder, 1985: 49-50).

2.8.1 The AIDA Principle of Advertising

Vestergaard and Schrøder (1985) claim that a successful advertisement is expected to fulfil five functions, namely (1) attracting attention, (2) commanding interest, (3) creating desire, (4) inspiring conviction, and (5) provoking action. For such functions, the acronym AIDA is sometimes used. It stands for attention, interest, desire and action.

- (1) **Attention:** A successful advertisement should attract consumers' attention to the product. It should arouse his curiosity by using something surprising and unexpected. According to Leech (1966: 27-28), unorthodox language¹¹, use of neologisms (inventing new words) or playing with words' meanings may capture consumers' attention.
- (2) **Interest:** After attracting consumers' attention, the advertisement should invoke great interest towards the advertised product. According to Vestergaard and Schrøder (1985), the two tasks attention and interest are most often treated as one since, as they say, "one obvious way of catching the readers' attention is to

¹¹ Unorthodox language is also called by Leech (1966 :136) "deviant forms of language"

show him (or her) that what the product has to offer is of interest of him/her” (Vestergaard and Schrøder,1985: 58).

- (3) **Desire:** The advertisement has to bring desire to consumers to use the product. It should stimulate their need for the product and make them realize that this product is the best. To create a conviction in the quality of the advertised product, the advertiser needs to use what Vestergaard and Schrøder (1985: 65) call a ‘Unique Selling Proposition (USP)’. Copywriter should make consumers realize that the particular product is the best by claiming for example the product’s advantages and uniqueness.
- (4) **Action:** The advertisement brings its audience to response to the advertising information and evokes them to take the action of buying. Advertisers have to persuade the audience to buy without being offensive (Vestergaard and Schrøder, 1985: 67-70; Leech, 1966: 30). The copywriter should be careful not to appear as imposing himself on his audience, because if the consumers feel the advertising message to be too obtrusive, they may have negative reactions or simply ignore the advertisement and forget about it (Vestergaard and Schrøder, 1985). For this, the verb ‘buy’ is found to be rarely used in advertisements for its unpleasant connotations (ibid). The words which are more frequently used to prompt people to take actions are: “try, ask for, get, take, let/send for, use, call/make, come on, hurry, come/see/give/remember/discover, serve/ introduce/ choose/ look for”(Vestergaad and Schrøder, 1985: 68).

All these functions are interrelated and serve to promote the selling potential of the advertised product.

2.8.2 Aristotelian Proofs

According to Magyar (2010), when someone is arguing, there are some items of persuasion that are almost instinctive to the nature of human beings. Depending on the emotion that one likes to appeal to, the Aristotelian proofs, namely *ethos*, *pathos* and *logos* are three important distinct ways of argumentation. Because persuasion is the major

objective of advertising, the three Aristotelian elements are crucial to the success of any advertisement.

The ethos refers to the character of the speaker (ibid). It deals with persuasion using credibility of the speaker or author. Ethos is connected to ethics, conscience, morals, reliability and the aspects that can enhance the credibility of the advertiser such as the reputation and the social status. Basically, ethos concerns everything about the addresser that might influence the reader or consumer's attitudes towards the advertising message. It is portrayed through the performance of the ad, that is, through action. The latter encompasses aspects such as voice, gestures, facial expressions and body language (ibid). The influencing factors for ethos include elements like clothes, vocabulary, and social aspects like popularity. Such elements have an effect on the consumers who become interested in what is being advertised.

Pathos is another influencing strategy used in advertising. It is an appeal to emotion. It evokes an emotional response in the consumer. Pathos can include positive or negative emotions depending on the product's type. When a speaker/writer tries to persuade people using pathos, he pushes the receiver to imagine a certain situation. An advertiser can use babies, for example, in his advertising campaign though the product or service has nothing to do with children. In addition, in pathos strategy, language choice is very important in creating a sense of emotion. The use of positive words (such as love or excitement) or negative ones (such as jealousy or hatred) have an effect on audience emotional response. Pathos can play on various aspects such as happiness, sadness, fear, desire, humour, and so on. The aim of advertisement is to persuade the consumers to act; so it is important to put such consumers in the suitable emotional state.

Logos is a persuasion strategy used by advertisers to persuade people using facts and figures (Magyar, 2010). It is an appeal of logic and reason. Using Logos technique, an advertisement provides evidence and statistics. To achieve the objective of persuasion, the advertiser presents arguments that appear to be sound to the audience. Therefore, logos displays the content and arguments of the advertising message.

Subsequently, while Ethos and Logos are employed to convince the consumers using credibility and facts, Pathos is the strategy used to appeal to the audience emotions

which is, according to Magyar (2010), the most important ingredient in any advertising campaign as it deals with people's emotions and "breaks down or overrides logical counter-arguments people might make" (ibid: 37).

2.9 Categories and Structure of Advertisements

Advertising cannot be explored without referring to advertising categories. The medium in which a given advertisement appears for example is considered to be a very important parameter which distinguishes it from other mediums. Cook (2001) uses the term medium as the singular form of the term (mass) media. Medium refers to the different means of communication in mass media such as printed books, newspapers and magazines, television, radio and the internet. As such, a medium is peculiar and can be distinguished from others for its use of particular technology, such as radio waves, print, or computer networks. However, one medium is not wholly distinguished from another by the use of such technology. Books, newspapers and magazines, for example, are all print media but they are nevertheless distinct (Cook, 2001).

Hence, advertisements in magazines, for example, are quite different from those on television. Advertisements on television rely on music and moving pictures in ways that magazine advertisements do not. Television combining sound, sight and motion is considered to be the medium with the greatest impact. However, television advertisements are very expensive. The advantage of print advertisement is that they last for a long time and they contain detailed descriptions. Due to the development of multimedia, a new type of advertising has emerged, that is the so-called 'netvertising'. Yet, regardless of these differences, a lot of companies use the same advertisement concurrently in several media, so that each advertisement reminds consumers of the others. Words and images of a television advertisement might be kept in the print one even when the consumers are away from home. In other advertisements, people are directed from one medium to another, as it is the case when print and television advertisements direct their addressees to a World Wide Web site to have more information about the advertised product.

Advertisements do, in fact, not only sell products or services. As such, advertising can be seen to fall into three main categories: first, consumer advertising which includes all advertisements conducted towards the promotion of some products and services to the

general audience who purchase the product or service for his personal use; second, trade advertising which is aimed at dealers and wholesalers who can promote and sell the product by using appropriate trade publications and media. Then, the third category is the public relations advertising which is a type of advertisement oriented towards society by citizens, community groups, or politicians such as those advertisements for charities and political parties. The present study focuses on the first category, namely consumer advertising.

Another possible means for categorizing advertisements is by its techniques. A distinction is made between the hard-sell and the soft-sell advertisements. Indeed, advertising agencies have always been categorized according to which of these two selling orientations determines the shop's philosophy. Hard-sell advertising makes a direct appeal. It focuses on how the consumer can directly benefit from using the advertised product. It is a technique used to get the consumer to purchase a good or service in the short term. It is considered to be a high pressure technique. Discussing hard-sell technique, Cook (2001: 15) says: "My personal prototype of a hard-sell ad involves a man in a suit, standing in front of a pile of carpets, talking loudly and directly to the camera about low cost limited availability and guaranteed reliability". On the other hand, soft-sell focuses more on mood than on exhortation. It is more subtle and indirect. It is considered to be a low-pressure sales technique which implies that life will be better with using the product. Unlike the hard-sell technique which emphasises on the rational benefits of the product, the soft-selling attempts to influence the consumer by evoking positive emotional responses associated with such advertised product.

In fact, none of the categorizations stated above does clearly separate off one kind of advertisement from another. All the factors: medium, product and technique interact and overlap.

Moreover, advertising can also be divided into different groups based on the geographical area for which the message is intended. Accordingly, advertisements can be local, national and international.

Advertisements have a certain sustainable structure. Often, advertising starts with a **headline** which has as the main objective attracting the consumer's attention. It is often

followed by a description (**body copy**) that elaborates on the attention- getting device. Advertisements also contain a **technical text** which describes the product, indicates the producer's name and /or address etc. Finally, every advertisement has a **slogan** which is also known as tagline. The slogan is explicit, refined and inflammatory. It is a sort of a motto of a commercial, which can be a rhyme or just a phrase. Its main function is to be memorable and recognizable to the audience.

Moreover, Leech (1966: 59)¹² proposes a press advertisement structure as follows.

Headline [Illustration(s)]

Body copy: The main part of the advertising message often divided into various sections under *subheads*.

Signature line: A mention of the brand-name, often accompanied by a price-tag, slogan, trade-mark, or picture of the brand pack.

Standing details: Cut-out coupons, and strictly utilitarian information in small print, usually appearing unchanged on a series of different advertisements- the address of the firm; how to obtain further information; legal footnotes; etc.

Accordingly, press advertisements' constituents are organised according to a series of ordered elements from top to bottom. Leech explains that the headline and the signature line are obligatory components of press advertisements where as other components are optional and can even be omitted with varying degrees of frequency. Furthermore, Hermerén (1999) announces that advertising usually starts with a picture, headline, slogan or some sort of question which aims at attracting the viewer's attention. Then, such components are followed by the body copy which provides more information about the product. Vestergaard and Schrøder (1985) advocate that the last constituent of advertisements is the signature line which gives the name of the product and slogan. The aim behind the slogan is simply to repeat the claim which is already made in the body copy.

¹² The original structure

In fact, advertising or any other genre might differ from the norm. Hence, some advertisements may be composed of only a picture or only a headline or only a slogan or even just the brand name. The shape of advertisements can be diverse as long as its purpose is preserved (Hermerén, 1999).

2.9.1 Advertising Message Strategy

Message strategy or what is usually called “copy strategy” represents the advertising axis through which the advertising message is oriented. What to say to the consumer? How to say it to be credible and convincing? These are the fundamental questions answered by the message or copy strategy.

In an advertisement, we cannot say everything about a product. The words, expressions and phrases are purposefully chosen. Advertising is addressed to a public which is by its nature heedless, inconstant and forgetful. Moreover, this public is constantly solicited by other competitive advertisements. It is then, necessary to address this public in a simple and direct way.

Advertising should deal only with what is essential, useful, and motivating .A good copy strategy includes four characteristics:

2.9.1.1 The Promise

Specialists agree that the advertising message is a promise to the consumer. It defines the fundamental advantage of a product in order to create a certain *preference* for that product.

The promise should provide a brand with a personality or what is called a positioning. To position a product’s brand is to determine the manner through which the consumers will perceive this product and then prefer it to all other manners which can satisfy the same needs especially those in competition.

In order to search for a product positioning and then detect its forces and weaknesses, it is necessarily to analyse the product deeply and profoundly.

2.9.1.2 The Proof

Another important constraint in a copy strategy is the proof or what is sometimes called the ‘reason why’. The proof illustrates the promise and gives it credibility. The advertising copy strategy presents an argumentation structure which brings a justification to the basic promise. Piquet (1987: 134) advocates that the French campaign of “Dim” tights in 1975 promises: “En Dim, vous êtes libre, vous êtes belle” (In Dim you are free, you are beautiful). The proof of this affirmation is supplied by the new model with a variable stitch. Similarly, the lightness and the digestibility of a type of oil called ‘Fruit D’Or’ are proved by the product composition: 100% of sunflower. The justifying arguments make the advertising promise exclusive and credible.

2.9.1.3 The Consumer’s Benefice

The positioning is necessarily interpreted by an advantage proposed to the consumer, what is sometimes called benefice or “plus product”. In other words, the advertising benefice is the interest or the advantage which will be obtained from the realised promise.

2.9.1.4 The Advertising Message Tone or Atmosphere

It is the advertising message elements (personage, decoration, situations, objectives, forms) which will permit the concrete communication of the three precedent points. Let’s consider the following as an example of message strategy for natural yoghurt.

Table 2.1 An example for a natural yoghurt message strategy

Promise	Incomparable velvety
Proof	A comparative test with other types of yoghurt
Consumer’s benefice	Children’s satisfaction
Atmosphere	Young characters, humorous tone.

In addition to a well constructed advertising copy, copywriters use a range of attention seeking strategies in the hope of capturing consumers' attention to their advertising text.

2.10 Attention-seeking Devices in Advertisements

It is clear that advertisers want to make their discourse capture consumers' attention. Copywriters' major aim is to get people to register their message either for purposes of immediate action or to make them more favourably disposed to the advertised product or service. However, print advertisements have to compete with each other and with all kinds of other texts. Therefore, advertisers should find ways to 'shout at us from the page' (Goddard, 1998: 11). In the print advertising area, the catching devices can be verbal or visual. Goddard (1998) categorizes attention seeking devices as image, verbal texts, and layouts.

2.10.1 Image

One of the best recent strategies to get the advertising message into the minds of potential customers is to create a remarkable connection between the text itself and its visual representation. Usually the image, picture or as sometimes referred to illustration, supports the body copy and adds features that cannot be described and well clarified by the words. In this respect, Earle (2000: 107) claims that "In most print ads, the illustration is the most important element". Messaris, who explores the role of images in advertisements, claims that images play three major roles in advertising:

They can elicit emotions by simulating the appearance of a real person or object; they can serve as photographic proof that something really did happen; and they can establish an implicit link between the thing that is being sold and some other image.

(Messaris, 1997: 7)

The way an image appears can suggest certain ideas. Crha and Křížek (1998) argue that image is able to describe the item's shape, size or colour more truthfully. Words on the other hand, provide better insight as to its function, its characteristics or utilization. Moreover, the presentation of image in advertisement is very essential for the reader; he or she can easily make a connection between the given advertisement and its product.

According to Goddard (1998), advertising readers do not perceive images separately from the verbal text that accompanies them. Therefore, there is always some kind of connection between the written text and other means surrounding it.

2.10.2 Verbal Text

The way a verbal text is presented can in fact suggest particular qualities just as the way an image presentation can suggest certain ideas (Goddard, 1998). Goddard explains that ‘writing is a form of image-making too’. The format of the text too can make a difference. Various styles of handwriting, various fonts, styles and sizes “are likely to have subtly different readings [...]” (ibid: 16).

In addition, readers may feel touched by a handwritten form font rather than a machine-produced font. Thus, handwriting is considered to be more personal and individualistic. Goddard claims that writers may prefer handwriting forms because they reveal a lot of ideas about the author’s personality. To illustrate, she (1998: 16) provides the following example:

“a rounded, joined-up with ‘footballs’ or ‘hearts’ for dots over the letter ‘i’ may connote a young writer while an italicised print may suggest someone older; in terms of typeface, too, we are likely to have subtly different readings [...]”

The size and colour of the written text do also determine the way a text is read and understood. Punctuation marks too have a significant function in the text.

Verbal texts can have their own paralanguage. The latter refers, according to Goddard (1998: 15) to “those aspects of communication that surround and support our verbal language in normal face-to-face encounters: for example body position, gesture, physical proximity, clothing, touch, eye contact”.

As stated above, there exists an interesting connection between images and verbal text in advertising because when these two devices are put together “verbal texts tend to limit what the visual may mean, and the visual tends to expand what the verbal text means”

(Rogers, 2007: 262). Therefore, capturing readers' attention in advertising is created through a visual-verbal continuum.

2.10.3 Layout

Apart from its major effect on creating meaning, writing can also be used to create different text shapes using different layouts. In this way, advertising can come very close to works of concrete poetry, as verbal language can be used to create pictures (Goddard, 1998). Advertising layout refers to the printed shape or format resulting from the arrangement of all the advertising unites or elements (Ucheanya, 2013).

Kamen (2006: 171) describes advertising layout as “a part of sales promotion”. He argues that the layout determines the final look of an advertisement which consists of drawing, product illustration or painting that can later be reproduced in the advertisement.

In considering layouts, space plays an important role in advertisements. Both empty and filled spaces are meaningful; Goddard (1998: 22) claims that “where we expect language to occur, its non-occurrence is in itself an attention-seeking device”. Moreover, Kamen (2006: 177) argues that:

A good advertising layout is a combination of a number of advertising design elements such as illustration, white space, logo type, trademarks, borders etc. the elements are blended into a unit of comprehensive advertisement that the maximum effect is achieved.

The layout of an advertisement should be well balanced. A long text written in a font too small can be boring and discourage the viewers from further reading. Moreover, advertisement with too small amount of a text can miss interesting information for the consumer and thus can appear less credible.

Accordingly, a layout is designed to suit the purpose of the advertiser to produce a complete and effective advertisement.

For the sake of being persuasive and effective, advertisers use a set of techniques to get desired results. The techniques are explained below.

2.11 General Techniques in Advertisements

The copywriter must make a number of conscious decisions to enhance the selling potential of a certain product. Thus, to understand and analyse advertisements, we should understand the basic techniques used by advertisers. Below are some that are most often used and have a noticeable effect on people's decision making.

- ✓ **Celebrity:** In such technique, the copy writer uses a famous personality such as famous singers, actors, sportsmen, etc. This technique is also referred to as celebrity technique. Advertisers use celebrities to present products and to attract attention. People generally respect celebrities and therefore they respect the product they advertise. Although consumers are aware of the fact that those celebrities are well paid by advertising agencies to present the product, this technique is effective.
- ✓ **Personal Appeal:** This technique convinces you that by buying this product, you will improve yourself image and how people see you. A cosmetic company, for example, tells you that by using its product you will look more beautiful and more desirable.
- ✓ **Glittering Generalities:** In order to make the public think positively about a product, the advertiser uses some catchy phrases without any guarantee. For example, a famous actress says that a diet product might help you to lose weight the way it helped her.
- ✓ **Plain Folks Appeal:** To convince the public, the advertiser suggests that the product is practical and of good value for ordinary people since people believe more to ordinary persons than to wealthy and famous ones. An example of such a technique is a happy, ordinary family sitting down at breakfast enjoying their product. This technique is opposite to celebrity technique.
- ✓ **Magic Ingredient:** This technique suggests that there is something miraculous in the product that makes it exceptionally effective and then better than its

competitors. This technique is most often used in medical products. A pharmaceutical manufacturer, for example, describes a special coating that makes a pain reliever less irritating to the stomach than the competitor's similar product.

- ✓ **Association:** Advertised products are generally associated with desirable things such as attractive models, famous sportsmen, beautiful houses, picturesque landscapes, etc.
- ✓ **Testimonial:** Testimonial is a technique which presents people who are testing a product. This may involve celebrities, specialists or ordinary people. These people seem to genuinely believe to the effects of the product.
- ✓ **Patriotism:** It means that buying a certain product will indicate your support for your country. For example, a company addressing American people brags about its product being made in America.
- ✓ **Wit and Humour:** In order to attract consumers, humour is widely used in advertising; the advertiser tries to give its consumers a reason to laugh or to be entertained by using some humorous words, phrases, pictures and actions. Humour makes people feel good. Thus, people will associate the advertised product with positive feelings. A manufacturer, for example, uses a pun between the name of the product and a positive quality of the product.
- ✓ **Facts and Figures:** In order to convince the viewer that a certain product is better than its competitors, the advertiser uses some statistics and objective factual information.
- ✓ **Simple Solution:** Advertisers try to attract consumers by suggesting solutions to complex problems in life. They claim that the product may be a solution to become more successful or beautiful.

- ✓ **Bandwagon:** Using such technique advertisers, after showing the good quality of the product, make it seem that everybody is buying that product so you should buy it too.
- ✓ **Bribery:** The advertiser promises the consumer that something for free is afforded if he buys the product. This may include gifts, sales or coupons. But in fact, the price of such gift has already been included in the price of the product.
- ✓ **Pressure:** Some advertisers attempt to make their audience buy quickly and without much consideration by using some expressions such as “Buy now, before they’re all gone!” to make rapid sales.
- ✓ **Repetition:** In order to make sure that their product is widely recognised, some advertisers try to make the name of the product remembered through repetition.
- ✓ **Individuality:** Advertisements use the technique of individuality to emphasise the customer’s desire to differ from other people and the need to have an own style. The product is presented as cool, unique and stylish.

2.12 The Effects of Advertising

There are many opinions concerning whether advertising is a positive or negative facet in society. Some views believe that it is not correct that “all ads are socially responsible and dedicated to the furtherance of humanity” (White, 2000: 163) since publicity encourages “wasteful and excessive” consumption.

Critics describe advertising as “powerful, persuasive and manipulative”, and accuse consumers to be “unable to decide rationally what are their real needs and how to satisfy them” (Leiss et al, 1997: 34). In other words, the pervasive use of advertising in people’s everyday life has a negative impact on people’s attitudes since it encourages them to “overvalue material things in life” (Leiss et al, 1997: 2-3). In addition, a sort of emotional

relationship is created between the product and the consumer who is looking for an immediate satisfaction of a desire, the desire to possess something.

On the same line, Barthel (1988) claims that advertising does not only define new needs but also new values, in the sense that “it makes people believe they can find happiness, even transcendence, through the purchase of products” (ibid: 20-21).

On the other hand, advertising is defended as being “a valuable contributor to the efficiency and freedom of a market economy” and is also described as “a form of artistic expression” (Leiss et al, 1997: 3). Besides, advertising is, according to Kellner (1995), a positive phenomenon that contributes to the education of people; it teaches them “how to behave and what to think, feel, believe, fear and desire – and what not to”, and “how to be men and women; how to dress, look and consume; how to react to members of different social groups; how to be popular and successful and avoid failure; and how to conform to the dominant system of norms, values, practices and institutions” (Kellner, 1995: 5). Similarly, Goddard considers what we see in advertising as “part of the way we construct our ideas about the world around us: what people are like, who does what, who is important and why, what we should be worried about” (Goddard, 1998: 65).

Ultimately, advertising attempts, in a way or another, to increase the consumption in a society, but it doesn't force consumers to purchase. As Sheehan (2004: 32) advocates: “advertising can have effects on consumers, but only if consumers choose to look at advertisements”. Consumers are given information and are successfully persuaded through various ways and various media to buy new commodities every day but it's up to them to accept or refuse the activity of purchasing.

2.13 Advertising in the Mass Media

Advertising is an indispensable component of all kinds of business. It gives the public the right to choose between many options and many brands. It enables consumers to opt for the best quality and the lowest price or the best mix of quality and price.

Even though, advertising has appeared in different media forms; it has existed a long time before. This field has been revolutionized after the advent of radio and television as

popular media of communication in the 21st century. While the press could cover only the literate population, the radio and television have widely covered both, the literates and the illiterates.

Advertising as a main media operation should fulfil media function first. It has to fulfil people's needs, and prove how it can play a role in their lives. Vestergaard and Schrøder (1985: 120) advocate that:

All mass media are dependent on the co-operation of their readers for their success;[...]why should people bother if they get nothing out of it, if somehow the meaning communicated didn't respond to the attitudes, hopes and dreams of those reading media messages? The content of the mass media can therefore be seen as celebration of common experiences, of socially shared dreams and hopes, which are validated for their readers by this celebration.

Most advertisements do this in varying ways. They try to convince you that your life will be easier if only you buy the advertised product. Such conviction is easily achieved if the advertiser fulfils the five functions of advertising which are going to be developed later in this chapter.

Television and radio are both broadcasting media. They remain the most popular media in urban as well as rural areas. Recently, during the 1990's, the arrival of the satellite television, the internet and the web marketing has marked significant changes in the advertising process. Communication in radio is only through sounds while in television it is performed through a combination of sounds and pictures. In other words, radio demands only listening while television demands both listening and viewing. Both radio and television advertisements are reinforced with music, voice, product sounds and different other sound effects.

On the other hand, newspapers and magazines which represent channels for print advertising are considered to be the most traditional ways to advertise. They are among the most effective media means for advertising. This is what the next part is going to prove.

2.13.1 Print Advertising

Print advertising is a type of advertising that uses physically printed media, such as newspapers and magazines in order to reach the target audience. Printed advertisements are the main source of funding of local, regional or national newspapers and magazines.

Advertising through the print media is the oldest and the largest in terms of advertising revenues. Print advertisements sustain longer; readers can keep the particular issue and read it many times. Print advertising policy is the most important and effective technique among commercial techniques because of its stability and availability in affordable wide-ranging media.

Advertising in printed media has a lot of advantages. First, a high geographic and demographic selectivity allows the advertiser to reach more consumers from different regions and backgrounds. In addition, prestige and credibility are considered to be important traits for magazines as a medium for advertising. Print advertisements have a longer life in comparison to television advertisements. Finally, advertisers benefit from magazines' good pass along readership (Kotler et al, 2008: 807).

The distribution of the advertising components is a decisive factor in the language of advertising. The textual part of advertisement is not the only component of the message and works in combination with the visual part in order to affect readers'/consumers' consciousness.

The main components in a print advertisement are: the headline, illustration(s) or pictures, the body copy and the signature line. The most important element of a print advertisement is the headline. The latter which can be divided into one or more subheadings is used to attract the most attention from the consumers and thus, interest them to the content of rest of the message. The headline is the first thing consumers pay attention to in a print advertisement, followed by the pictures (Belch and Belch, 2004). The body copy refers to the text of the advertisement. It outlines the significant properties behind using the advertised product. It provides evidence, support and explanation and it is also used to attract the consumers' interest with visual and verbal elements. The signature line names the product in question and it includes the slogan. Goddard (1998: 125) defines

slogan as “a phrase designed to be memorable, attaching to a product or service during particular advertising campaign”.

The most important parts in a print advertisement are the headline and the signature line. The other components are considered to be optional (Leech, 1966: 59). Nevertheless, advertising components in print advertisement do not always follow the same order, that is, they may appear in relatively innovative ways. For example, instead of the body copy, the illustration might be put as the focal point of the whole advertisement or the elements might be placed in different positions within an advertisement (Leech, 1966: 59).

Therefore, print advertising elements are related and affect each other, a change in one component leads to a change in the whole. Cook (1992: 03) considers advertising as being not a stable entity, but rather a “dynamic synthesis of many components which comes into being through them”.

Although, as explained above, printed advertisements encompass both textual and visual messages, the approach followed in this study is particularly devoted to the textual part of the advertising message leaving the visual aspects for semiotic research analysis. Bakanauska (2004) stresses that the most important constituent of advertisement is its textual part which dominates in nearly all types of advertisements. Text is considered to be a linguistic sign that describes some states, actions, and feelings, thus affecting the audience to respond in one way or another (Vaičėnienė, 2006: 44).

2.13.2 Advertising as a Mass Communication

One of the main distinctive features of mass communication is its one-way direction. Since the addresser and the addressee (or audience) are physically distant from each other, the time and the place of production of the mass media message is different from the time and place of its reception. Often, a message is produced in one country and consumed in another.

Another aspect of mass communication is that both 'speaker' and 'audience' refer to a collective and not a simple person. The creators of a message are a group of people, copywriters and directors working for an advertising agency. They have a developed view

of their goals and of the general nature of their audience. By contrast, the audience is a group of people different in terms of sex, age, occupation, income and education. Such a heterogeneous nature of the audience presents a problem from the point of view of the speaker. Therefore, copywriters have to take into account for whom the advertisement is addressed.

One more characteristic of mass communication is that the audience is unable to take part in the interaction. They cannot respond directly with arguments as in the case with interpersonal communication. The fact that the audience is heterogeneous and passive is likely to make them uncritical participants in the communication process, which makes them more vulnerable to persuasion.

2.13.3 Characteristics of the Advertising Language and its Functions

Language is used to express feelings, to inform, to affect others behaviours and actions, to attract the addressee's attention, to talk with others, to check their understanding, to make different speeches to different kinds of audiences, to write or to speak in order to entertain others, etc.

Leech (1966) describes the language of advertising as a 'loaded language', a language which aims at skewing the addressee's perception of the message. When reacting to the advertising message, consumers act in a desired and expected way. Such responses correspond to the advertising main goal. As McQuarrie and Phillips (2008:08) argue, "Communication of meaning is secondary, audience response is primary"

To achieve the desired audience response, the language of advertising should comply with the criteria of an effective act of verbal communication. Jakobson (1960) determines six language roles, according to which an effective act of communication can be described. He sets six functions of language: referential, emotive, conative, phatic, metalingual and poetic.

- **The referential function** is oriented towards context and describes things or facts. It is usually expressed through descriptive statements.

- **The Emotive function** also called expressive, focuses on the addresser. It deals with his emotions, feelings, attitudes and wills. It is generally expressed by using interjections.
- **The Conative function** focuses mainly on the addressee. It is used to influence other people to make them react in a specific way. It usually employs some particular linguistic means such as imperatives, indirect questions, superlatives of quality, hyperbole, neologisms, metaphor, etc (Vestegaard and Schrøder, 1985:6).
- **The Phatic function** is used to establish, maintain or finish the communication with the addressee.
- **The Metalingual function** maintains mutual agreement on the code (language). It is the use of language to describe or discuss itself.
- **The Poetic function** focuses on the form of the message itself; that is how it is used. It is the operative function of poetry and advertising.

Vestergaard and Schrooder (1985) use other terminology. They denominate the conative functions as the **directive** and the emotive as **expressive**. Instead of the referential function, Vestergaard and Schrøder talk about the **informative** function; a function which focuses on meaning and which uses language to inform, report, describe, assert, declare, maintain, request, confirm and refute. In addition, the authors prefer the term **interactional** rather than phatic to describe the language used to create, maintain and finish the contact between the addresser and addressee. Moreover, Vestergaard and Schrøder add another function to Jakobson's list which is the **contextual** function; they claim that there exist words whose meaning can be understood only by reference to the elements in the communication process.

Practically, several language functions may appear in texts. Such functions do overlap and give a variety of combinations. This is called the multifunctionality of texts (Trosborg, 1997:14). Nevertheless, there exists always a function which is predominant and other functions which are used to achieve an overall intention of the text (Vaičėnienė, 2006:44).

For the purpose of advertisements, the poetic function is the most prevalent. However, the conative function is also very important in advertisements to address the

message more directly. The referential function in advertisements is used to convey information about the product and provide facts. It is not considered as primarily goal but instead, it is a complementary function which helps the advertisements to be more persuasive. Therefore, “advertising as a genre is classified under the category of appeal-oriented¹³ texts, having the predominant function of persuasion”. (Vaičėnienė, 2006:45). Here, the writer classifies advertising text depending on the dominant language function.

2.13.4 Linguistic Creativity in Advertising

An important value which is related to the concept of advertising is creativity. Advertisers’ objective is to communicate their message well. For this, they are creative and clever at the same time. They need to deliver memorable messages to the audience which attract their attention and persuade them to buy the product. Moreover, advertisements compete with each other and therefore their creators seek to find all the conceivable ways to attract people in a new, original and intelligent manner.

Although most contemporary advertisements rely a lot on visual content and design, language is still considered as a crucial part in advertising. For the sake of attracting consumers’ attention, copywriters do a bit more than just convey the message in a straightforward way. This step might be called ‘creativity’. Leech (1966) maintains that there is no more popular word in advertising than creativity. Copywriters think creatively and come up with creative ideas. According to Wales (2001:90), creativity refers to the inventiveness in form. Advertisers try to be original by breaking the rules of grammar and creating new expressions. In fact, their first objective is not to entertain or to be artful but rather to be persuasive in order to achieve action from the consumer to purchase the advertised product or service. In addition, Leech (1966:176) mentions that persuasive strategies in advertising might be called either linguistic anomaly or linguistic violations; he says: “the number of linguistic violation is unlimited, since any rule of language can be violated in any number of different ways” (ibid).

Moreover, the choice of language in bilingual settings might also be considered as a sign of creativity in advertisements. In this respect, Kachru (1986) states that bilinguals’

¹³ Appeal-oriented is another term used to refer to conative.

linguistic creativity is generally achieved with two things: first, a discourse that uses linguistic features from two or more languages, in other words, code switching or code mixing; second, verbal strategies used for various sociological, psychological, and attitudinal reasons .

William Bernbach, an American advertising creative director who has an impact on advertising and creativity quotes:

The truth isn't the truth until people believe you, and they can't believe you if they don't know what you're saying, and they can't know what you're saying if they don't listen to you, and they won't listen to you if you're not interesting, and you won't be interesting unless you say things imaginatively, originally, freshly.¹⁴

Hence, the communicative feature of creativity is desirable and widely used in the world of advertising. As such, along this study many of the typical aspects of the discourse of advertising are going to be investigated in depth, illustrated with examples.

2.14 Advertising as a Means of Communication

Advertising is a type of communication between the advertiser as addresser and the audience which represents the addressee. This type of communication aims at convincing and encouraging the potential consumers to buy the advertised products. As the next section explains, advertising is generally one sided or one way in the sense that it is from the company to the consumers.

2.14.1 The Process of Communication

Communication is a dynamic process between at least two parts: the addresser or transmitter (speaker or writer), and the addressee or receiver (listener or reader). Between these two sides, there is information or what is called in the process of communication the decoded meaning. Such message is transmitted through the channel of communication. The process of communication is accomplished in a context or situation. The process of communication is described in the following picture:

¹⁴ Non-paginated quote cited in Sullivan (2008 :06)

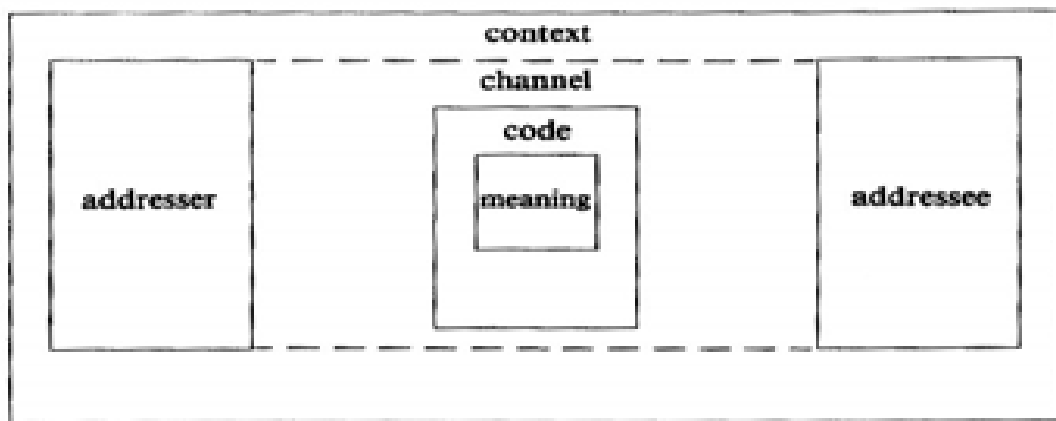


Figure 2.1 The representation of communication process¹⁵

In the process of advertising, the addresser is the copywriter, the addressee is the reader or viewer, and the transmitted meaning is the advertising message which contains information about the product. This information can be provided verbally, non-verbally and visually. When the information is verbal, the code is language. The channel depends on the type of the medium of advertisement. In print advertisements, for example, the channel refers to the printed publications. The channel provides the means of transmitting a message where as the code facilitates the understanding of its meaning. The context refers to the social and cultural situation, the publication where the advertisement is represented, and the shared knowledge between the advertiser and the consumer. Vestergaard and Schrøder (1985:15) define the context as:

the situation in which addresser and addressee are placed, including the immediately preceding events, but context also includes the wider cultural context of the addresser and addressee, and the knowledge which they share about their total situation and their culture.

Goddard (1998) proposes different terms to refer to the participants of the two sides of the process of communication in advertisement. The terms are: writer/reader, sender/receiver, producer/consumer and addresser/ addressee. However for the communication of advertising, the phase producer/consumer seems to be more appropriate

¹⁵ Taken from Vestergaard and Schrøder (1985: 16)

though the other terms might also be used. The addresser is the producer or the company that tries to persuade the addressee or the consumer to buy its product. Goddard (1998:28) advocates that the phrase “‘producers and consumers’, from the social sciences, emphasises the commercially driven nature of the interaction, text as trade”. Moreover, Goddard stresses on the difference between writer and narrator. The writer of the text is the one who constructs it in reality; the narrator is the storyteller within the text, the one who appears to address us and direct us to the narrative (ibid: 28). The narrator/writer distinction can be illustrated, according to Goddard, by a female writer whose narrator is a male, or an adult writer who constructs a child narrator (ibid: 28-29). Similarly, Cook (2001: 4) makes a distinction between the sender and the addresser, the receiver and the addressee. He claims that: “The sender of a message is not always the same as the **addresser**, however, the person who relays it [...]. Neither is the receiver always the **addressee**, the person for whom it is intended”. Accordingly, in the area of advertising, the writer or sender is the advertising agency where as the narrator or addresser may be an actor.

Vestergaard and Schrøder describe the process of advertising as “**verbal/non-verbal, public, one-way** form of communication” (1985: 13).

-One-way is a term used in the advertising form of communication, as the addressee or receiver cannot react or express his opinion directly after decoding the message. The feedback is missing. Hermerén (1999) claims that only one part of the communicative process, that is, the advertiser, possesses the technology which makes powerful one-way mass communication possible - the mass media. Therefore, the resulting advertising communicative process is also one-directional. A communicative process where the audience is passive in the sense that they cannot respond overtly with arguments the way they would be able to in a face to face communication. In this respect, Hermerén argues that “the passive nature of the audience makes them uncritical participants in the process of communication and as such they become more vulnerable to persuasion.” (Hermerén, 1999:33).

-Public means that the communication is addressed to an unknown wide audience which do not take part in the communication, like in literature, film, press and advertising.

A communication where the participants know each other, like for family and friends, is called a private communication (Vestergaard and Schrøder, 1985: 13).

Verbal communication refers to the use of language as a code to express a message. It is concerned with words. It may be written or spoken. Written texts in advertisements are retainable; the information given can be re-read. On the other hand, the spoken texts are less persistent; one can easily forget them because the information are spoken and can never be taken back. In addition to carrying meaning, verbal messages express ideas and emotions, manipulate people and tell them what to do. In advertisements, written forms of verbal texts vary. They may have different layouts and various fonts. Sizes and colours for letters may also be varying. Words may be written in italics or in bold. Writers may prefer handwriting because it reveals a lot about author's personality (Goddard, 1998: 16).

Non-verbal communication refers to the use of paralinguistic and non-linguistic devices that accompany language in transmitting a message. Cook (2000: 04) defines paralinguage as: "meaningful behaviour accompanying language, such as voice quality, gestures, facial expressions and touch (in speech), and choice of typeface and letter sizes (in writing)". In advertising, the use of non-verbal communications is inevitable. There are plenty examples of the use of non-verbal language in advertisements: beautiful bright colours moving in front of our eyes in web advertisements, smiling face of a woman who has just discovered a delicious coffee, a mild voice of a man presenting an insurance company advertisement in radio, a romantic music accompanying the advertising of a new women's perfume, a big letters size slogan to attract the attention in print advertising.

In fact, the non-verbal forms of communication can sometimes be interpretable and meaningful without accompanying language like for example the signs of smiling, frowning, and winking.

Although advertisers prefer to use both forms simultaneously in order to fulfil the advertising primary task of attracting as much an audience as possible. The present research work focuses on the verbal aspect of advertising and disregards the visual aspect and paralinguistic devices.

2.14.2 Form of Address

On the basis of the kinds of participants involved in the advertising situation, a distinction is made between the direct and indirect forms of address.

2.14.2.1 Direct Form of Address

A direct form of address includes the advertiser and the consumer as main participants. In advertising copies involving direct address, the advertiser who represents the first participant does not usually appear in the form of expression. This is indicated by absence of first person singular/exclusive plural pronouns. However, in some instances, first person inclusive plural forms of pronouns or its oblique forms may be used to indicate the involvement of both the advertiser and the consumer. The latter is usually referred to by the use of the second person plural and singular forms of pronouns or the corresponding imperative forms of the verbs such as 'look', 'see', 'watch'.

2.14.2.2 Indirect Form of Address

Indirect address is distinguished from the direct address by the inclusion of one or more secondary participants who act as vehicles for the conveyance of the advertising message. The involvement of a single secondary participant indicates the choice of monologue form but the use of two or more participants indicates the choice of dialect form within the indirect form of address. Monologue is represented by the use of first person singular pronoun or its oblique form or the corresponding pronominal termination in the verb. The indirect form of address used in the advertising discourse aims at creating an impression of events taking place in real life.

2.15 Advertising as a Discourse Type

Recently, the scope of media has become a subject of a great importance for intellectual scrutiny. Besides, the discourse of the media has been explored by academics and progressively by linguists. Fairclough (1995:16), who is interested in media discourse, argues that "we need to analyse media language as discourse, and the linguistic analysis of media should be part of the discourse analysis of media". The author stresses that

analysing the discourse of media deals with both text and practices. By the latter he means the way texts are produced by media institutions and received by audiences.

The purpose of this study is to analyse print advertising as discourse. Discourse analysis studies the form and the function of what is said or written (Cook, 2003:04). Although discourse analysis focuses mainly on language, it does not deal with language alone. It is also concerned with “the context of communication: who is communicating with whom and why; in what kind of society and situation; through what medium; how different types and acts of communication evolved, and their relationship to each other” (Cook, 2003:03). When music and pictures are used side by side with language and affect its meaning, the discourse analyst, according to Cook, “must consider these modes of communication too” (ibid).

Therefore, according to Cook (2001) who is interested in the discourse of advertising, there is no study of language without study of context. A language is always put in its context. No act of communication is fulfilled without participants, intertexts, situations, paralanguage and substance. These components are considered to form the context of discourse of advertising. Text in the discourse of advertising refers to linguistic forms temporarily separated from context for the purpose of analysis (Cook, 2001:04).

Moreover, Fairclough (1994: 198) describes the advertising discourse as strategic, because it is directed to instrumental goals, to getting results. In fact such strategic goals of advertising discourse have been explored by Vestergaard and Schrøder (1985) who elaborate a prototypical description of strategic goals of advertising copy. The five strategic goals that should be achieved by advertisers are: attracting prospective customer’s attention, arousing interest, stimulating desire, creating conviction, and getting a positive action (Vestergaard and Schrøder, 1985).

Goddard (1998:07) speaks about a very important feature, which she considers central to advertising discourse: the factor of conscious intention behind the text, with the aim of benefiting the originator materially or through some other less tangible gain, such as enhancement of status or image.

The focus of the present study is on the language of newspapers and magazines in Algeria, and thus it gives much more concern to the text of the discourse of advertising though some instances of context might be explored.

The present study focuses on the most prominent aspects of the advertising register and the genre of advertising characterized by specific linguistic features. A register might be defined as a set of grammatical and lexical features that help to identify discourse which occurs in a particular recurrent situation (Johnstone, 2002: 147). Therefore, the aim of the current study is to distinguish the number of linguistic features typical to the Arabic discourse in print advertising register¹⁶.

2.15.1 Advertising as a Genre

Analysing advertising as a genre, Trosborg (1997: 09) advocates that the defining criterion of any genre is the communicative purpose that it is expected to fulfil. Moreover, Swales (1990: 58) defines the term 'genres' as "a class of communicative events which share some set of communicative purposes". From this definition, it can be said that texts that share similar linguistic elements and similar functions are said to belong to the same 'genre'. It is by reason of belonging to a genre that texts could be considered as social discourses that identify the context for their interpretation (Kress, 1989). However, according to Cook (2001), a single discourse may exemplify several genres at once. He explains that for the three terms: 'story', 'joke' and 'cartoon'; a piece of discourse could be all three at once (ibid: 7). Yet, for the discourse of advertising, Cook rejects the idea that the crucial feature which distinguishes advertising from other genres is their function of persuasion. Cook advocates that 'there are advertisements which do not sell anything, but plead or warn or seek support' (Cook, 2001: 10). He further points out:

With ads, as with certain other genres, there is the further complication that there is no single sender, because ads are not the creation of an individual. Instead, there are many strata of senders, ranging from the manufacturer through the agency and its creative department, to the actors and camera crews who produce it. For each stratum, the intended functions may be different. Though the manufacturer may seek only to persuade to buy, the writer may seek to impress other colleagues, or realise an aesthetic aim (ibid).

¹⁶ The term will be defined later in this chapter.

Although, the issue is somehow complicated, it should not be denied that the overriding defining function of advertising is that of persuading people to buy and that a discourse described as advertising which does not aim at persuading is misclassified.

2.15.2 Advertisement as ‘style’, ‘register ‘or ‘schemas’

Most people with interest in advertising would agree that its language often contrasts in style and grammar with conventional discursive usage. However, it is important to stress that although the language of advertisements displays an individual style as it is the case for other forms of “minimal texts” (Wallace, 1987: 29), which are also called “environmental print” (ibid: 24) -for instance, street signs or notices on public transport- it should not be viewed as an aberrant form of other varieties of the language (Leech, 1963: 257). It is true that the use of ‘disjunctive’¹⁷ grammar for example in advertisement is one of the distinguishing characteristics of advertising style, but we would agree with Leech (1963: 257) who claims: “Since the characteristics of a style are only meaningful by reference to the language to which it belongs, the act of isolation should be accompanied by an act of synthesis”. That is, it would be inappropriate to analyse the language of advertisements as part of a separate grammar.

A lot of people consider the language of advertisements as a ‘register ‘, stressing that a ‘register’ is “a set of lexical and grammatical features that accompany and help to identify discourse that occurs in a particular recurrent situation” (Johnstone, 2002: 147).

However, a lot of scholars disagree with this categorization because it fails to recognize the vital socio-cultural components, of which one of the most prominent is “culturally recognizable language “(Wallace, 1987: 32). That is language from which a given advertising text can be identified. Gully (1996) calls this ability to identify the type of text “schemas”.

It is, then, due to the schemas that we can immediately identify the type of text we are dealing with. According to Widdowson (1983: 34), schemas are “cognitive constructs

¹⁷ According to Leech (1966: 93): “disjunctive grammar (or “block language”) comprises minor and non-finite clauses which do not require a ‘finite predicator’ (i.e. a verb) Perhaps the most significant difference between these clauses in disjunctive and discursive language is that in the latter they are dependent, whereas in the former they function independently”.

which allow for the organization of information in long-term memory”. Thus, the specific type of language used in a given discourse, such as advertisements, can be related to a general schematic framework. Gully (1996), who is interested in Egyptian television advertisements, proposes an example of the Arabic situation. He explains that when we see the end line “Daz jaxsil aktar bajadan” i.e., “Daz washes whiter” (for “Daz” washing powder), our schematic knowledge confirms that we are dealing with the language of advertisements because in conventional discourse the comparative form should be linked to a following noun phrase, which we do not find here. In this example we may ask: Daz washes whiter than what?

Through a schematic knowledge, we should not only be able to identify and interpret certain facts about the information conveyed in an advertising message, but we should also “be aware of a range of different attitudes to them, even if we do not personally share those attitudes” (Wallace, 1987: 37-38). In this respect, Gully (1996) cites an example of the Egyptian television commercial for a brand of tea called “al-Arūsa” (the bride). He stresses that in this advertisement there is neither a dialogue nor a voice-over presentation. The scene which is presented by a young woman dressed in white connotes absolute purity; this connotation has been partially lost in many Western cultures as a result of contemporary social values. In this commercial, Gully (1996) adds that the following message which unfolds on the screen lends further credence to the view that the meanings we derive from texts are “largely socially determined” (ibid: 38):

“jaSil ila hajou la jaSil ajj faj ?a:xar”

(It reaches the parts other teas cannot reach)

By elevating the quality of this brand of tea above all other brands, Gully concludes that there is no doubt that this brand of tea is the most important in the Egyptian society.

2.15.3 The Discourse of Advertising: Between Information and Persuasion

Originally, advertisements were first used to inform people about products and services. However, nowadays, this social activity has developed into a successful marketing tool of persuasion. Thus, the discourse of advertising is characterised by two main communicative elements, namely information and persuasion. Although it is difficult to decide whether advertisement is predominantly informative or persuasive because of the extensive use of verbal and non-verbal strategies which helps advertisers mask a persuasive message as an informative one, most of the studies in the field of advertisement have shown that persuasion is the ultimate purpose of advertising, and that the informative function is secondary to the persuasive one. Advertisers exploit the advantages of mass media communication in order to persuade people. As Harris and Seldon (1962:74) claim: "advertising is frankly and legitimately persuasive, but [...] it persuades by being informative".

It is often believed that the most effective means for transmitting a persuasive message is language. This is not to deny that gestures, music and other visual contents might have a persuasive appeal, but rather to indicate that these channels are typically used to a much lesser degree and that their role is generally secondary to the verbal component which carries the message.

Analyses of advertising style by linguists and professional copywriters have drawn attention to several important features of this variety. The language of advertising is usually laudatory, positive, unreserved, and emphasising the uniqueness of a product. The vocabulary tends to be vivid. Figurative expressions are common. Rhythm, rhyme and other phonic effects are noticeable.

2.16 The Discourse of Advertising: Previous Studies and Various Approaches

Studies on language go back to the era of Greek philosophers such as Aristotle and Plato. However, advertising is a new discipline, approximately two hundred years ago, and it is only few decades since advertising has become the interest of scholars from various disciplines, including linguists. Eventually, studies on advertising cannot be treated as autonomous fields of research as they depend on other disciplines such as sociology,

culture, anthropology, disciplines related to business (i.e. economics, marketing, and management) and linguistics. In terms of linguistic exploration, the language used in advertising has been thoroughly studied by linguists from different perspectives using different approaches. Among them: Leech (1966), Williamson (1978), Dyer (1982), Geis (1982), Vestergaard and Shroder (1985), Tanaka (1994), Gully (1996), Cook (2001) and Nayak (2002) .

Leech's book (1966) *English in Advertising* can be considered as the first study in the English language which attempts to describe the language of advertising. Through analysing a sample of advertisements first broadcast on British television between December 1960 and May 1961, Leech aims at generalising the advertising style. The author adopts a linguistic descriptive approach for the purpose of his study. Yet, it is necessary to explain Leech approach of descriptive linguistics.

Descriptive linguistics is the approach of linguistic studies that deals mainly with syntax, morphology and phonology. Gleason (1961:202) defines descriptive linguistics as "a systematic organised set of statements about the constructural patterns that characterise grammatical statements". Adopting the descriptive linguistic approach, Leech (1966:3) explains that "linguistics is the discipline which aims to describe language and to discover the principle of its structure". By relating the advertising language to its setting and function, Leech aims at finding out what the English advertising language is 'like'. The linguist's primary concern is to describe the distribution of formal patterns of language through a methodology of descriptive approach based on corpus.

Leech (1966) analyses different aspects pertaining to grammar, vocabulary, discourse and rhyme, and rhetoric of advertising with special reference to television. He also relates these aspects with the functional factors such as attention value, listenability/readability, memorability, and selling power. According to his analysis, metaphor and paradox, for example, in the advertising language are some of the aspects linked with the attention value. Phonological regularities such as alliteration, rhyme and rhythm are related to memorability. However, frequent use of imperatives and superlatives are connected with selling power. Furthermore, Leech describes advertising language as a "subliterary" genre, explaining that, as in literature, the copywriter in advertisements often relies on unexpected

strategies of novel and creative performance of language within predictable linguistic patterns and techniques. Leech analyzes the specialized grammar of advertising language. He stresses the disjunctive nature of much of this form of language, and he discusses some of its salient features. Among these features are the low frequency of function words such as articles, auxiliaries, and pronouns; a preference for nouns over verbs and adjectives; and heavy nominalization over predicative constructions. In fact, Leech exploration of English advertising is partly based on Halliday's (1961) Systemic Functional Linguistics. His work covers two main aspects: STRATIFICATION (i.e. lexicogrammar, semantics, and context) and RANK (i.e. words (including compound words), groups/phrases (including nominal groups and verbal groups), and clauses) (Patpong, 2008). Even nowadays, Leech's study is still considered as a useful reference of the defining features of the advertising language. As Bruthiaux (1996: 26) points out,

it [Leech's study] is one of the first attempts to explicitly link in a full-length study the functional parameters of the advertising genre with its linguistic manifestations, or in other words, to apply the notion of systematic register variation to the language of advertising.

Williamson's (1978) study entitled *Decoding Advertisements: Ideology and Meaning in Advertising* is another important study in the field of advertising which tackles the phenomenon from a semiotic approach. The study deals with the visual aspect of advertisements.

Semiotics has been considered as an influential framework for analysis in the advertising studies. Semiotics is described by its founder Ferdinand de Saussure as the science which studies the system of signs within society (Dyer, 1982). It is, as Dyer (1982:115) quotes "an approach which has adopted some concepts and tools of analysis from structural linguistics, which attempts to uncover the internal relationships which give different languages their form and function". The approach can be used to deal with any system of signs whether verbal, visual, or complex mixtures of the two.

By using Saussurean concepts such as sign (signifier, and signified), referent, arbitrariness of sign system and value, Williamson (1978) aims at deconstructing the advertising discourse. Adopting the structuralists' model of sign, the author claims: "it is

the relationship and distinction between parts, rather than the parts themselves that make an already-structured external system so valuable to advertising". This means that the syntactic relationships and paradigmatic distinctions are, according to Williamson, the most important mechanisms to be studied in advertising. Supporting the structuralists' theory, Williamson (1978:25) argues: "the ad is using another already existing mythological language or sign system, and appropriating a relationship that exists in that system between signifier and signified to speak of its product in terms of the same relationship."

In addition to structural analysis, Williamson goes further and approaches the world of advertising socio-politically. She believes that advertising texts are constructed as a result of interplay of various socio-ideological processes. The audience, for example, is involved in text construction and the production of meaning. Discussing this point, Williamson (1987:13) states:

Advertisements must take into account not only the inherent qualities and attributes of the products they are trying to sell, but also the way in which they can make those properties mean something to us [...] Advertisements are selling us something besides consumer goods; in providing us with a structure in which we, and those goods are interchangeable, they are selling us ourselves."

Therefore, advertisements do not only manipulate people, inoculate them, or seduce them to the products' status; they create structures of meanings which transform products into objects which are attributed meaning in terms of people (Dyer, 1982). Examples of this advertising function are discussed in this thesis under the subheads: Personification and Hyperbole.

Dyer (1982), in his book *Advertising as Communication*, examines advertising as a form of communication in contemporary societies and discusses it in its cultural and economic context. He provides some issues and material for the study of advertising. Some aspects of advertising language are also studied.

Geis (1982), through his work *The language of Television Advertising* provides a formal pragmatic analysis of advertising language. Thus, he adopts a pragmatic approach

based mainly on psycholinguistics. It is worthy to mention that the main contribution to linguistic pragmatics arises from philosophers of language and communication. As such, speech act theory (Austin, 1975) and the theory of conversational implicature (Grice, 1975) are the main issues in pragmatic linguistics. Pragmatics is the subfield of linguistics which deals with the use of language in its social and contextual situation. It goes beyond the structural study of language and acknowledges that meaning cannot be determined only through structural and linguistic knowledge but also through extra-linguistic parameters which might be of crucial importance for the understanding of language use. Yet, in contrast to semiotic approach which focuses only on meaning in text, the pragmatic approach recognises the contextual meaning which surrounds the text. Through his study of the language of television commercials in the United States, Geis (1982) emphasises on certain recurrent linguistic devices occurring on the language of advertising. He analyses not only how advertisers use language but also how consumers are expected to interpret it. Based on Grice's theory of implicature, Geis distinguishes between conventional/theoretical implicature and conversational implicature. As such, Geis aims to show that pragmatic implicature is useful and successful in comprehending the advertising language. In other words, through his analysis, Geis realises that the analysis of language use should be based on real interpretations/ inferences which people make in their casual communications rather than on ideal inference. Thus, the scholar believes that a message interpretation may vary from one person to another and this is, for him, a problem for the theory of implicature. Ultimately, Geis' study on the language of advertising can be considered as an important contribution to applied linguistic issues through the application of formal pragmatic theories.

Tanaka (1994) has provided an interesting study on the language of advertising (*Advertising language: A pragmatic approach to advertisements in Britain and Japan*). Through a pragmatic analysis, the author has debated a comparison between advertisements in Britain and Japan. Tanaka argues with Williamson's (1978) semiotic approach claiming that the perspective is unsatisfactory. She explains that understanding advertisements implies more than encoding and decoding a message, and she stresses that pragmatics is the best approach to analyse the way in which people interpret advertisements. Furthermore, Tanaka criticises Geis' (1982) pragmatic approach and

describes it as being insufficient methodologically, by claiming that Geis' methods were based on a formal rather than a contextual pragmatic analysis. Tanaka (1994:12) suggests that "pragmatists who have analysed advertisements do not present a convincing and thorough account of the nature and role of context". She adds that pragmatists "attempt to make use of notions of goal-bounded activities or sets of rules, which are demonstrably insufficient to explain how audiences understand advertisements".

Hence, Tanaka's pragmatic approach is based on Sperber and Wilson's (1986) 'relevance theory'. She maintains that the theory "provides the most satisfactory answer to the basic questions of how communication is achieved in advertising" (Tanaka, 1994:13). According to the relevance theory, the basic goal of communication is to change the cognitive environment of the hearer. Cognitive environment refers to "a set of facts which are *manifest* to an individual" (Sperber and Wilson, 1986: 39). Manifest is in turn defined as "mentally representable and acceptable as true or probably true" (Tanaka, 1994:18). This definition of manifest requires, according to Tanaka, "that assumptions are manifest to varying degrees" (*ibid*). An addresser may create a certain design on his addresses but the extent of his control over his audience is debatable and does certainly vary in degree (*ibid*).

In addition to relevance theory, Tanaka provides an important discussion to covert and overt communication in advertising. Through a pragmatic analysis, the writer has justified that covert communication is more effective in advertising than overt communication. Covert communication allows the advertiser to disguise his/her task as seller and therefore avoid any undesirable social reaction which may arise in response to their advertisements. Generally speaking, Tanaka's work has mainly focused on the way language is used to persuade, manipulate and convince the public. Particular emphasis is given to the use of puns and metaphors in advertising with respect to the relevance theory as the most successive and satisfactory approach. Once more, a whole chapter in Tanaka's study is devoted to images of women in Japanese advertising. The chapter reveals penetrating cultural insights.

The language of advertising has also been tackled from a sociolinguistic approach. Thus, before exploring studies on advertising from a sociolinguistic perspective, it would

seem necessary to shed light on the branch of sociolinguistics as an important field of investigation.

Unlike traditional linguists, such as Saussure and Chomsky who emphasise on the internal system of language (*langue*, competence) and study the autonomous system of language, sociolinguists focus on language use (*parole*, performance) as an interdisciplinary approach to analyse the actual use of language. Sociolinguistics is a multifaceted area of study which draws on different fields ranging from discourse analysis, for example, to diglossia or multilingualism, and from language change to language planning.

Some scholars have explored the differences between the two areas of study, namely linguistics and sociolinguistics. Halliday (1978), for example, explains the differences between ‘nativists’ (e.g. Chomsky’s linguistics) and environmentalists (e.g. sociolinguistics). Halliday (1978: 12) considers language and human beings as a unified conception that should be studied and understood as a whole. Moreover, sociolinguistics is described by Crystal (1999: 311) as “a branch of linguistics which studies the ways in which language is integrated with human society (specifically, with reference to such notions as race, ethnicity, class, sex, and social institutions)”. According to Labov (1972: xiii), linguistics is sociolinguistics for there is no possible successful linguistic theory which is not social. Labov’s view prompts scholars, such as Harris (1990), to think of the legitimacy of autonomous linguistics and look for a redefinition of linguistics. Harris has developed the conception of the philosophy of linguistics. He points out: “Linguistics is a form of philosophy, whether we like it or not; it is that part of philosophy which seeks to elucidate how and where language fits into the general human scheme of things (Harris, 1990: 76). Harris’ philosophy of linguistics has not really been accepted by linguists.

Furthermore, Hymes (1984) describes sociolinguistics as a discipline. According to him, “sociolinguistics should address the question of whether or not there is anything more to their field than a common interest in diversity of language and in its social foundations and concomitants. Perhaps there is not an actual field of study, but only a perspective” (Hymes, 1984: 41)

It is worthy to stress that Labov (1972) and Hymes (1984) have significantly contributed to the evolution of modern sociolinguistics. Their studies are beneficial for the purpose of the present study which deals with how language is used to reflect and construct social issues.

Labov's analysis of linguistic variables, particularly in relation to phonology and syntax and in relation to social class in America reveals that social factors are the cause behind some linguistic variation within a particular speech community¹⁸. Therefore, within a sociolinguistic framework, Labov (1972) has proved that language does reflect social patterns. Labov further explains that "social pressures are continually operating upon language, not from some remote point in the past, but as imminent social force acting in the living present" (Labov, 1972:3). Yet, according to Labov, Sociolinguistics is a branch of linguistics.

Hymes is another linguist whose works have importantly contributed in the progress of modern sociolinguistics. Adopting an anthropological approach, Hymes, like Labov, has dealt with the aspects of language which are related to the social and cultural realities within a speech community. However, Hymes goes further and proves that language does also construct cultural and social realities.

Adopting a sociolinguistic approach to the study of advertising, Vestergaard and Schrøder (1985) in their book *the language of advertising* examine the advertising ideology and the social functions of advertising in actual life. Concerning ideology, the scholars' investigation reveals that "The ideology of advertising is harmful because it reinforces those tendencies which seek to make society static [...] in the sense of retarding or preventing the revision of the basic principles of the social order both at the macro ('democracy') and micro (sex roles) levels" (Vestergaard and Schrøder, 1985: 146).

Vestergaard and Schrøder (1985) have dealt with the language use in commercial press advertising in relation to the communicative functions of language. The scholars (1985: 16-17) account for at least seven functions of the advertising language: expressive, directive, informational, metalingual, interactional, contextual and poetic functions.

¹⁸ "Speech community : all the people who use a given language (or dialect)" (John Lyons 1970:326)

According to Vestergaard and Schrøder (1985), the communication situation of advertising encompasses meaning (meaning about the product), code (verbal and visual), channel (print advertising), participants (advertiser and reader) and context (e.g. the knowledge that the participants share about their situation and their culture).

Furthermore, Vestergaard and Schrøder (1985) discuss five strategic goals that should be achieved by advertisers: attracting consumers' attention, arousing interest, stimulating desire and creating conviction, and getting a positive action. Vestergaard and Schrøder (1985) have also studied the different textual aspects such as coherence and cohesion. They have shown the importance of imperatives, and directive speech in persuading people to buy. They have also explored the frequent use of metaphor and metonymy in advertising and explain that the use of the two figures of speech is crucial to achieve advertising primary goals: attracting readers' attention and arousing their interest. The authors consider the language of advertising as 'verbal/ non-verbal, public, one-way communication' (Vestergaard and Schrøder, 1985: 14). Based on some theories of communication and linguistics, the authors provide a sociolinguistic analysis of the language of advertising. They have not limited themselves to pure structural analysis. Their main focus is on the verbal rather than the visual text.

The language of advertising has later been explored by Toolan (1988). Toolan proposes structural components of advertisements without which, according to him, advertising language would not be recognizable as a distinct variety. Thus, like Leech (1966), the scholar provides a guideline of standard features of English advertisements.

The discourse of advertising by Cook (2001) is one of the recent and important studies in the area of advertising. As clear from the title, Cook analyses advertising as a discourse type. Cook (2001: 04) defines discourse¹⁹ as follows:

Discourse is text and context together, interacting in a way which is perceived as meaningful and unified by the participants (who are both part of the context and observers of it). The task of discourse analysis is to describe both this phenomenon in general and particular instances of it, and to say how participants distinguish one type of discourse from another.

¹⁹ Cook notes that the definition of Discourse (which is quoted in the text) is limited to the sense used in his book.

Cook (2001) adopts an interdisciplinary approach to discourse analysis which aims at understanding the advertising discourse. He marks his contribution in the field of advertising communication by making a compromise between the two different disciplines, linguistics and literature.

Through his study of printed media, billboards, and television, Cook (2001) develops the narrow linguistic formulations of the discourse of advertising in general. He aims at showing that texts construct meaning through interaction with other types of discourse. Concepts from discourse analysis, semiotics, stylistics, and linguistics are applied to examine the textual and contextual features of advertisements. Cook discusses the interface of linguistic form with visual, musical, and paralinguistic features. In connection with Saussurean semiology and Peircean semiotics, Cook explains the role of paralanguage (e.g. voice quality, choice of script, gesturing, and facial expression) in carrying meaning. Moreover, Cook's study of the discourse of advertising examines prosody, features of parallelism and deviation in advertisements. However, the most original aspect of Cook's study is his exploration of the social implications of advertising language. He explains how texts can create, evoke, and reinforce dominant social types, especially sexual ones.

Therefore, as mentioned above, a number of studies dealing with the English discourse of advertising exist. However, studies on the Arabic advertising discourse are very rare. Among the few scholars interested in the Arabic advertising discourse, Gully (1996) explores the discourse of commercial consumer advertising in written and visual media in Egypt from a sociolinguistic view point. Gully's investigation was pioneering but 'preliminary', as he describes it. In his work, the scholar focuses mainly on the relationship between language and cultural representation within the discourse of Arabic advertising. The role of intertextuality within the advertising framework has also been discussed. Moreover, Gully has assessed the effectiveness of using different language levels in a given advertisement and looked at the deployment of rhetorical devices to reinforce the advertising message.

2.17 Conclusion

The main conclusion that can be drawn from this chapter is that advertising presents a communicative activity which aims at persuading people to buy the defended product. To realize such an aim, the copywriter who is responsible for commercial consumer advertisements should make a number of conscious decisions to enhance the selling potential of his product. The advertising objective is, therefore, communicative before being commercial.

Moreover, it can be seen from the examination of advertisements in this chapter that the latter is not information in the usual sense of the term. In other words, the advertising message aims not only to inform about a given product but also to defend it by using all the possible techniques and strategies which can seduce and attract the consumer to buy and therefore increase consumption.

The present chapter shows that the pervasive use of advertising in people's everyday life, using all the persuasive strategies, does not only define new needs for people but also teach them new attitudes and values.

CHAPTER THREE

RESEARCH METHODOLOGY AND DATA COLLECTION

3.1 Introduction

The current chapter seeks to shed light on the methodological approaches related to the present research. It first provides a general description of the study's site, i.e. Algerian media and advertising. Then, it explains the general approaches that the study follows. After that, the chapter discusses the procedures and methods adopted in the investigation in order to provide accurate and reliable results concerning the analysis of the Arabic discourse of Algerian printed advertisements. Yet, the chapter draws a thorough, systematic and explicit description of the research methods (including both, qualitative and quantitative methods) used to collect, analyse, and interpret data. Moreover, the chapter defines the research instruments (corpus and questionnaire) that are utilised in the present investigation and the research design through which the study is conducted. In fact, describing methodology and data collection procedures is crucial for any investigation as it allows the readers to critically evaluate the study's overall validity and reliability.

3.2 An Overview of the Research Landscape

The current study aims at analysing the discourse of advertising as it appears in Algerian printed media. Hence, a general description of Algerian media and the advertising sector in Algeria is found to be necessary.

3.2.1 Algerian Media

During the French colonization in Algeria, French government used all means to protect its interests in the colonized country. Media was in fact one of the important environments which reflected French interests in Algeria. Therefore, French authorities aimed at curbing media potential as a means of mass communication. The dissemination of radios, for example, was restricted throughout the country and programming was deliberately set to appeal to the Algerian elite. Similarly, Algeria's first newspapers were published exclusively in French, and were designed to address the minority upper class readers.

However, by the beginning of Algeria's war of independence (1954-1962), a secret newspaper was published, *Al-Moudjahid*, to mobilise the masses and defy colonial

monopolization. In addition, the newspaper supported Algeria's pro-independence forces in their struggle for independence by detailing the FLN's (National Liberation Front)¹ activities and fights against the French colonizer. The newspaper was first published in 1956. When Algeria got its independence in 1962, 91 editions had been printed².

Since the country's independence till 1990, the state owned all Algerian press, radio and television outlets. Algerian government, following the populist socialist path, believed that mass media should be under government control. Yet, radio and television were government own property where as print media were published either by the government or the FLN (the sole party that ruled Algeria at that period). Satellite television has emerged in 1987. Later, the 1990s saw the end of Algerian government control of the printed press and thus dozens of privately owned newspapers have emerged. In addition, at that period, the state has given access to a wide range of foreign satellite channels. In 2011, private television channels have emerged in Algeria. This has increased competition for both the broadcasting channels and the domestic audience.

In addition, online media has recently flourished in the Algerian society. Despite the online presence of major print publications, a lot of internet-only media outlets have appeared in recent years, such as the French-language *Algérie Focus* and *Algeria Times*. Like the other media forms, online media in Algeria are under the tight control of the government that can block any website against public order or decency.

3.2.2 Algerian Print Media

By the independence of Algeria in the 1960s, the press has been controlled by the ruling party, the FLN. However, since the end of the state monopoly in 1989, a wide range of newspapers and periodicals appeared in the Algerian market. The history of the Algerian press is usually categorized into five periods:

¹ FLN or National Liberation Front was the principle political party and nationalist movement during the Algerian war of independence. It remained the sole legal ruling political party in the country until other new parties were legalised in 1989.

² From Fanack Chronicle of the Middle East & North Africa. (2017) "Algeria's Media Landscape: An Overview". Available from <https://chronicle.fanack.com/algeria/society-media-culture/media/>

- 1962-1965: when Algeria won its independence from France in 1962, the Algerian press was edited by intellectuals of the FLN, the party which governed Algeria at that time. The editors used the print media to express their views which were most often in favour of the government since they were all party members.
- 1965-1988: at that period, the intellectuals were replaced by civil servants who were manipulated by the state bureaucracy. The freedom of the press was, therefore, severely curbed. During that period, three main government-run newspapers were published: *El-Moudjahid* (the freedom fighter) in French, *Al-shab* (The People) in Arabic, and *Algérie Actualité* (Algeria's news), a weekly newspaper published in French
- 1988-1992: this period saw the end of the state monopoly over the press. Yet, during that period, several newspapers have emerged in Algeria. The press editorial policy enjoyed greater freedom of expression.
- 1992-2000: because of the civil war between the government and various Islamist groups, journalists of this period were restricted in what they could write. A lot of newspapers were shut down. The period saw a decline of newspapers readership.
- From 2000 onwards: after 2000, Algerian journalism has started regaining some of the freedom of expression lost during the 1990s.

Algeria has a flourishing media industry. It publishes 105 daily newspapers designed on mainly two languages: Arabic and French (Oxford Business Group, 2013). Though Francophone newspapers are still the preferred among the educated readers in Algeria, Arabic-language newspapers enjoy a higher readership in the country. In fact, the post independent Arabization policy and the demographic expansion of Algerian population have resulted on a mass communication delivered mainly in the Arabic language. Indeed, Algerian press has been through a remarkable transition in terms of Arabic versus French in print newspapers. In the early 1990s, Algeria was home of two-thirds of newspaper copies printed in French. By 2012, this amount has been reduced to one-third (Oxford Business Group, 2013). This change shows that most of current newspaper readers in Algeria are actually Arabic speaking.

The majority of the press is nowadays privately owned. This press is daily published on the net except that of Friday (a holiday for the Algerian state). Since most of the Algerian population is settled in the North, most of printed media are concentrated in this part of the country. The main printed publications in Algeria are explored in the following two sections.

3.2.2.1 Newspapers

The most popular newspapers published in Algeria (in both languages: Arabic and French) are presented in what follows:

- **Arabic**
- ***El-chourouk***: is one of the most sold daily newspapers in Algeria. It commands the largest readership. It prints up 500,000 copies a day which makes it the biggest newspaper in the country (Oxford Business Group, 2013). It was created by the 1990s. El-chourouk is an independent daily newspaper which often supports the government.
- ***El-khabar***: one of the most widely read newspapers in Algeria. El-khabar is an independent privately owned daily newspaper founded by a group of journalists in 1990. It represents around the third of the printed newspapers published in Algeria (including both Arabic-language and Francophone newspapers).
- ***Ennahar***: a newspaper which is also widely read. Ennahar is an independent newspaper which is close to the government, particularly on security-related issues.
- ***Al-shab***: A famous daily newspaper which is owned by the state. Al-shab newspaper was founded in 1962. Recently, this state newspaper has lost ground to more independent publications.
- ***Al-masaa***: this is another newspaper printed every day in Algeria. It appears in 1985 as the first newspaper in the country which is published in an evening edition. The word 'almassa' in Arabic means 'evening'.

- **French**

- ***El Watan***: this is a widely read French written newspaper. *El-Watan* is considered as an unbiased newspaper which aims at promoting democracy.
- ***Le Soir d'Algerie*** : a daily privately owned newspaper which has emerged in 1990 in the city of Algiers. This newspaper is known for its anti-government stance.
- ***Le Quotidien d'Oran***: this is also a daily privately owned newspaper. It is founded in 1994 in the city of Oran (west of Algeria). It is known as being the most independent and trustworthy media source in Algeria.

3.2.2.2 Magazines

Though, as seen above, daily newspapers have noticeably flourished in Algeria, special editions and weekly publications are practically rare. Unlike other countries in the region, where weeklies and monthly magazines have succeeded in gaining their own space, Algerians are mostly daily newspaper consumers. Most of magazines in Algeria cover specialized subjects and are addressed to a category of specialists. A health magazine, for example, is solely distributed to health care providers. One of the important printed magazines in Algeria and which is used for the purpose of the current study is *Echourouk-Alarabi* magazine. This magazine is preferred by the researcher because it is not specialised, i.e. it deals with a variety of topics. As such, it may interest the general audience in Algeria. More details on the magazine are provided below.

- ***Echourouk-Alarabi***³: a monthly published magazine in Algeria. The magazine, edited in Arabic, was created on 1991. The magazine is the most circulated magazine in the country with more than 500,000 copies. It is attractive with its beautiful design, colours and pictures. It explores different topics such as those related to youth, society, art, cooking, fashion, sport, etc. For this, *Echourouk-Alarabi* magazine is known in Algeria as the family's magazine.

³ Some information about this magazine are taken from <http://magazine.Echouroukonline.com/definition.html>

3.2.3 Advertising in Algeria

The advertising sector in Algeria is considered to be the second largest in the Maghreb after Morocco. The sector has undergone a slow but steady growth. By the opening of the Algerian economy and emerging of the private sector, market leaders feel that the advertising sector's potential will increasingly be revealed.

Thus, Algeria has started to look for new strategies to diversify its economic structure which is mainly based on hydrocarbons' incomes. The demand for advertising services has, therefore, become needed. The government efforts have remarkably helped to enhance demand for advertising. The competition within market industries has increased. According to Oxford Business Group (2013), the advertising sector in Algeria was estimated to be worth 268m in 2011 and is expected to reach 1bn in annual value over the next decade.

After the media liberalisation in the early 1990s, many private newspapers have been established which served to increase the number of media vehicles. An important amount of advertising revenue in the several daily newspapers published in Algeria is provided by the state, via its National Enterprise of Editing and Advertising (Entreprise Nationale de Communication d'Édition et de Publicité, ANEP), which supervises the budget of the main government-owned companies. State advertising in Algeria is significantly present in print media advertising revenue. Nevertheless, private sector advertising is increasingly emerging. According to Oxford Business Group (2013), advertising revenue for print media in Algeria has increased from AD 3.5 bn (€32,2m) in 2006 to AD 5.6 bn (€51.5m) in 2012.

Indeed, several advertising and communications companies have been rising over the years, and a wide range of private operators have been competing in the advertising sector. In addition, by the advance of net technology, online advertising agencies in Algeria have emerged to give a hand to professional advertising and communications services and to raise more competitiveness in the sector.

In Algeria, a lot of advertising investments are driven by the telecommunication sector. The automotive sector is also one of the important advertising interests, in addition

to food and beverage advertisements. By the increasing of private foreign banks in the country, bank advertising is also currently starting to mark its presence in the field of advertising in Algeria.

As stated previously, the liberalisation of media in Algeria gave birth to several private newspapers which attract an interesting amount of advertising revenue. Hence, famous print media vehicles such as El-khabar, El-chourouk, Ennahar, El-watan, Le Quotidien d'Oran, and recently El-chourouk Alarabi magazine attract a steady flow of both government and private advertising with a price of full-page advertisements ranging between €2000 to €5000 (Oxford Business Group, 2013). However, advertising in the broadcast media in Algeria is considered to be more expensive. The National Enterprise of Television (Entreprise Nationale de Télévision, ENTV), for example, charges a base price of AD 350,000 (€3220) for a 30 second spot on one of its five channels (ibid).

In brief, advertising revenue in Algeria is expected to contribute positively in the economic diversification policy of the country. It may have an increasing role in a number of industries. Though television is set to increase most of advertising revenue, print media occupy an important landscape for advertising services. For illustration, the table below shows advertising spend in Algeria between 2006 and 2012 in accordance to media vehicles.

Table 3.1 Advertising spend, 2006-2012 (AD bn)⁴

	2006	2007	2008	2009	2010	2011	2012
TV	4.86	4.45	5.02	3.94	7.08	6.05	7.95
Print	3.57	3.81	4.52	4.04	4.71	4.74	5.62
Radio	0	1.08	1.26	0.57	0.99	1.2	1.8

⁴ The table is adapted from Oxford Business Group (2013: 234)

3.3 The Importance of the Present Study

A lot of studies on advertising do separate out advertising components, emphasise on one or a few and ignore the others. In addition, some studies of advertisements describe the pictures of advertising without paying any attention to language. In fact, analysing advertising as a discourse is both more difficult and more complex than any of these approaches. Therefore, discourse as complex as advertising always holds out more to be analyzed, leaves more to be said; but this fact needs not to be a cause for despair. As Cook (2001: 5) points out, “it would be both depressing and self-deceptive to believe that one could exhaust all the aspects of the genre, and presents an answer to the entire problem it poses”. The present research examines the nature of the Arabic discourse of advertising. The interest is on the consumer advertising, which is directed towards the promotion of some products or services to the general public. Nevertheless, the investigation is not meant to explore all the aspects of this particular discourse, or find answers to all the problems it poses. Instead, its main objective is to shed light on the basic elements of the most pervasive, influential and inescapable discourse of the 21st century; the advertising text. It focuses on advertising persuasive strategies used by copywriters in their advertising discourse. It is mainly concerned with creative aspects of this type of discourse, with rule-breaking and intentional deviations which have as objective to attract the audience. Moreover, this study provides analyses of printed advertisements in Algeria, using different ways of interpretations; and ends with a discussion on the readers’ attitudes towards the use of the advertising language. Though along the present analysis the focus is on language, the latter might sometimes be related to other elements such as participants, situation, pictures, and society and so on. Cook (2001: 06) explains that an advertisement “is not a tangible or stable entity; it is the dynamic synthesis of many components and comes into being through them”.

Furthermore, as mentioned before, there are many studies concerned with the discourse analysis of advertising but very few of them deal with the discourse of Arabic in advertising. Therefore, the findings of this research can make a contribution in the studies of the analyses of the Arabic discourse in advertisements in general and the printed ones in particular. Yet, the present study sheds light on the way advertisements are presented to

persuade a reader to buy a particular product or to present that product in as desirable way as possible.

In addition to persuading the audience, advertising messages are planned in a way to entice consumers to react positively towards the advertised product or service. Advertising messages, as typical instances of planned communication are generally aimed at producing specific forms of reaction, behaviour or attitudes from the heterogeneous receivers of the message (target consumers). As such, the current investigation has also attempted to analyse people's attitudes towards the advertising language through putting a sample of Algerians under investigation.

The central concern of this study is to trace explanatory connection between ways in which texts are put together and advertising objectives.

3.4 Aims and Objectives of the Study

In order to understand how advertisers achieve their goal, the present study takes a general look at the components of written advertisements, that is, the elements that may be moved, enlarged, reduced, reversed, changed or eliminated until a new look or approach is achieved.

The present study aims to describe, through a close analysis of the collected corpus, the relevance of linguistic devices in advertising communication and the impact of language choice on the overall message of an advertising announcement. It is mainly concerned with analysing the creative aspects of this type of discourse, including rule-breaking and intentional deviations which have as objective to attract the audience.

The aim of the investigation is to analyse the language of advertising in Algerian print media, namely newspaper and magazine, in order to estimate the specificities of the advertising genre in these two media forms.

The objective of this study is to investigate the phonological, syntactic, lexical, stylistic and sociolinguistic features of advertising discourse. Basing on this, the study is hopefully aimed at drawing out some hints for Algerian advertisers and Arab ones in

general, especially in print advertising, which may help to improve their effectiveness and professionalism.

In brief, this thesis aims to:

- give a systematic and comprehensive description of all kinds of linguistic devices which occur in the language of print advertisements in Algeria.
- figure out how these devices are used in discourse.
- describe the relevance of linguistic factors in advertising communication.
- describe the autonomy of creative writing and grammatical structures.
- examine the use of the Arabic language in the discourse of advertising.
- elicit people's attitudes towards the advertising language.

➤ **Research Questions**

The study aims at answering the following questions:

- What are the linguistic and sociolinguistic choices made by copywriters of Algerian print advertisements and how frequently do they make them?
- What is the language of print advertisements like in Algeria and how does it work?
- Which linguistic variety is used in Algerian print advertisements?
- What attitudes do people have towards the advertising language?

➤ **Hypotheses**

- Copywriters of print advertisements in Algeria use a set of linguistic and sociolinguistic devices as tools to attract as much audience as possible.
- The language of print advertisements is a 'loaded' (Leech, 1972) and unique language, a language which has developed into a subtly persuading discourse which resorts to disjunctive grammar and block language. It is well crafted to be impressive and persuasive.
- Modern Standard Arabic is the language used in print advertisements in Algeria.
- People are generally positively influenced by the advertising language.

3.5 The Research Approaches

Although printed advertisements include both textual and visual messages, the approach followed in this investigation is devoted specifically to the textual part of the advertising message leaving the study of the visual aspects to semiotic studies. However, since they often work together to make an effect on the reader, some comments on the visual components may also be made where necessary and suitable.

3.5.1 Discourse Analysis

In linguistics as well as other fields, the notion ‘discourse’ has extremely diverse uses with different interpretations. In other words, each field has its discourse; for example, computer discourse, teachers’ discourse, students’ discourse, medical discourse, technical discourse, advertising discourse, etc. As Fairclough (2003: 4) says: “Different discourses are different ways of representing aspects of the world”. The wide range of discourse types implies that each scholar has his own view on what he means by discourse and discourse analysis. The latter is a broadly used research method. There is no single approach to discourse analysis. The approaches vary from one discipline to another. These various approaches led Pennycook (1994) to describe the concept of discourse as ‘incommensurable discourse’. In general, there are three principle ways to approach discourse analysis: the formal, the empirical and the critical.

The formal approach to discourse analysis deals with text regularity. It is also referred to by some scholars, like van Dijk (1972), as text linguistics. The latter is an approach used in analysing the present data. Using the formal approach, the present analysis attempts to construe the discourse of advertising as a text. It deals with studying the structure of units higher than sentence level. Yet, it describes how text is structured in print advertisements. Though, initially, the formal approach was largely within the formal paradigm of ‘text grammars’, the formal methods have soon merged with other approaches for a more empirical analysis of actual language use.

The present study attempts at examining the ways in which advertising works to address and relate to consumers. Importantly, through a discourse analysis study, the thesis deals with the examination of meaning and the complex ways through which social

meanings are produced. Moreover, the study is based on an empirical work. The analysis does not rely on intuitions or cognitive functions, but it is based on a systematic data collection involving both advertisers' texts and consumers' reactions.

The focus of this research is on the linguistic analysis of texts. Bakanauskas (2004: 77) emphasises that the most important element in discourse is its textual part. In the same respect, Vaicenonienė (2006: 44) argues:

Text is seen as a linguistic sign describing some state, actions and feelings, thus affecting the addressee to respond in one way or another. Moreover, text dominates in nearly all types of advertisements-TV, radio, magazine, etc.

Texts must be, as Fairclough (1995) claims, analysed at different levels. These levels refer to the analysis of lexis, grammar, semantics, etc. Worthy to note here that these levels should not be viewed "to be profound and of direct significance in themselves; rather it is the function that such elements serve in the moment of their use that is of interest" (Gerbner, 1958)⁵.

Text analysis is considered as a resource for social studies which can enhance it when used in combination with other methods of analysis. Analyses that use textual analysis alone are limited. Text can be involved in meaning-making as well as causal and ideological effects (Fairclough, 2003). None of these can be achieved using only text analysis. In this respect, Fairclough (2003: 15-16) says:

To research meaning-making, one needs to look at interpretations of texts as well as texts themselves, and more generally at how texts practically figure in particular areas of social life, which suggests that textual analysis is best framed within ethnography. To assess the causal and ideological effects of texts, one would need to frame textual analysis within, for example, organizational analysis, and link the 'micro' analysis of texts to the 'macro' analysis of how power relations work across networks of practices and structures.

⁵ Cited in Richardson (2007: 38)

Textual analysis is, therefore, a valuable tool which supplies and enhances social research analyses, particularly when used with other forms of research studies. It cannot be used as an autonomous analytical framework or grammar.

The present study examines the discourse of advertising from a textual approach. Following Richardson (2007), the study adopts the assumption that every aspect of textual content is the result of choices. One choice may be to use a particular way to describe, inform, or persuade over another way, or one sentence construction over another or a certain argument or opinion over another. Hence, a text, in general and the advertising one in particular, is not accidentally produced, it is rather, a product of writer's choices.

Because discourse studies are not limited to a method of analysis, and because the study of discourse manifests itself in virtually all disciplines in the humanities and social sciences, some scholars (e.g. Cotter, 2001) claim that discourse studies can be characterised as hybrids of existing frameworks such as pragmatics, conversation analysis, Labovian narrative analysis and interactional sociolinguistics. They may also be interlaced with sociological content analysis. The approach can also be "critical" in the sense of dealing with social impact and social value of language (ibid: 417-418). Accordingly, discourse analysis, as a research approach, makes a link between linguistic analysis and social analysis. Fairclough (1995) considers discourse analysis as "analysis of how texts work within social practices" (Fairclough, 1995: 7). Importantly, discourse analysis focuses on detailed linguistic analysis of texts and looks at real and extended features of social interaction that takes the form of language, completely or partially (Fairclough, 1995: 9). As far as methodology is concerned, sociological discourse analysis has been built up by adopting and adapting analysis methods developed in other social sciences. Accordingly, discourse analysis in relation to society shares a lot of methods conducted in the analyses of a wide range of disciplines including linguistics, ethnography, psychology, anthropology, and others.

3.5.2 Sociolinguistics

By the advent of the 1960s and early 1970s, a new discipline, namely sociolinguistics appeared at the boundaries of linguistics and social sciences. Initially, the founders of sociolinguistics (e.g. Labov, 1966, 1972) were interested in studying variation

of grammar, especially pronunciation, in relation to a set of social variables such as class, age or gender. Other studies focused on language in naturally occurring discourses, such as child discourse, storytelling about everyday experiences or the verbal play by African–American adolescents (Gumperz and Hymes, 1972). Later on, studies on ‘interactional sociolinguistics’ have emerged. Such works have provided more details about interactions and their relation to social context.

Baker (2010: 2) defines sociolinguistics as the “set of interrelated fields which *do* emphasise the study of language in social contexts”. On the other hand, emphasising the rational nature of sociolinguistics, Bloome and Green (2010) (cited in Baker, 2010: 2) state that ‘A sociolinguistic perspective requires exploring how language is used to establish a social context while simultaneously exploring how the social context influences language use and the communication of meaning’. Sociolinguistics, thus, explores the relationship between social groups and their ways of using their language.

Data for sociolinguistic investigations might be collected through various ways. Sociolinguists may, for example, elicit speech from a group of informants, ask informants to read from a list, or give them a questionnaire. They may also acquire data through carrying interviews with people. On the other hand, other sociolinguists try to collect data from more naturalistic settings, like in the present analysis, or from the use of spoken language in particular contexts, such as doctor-patient interaction, private conversations between friends, political speeches, etc.

Recently, a wide range of sociolinguists have become interested in what is called ‘interactional sociolinguistics’. This is an approach which encompasses anthropology ethnography, linguistics, pragmatics, and conversation analysis. This approach is used to examine the way speakers create and interpret meaning in social interactions. Interactional sociolinguistics emphasises on a close discourse analysis of recorded conversations.

Yet, sociolinguistic investigations might also include those discourse analyses of spoken and written texts in context such as advertising and the media, politics, and private settings. Sociolinguists carry out such investigations in order to identify the way language is used to provide a particular representation of the world in relation to ideologies, attitudes or power relations. A set of linguistic features might be examined. The approach is adopted

in the present investigation which aims at examining the linguistic devices used by advertisers to affect consumers' behaviour and make them act.

Furthermore, some discourse analysts work on intertextuality, the ways where texts' meanings are referred to by other texts, and take into account the circumstances under which the text is produced. Such circumstances or conditions may have great impact on text meaning and interpretation. The findings can then be related to the wider social, historical, cultural and political contexts where the text appears.

Another sphere of sociolinguistics, which is adopted in the thesis, and which is based on a social psychological perspective, draws in examining attitudes towards language. Questions like the followings are debated: What are the reasons behind considering certain forms of language 'correct' or 'incorrect', 'better' or 'worse' than others and what are the impacts of such views on people and language use itself? What are people's attitudes towards language shift or language death? In fact, a wide range of sociolinguistic investigations such as those concerned with diglossia, multilingualism and code switching are related to examining people's attitudes. At the macro level, attitudes' studies could also include works related to the impact of globalisation on different languages, as well as applied researches concerned with language policy and planning. In this area of research, scholars' major aim is to examine people's subjective reactions to language use and their social judgments of such use. A lot of sociolinguists (e.g. Dendane, 2006) believe that language studies from social psychological perspectives have largely contributed to the development of a broad sociolinguistic theory. In his terms, Dendane (2006: 16) advocates:

The social psychological perspective and its principles have contributed, and still contribute, to a large extent, to the development of a broad sociolinguistic theory. But in turn sociolinguistic findings have also fruitfully enhanced the social psychological theory of language attitudes.

Sociolinguistics as a broad field of investigation is subdivided into two subfields: micro and macro sociolinguistics. Micro sociolinguistics focuses on the way society influences people's language. It examines how people communicate with each other in line with different social variables or factors. It attempts to show, for example, how linguistic

choices correlate with certain social variables. Macro sociolinguistics, on the other hand, focuses on what societies do with their language. It explores the relationships between social groups who use language or language varieties in a given speech community and other related phenomena such as language shift, language maintenance, language change, code switching, multilingualism, etc.

In spite of the aforementioned ways of dealing with sociolinguistic matters, the two subfields, micro and macro sociolinguistics are, as Fishman (1965)⁶ claims, “conceptually and methodologically complementary”.

3.5.3 Corpus Linguistics

Corpus linguistics is a recent method to carry out linguistic analyses. It has become a popular linguistic approach since the advent of personal computers in the 1990s. A simple definition of corpus linguistics is provided by McEnery and Wilson who define the approach as “the study of language based on examples of real life language use” (1996: 1). The word ‘corpus’ comes from the Latin word for ‘body’, the plural form for ‘corpus’ is ‘corpora’⁷. Therefore, a corpus is a ‘body’ of language which represents a large collection of naturally occurring language (both written and spoken). Corpus linguistics is originally derived manually, but nowadays by the arrival of computer sciences, it is automatically derived from source texts. Worthy to note that because of the complexity⁸ of the advertising discourse due to the sociolinguistic reality of the Algerian linguistic situation (see chapter one), the current analysis has relied on a manual linguistic analysis; no specialised software to deal with such type of Arabic discourse has been found. As it is used to tackle many various types of linguistic questions, and as it has been found to be so effective in handling interesting, fundamental, and often surprising new insights about language, corpus analysis has become one of the most widespread methods for linguistic analyses in recent years.

In fact, there is some disagreement concerning whether to consider corpus linguistics a theory of language or methodology (or both). According to McEnery and

⁶ Cited in Pride and Holmes (1972:31).

⁷ Even the word ‘corpuses’ is accepted as a plural of ‘corpus’ but ‘corpora’ is much more famous.

⁸ The advertising text of the present data may appear in Algerian Arabic, Modern Standard Arabic and sometimes both.

Wilson (1996), corpus linguistics is ‘nothing but a methodology’ based on theoretical principles about language. However, since it has recently been used to advance theories about language use, corpus linguistics is considered by some scholars (e.g. Leech, 1992) as more than just a methodology. It is rather “a new research enterprise” and “a new philosophical approach [...] an open sesame to a new way of thinking about language” (Leech, 1992: 106). Teubert (2005: 4), on the other hand, states that corpus linguistics is not a method in itself but “an insistence on working only with real language data taken from the discourse in a principled way and compiled into a corpus”. Therefore, though it is important for linguistic theories, corpus linguistics cannot be considered, as McEnery et al (2006: 1) argue, “an independent branch of linguistics in the same way as phonetics, syntax, semantics or pragmatic”.

In fact, a point that all corpus linguistics’ definitions agree upon is that corpus linguistics can be considered a synonym to empirical linguistics. It analyses and draws conclusions on the attested language use on natural texts. It supports the view that studies on language use and language variation are systematic and can be described using empirical, quantitative methods.

Corpus linguistics in the present study analyses large samples which represent the Arabic discourse of printed newspapers and magazines in Algeria. Enormous quantities of data allow the investigator to infer linguistic frequencies and patterns. Additionally, using large corpora, the investigator has more chance to detect unusual and marked cases of language use which might not be obtained through analysing smaller samples. Yet, in some cases, corpus linguistics can even investigate the entirety of language in a corpus if the latter’s content is restricted in terms of one or more of the following: authorship, topic, place, and date of publication (Mcenery and Gabrielatos, 2006). For example, corpora may contain the whole work of a novelist or the text of a newspaper over a limited period of time.

Moreover, it is worthy to note that the corpus under investigation is ‘systematic’. ‘Systematic’ means that the contents and structure of data are taken as they occur in real life with all the surrounding extra linguistic principles. For example, in the collected corpus, some French written texts in addition to pictures, which are not the concern of this

study, might occur. Systematic also means that the investigator is provided with information on the exact composition of the corpus.

Another characteristic of modern corpus linguistics is the use of computers. In this respect, McEnery and Gabrielatos (2006: 34) advocate that “the term ‘corpus linguistics’ is now synonymous with ‘computer corpus linguistics’”. Thus, the use of computers in corpus linguistics facilitates the collection and storage of large amounts of language data and enables scholars to quickly manage and analyse large amounts of data. Leech (1992: 106) claims that the use of computers “gives us the ability to comprehend and to account for, the contents of [...] corpora in a way which was not dreamed of in the pre-computational era of corpus linguistics”.

Corpus linguistics analysis in the present study is based on both qualitative and quantitative interpretations but it has a strong focus on the quantitative analysis, that is, frequency counts and statistical results. Following Halliday (1991), McEnery and Gabrielatos (2006: 35) claim that “statistical information based on the frequency of occurrence of linguistic items is at the heart of probabilistic accounts of language”. Therefore, frequency counts of linguistic items occur in most, if not all, corpus studies.

3.5.4 Language Attitudes

Through history, the concept of attitude has been related to emotional, behavioural and cognitive processes (Breckler & Wiggins, 1989: 408). Accordingly, while defining ‘attitude’, one should refer to cognitive, affective, and conative components (Azjen, 2005). In fact, defining attitude was not an easy task for psychologists and researchers of attitude. Broadly speaking, attitude has been viewed as “a disposition to react favourably or unfavourably to a class of objects” (Sankoff, 1970: 279) (cited in Edwards, 1982: 20). Later, Fishbein and Azjen (1975: 6) describe attitude as “a learned predisposition to respond in a consistently favorable or unfavorable manner with respect to a given object”. Eagly and Chaiken (1993: 1) offer a more comprehensive definition of the concept. They claim that attitude is “a psychological tendency that is expressed by evaluating a particular entity with some degree of favor or disfavor”. Eagly and Chaiken have mentioned three major components of attitude, namely tendency, entity (or attitude object), and evaluation. Though a lot of other definitions have been put forward, emotion (the feeling towards the

object), behaviour (the reaction to the object), and cognition (the mental knowledge of the object) remained central to each definition. Attitudes' major components are demonstrated on the figure below:

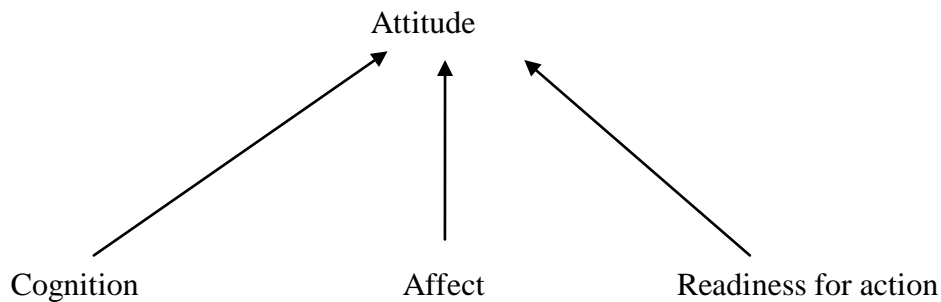


Figure 3.1 A three-component model of attitude ⁹

As far as language is concerned, social psychologists were the first to deal with language attitudes during the late 1950s. Unlike the behaviourists' view which saw language as behaviour, social psychologists believe on mental and cognitive activity of language. Now, studies on language attitudes figure on a variety of disciplines including the social psychology of language, sociology of language, anthropological linguistics, communication and discourse analysis. They also form an important part in the field of education, particularly those studies which tackle motivation toward first and second/foreign language leaning. Recently, language attitude has become an important topic in sociolinguistic studies.

In social psychology of language, people's reactions to a language variety are considered to be attitudes to the speakers of that variety (Lambert, 1967). In other words, language cues are indicators of speakers' personal characteristics, social group membership, level of instruction and psychological state (Dendane, 2006). In communities where various languages and dialects co-exist, people may have positive or negative attitudes towards the languages and dialects as well as the speakers of those languages or language varieties and, as Trudgill (1992: 44) points out, "these attitudes may range from

⁹ Source: Baker (1992:13)

very favourable to very unfavourable, and may be manifested in subjective judgements about the ‘correctness’, worth, and aesthetic qualities of varieties, as well as about the personal qualities of their speakers”.

In addition, people’s language attitudes can be valuably explained in accordance to the speech communities’ socio-historical and sociostructural characteristics. In this respect, Bouhris (1982: 61) argues that:

Social psychological studies of language attitudes cannot ignore the socio-structural contexts which inevitably influence such attitudes. [...] in the absence of actual empirical data, an overview of sociostructural factors affecting ethnolinguistic groups can be a precious source of information for assessing language attitudes in target speech communities.

Language attitudes studies are generally approached through two major competing views: the behaviourist and the mentalist. The former focuses on the emotional components and sees language as a social behaviour. In other words, attitudes can be statistically determined by observing actual behaviour in social situations. Language attitudes according to the behaviourist perspective can be examined through people’s direct responses to social stimuli. Therefore, the behaviourist approach involves direct methods. The latter consist of questionnaires and interviews. Indeed, a lot of studies on language attitudes have demonstrated the lucrative nature of questionnaires. Besides, the direct method allows the researcher to cover a large population using less time, less effort and less money. The direct method is assumed to be the technique used in the present research work. The informants are questioned directly and explicitly through written questions.

The mentalist view, on the other hand, describes the concept of attitude as being composed of the three complex elements stated previously: cognition, affect and behaviour. Attitudes, then, can be better examined indirectly. In other words, the participants are not aware that their language attitudes are being investigated. According to the mentalists view, the concept of attitude is described as “an internal state aroused by stimulation of some type and which may mediate the organism’s subsequent response” (Williams, 1974)¹⁰. Thus, as Djennane (2016) claims, the indirect techniques for

¹⁰ Quoted in Dendane (2006:259).

measuring language attitudes are “qualified for their ability to capture people’s real and spontaneous attitudes towards different language varieties” (Djennane, 2016: 59). A third method for measuring language attitudes (in addition to the direct and the indirect) is introduced by Ryan et al. (1988), namely the societal treatment (also called the content analysis approach). This technique seeks to investigate the way language varieties and their speakers are treated within a society. Researches on this category are typically based on observation. It thus excludes all methods which manage to overtly ask informants about their views (ibid). It is then the task of the researcher to deduce the attitudes through observation and ethnographic studies, or through content analysis of sources in the public domains. Though some scholars (e.g. Garrett, 2010) claim the importance of the results achieved via the societal treatment approach, most studies, particularly those in relation with the social psychology of language (e.g. Ryan et al., 1988) consider this approach lacking rigor for it ignores the cognitive and affective aspect of the informants.

3.6 Data Collection Procedures

Any research work builds on data collection. The success or failure of a research is firmly connected to the accuracy of data. Consequently, any misusing of data, including the use of the wrong tool or instrument, may affect the validity of the research findings. Dörnyei (2011)¹¹ argues that “the backbone of any survey is the instrument used for collecting data”. Techniques of data collection allow researchers to systematically collect information about their subjects of study.

Collecting data, a researcher may either approach a qualitative, quantitative or a combination of the two methods. In social sciences, researchers do generally rely on the manifold method which combines the qualitative and quantitative methods. Such method of data collection and analysis is known as ‘triangulation’ (Webb *et al.*, 1966). The latter can be described as the application and combination of multiple research methodologies to deal with the same phenomenon (Djennane, 2016). Thus, to have valid and credible results, it is advisable that “researchers should not rely on any single source of data, interview, observation, or instrument but rather on triangulation” (Mills, 2003: 52). While using triangulation or mixed methods approach, the researcher is more confident of the findings,

¹¹ Cited in Djebbari (2014: 152)

particularly when two or more tools are used in a harmonic way to achieve compatible results. Therefore, as Djennane (2016: 141) quotes: “triangulation stands out as a substitute to conventional standards of reliability and validity”.

In the current study, two research tools are exploited: a corpus which consists of a set of print advertising texts; and a questionnaire addressed to a sample of Algerians from different sexes, ages, social and educational backgrounds. The research tools will be the concern of the next two sections. In fact, the choice of the tools has been determined by the dissertation research questions.

In addition to the two aforementioned research instruments, the position of the researcher in the present study is actually present in both the qualitative and quantitative studies. The researcher is in fact a “primary instrument in data collection and analysis” (Merriam, 1988: 19). By collecting and analysing data, the researcher makes use of his personal knowledge and experiences as tools to make sense of the material. Accordingly, to ensure trustworthy data, a research method requires good researcher’s skills and considerable supervision.

As far as the present research is concerned, the researcher has not used, as many researchers do, computer-based analysis program packages to decode and analyse the data, for the study is concerned with Arabic discourse (including a cocktail of Arabic varieties) and in fact no specialised software has been found to deal with such type of data. Hence, the researcher herself, with the help of some specialists of the Arabic language, has defined and named the categories of data. This fact has really made the research process difficult and time consuming.

Generally, data are divided into two major types: primary and secondary data. For the purpose of this study, both types are used.

- a) **Primary data:** this refers to the type of data collected directly by the researcher himself/herself for the specific problem under investigation using procedures that fit the research at hand. Such types of data have not been collected before. Primary data are gathered using different tools, such as interviews, questionnaires, written documents, direct observations, etc.

- b) **Secondary data:** this type of data is generally obtained from others' studies. This data collection procedure relies on getting information from various sources. The latter can be provided by other researchers, organisations and institutions.

The following table summarises the major differences between primary and secondary data:

Table 3.2 The differences between primary and secondary data

Primary data	Secondary data
<ul style="list-style-type: none"> - First hand data gathered by the researcher him/herself. - Real time data. - Very involved. - Collected for the purpose at hand. - Gathered from questionnaires, observations, surveys, experiments, personal interviews, etc. - Always specific to the inquirer's needs. 	<ul style="list-style-type: none"> - Data collected by others earlier. - Past data. - Quick and easy. - Collected for other purposes. - Collected from websites, books, journal articles, governments' publications. - May or may not be specific to the inquirer's needs.

What follows is, as mentioned before, an exploration of the research tools used in the present study.

3.6.1 The Corpus

A corpus as a tool of research allows finding out the linguistic material used in the advertising discourse. The rationale behind corpus-based analysis is to observe, elicit the frequencies and comment on the peculiarities of the advertising discourse.

A total of 70 advertisements were collected as representative for the analysis of Algerian print advertising. The advertisements are broken down as follows: **30** food products ads, **13** cosmetics/beauty products ads, **6** home appliances and electronic products ads, **2** hygiene products ads, **13** service advertisements and **6** other ads (3 car ads, 1 medical ad, 1 for a textile product and 1 for carpentry products). The table below presents the classification of the advertisements according to the products' types¹². In addition, and for more illustration, the whole advertisements are presented on the appendices.

Table 3.3 The classification of advertisements depending on products' types

Food products	Cosmetic/ beauty products	Hygiene products	Home appliances& electronic products	Service advertisements	Others
- 'SOUMMAM' dairy products. - 'Candia' milk (2ads) - 'la vache qui rit' cheese (2ads) - 'SOUMMAM' milk - 'Besbassa' mineral water - 'DOZIA' coffee powder.	- 'WISSO' baby wipes. - 'Swalix' cosmetic products 'Dermacol' makeup products. - 'GK' hair product. 'Andrea Dotti' hair colour	- 'Aigle' detergent 'Aigle' household bleach	- 'LG' washing machines - 'SuperTab' tablet - 'SAMSUNG' ' mobile. - 'starlight' refrigerator. - 'starlight' LED TV. - 'PHILIPS' home	- 'MOBILIS' network (2 ads) - 'DJEZZI' network (2 ads) - 'RENAULT' loan (2adv) - 'Ooredoo' network - 'DYALNA' Djezzi mobile service	- 'RENAULT' cars (3ads) - 'MAG PHARM' laboratories - 'SAIM' Textiles - 'OXBOBAIES' carpentry products - 'TOTAL' lubricating substances

¹² A product may be found to be advertised two times or more but with different texts.

<p>-‘CocaCola’ drink.</p> <p>-‘Milkospray’ milk powder.</p> <p>-‘DADA’ chocolate</p> <p>-‘Arabella’ coffee powder.</p> <p>-‘Amour’ concentrated tomato (2 ads)</p> <p>- ‘Maria’ pasta products</p> <p>- ‘alʕajla’ brick pastry sheets</p> <p>-‘facto’ coffee capsules</p> <p>-‘Soumam’ mineral water.</p> <p>(2 ads)</p> <p>‘Ramen’ pasta (2ads)</p> <p>‘Sfid’ mineral water</p> <p>‘Pasta world’ pasta (2ads)</p> <p>‘Soummam’ milk.</p> <p>-‘NOUN’ rice</p> <p>-‘thika’ milk powder</p> <p>-’NOUNOURS’ brand</p> <p>‘AROMA’ coffee powder</p> <p>‘Ober’ milk</p>	<p>-‘Venus’ shampoo</p> <p>(2 ads).</p> <p>-‘ANDREA DOTTI’ hair serum.</p> <p>-‘Styliss’ hair serum.</p> <p>-‘Salix’ lotion</p> <p>‘Ghalia’ depilatory powder</p> <p>-‘Kalos’ makeup base</p> <p>‘bent errif’ henna.</p>		<p>appliances</p>	<p>-‘SOCIETE GENERALE ALGERIE’ bank service.</p> <p>-‘OTO plus’ assurances</p> <p>-‘MAXY’ service for ‘ooredoo’</p> <p>-</p> <p>‘ALLIANCE’ assurances.</p> <p>-‘amana’ assurances</p>	
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The aforementioned advertisements were randomly taken from three Algerian popular newspapers pressed in Arabic (*Al-khabar*, *Echourouk alyawmi* and *Ennahar aljadid*¹³) and the Algerian magazine *Echourouk Alarabi*. By popular we mean they have a wide circulation and therefore a wide spectrum of readers. Furthermore, the selected newspapers and magazine have a high comprehensive coverage of various issues concerning the Algerian society, the Arab one and the entire world. The newspapers are dailies (printed every day) but the magazine is monthly (printed once a month). 12 advertisements are taken from *Echourouk* newspaper, 7 from *Ennahar*, 7 from *Al-khabar* and 44 from the magazine. The table below describes the corpus according to the print source:

Table 3.4 The Corpus according to the print source

Echourouk newspaper	Ennahar newspaper	Al-khabar newspaper	Echourouk Alarabi magazine	Total
12	7	7	44	70

The data from newspapers were published along the year 2016. However, in order to have a variety of advertisements, the magazine's data have been taken from the period between 2014 and 2016, because it has been noticed that magazines published in close periods do generally publish the same advertisements. Each advertisement contains different texts, images, colours, etc. The reason behind selecting this magazine and three popular newspapers is not to limit the data for three or four points of view but to have as many points of view as possible. Since the study of any type of discourse has become a large area of investigation especially in the last ten years, the discussion in this analysis is

¹³ The words 'alyawmi' and 'aljadid' are written in very small size in the print newspapers, accordingly, only 'Ennahar' and 'Echourouk' are sometimes used along the work.

limited to those aspects of discourse analysis that seem most relevant for the study of mass media discourse. This investigation is specifically concerned with those linguistic and sociolinguistic features that contribute to the development of text in advertisements. It is carried out in the hope that it will contribute to our understanding of Arabic printed advertising discourse.

The present study deals with what Leech (1966: 25) has called 'commercial consumer advertising'. The latter is the type of advertising which is directed towards the promotion of some commercial products or services to the general audience. Though the other types of advertisements are of some importance in the field of marketing, commercial advertising is the most important type. 'Trade' advertising in trade publications and media is addressed to the retailers by the manufacturer or the wholesaler to promote the selling of the product. The public relations advertising is another type of advertising oriented towards society by citizens, community groups, or politicians such as those advertisements for charities and political parties. Its major aim is not to promote sales but to achieve a public opinion which combines with commercial interests.

Commercial consumer advertising is the type of advertising which is probably the most visible in Algeria. It is the type of advertising which is addressed to a mass audience. In addition, it spends more money, professional skill and space than the other types. In commercial consumer advertising, the two participants in the communication situation are 'unequal' as far as interest in and knowledge about the advertised product are concerned (Dyer, 1982: 2).

As the concern of the present analysis is to study how the use of language is affected by the function it has to fulfil in the advertising situation, and because it is the most important type, the present research work deals almost exclusively with consumer advertising.

The present thesis uses the method of the enumerative inquiry to analyse the selected material in the corpus. The enumerative inquiry method is applied on classification of elements in texts by the use of percentage, ranking frequency and other tools of measurement.

3.6.2 The Questionnaire

A questionnaire is a crucial means used by researchers. It is a series of questions or statements addressed to a defined sample population with the aim of collecting information about people's beliefs, attitudes, feelings, behaviours, perceptions, preferences, motivations and so on. According to (Seliger & Shohamy, 1989: 172), questionnaires are "printed forms for data collection, which include questions or statements to which the subject is expected to respond, often anonymously". In addition, Mulder (1989: 22) considers a questionnaire as "a powerful, structured set of questions that can be used to obtain the opinions of a large number of respondents in writing, without necessarily making contact with the target group". Parallel to Seliger & Shohamy (1989) and Mulder (1989) views, Richards (2005: 60) maintains:

Questionnaires are one of the most common instruments used. They are relatively easy to prepare, they can be used with large numbers of subjects and they obtain information that is relatively easy to tabulate and analyse. They can also be used to elicit information about many different kinds of issues, such as language use, communication difficulties, preferred learning styles, preferred classroom activities and attitudes and beliefs

Richards shows, then, that the questionnaire is a research instrument which provides the researcher with necessary data about different kinds of issues.

In this study, the questionnaire is used as a direct method to elicit informants' attitudes towards the advertising language. Questionnaires are directly addressed to the informants. Emphasising the importance of the direct method, Garrett (2010: 159) stresses that "it is fair to say that the direct approach has probably been the most dominant paradigm if one looks across the broader spectrum of language attitudes research".

Questionnaires' questions should be systematically structured and well organized. Questionnaires are basically used as quantitative data collection instruments, though qualitative data can also be drawn, mainly with open-ended questions. There are two types of questionnaires' questions and so questionnaires are also of two types: structured and unstructured. Structured questionnaires, or as also called close-ended, contain restricted forms and fixed choices. Describing close-ended questions, Wilson and McLean (1994:

21) say: “closed questions prescribe the ranges of responses from which the respondent may choose. In general closed question are quick to complete and straight forward to code and do not discriminate unduly on the basis of how articulate the respondents are”. The informant in such type of questions is afforded certain guidance in that the questionnaire is made up of pre-selected set of responses. In other words, the informants are asked to pick an answer that best reflects their opinions from a given number of options. The scope for such options might be single response, dichotomous response where two options are provided (generally calls for a “yes” or “no” answer), or polytomous response where informants have more than two options (Adèr et al., 2008). Unstructured questionnaires, on the other hand, contain unrestricted open-ended questions and free opinion-type questions. Respondents are allowed to express their opinions and elaborate the sense of the questions openly as the answer options are given with no pre-determined sets. Here, respondents are provided with enough space on the print document to express themselves. Unstructured questions are generally felt to be more qualitative.

Both types of questions in questionnaires have advantages but certainly are not without disadvantages. Structured or close-ended questions are generally put to collect quantitative data through a sizeable population. Thus, by using structured questions, the researcher has more possibility to generalise the findings to the whole population. Such questions are easy to administer and easy to answer. They do not require much planning and time on the part of the researcher. They are easier for both the researcher and the respondent. They imply less cognitive load from the respondents as they are requested to select answers from a defined set of options. They require less amount of thinking for respondents to complete the task (Tympany, 2016). This generally results on higher response and more accurate data (ibid). For the researcher, pre-coded questions facilitate the task to code and analyse data. The main disadvantageous of close-ended questions is that the respondents are expected to answer anyway since no opinion or knowledge is provided.

On the other hand, open-ended questions provide the investigator with richer and more in-depth information since the informants can point out their opinions using their own words and methods and without bias. As such, open-ended questions make respondents feel more confident and give an option to use examples, illustrations, etc. As

argued by Richterich and Chancerel (1980: 59), such questions “do not call in advance for ready-made answers and therefore allow the person questioned more freedom of expression”. In the same vein, Khaldi (2014: 99) advocates that “open ended items allow the respondents to express their ideas in their own manner and way, thus, result in more detailed, insightful, and even, unexpected data”. Open ended questions may also use classification questions which are used to ask the respondent for further explanations”.

Open-ended questions require higher cognitive load since the respondents have to think harder to find an answer. Therefore, unlike structure questions, unstructured ones consume time and demand efforts which may result on a lower response rate and poor quality result. For the investigator, the answers are hard to measure, process and analyse, particularly for comparisons and statistical analysis, due to the variety of unexpected responses which might be obtained. As such, the researcher can build a rapport which cannot be done through structured questions.

Though it was, at the beginning of the research, not really the concern of the present study, it has been recognized later that a questionnaire to evaluate consumers’ attitudes towards the advertising language might be interesting and valuable to the present investigation. Yet, a questionnaire yielding attitudinal information (attitudes, beliefs, opinions, etc) has been formulated. The questionnaire was designed in accordance with the research objectives. It sought to answer the last research question of the thesis. A simple vocabulary is used in order to be familiar with the respondents and to make the language not complicated and easily understood. The questionnaire begins with an introductory part demonstrating the purpose of the study. The questionnaire is anonymous. Anonymity is very important in that it assures strict confidentiality of information. In addition, anonymity facilitates collecting accurate data by minimizing, if not eliminating, social desirability pressures and thus achieving objective results. In other words, through anonymous questionnaires, research participants are more likely to deliver true implicit attitudes rather than socially-desirable explicit attitudes (Djennane, 2016).

As far as the present study is concerned, the questionnaire used to elicit people’s attitudes towards the advertising language is composed of both structured (including dichotomous and polytomous scales) and unstructured questions.

As for the format, the questionnaire is composed of five closed ended questions and two open ended ones. The first question is a close- ended question which seeks to know the audience view towards the advertising language. Four options are proposed (simple - clear - ambiguous - strange). The second question, a close-ended question (yes/no question) provides an answer on a linguistic issue from a public point of view. Hence the informants are asked whether the language of print advertisements is, for them, correctly structured. The third question is asked to elicit the audience view whether the language of print advertisements succeeds in attracting consumers' attention and in persuading them to buy a certain product; they are then requested to provide an explanation for their answer. Question four of the questionnaire reveals the language preferred (MSA, AA, F or mixture) in print advertisements; after choosing the appropriate answer for them, the informants are then asked to justify their answer. Finally, the last question of the questionnaire aims at pointing out the influence of the advertising language on choosing products.

3.6.3 Selection of Participants

The questionnaire has been conducted with a sample population from different sexes, ages, and social and educational backgrounds. It was administrated to 60 informants subdivided into three groups. The first group, as the researcher is an English language university teacher (at Belhadj Bouchaib University Centre of Ain Temouchent), consists of 15 teachers from the department of English. The second group is formed of 10 university students, also from the department of English. The third group participants (35 informants) are: researcher's friends, neighbours and family members. Both male and females are involved as indicated in the table below:

Table 3.5 Gender distribution of participants

Option	Number	Percentage
Male	28	46.66%
Female	32	53.33%
Total	60	100%

Since the study deals with print advertisements' readers as audience, children are not concerned with the questionnaire. The respondents' age is between 18 and 63 years old. The following table shows the age groups of the participants.

Table 3.6 Age ranges of participants

Age range	Number of participants	Percentage
18-28	18	30%
28-45	30	50%
45-63	12	20%
Total number of participants	60	100%

The questionnaire was first written in English and then translated to Modern Standard Arabic. The questionnaire addressed to students and teachers of English was composed in English; however, the one conducted to the third group (neighbours, friends and family members) was written in Modern Standard Arabic.

3.7 Research Methodology

Research, as defined in Oxford Advanced Learner's Encyclopedic Dictionary, is a "careful study or investigation, esp in order to discover new facts or information" (1995, 769). Kothari (2004: 1) defines research as "a scientific and systematic search for pertinent information on a specific topic". When people do research, they "move from the known to the unknown" (ibid) through "a voyage of discovery" (ibid). This unknown or 'research' creates a certain inquisitiveness which prompts the researcher to probe and achieve a full understanding of the unknown. This inquisitiveness is, in fact, the method to reach the knowledge of the unknown.

Research as a systematic method requires “enunciating the problem, formulating a hypothesis, collecting the facts or data, analysing the facts and reaching certain conclusions either in the form of solutions(s) towards the concerned problem or in certain generalisations for some theoretical formulation” (Kothari, 2004: 2). Importantly, a research is carried through objective and systematic methods with the help of a particular study, scientific observation, comparison and experiment.

To attain its aims, a research process requires a set of methodologies, methods and approaches. Research methodology is the systematic process through which the research problem is solved. It is a science which tackles the way research is done scientifically. Research methodology deals with the methods, techniques and strategies that the researcher adopts to find out the unknown aspects of the problem. Thus, it is very important for the researcher to know the methods and the techniques relevant to the research problem and so design the methodology for the problem in question. To achieve this, the researcher needs first to collect and then analyse data which is “the powerful determinant of the final product” (Kasper and Dahl, 1991: 216). By analysing data, the researcher refers to “sifting, organizing, summarizing, and synthesizing the data so as to arrive at the results and conclusions of the research” (Seliger and Shohamy, 1989: 201). In the same vein, Woods, Fletcher, and Hughes (1986: 8) argue:

When a linguistic study is carried out, the investigator will be faced with the prospect of understanding, and then explaining to others, the meaning of the data which have been collected. An essential first step in this process is to look for ways of summarizing the results which bring out their most obvious features.

In fact, the way data is collected and analysed is crucial in any research process. Yet, the techniques used in collecting and analysing data depend fundamentally, according to Seliger and Shohamy (1989: 201), on the:

- nature of the research problem,
- design chosen to investigate it,
- type of data collected.

Data refer to the result or outcome of the researcher's application of a research method or technique. Data collected by researchers during their fieldworks may take many forms: questionnaires, speech recordings, surveys, images (e.g., of linguistic landscape), written texts, quantification (e.g., data obtained during the experiments), observation notes and recordings, and other. Working with data necessitates three important steps: data collection, data processing and data analysis. Data collection is crucial to any research work. It should be attentively set and organised, particularly in those areas where it is difficult or impossible to replicate the collected data. An important step in the process of data collection is the selection and sampling of the study's participants and/or data source such as written documents, recordings, etc. Hence, data should be carefully selected so that it can lead the investigator to generalisable, reliable, and valid results (Moyer, 2008). There are different approaches to collect the data. Those are going to be discussed in the next sections. After the selection and collection, the research has to proceed to the data obtained. He/she should first familiarize his/her self with the collected data, and then proceed to the data. Processing involves transcription, coding, and quantifying the data. If a research data contain different types (recordings, documents, questionnaires, etc.), the investigator should organize the data according to certain categories. It is only after completion of data proceeding that data analysis can begin. According to Moyer (2008: 30), data analysis is always concerned with "searching for explanation". The researcher explains and interprets the results through combining conceptual and theoretical framework. When the analysis is completed, the researcher presents his/her final results. The type of the presentation depends on the research project. The current research results, for example, are presented through a doctorate thesis.

Moreover, as far as methodology is concerned, Johnson (1993: 8) proclaims that a successful research methodology is based on six key points:

- The development of a flexible, working research design that involves productive refocusing;
- the use of multiple data- collection procedures;
- the collection of adequate amounts of information over time;
- the validity or credibility of information;
- data analysis procedures; and

- the typically and range of examples.

In the same respect, Creswell (2008: 8-9) proposes the following steps to conduct a research:

- Identification of research problem.
- Literature review.
- Specifying the purpose of research.
- Determine specific research questions.
- Specification of a conceptual framework, usually a set of hypotheses.
- Choice of a methodology (for data collection).
- Data collection.
- Verify data.
- Analyzing and interpreting the data.
- Reporting and evaluating research.
- Communicating the research findings and, possibly, recommendations

A successful research is, then, the one which fuses several (if not all) of these methodologies to provide a clear and satisfying answer to the study's research questions.

As far as the current research work is concerned, the researcher resorted to the use of both qualitative and quantitative research methods in an attempt to control the different sets of data. Each method develops the understanding of the other. As Hamzaoui (2006: 130) affirms, "using more than one type of analysis is believed to provide more reliable research findings since the latter are not compressed into a single dimension of measurement". Therefore, as it provides more evidence to analyse the research problems, the mixed method (combining the qualitative and quantitative methods) offers a better understanding of the subject under investigation. In addition, Khaldi (2014: 93) claims that the mixed method "provides the strengths that offset the weaknesses of both qualitative and quantitative methodologies: words can add meaning to numbers and numbers may be used to add precision to words". However, it is important to mention that such combination should aim to afford a persuasive, rigorous, and high quality research design.

3.7.1 Quantitative Approach

Quantitative analysis, as its name indicates, is based on quantifying data. Numbered data is analysed through statistical procedures. The focus of the quantitative approach is on classifying and counting the features of the case under investigation, and then constructing statistical models which may be generalised from a sample to a whole population. In his definition of quantitative approach, Creswell (2003: 18) writes:

A quantitative approach is one in which the investigator primarily uses postpositivist claims for developing knowledge (i.e., cause and effect thinking, reduction to specific variables and hypotheses and questions, use of measurement and observation, and the test of theories), employs strategies of inquiry such as experiments and surveys, and collects data on predetermined instruments that yield statistical data.

Furthermore, describing quantitative data method, Dörnyei (2001: 192) states that:

[Quantitative research] employs categories, viewpoints and models as precisely defined by the researcher in advance as possible, and numerical or directly quantifiable data are collected to determine the relationship between these categories, to test research hypotheses and to enhance the aggregation of knowledge.

Like the qualitative method, the quantitative form of inquiry is a powerful research method often connected to large scale investigations, but can also serve smaller scale researches, with case studies, action research, correlational research and experiments. The purpose of the quantitative approach is to explain issues through gathering numerical data using mathematically-based methods which give more credibility to the results obtained. As such, the findings might be generalised to a larger population (Selinger & Shohamy, 1989). The research is independent from the researcher in the sense that data is used to objectively measure reality. In other words, meaning is developed through objectivity revealed from the collected data. Quantitative research method maintains the assumption of an empiricist paradigm (Creswell, 2003).

In order to make the findings more explicit and more valid, the present research work has opted for a quantitative data analysis. The findings are presented on tables, graphs and charts which explore the results using frequencies and percentages. The aim

behind using such method is examining the pre-determined hypotheses put by the investigator, and generalising the findings which either confirm or refute those hypotheses.

Yet, the use of the quantitative method to examine the discourse of advertising is in fact insufficient as it provides only statistical data. In other words, the need to answer such questions like ‘how’ and ‘why’ seems to be crucial for the present investigation. The investigator has, accordingly, sought to integrate descriptions, observations, explanations and interpretations in non-numerical terms so as to provide a better understanding of the research problem. Therefore, a qualitative approach goes along with the quantitative one in analysing the data of this study.

3.7.2 Qualitative Approach

Qualitative analysis is based on the investigator’s own observations, discoveries, understanding and perspectives. In other words, qualitative research does mainly explore meaning. Creswell (2014: 246) quotes, in this respect, “Qualitative research is an approach for exploring and understanding the meaning individuals or groups ascribe to a social or human problem”.

The qualitative research design is approached in the current study. The research method is appropriate because it offers the investigator a chance to analyse naturally occurring phenomena through a study of the Arabic discourse used in the print media in Algeria. The method is used for both corpus and attitude questionnaire analyses. Through the qualitative research approach, analysis, description, explanation and interpretation are expressed in non-numerical terms. The qualitative research method is suitable because the advertising discourses display different shades of meaning and textual distinctions that the researcher attempts to describe and analyse using his own observations and interpretations. In addition, the questionnaire designed to test people’s attitudes contains open-ended questions which call for qualitative analysis. In addition, a major reason for choosing the qualitative analysis is that it provides an in-depth examination of the subject. According to Neuman (2003: 141), the qualitative method is the most effective approach for “[...] grasping subtle shades of meaning, for pulling together divergent information, and for switching perspectives”. Describing the qualitative methods, Denzin and Lincoln (1994: 2) quote:

Qualitative research is a multi-method in focus, involving an interpretive, naturalistic approach to its subject matter. This means that qualitative researchers study things in their natural settings, attempting to make sense of, or interpret phenomena in terms of the meanings people bring them. Qualitative research involves the studied use and collection of a variety of empirical materials-case study, personal experience, introspective, life story, interview, observational, historical, interactional, and visual texts-that describe routine and problematic moments and meanings in people's lives.

Similarly, Patton (2002: 22) stresses on the effectiveness of the qualitative method as a research tool. The latter, according to him, provides detailed descriptions of "situations, events, people, interactions, observed behaviour[...]" and supplies the investigator with "direct quotations from people about their experiences, attitudes, beliefs and thoughts and excerpts or entire passages from documents, correspondence, records, and case histories" (ibid). Though data is subjectively selected by the researcher, the latter's analysis should be objective and impersonal so as not to influence the natural facts. Actually, the qualitative approach is the appropriate method to find out how people experience their lives and to clearly understand issues and phenomena.

Scholars have outlined five types of qualitative studies:

- 1- **Narrative study**: this kind of study emphasises on weaving a sequence of events from one or two individuals in the form of story. It deals with reporting individuals' experiences. The researcher conducts his study through in- depth interviews, reading documents, observations and images. He then reports experiences in a chronological order. Czarniawska (2004: 17) says that: "narrative is understood as a spoken or written text giving an account of an event / action or series of events / actions, chronologically connected". Similarly, Creswell (2012: 22) claims that narrative studies are "qualitative procedures in which researchers describe the lives of individuals, collect and tell stories about these individuals' lives, and write narratives about their experiences".
- 2- **Phenomenological study**: this kind is an appropriate qualitative kind of study for describing an event, an activity or a phenomenon from the participants' point of views. The inquirer sets aside his or her experiences in order to understand those of the participants in the study. Creswell (2003: 15) claims that "understanding

the "lived experiences" marks phenomenology as a philosophy as well as a method". Phenomenological Studies appear in several social research disciplines such as psychology, sociology and social sciences.

- 3- **Grounded theory:** this type studies a process, action, or interaction with the purpose of developing a general, abstract theory based on participants' views. Interviews and exciting documents are used to build a theory. Such theory is developed on the ground of the collected data and the various techniques of analysis used by the researcher such as induction, reasoning and verification. Creswell (2003: 14) explains that two major characteristics of this method are "the constant comparison of data with emerging categories and theoretical sampling of different groups to maximize the similarities and the differences of information". The grounded theory method has succeeded in positioning itself as a standard social research approach and has influenced scholars from various disciplines.

- 4- **Ethnographic study:** conducting this type of study, the investigator deals with an intact cultural group in a natural setting during a prolonged period of time (Creswell, 2003). It is mainly based on observational data (ibid). This type of analysis is mainly connected to Anthropology. Ethnographic approaches "are qualitative procedures for describing, analyzing, and interpreting a cultural group's shared patterns of behavior, beliefs, and language that develop over time" (Creswell, 2012: 21). Thus, following this type of study, the investigator has to immerse in the participants' culture to collect data.

- 5- **Case study:** it is the most common type of qualitative studies. Case study is a valuable study in the sense that it explains in depth a process, an event, an activity, a company, etc. A case study involves a deep understanding of the subject using a wide range of data collection procedures. Case studies are

concerned with a sustained period bounded by time and setting. They can be explanatory, exploratory, or descriptive¹⁴.

A successful research depends on an appropriate research method. Hence, along this study, both qualitative and quantitative are found appropriate methods to answer the research questions. Qualitative measures are basically used to analyse the relationship between the advertiser's linguistic choices and advertising objectives. The measures are also employed to elicit people's attitudes towards the advertising discourse. The quantitative methods of analysis, on the other hand, are used to count the frequencies of occurrences for linguistic features in the selected data as well as to measure informants' attitudes by analysing a set of close-ended questions.

Though they are both useful and each develops the understanding of the other, the differences between quantitative and qualitative methods of analysis are extremely subtle Hoepfl (1997) explains the critical differences between the two methods by saying: "unlike quantitative researchers who seek casual determination, prediction, and generalisation of findings, qualitative ones seek instead illumination, understanding and extrapolation to similar situations" (cited in Jamaledin and Lashkarian, 2016: 55). For more details, what follows is an interesting description of qualitative and quantitative methods proposed by Johnson and Christensen (2008: 34):

Table 3.7 Qualitative versus quantitative research

Criteria	Qualitative Research	Quantitative Research
Purpose	To understand & interpret social interactions.	To test hypotheses, look at cause & effect, & make predictions.
Group Studied	Smaller & not randomly selected.	Larger and randomly selected.

¹⁴ As the research at hand is based on case study, more details will be provided in section 3.8

Variables	Study of the whole, not variables.	Specific variables studied.
Type of Data Collected	Words, images, or objects.	Numbers and statistics.
Form of Data Collected	Qualitative data such as open-ended responses, interviews, participant observations, field notes, & reflections.	Quantitative data based on precise measurements using structured and validated data collection instruments.
Type of Data Analysis	Identify patterns, features, themes.	Identify statistical relationships.
Objectivity and Subjectivity	Subjectivity is expected.	Objectivity is critical.
Role of Researcher	Researcher & their biases may be known to participants in the study, and participant characteristics may be known to the researcher	Researcher and their biases are not known to participants in the study, & participant characteristics are deliberately hidden from the researcher (double blind studies).
Results	Particular or specialized findings that is less generalizable.	Generalizable findings that can be applied to other populations.
Scientific Method	Exploratory or bottom-up : the researcher generates a new hypothesis and theory from the data collected.	Confirmatory or top-down: the researcher tests the hypothesis and theory with the data.
View of Human Behavior	Dynamic, situational, social, & personal.	Regular and predictable.
Most Common Research Objectives	Explore, discover, & construct.	Describe, explain, & predict.
Focus	Wide-angle lens; examines the breath the breadth & depth of phenomena.	Narrow-angle lens; tests a specific hypothesis.

Nature of Observation	Study behavior in a natural environment.	Study behaviour under controlled conditions; isolate causal effects.
Nature of Reality	Multiple realities; subjective.	Single reality; objective.
Final Report	Narrative report with contextual description & direct quotations from research participants.	Statistical report with correlations of means, & statistical significance of findings.

Mixing these methods is referred to by some scholars (e.g. Creswell, 2003; Johnson & Onwuegbuzie, 2004) as the mixed methods approach.

3.7.3 Mixed Methods Approach

The mixed methods approach is increasingly positioning itself as an important methodological paradigm in research practice. It is recognized as the third major research approach along with qualitative and quantitative research methods. Creswell claims that “a mixed method design is useful to capture the best of both quantitative and qualitative approaches” (Creswell, 2003: 22). In the same respect, Williams (2007: 70) argues that by using the mixed methods approach, “researchers collect or analyze not only numerical data, which is customary for quantitative research, but also narrative data, which is the norm for qualitative research in order to address the research question(s) defined for a particular research study”. In order to measure attitudes, the investigator in the current study collects a mixture of data; she has, for example, distributed a questionnaire that contains close-ended questions to collect the numerical, or quantitative, data and open-ended questions to collect the narrative, or qualitative, data.

Importantly, the mixed methods technique, also called ‘triangulation’, is not a replacement for the quantitative and qualitative approaches but rather an extension of them since the two approaches will continue to be useful and important (Johnson and Onwuegbuzie, 2004). Besides, the purpose for using the mixed methods approach is to

minimize the weaknesses of the quantitative and qualitative research approaches (ibid). Johnson and Onwuegbuzie (2004: 15) explain:

If you visualize a continuum with qualitative research anchored at one pole and quantitative research anchored at the other, mixed methods research covers the large set of points in the middle area. If one prefers to think categorically, mixed methods research sits in a new third chair, with qualitative research sitting on the left side and quantitative research sitting on the right side

Mixed methods approach is then a third paradigm which takes advantage of using both the qualitative and quantitative ways to deal with a research problem. It is “a synthesis that includes ideas from qualitative and quantitative research” (Johnson et al., 2007: 113). Its central premise is that the use of both approaches, in combination, provides a better understanding of research problems than either approach alone. Therefore, the authenticity of the current research can be strengthened by using mixed methods approach to analyse the Arabic discourse in Algerian printed advertisements.

The mixed method can be more explicit through the following diagram:

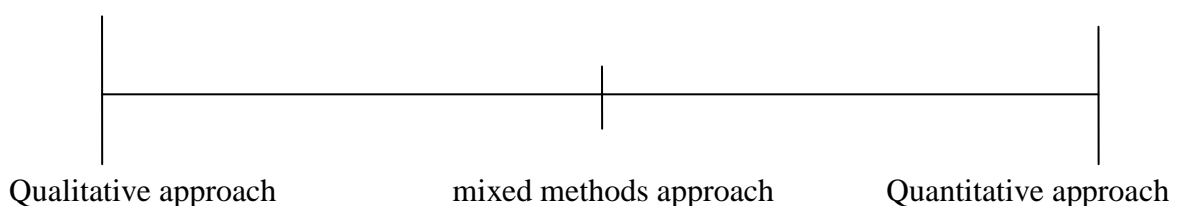


Figure 3.2 The three major research approaches including the mixed methods approach

The mixed method or triangulation is a “method of cross-checking data from multiple sources to search for regularities in the research data” (O’Donoghue & Punch, 2003: 78). Thus, triangulation is a method used to gather different but complementary data from different perspectives for the better understanding of the research problem. The following figure demonstrates the mixed methods design used in the present study:

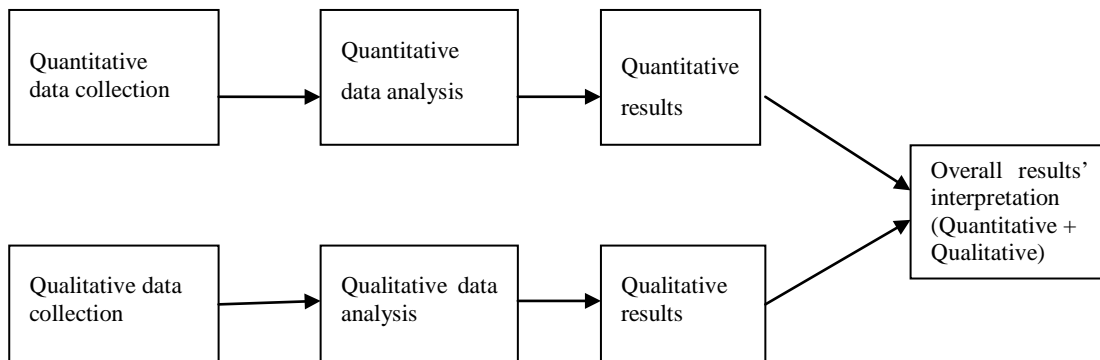


Figure 3.3 The current study's mixed methods design

It is worthy to mention that within the triangulation, different types have been outlined. Denzin (1978) who defines triangulation as “the combination of methodologies in the study of the same phenomenon” (p.291) distinguishes four types:

- a) data triangulation : the use of different sources for the same study.(i.e. use of a variety of sources in a study),
- b) investigator triangulation: the use of different investigators.
- c) theory triangulation : the use of different dimensions and theories to interpret the results of a study, and
- d) methodological triangulation: the use of multiple methods to deal with a research problem

Ultimately, the mixed methods approach or triangulation is an important method used along with the qualitative and quantitative method to enhance the validity of the research results. In addition to qualitative, quantitative and mixed methods approaches, research methods can also be subdivided into inductive and deductive methods of analysis.

3.7.4 Inductive/ Deductive Approaches

While conducting a research, researchers generally refer to two broad methods of reasoning: the **deductive** and **inductive** approaches. The former works from the more general to the more specific. That's why it is sometimes called the “top-down” approach. The deductive approach develops a hypothesis (or hypotheses) based on existing theory. It then, builds a process of analysis to test the validity of such theory or hypothesis in given

circumstances. In other words, deductive approach aims at deducing conclusions from premises or propositions. Deductive approaches are generally associated with quantitative data. However, there are no set rules and qualitative researches may use a deductive approach. Snieder & Larner (2009) provide a clear description of deductive approach. They (2009: 16) argue that

“the deductive approach follows the path of logic most closely. The reasoning starts with a theory and leads to a new hypothesis. This hypothesis is put to the test by confronting it with observations that either lead to a confirmation or a rejection of the hypothesis.”

The following path shows the deductive process that a study follows to deal with its research problems:

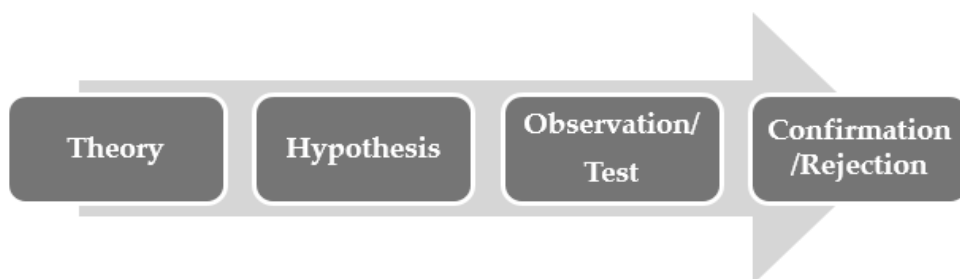


Figure 3.4 The deductive process

The inductive method, on the other hand, works from specific observations to broader generalisations and theories. It is sometimes called “bottom-up” approach. The inductive approach is concerned with generalising new theory emerging from the data. It is based on answering research questions without dealing with hypotheses. In other words, the researcher begins his research with an open mind without any preconceived ideas of the results. The objective is to generalise a new theory based on the data. The inductive approach is based on learning from experience. Patterns, resemblances and regularities in experience (premises) are observed in order to reach conclusions (or to generate theory). The researcher using an inductive approach starts with detailed observations of the world and then moves towards more abstract generalisations. The investigator is not sure of the type of results he is going to achieve until the study is accomplished. The following figure demonstrates the process that an inductive research adopts:

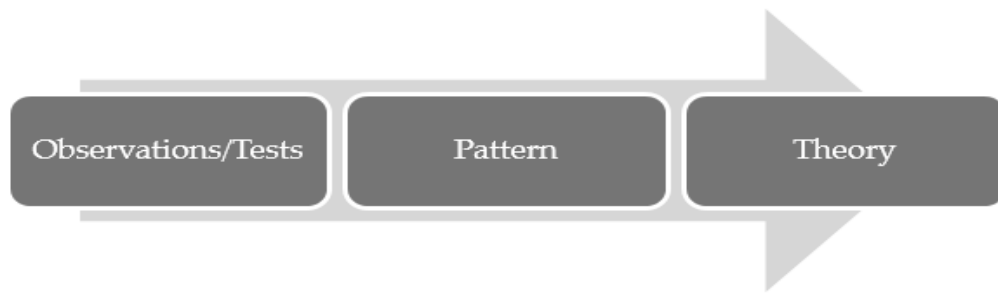


Figure 3.5 The inductive process

Saunders et al. (2007) (cited in Soubjaki, 2016: 53) distinguish the most important differences between deductive and inductive research approaches in the following way:

Deductive methods:

- Principles based on science.
- Movement is done from theory to data.
- Casual relationships between variables need to be explained.
- Quantitative type of data is mainly collected.
- Measures of control are applied in order to ensure the validity of data.
- Concepts are operationalized in order to ensure the clarity of definitions.
- The approach is highly structured.
- Researcher is independent from the research process.

Inductive methods:

- Meanings of human attachment to events are aimed to be explored.
- Research context is understood in a deeper manner.
- Qualitative type of data is collected.
- More flexible approach to research structure to ensure provisions for changes during the research.
- Researcher is perceived to be a part of the research process.
- Research findings do not have to be generalized.

Though some criteria of inductive research approach are incorporated in the current analysis, the deductive approach seems more dominating and more relevant to the objectives and methods of the study at hand. The researcher starts by formulating a set of hypotheses. Then, appropriate research methods are chosen and applied to test the hypotheses which are by the end confirmed or rejected. In practice, and through the analysis, both inductive and deductive approaches are involved in the study. For example, when collecting qualitative data, observing them and then engaging in the analysis, one might say that the inductive approach is used. More details on the methods of analysis are provided when handling the research design.

3.8 The Research Design

In any research work, after defining the research problem, the researcher is required to prepare a design for his/her research project. Such design is popularly known as “research design”. In other words, he has to explain the conceptual structure within which the research is preceded. Answers to questions like what, where, when, how much and by what means related to a research work form a research design. Supporting this idea, Selltiz et al. (1962: 50) define a research design as: “the arrangement of conditions for collection and analysis of data in a manner that aims to combine relevance to the research purpose with economy in procedure”. Moreover, Kothari (2004: 31) explains that the research design “constitutes the blueprint for the collection, measurement and analysis of data”. Thus, the research design shapes what the researcher is going to do from the hypotheses to the final analysis of data (Kothari, 2004). The research design, according to Kothari (2004: 31) can be subdivided into four important parts:

- (a) *the sampling design* which deals with the method of selecting items to be observed for the given study;
- (b) *the observational design* which relates to the conditions under which the observations are to be made;
- (c) *the statistical design* which concerns with the question of how many items are to be observed and how the information and data gathered are to be analysed; and

- (d) *the operational design* which deals with the techniques by which the procedures specified in the sampling, statistical and observational designs can be carried out.

Indeed, a research design is needed to facilitate the research operation and make it as efficient as possible providing maximal information expanding less effort, time and money. The research in hand has, therefore, planned a research design in advance for data collection and data analysis.

The current research is based on the case study method. A case study implies an examination of a given and single situation. It is defined by Yin (2009: 18) as “an empirical inquiry that investigates a contemporary phenomenon in depth and with its real life context”. Case study research method contributes to investigators’ knowledge of individuals, group, organizational, social, political, and related phenomena (Yin, 2009). The method “allows the researchers to retain the holistic and meaningful characteristics of real-life events” (ibid: 18). Most researchers (e.g. Johansson, 2003) believe that a case study should have a case, i.e. the object of study, which is “a contemporary and complex functioning unit investigated in its natural context with a multitude of methods” (Djennane, 2016: 127). Therefore, case studies involve examination of cases in context. They aim at deriving close and in depth comprehension of a single or small number of “cases” (Bromley, 1986).

The task of a case study researcher is to observe the features and qualities of a case set in its real- world situations and indicate the impact of independent variable(s) that causes the outcomes on the resulting dependent variable(s) (Bencharef, 2016). Central to the case study is that researchers are required to collect sufficient data that allow them to scrutinize phenomena and issues under investigation.

The study at hand has adopted a mixed methods design. That is, it has associated the qualitative and quantitative approaches. This is meant to overcome the deficiencies of using a sole research method and to have access to rich, reliable and authentic data analysis. Using only one type of methods was found insufficient to approach the research questions, and thus it was pragmatic and useful to match the two approaches to achieve different points of views and to use quantitative data to enhance and support the qualitative results. The research methods are sketched in the figure below.

The research data for the current study were collected through, as previously stated, qualitative and quantitative methods, namely corpus description and analysis, and questionnaire. It is worth mentioning that along the present investigation, equal concern was given to both qualitative and quantitative methods.

In addition to Kothari's (2004) research design classification explained previously, Yin (2009) proposes an important categorisation which seems to serve the purpose of the present investigation. Yet, according to Yin, research design can be categorised into three groups, namely *exploratory*, *descriptive* and *explanatory* (Yin, 2009). The three approaches are involved in the dissertation.

- a) ***Exploratory design***: this kind of study seeks to explore any phenomenon in the data which might interest the researcher. For instance, conducting an exploratory study, the researcher of the current research work, after collecting data, may ask some general questions such as, “ does the copy writer of print advertisements use any strategies when he writes his advertising texts?” and “if so, how often?”. These questions are meant to open the door for further examination for the phenomenon observed. Exploratory research, then, is an initial work that helps preparing a frame work. It aims at identifying key issues and key variables.
- b) ***Descriptive design***: this design provides accurate descriptions of natural phenomena as they occur in the collected data. For instance, the linguistic devices used by advertisers to persuade consumers. The study may take a narrative form. The descriptive design is generally structured and designed to measure the features that are referred to on a research question. The objective of descriptive research is to map a specific phenomenon. It portrays an accurate profile of objects, persons, events or situations.
- c) ***Explanatory design***: this study, also called causal, deals with examining closely the data at both surface and deep levels to explain the situation or the problem. The researcher, for example, asks the reason as to why the advertiser uses certain linguistic devices in certain contexts and not in others or why one device is used more than the other. Yet, the explanatory design focuses on explaining

the relationship between variables. It plays an important role in determining and identifying the reasons behind a wide range of phenomena as well as assessing the effects of changes on existing norms, processes and so on.

The current study's design is explained in the following figure:

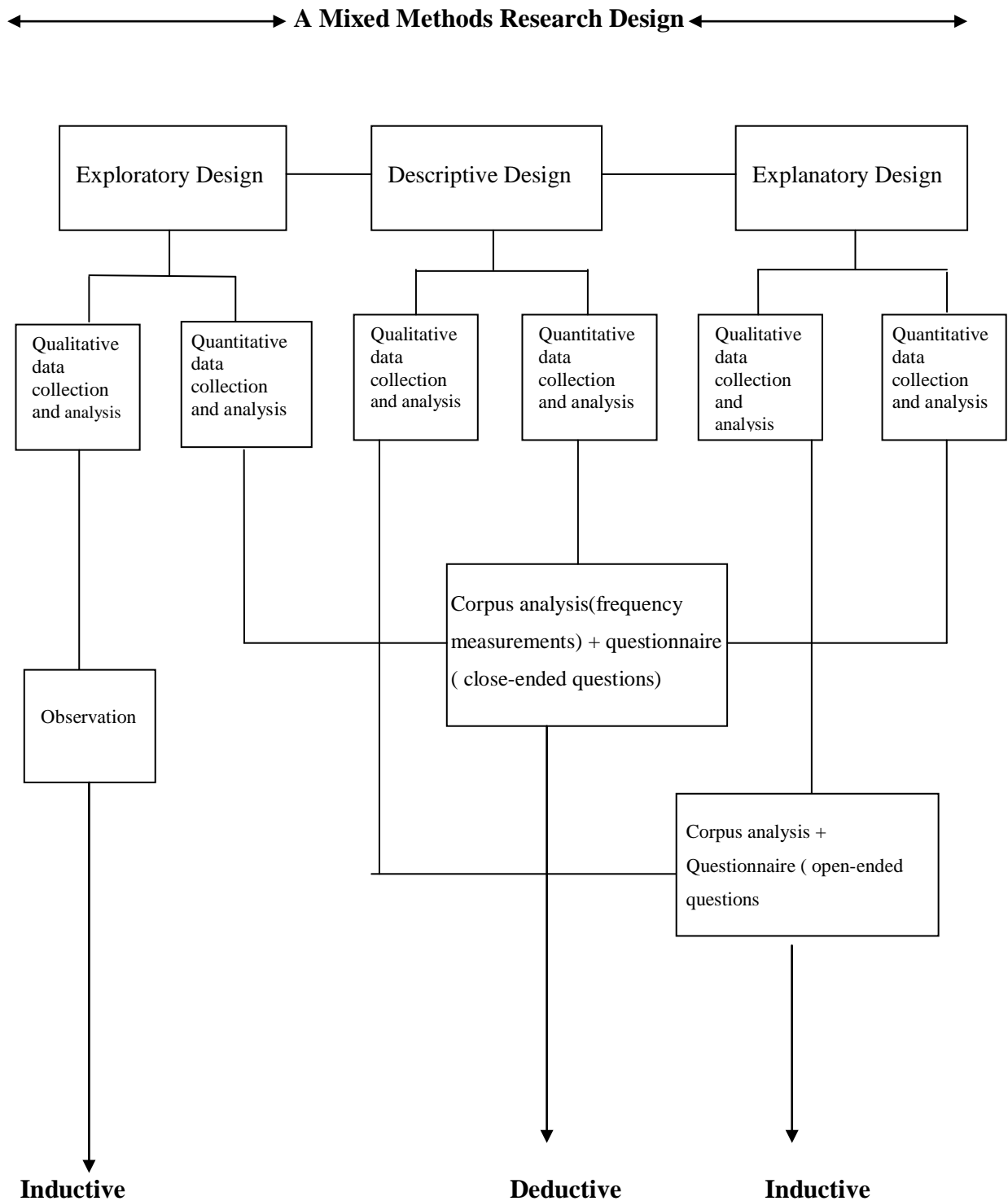


Figure 3.6 The research design

As the design shows, both qualitative and quantitative methods are used in the study. The exploratory design is used at the beginning of the investigation to give general insights about the situation and, therefore, novel questions could be devised. It also allows the researcher to assess the degree to which the qualitative results (through observation) might be generalised to other print advertising texts through quantitative data collection and analysis. In other words, quantification makes the qualitative findings more reliable and more satisfactory. The descriptive method used in this study permits to describe the natural advertising discourse by determining and identifying what the text is. It sheds light on the text's aspects and enables the researcher to describe the situation more completely than was possible without using this method. The advantage of using the explanatory method, on the other hand, is to reach an in-depth understanding by providing follow-up explanation of qualitative and quantitative findings.

In sum, mixed methods research design provides an in-depth analysis of qualitative research and reaches precise statistical measurements and generalisability of quantitative research.

3.9 Conclusion

The chapter has provided a general account of the methodological issues. Importantly, the present study, as the chapter has explained, has come near various approaches: discourse analysis, sociolinguistics, corpus linguistics, and language attitudes.

The study deals with the Arabic discourse of print advertisements in Algeria. Thus, the research corpus has been collected from Algerian print newspapers and magazines. The aim is to identify the linguistic specificities of the advertising discourse. The other objective of the research is to know Algerians' attitudes towards the advertising language. For this, a questionnaire has been administrated to the general Algerian audience from different ages, sexes and social and educational backgrounds. For the sake of having accurate and valid results, the analysis has utilised a triangular approach within which quantitative instruments have been used in parallel with qualitative ones. Therefore, data analyses and interpretations will build on qualitative as well as quantitative methods as it will be discussed in the following chapter.

CHAPTER FOUR:

DATA ANALYSIS AND DISCUSSION

4.1 Introduction

This chapter provides a practical analysis of linguistic features as they occur in the Arabic discourse of the advertisements under investigation. It studies the techniques used by advertisers of print advertisements in Algeria when making claims for their products or services. This chapter attempts to investigate the strategies adopted by copywriters to influence the behaviour and buying habits of millions of people exposed to print advertisements every day.

The aim of this chapter which is based on a statistical analysis is to identify and discuss the ways linguistic features, namely phonological, syntactic, lexical, stylistic and sociolinguistic, appear in the Arabic written discourse of advertising to achieve advertising objectives.

In order to sell their products, advertisers create a language that grabs the attention of the readers immediately. Therefore, they use special words, phrases and sentences that very often do not follow conventional grammatical structures. The following empirical sections provide examples and descriptions of the most salient linguistic and sociolinguistic features used in the advertising discourse of print advertisements in Algeria.

Section two, three, four and five discuss the phonological, syntactic, lexical and stylistic features, respectively, that characterize the collected data. Section six, on the other hand, introduces and discusses code switching, code mixing and borrowing as important sociolinguistic techniques used to attract and persuade the audience of the good qualities and the effectiveness of the advertised products or services. However, the last part of this chapter explores, through a direct questionnaire, Algerians' attitudes towards the advertising language.

4.2 Phonological Features

Creating effective and impressive words in advertisements requires choice of words. The copy writer uses words that can easily be remembered and which have pleasant sounds. Hence, in advertising, techniques similar to those of poetics are often used. Like in poems, advertising language uses the so called mnemonic devices (rhyme, rhythm,

alliteration and assonance) which guarantee a better remembering of the text and also a later recall of it.

4.2.1 Rhyme and Rhythm

Rhyme is related to the use of correspondence of syllables at the end of words or lines e.g. still/fill – more/bore. It “presents a formalized consonance of sounds between words or the endings of words” (Cuddon, 2013: 608). Discussing rhyming in Arabic, Gully (1996: 24) argues that the rhymes in advertisements are “created by combination of a long vowel plus a consonant at the end of each line, or half of a two part slogan”.

Rhythm is “the perceived regularity of prominent units in speech” (Crystal, 1999: 290). In advertisements, copywriters often use a rhythmical arrangement so that the text becomes subconsciously memorable for receivers. Even scientists are unable to explain the powerful emotional and mnemonic attraction of rhythmic language. Langer (1967) (cited in Cook, 2001: 125), for example, suggests that rhythm is an imitation of the body’s vital processes and recalls the regular sound of the mother’s heartbeat in the womb. Turner (1992) (ibid) claims that rhythm may stimulate creative neuronal circuits in the brain. Moreover, Glucklich (1997) (ibid) compares it to the dances of ritual magic because it induces both emotion and alteration of consciousness. Therefore, Cook (2001: 125) advocates that “descriptions of this power are commoner than explanations, and explanations all remain highly speculative”. Moreover, discussing the extent to which prosody is used in prose, Cook (ibid) says: “Though poetry is exceptional in the degree to which it exploits prosody, and bureaucratic prose is exceptional in the degree to which it does not, most genres make more use of it than it is generally supposed”.

According to Hermerén (1999), it is very important that the advertising text sounds pleasant and catchy to be more acceptable and effectively remembered by receivers. This is also applied to written texts since “even in silent reading people are aware of the way words are pronounced and the rhythmic patterns that are created when words are put together” (Hermerén, 1999: 120). In fact, this technique might be considered as an attention seeking device in advertising. Discussing the importance of rhyme and rhythm in advertising, Cook (2001: 125) claims: “On occasion phonetic and phonological criteria

may dominate, and a word or other linguistic unit be chosen primarily for its rhyme, rhythm or syllabic structure, and in spite of its meaning”.

Rhyme and rhythm are used in print advertisements in Algeria. Here are some examples that might contribute to the memorability of sentences and phrases and thus the whole advertisement¹.

(1) A slogan for ‘obei’ milk

ʔu:bi: huwa ħli:bi: (‘obei’ is my milk²)

In this slogan, a rhyme effect is created by repeating the same final syllable ‘**bi:**’ in ‘ʔu:**bi:**’ and ‘ħli:**bi:**’.

(2) An advertisement for ‘Dozia’ coffee, the slogan is:

qahwat **do:zja:** m**do:zja:** wa bni:na

(‘Dozia coffee, a dose and delicious coffee)

Here in this example, a rhyme effect is created by the repetition of the final syllables **do: / zja:** in ‘**do:zja:**’ and ‘**mdo:zja:**’.

In most cases a product’s name is not derived from an identifiable root in the Arabic language. However, this fact does not impair the copywriter’s ability to create rhyming schemes. As noticed, in the two examples above, the brand name is part of the rhyme in both advertisements. Examples like these are so frequent in the data of this study. Such technique helps to make the brand name memorable and effective. According to Dubovičienė and Skorupa (2014), rhyming the brand name in a slogan is one of the best techniques to introduce such brand to the audience.

Moreover, in the second example, the words ‘do:zja’ and ‘mdo:zja’ are morphologically similar words and they occur in close contiguity. In print advertisements in Algeria, a lot of examples like such are found.

¹ Rhyming and rhythming prose technique in Arabic is called ‘saʕf’

² The translations to English along this chapter are mine.

(1) ‘Arabella’ coffee powder

ʔarbaħ **alkarru:sa** w **alfarru:sa**

(Win the car and the bride)

As seen, the two words ‘**alkaru:sa**’ and ‘**alfaru:sa**’ are morphologically similar and they are only separated by the conjunction ‘w ‘ (and).

Worthy to note that in Algerian print advertisements, the rhyme effect is not only created between successive words but also between lines or two parts slogan as in the following example:

(2) ‘Facto’ coffee capsules

fa:ctu: espresu: aħsan ma: xtartu:

(‘Facto espresso’, your best choice)

In this example, the copywriter uses a maximum mnemonic effect by repeating the long vowel sound ‘u:’ twice in ‘fa:ctu:’, ‘espresu:’ and ‘xtartu:’. In addition, between the two lines, the syllable ‘tu:’ is repeated.

More examples on rhyme and rhythm in Algerian print advertisements are described in the following table.

Table 4.1 Examples of rhyme and rhythm

The brand name	The ad text containing rhyme	The repeated sounds, words or syllables
(1) 'alṣajla' brick pastry sheets	mṣa dju:l alṣa:jl a majdatna: ha:jl a (with 'alṣajla' brick pastry sheets, our table is superb)	la
(2) 'Milkospray' milk powder	ḥali:b muḥaffaf ka:mil li ṣiḥḥat ikum wa ṣiḥḥati Ḥaṭfa:l ikum (powdered whole milk, for yours and your children's health)	ikum
(3) 'Alliance' assurances	Ḥamnu: siḥja:ra:t kum ḥla: qi:sk um (get the suitable car insurance)	kum ³
(4) 'Dermacol' make up products	makia:ḥ miḥa:li: lilṣaj najn wa ḥḥafat ajn (perfect make up for eyes and lips)	ajn ⁴
(5) 'Maria' pasta products	marija: ḥawda wa nawḥi ja ('Maria' is of good quality)	a
(6) 'SuperTab' tablet	ḥala:ma tiḥa:ri ija belḥi :k ija , alḥad ija lmiḥa:l ija ... (The Belgian commercial brand, the perfect present ...)	ija
(7) 'la vache qui rit' cheese.	waṣḥa ḥadi:da muzawwada bilḥadi:d (a new recipe rich in iron)	a
(8) 'starlight' brand for household appliances.	kun da:ḥi man naḥ man la:miḥ an (Be always a brilliant star)	an

³ 'Kum' is a plural possessive pronoun in Arabic . It is added to a noun as a suffix. Ryding (2005: 301) states that the possessive pronouns "agree with the gender and number of the possessor". She adds " A noun with a pronoun suffix is considered definite"

⁴ 'ajn' is a dual noun marker in Arabic added to a noun as a suffix.

Example (1) of brick pastry sheets explains another aspect of rhyme and rhythm in Algerian advertising. In this example, the two nouns ‘alʕa:jla’ (family) and ‘ha:jla’ (superb) are examples of ‘zinas’ in Arabic (paronomasia)⁵. In this case, it is what Gully (1996: 26) calls ‘zinas na:qis’ (incomplete paronomasia) in which the ‘zinas’ components, that is, the words ‘alʕa:jla’ and ‘ha:jla’ contain identical vowels and final syllables, but different initial sounds.

Similarly, the previous example of ‘Arabella’ coffee displays the pattern of incomplete paronomasia in which the words ‘alkaru:sa’ (car) and ‘alʕaru:sa’ (bride) are identical in the number of syllables and vowels but differ only in the first sound of the second syllable as shown in bold.

In examples, (1), (5), (6) and (7), rhyme and rhythm patterns are enhanced by the common occurrence of the feminine noun and adjective marker pronounced as ‘a(h)’ in pausal form (Gully, 1996); for instance, the nouns ‘ʕa:jla’ (family) in example 1, ‘zawda’ (good quality) and ‘nawʕija’(quality) in example (5), ‘alhadija’ (the present) in example (6), ‘waʕfa’ (recipe) in example (7), and the adjectives ‘ha:jla’ (superb) in example (1), ‘tiʕa:rifa’ (commercial), ‘belʕi:kija’ (Belgian), ‘almiḥa:lija’ (perfect) in example (6), ‘zadi:da’(new), and ‘muzawwada’ (provided) in example (7). Therefore, the feminine vocalic ending ‘a’ helps the copywriter to create a rhyme scheme in Arabic.

4.2.2 Assonance

Unlike rhyme which appears only at the end of words or lines, assonance refers to “the repetition of similar vowel sounds, usually close together, to achieve a particular effect of euphony” (Cuddon, 2013: 56). Assonance is also a technique used by copywriters in advertisements. In addition to rhyme, the previous example of ‘dozja’ coffee displays a

⁵ Paronomasia is “a punning play on words which uses similar or identical phonemes for its effect (an ‘assonant pun’)” (Cuddon, 2013:516). A pun is “a witticism which relies for its effect on playing with the different meanings of a word, or bringing together two words with the same or similar form but different meanings” (Crystal, 1999, 279)

-Discussing paronomasia in Arabic, Hami AL-Hajjaj and Nazar Ali (2013:20) argue: “paronomasia occurs in a lexical domain involving two or more lexical items which are similar or almost similar in form. That is to say, these lexical items might have the same phonological form repeated twice or they may have a certain amount of phonological similarity”

repetition of the long vowel ‘o:’ in the two successive words ‘do:zja’ and ‘mdo:zja’. El-daly (2001: 40) claims that “Arabic lends itself well to this type of scheme”. The following table presents more examples of assonance in the current corpus (the sounds which present assonance are written in bold).

Table 4.2 Examples of assonance

The brand name	The advertising text	The repeated sound
(1) ‘Maria’ pasta	zaw da wa naw ʕija (the good quality)	aw
(2) ‘Arabella’ coffee	alkarr u :sa w alʕarr u :sa (the car and the bride)	u:
(3) ‘la vache qui rit’	ʕa:ʕət mʕa:na: laħa:z:t filʕa:ʕima (she lived moments with us in the capital)	a:
(4) ‘Choco dada’ chocolate	ʕoko da:da: sirr addawq wa ssaʕa:da (‘choco dada, the secret of good taste and happiness)	a
(5) ‘Alliance’ assurances	ba:qa :t ʔali:na:ns littaʔmi:na:t (‘alliance’ assurance package)	a:
(6) ‘Ramen’ pasta	ʕi:ri:ʕa sari:ʕat attah di :r (an easy noodle to prepare)	i:

In example (1), a double assonance is created by the repetition of the sound ‘aw’ in ‘**zaw**da’ (good quality) and ‘**naw**ḥija’ (quality).

In example (2), the long vowel ‘u:’ is repeated in the stressed syllable ‘ru:’ which adds an internal rhyme to the utterance.

The repetition of the long vowel ‘a:’ in example (3) creates a pleasing rhythmic effect.

In examples (4), (5) and (6), the vowel sounds ‘a’, ‘a:’ and ‘i:’ are repeated respectively.

4.2.3 Alliteration

Alliteration occurs when there is a “sequence of words or of stressed syllables within words beginning with the same sound” (Crystal, 1999: 11) in order to make a special communicative effect. Dealing with the Arabic rhetoric, Hussein Abdul-Raof (2006: 259) provides a simple definition of alliteration. It is, then, the employment “of a number of words whose initial letters⁶ are successively identical”. Because of the clever choice of words, alliteration is pleasing to ears. Leech (1966: 188) considers this device “striking and helpful as far as memorability is concerned”. Alliteration is generally a common device in verse. It is occasionally used in prose (Cuddon, 2013: 22). Hence, in the corpus of this study, very few examples have been found. Consider the following table:

⁶ In general, Arabic words do not start with a vowel.

Table 4.3 Examples of alliteration

The product	The advertising text	The repeated sound
(1) 'Venus' shampoo	tamli:s tæ:m (Complete smoothness)	t
(2) 'Aigle' household bleach	mæʔ zafi:l zi:l zadi:d (the household bleach, (is) a new generation)	ʒ
(3) 'Arabella' coffee	arbah alkaru:sa wa ʔʔaru:sa (Win the car and the bride)	al
(4) 'bent ərri:f' henna	hennet alfæ:l henna horra (a pure henna that has an auspicious sign)	ħ

In example (1), the consonant 't' is repeated in initial position. This is a very simple and clear example of alliteration.

In example (2), the 'ʒ' sound at the beginning of each word creates alliteration.

In example (3), the prefix 'al'⁸ is repeated which creates alliteration in this advertisement.

The sound 'ħ' is repeated in example (4).

⁷ Because it is preceded by the vowel 'a' of the conjunction 'wa' (and), the short vowel which accompanies the elidable weak hamza (hamzat al waʔl) is not pronounced. Noting that here the elidable weak hamza is also dropped out because it is not 'utterance-initial' Ryding (2005:19). This technical process is called aphaeresis or aphaesis, deletion of an initial vowel of a word and substituting for it the final vowel of the previous word. for more details on the glottal stop 'ʔ' (hamza) consonant and its realisations in Arabic, see Ryding (2005:16-20)

⁸ In Arabic, 'al' is a definite article. It is a prefix, a particle which renders the noun or adjective to which it is added definite. 'al' does not inflect for gender, plurality, or grammatical case. Ryding (2005: 40) argues: "In general, the definite article is pronounced "al" but many speakers shorten the /a/ sound so that it sounds more like "el" (as in English "elbow")". Along this study it is transcribed 'al'.

4.2.4 Transliteration

Transliteration refers to “the conversion of one writing system into another. Each character of the source language is given an equivalent character in the target language” (Crystal, 1999: 344). Transliteration is frequently used in the advertising discourse in Algeria. It has been noticed in the current study that foreign words, especially those representing the name of the product, are transformed to the Arabic script and thus the spelling of foreign words is different. This device makes a positive result. It attracts reader’s attention and makes him think of the unusual spelling. Yet, the transliteration technique is excessively used and has become a growing phenomenon in the Arabic media discourse (Georges and Farghal, 2013: 12).

Moreover, transliteration is also a form of unpredictable spelling. The latter is a deviated spelling which makes words in advertisements unusual and memorable. Copywriters may sometimes make deliberate mistakes in words’ spelling in advertisements in order to catch the attention of their readers (Sternkopf, 2005) and achieve memorability. In the same respect, Leech (1966: 27) claims that “One way of provoking the consumer’s attention and curiosity is to present him with something surprising and unexpected”. Leech refers to this technique as ‘attention value’ (ibid).

In the case of this study where the target text is strict to the Arabic language only, the transliteration concept is the same as arabicization which means, according to Fawwaz (1996), transferring into Arabic.

Although, studies dealing with Arabic transliteration in advertising are so rare, it is noticeable from the present investigation that this linguistic device is preferred by copywriters in producing the discourse of Arabic advertisements. Thus, a lot of examples of transliteration have been found in the corpus of the present data. The table below shows a number of foreign words transliterated to Arabic⁹ (the transliterated word is written in bold).

⁹ It will be noticed in the list that some foreign sounds are arabicised with some alternations at the phonological level. Thus, sounds such as ‘p’, ‘v’, ‘g’ which do not exist in the Arabic script are replaced by

Table 4.4 Examples of transliteration

The brand	The text in the ad	The translation to English	The foreign version of the transliterated word
(1) 'Alliance' assurances	باقات أليانس للتأمينات ... ba:qa:t ʔalijans littaʔmi :na :t	'alliance' assurance package	'Alliance'
(2) 'Philips' household appliances	فيليبس تتيح لكم الاستمتاع بالغداء المفضل fi:li:bs tuti:hu lakum al ʔistimtæ:ʕ bil yidæ:ʔ almufaddal	'Philips' allows you to enjoy your preferable meal	'Philips'
(3) 'Andrea dotti' hair dye	مصل الشعر أندريا دوتي maʃl əffʔaʕr ʔandrija du:ti	'Andrea dotti' hair serum	'Andrea dotti'
(4) 'La vache qui rit' cheese	لافاش كيري عاشت معنا لحظات في العاصمة la:va:ʃ ki: ri: ʕa:fət mʕa:na: laħaza:t fil ʕa:ʕima	'La vache qui rit' lived moments with us in the capital	'La vache qui rit'
(5) 'Nounourse' brand	نورس... nu:nu:rs...	'nounours'	'Nounours'
(6) 'facto' coffee capsules	فاكتو اسبريسو احسن ما اخترتو fa:ctu: ʔispri:su: , ʔahsan ma: y tartu :	'Facto espresso' (is) your best choice.	'facto espresso'
(7) 'venus' shampoo	فينوس شامبو للمحترفين vi:nu:s ʃambu : lilmuħtarifi:n	'Venus' shampoo is for the professionals.	'Venus'

b', 'f' , 'q' respectively. This technique of arabicisation is referred to as the loanword method (Thawabteh and Hreish, 2014: 34). For more details on the loanword method, see Al-Najjar (1989, 78–9).

(8) 'Renault' car manufacturers	رونو تهدي لكم اول مراقبة لسيارتكم مجانا ru:nu: tuhdi: lakum awwel mura:qaba lisaja:ratikum	'Renault' offers you the first control for your car	'Renault'
(9) 'Milkospray' milk powder	ميلكوسبراى حليب مجفف... mi:lku:spre:j ħali:b muʒaffəf	'Milkospray' is a dried milk ...	'Milkospray'

Let's analyse the first example of 'Alliance' assurances.

باقات أليانس للتأمينات ... باقا:ت :t **?alijans** litti?mi :na :t ('Alliance' assurances package)

In this advertising text extract, the foreign word 'Alliance' is written using Arabic letters. However, the element of foreignness can still be felt. In other words, the brand name is not completely translated into its Arabic equivalent 'attaħa:luf'. Advertiser does it in purpose not to translate the word because, in order to sell the products, the brand names are supposed to be known for consumers. Therefore, if the brand name is completely translated into its Arabic equivalent, there is a risk that the potential readers are not going to recognize the brand name, and thus they may refrain from buying such products because of the non-mentioning of reliable source. In addition, a complete translation will also sound odd.

In the second example of 'la vache qui rit' cheese, the words 'vache', 'qui', and 'rit' in French undergo phonetic adaptations for the sound 'v' and 'R'¹⁰ which become 'f' and 'r' respectively. This adaptation is attributed to the fact that the sounds 'v' and 'r' do not exist in the Arabic sound system. Torresi (2014: 21) advocates that sometimes brand names undergo "phonetic/graphic adaptation". Their phonological and writing systems are adjusted from one language system to another in order to meet the target audience expectations (Eshreteh, 2016). This is achieved by using the transliteration technique;

¹⁰ [R] is a French Contoid which does not exist neither in English nor in Arabic. [r] is its representative in these languages.

whereby the foreign words are transferred from a foreign writing system to the Arabic writing and phonetic system.

The graph below illustrates the distribution of phonological features in the present data.

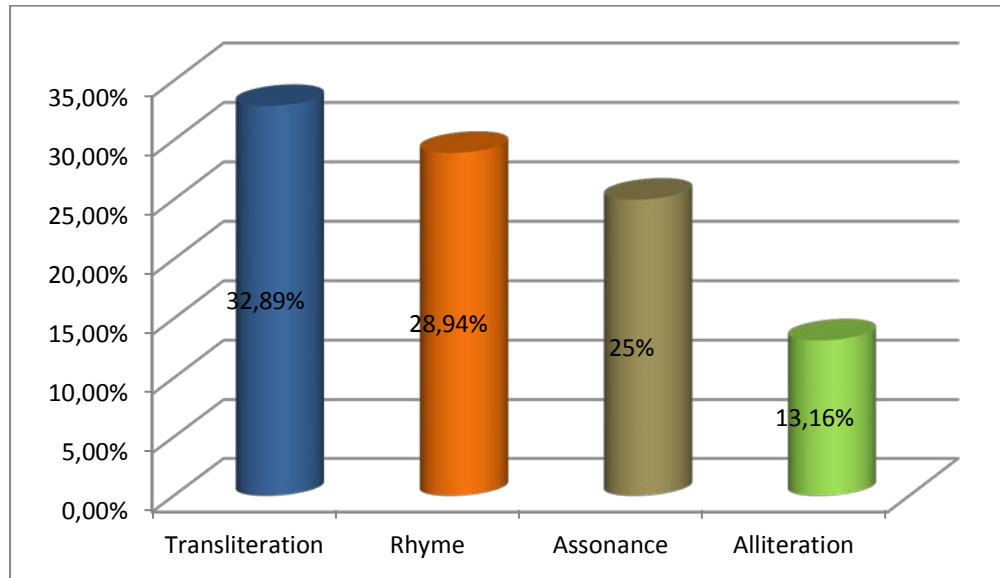


Figure 4.1 The distribution of linguistic features at the phonological level

The following pie chart demonstrates the type of transliteration preferred in advertisements.

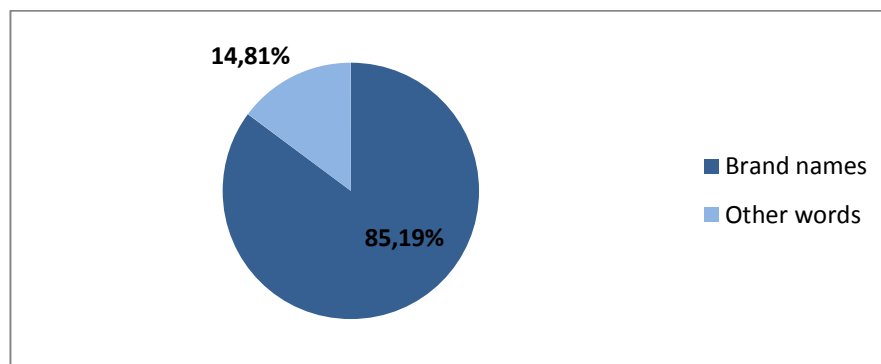


Figure 4.2 The transliteration strategy in advertisements

For the sake of making the advertising text more noticeable and memorable, copywriters play with the sounds within the utterance to create euphony. The graph in

Figure 4.1 shows clearly that the highest occurrence of phonological features is that of transliteration (32.82%). Copywriters do frequently transliterate foreign words to Arabic script. In the pie chart (Figure 4.2), it is clear that the transliteration of brand names to Arabic is the prevalent. 85.19% of the transliterated words are those of brand names where as only 14.81% represent transliteration for other words in the text. This result can be attributed to the fact that most advertising brands are of foreign origins. Thus, the advertiser's aim behind transliteration is probably to make the advertising text easy to understand, more familiar and closer to the Arabic audience.

As expected, rhyme, precisely 'saʒʕ' in Arabic, as explained above, is also widely used in the language of print advertisements to make advertising texts sound good to ears. Yet, in advertising, it is very important that the text sounds pleasant and catchy to be more acceptable and effectively remembered by receivers.

Though not to the same degree of transliteration and rhyme, assonance is also interestingly used in the discourse of advertising. However, surprisingly, alliteration marks the lowest score (13%).

Rhyme, transliteration, assonance and alliteration are features meant to be attention-grabbing in advertisements. These sound strategies make a piece of writing memorable and provide the ad, particularly the slogan, with the strong beating rhythm. In addition, Dubovičienė and Skorupa (2014) consider these devices as having an emphatic effect on the meaning.

4.3 Syntactic Features

This section examines in details the specific ways in which the characteristic words and phrases in advertisements are sequenced and structured in print advertising discourse.

4.3.1 Disjunctive Language

From the syntactic perspective, advertising language can be described as **block or disjunctive language**. Leech (1966) defines 'BLOCK LANGUAGE' (91) as the type of restricted variety of grammar called the disjunctive mode. Block language is common in print advertisements' headline and slogans. Because they are limited on the space

available, the advertising headline and slogans show certain differences with respect to what is considered as standard grammar. According to Leech (1966: 93), the crucial difference between disjunctive (block language grammar) and discursive grammar (standard grammar) is that

in fully discursive grammar, minor and non-finite clauses are dependent; in fully disjunctive grammar they are independent [...] It means, in effect, that in disjunctive language, a sentence need not contain a finite predicator, and this in turn means that a single nominal group or a single adverbial group may be grammatically independent. Either of these groups may in turn consist of a single word. In other words there is no limit to the simplicity of a grammatical unit.

Therefore, in advertising headlines and slogans, the sentences are composed only of the words needed to convey the message. The main verb in the sentence of a headline or slogan discourse may be finite or non-finite. In addition, the structures which do not contain verbs may function with total independence in advertisements. Leech (1966: 54) claims that language in advertisements “has developed into stage, where verbs do not need to be used”. This technique does significantly save space and makes the advertising discourse more concise, yet, highly informative.

One important difference between the English language that Leech has analysed and Arabic is that in the latter a verb is not essential to construct a grammatically complete sentence. However, this does not deny the fact that disjunctive language is a prominent feature in the Arabic advertising discourse in general and the Algerian one in particular. Here are some examples:

(1) ‘Venus’ shampoo

ʃampu: alʒadi:d bilkirati:n lamaʕa:n hima:ja tamli :s

(new shampoo with keratine brilliance protection smoothness)

Sentences like in this example are not found in discursive Arabic where this sentence could be uttered as follows:

ʃampu: alʒadi:d bilkirati:n **juʕti:** (liffa3r) lamaʕa:n, hima:ja **wa** tamli :s

(new shampoo with keratine gives the hair brilliance, protection and smoothness)

The way nouns are listed in this advertisement communicates at a very elementary level, and requires a minimal degree of active concentration from the readers (Leech, 1966).

(2) ‘Ghalia’ depilatory powder

yobra muzi:la liffaṣr muyaddija bizajt allawz əṭṭabi:ṣ:

A powder removing hair (i.e. a depilatory powder which removes hair) nutritive with natural almond oil (i.e. The depilatory powder is made of natural almond oil)

In example (2), the two clauses ‘yobra muzi:la liffaṣr’ and ‘muyaddija bizajt allawz əṭṭabi:ṣ:’ are placed in apposition without any cohesive element. In discursive language, a conjunction would be used in this sentence and thus the sentence could be said as follows: ‘yobra muzi:la liffaṣr **wa (and)** muyaddija bizajt allawz əṭṭabi:ṣ:’ (A powder removing hair and nutritive with natural almond oil). Thus as Leech advocates, it is not easy to recognize co-ordinative relationships at higher ranks in disjunctive grammar, “where the only recognition cues for apposition and parataxis are provided only by orthography, phonology, or semantics.” (Leech, 1966: 149).

Examples (1) and (2) above do also exemplify instances of ellipsis which are so common in advertising discourse.

4.3.2 Ellipsis

Ellipsis is a cohesive device which refers to “the omission of part of a structure” (Goddard, 1998: 123). Ellipsis is used in advertising to achieve some effects:

- To save space because words cost money (Cook, 2001).
- To avoid drawing attention to the features of the advertising message which are not the advertiser’s interest (Cook, 2001).
- To create a certain informality and closeness with the reader.

As previously mentioned, examples (1) and (2) of ‘disjunctive grammar’ section explain instances of ellipsis. The conjunction and the punctuation mark in example (1) are omitted. In example (2), the conjunction is ellipped. The reason behind ellipsis in these two examples may be to save space or to make the advertising text looks less formal in order to create an atmosphere of intimacy. Cook (2001) explains that the use of explicit connectives in discourse implies formality.

What follows exemplifies more instances of ellipsis found in the data of this study:

(1) ‘Venus’ shampoo

The body copy reads:

ja ħmi : əllawn (protects the hair)

juʃti: əllamaʃæ:n (gives brilliance)

juratʃib əʃʃaʃr (repairs the hair)

jusahhil əttasri:ħ (facilitates combing)

juʃ æ:liʒ mina lʒudu:r ʔila lʔaʃra:f (treats from the roots to the tips)

All the sentences in this text are written without a subject. The subject of these sentences is ‘Venus’ shampoo. The latter is omitted because it is mentioned in the slogan of the ad and it appears also in the picture of the brand¹¹. There is no way to misunderstanding since the ellipped element is mentioned elsewhere. Repetition would be needless. Examples like this, where the brand name is omitted because it is already mentioned, are so frequent in the corpus of this study.

(2) ‘Nounours’ products

The body copy reads:

mukawwinæ:t əddawq wa lʒawda ... (The ingredients of taste and quality...)

The advertiser’s intention to produce short dynamic sentences leads to the tendency to use the symbol of dots at the end of the phrase in example (2). The reader can complete the expression by deduced words: mukawwinæ:t əddawq wa lʒawda mawzu:da fi:

¹¹ See **advertisement N°2 in appendix A.1**

mæntuzæ:t nu:nu:rs (the ingredients of taste and quality are found in ‘nounours’ products). The advertiser, in this ad, lets the reader fill in the missing words to create certain closeness with the consumers. In this respect, Goddard (1998: 123) says: “Advertising language often attempts to reproduce the elliptical nature of spoken language in order to establish closeness with the reader”. In the same trend, discussing the effect of using ellipsis in advertisements, Cook (2001: 173) argues that “ads’ use of ellipsis- a formal, textual phenomenon- has a discourse function, in that it creates an atmosphere of proximity and intimacy”. In addition, the use of ellipsis in example (2) suggests what Cook (ibid) has called ‘ a trusting relationship’; the advertiser assumes a desire to understand on the part of his addressees, and he does not feel the need to spell out every detail in a legal way (ibid). Therefore the use of ellipsis in advertisements may indicate co-operation, informality, shared knowledge and intimacy (ibid).

4.3.3 Types and Forms of Sentences

In the world of advertisements, copywriters have their reasons to prefer a given sentence type over the other. What follows explains the different sentence types and their impact on readers when they are used in advertisements.

4.3.3.1 Simple Sentences

Simple sentences in Arabic are divided depending on the nature of the first word in a sentence. Sentences which start with a noun or a noun phrase are called *zumla ismija* or ‘nominal sentence’ and sentences that start with a verb are termed *zumla fiʿlija* (Ryding, 2005:58). Yet the categorization is not based on whether the sentence contains a verb or not but on whether the verb occurs in initial position or not (ibid).

However, other linguists, such as Abboud and McCarus (1983), argue with the classification of Arabic simple sentence stated above. The classification of the Arabic sentence is based on whether or not the sentences include a verb regardless of where the verb is in the sentence. Predications which do not contain a verb are called “equational sentences” where as those which contain verbs are referred to as “verbal sentences”.

Simple sentences in the current study are categorized according to the second view i.e. “equational” used to refer to verbless sentences, and “verbal” sentences.

Equational sentences in Arabic are composed of a subject or topic called in Arabic ‘mubtada?’ (what is begun with) and predicate, in Arabic ‘xabar’ (piece of information news). The subject is typically a noun or a noun phrase followed by the predicate which comments on that noun or noun phrase. The subject is generally the first item in the sentence but sometimes the order is reversed and the sentence starts with the predicate (Ryding, 2005).

However, Arabic simple verbal sentences consist of a verb, a subject and, in case the verb is transitive, an object. The subject might be mentioned separately or incorporated into the verb as part of its inflection. Verbal sentences in Arabic may begin with the verb or the subject.

- **Examples of simple sentences** in the corpus of this study are presented in what follows.

(1) ‘la vache qui rit’ cheese

lavaf ki:ri: ʕa:ʕət mʕa:na: laħaza:t fi: lʕa:ʕima

(‘la vache qui rit’ lived with us moments in the capital)

(2) ‘Soumam’ mineral water

mæ:ʔ suma:m naqa :wət ətṭabi:ʕa

(Soumam water [is]¹² the purity of nature)

(3) ‘Soumam’ milk

ħali:b suma:m laði:ð ṭabi:ʕijjan (soumam milk [is] naturally delicious)

¹²In the Arabic version of the text, the sentence does not contain a verb. The verb(in this case ‘to be’) occurs only in the translation to English. The sentence in Arabic is verbless because the Arabic verb ‘to be’ (ka:na) is “not normally used in the present tense indicative; it is simply understood” (Ryding, 2005: 59). Noting that the structure of each of the two languages, Arabic and English, is different from the other’s in some cases but alike in other cases (Alduais, 2012: 508)

Example (1) illustrates a simple verbal sentence which contains a verb put after the subject where as the sentence in example (2) is equational. It is a verbless simple sentence that starts with a noun phrase ‘mæ:ʔ suma:m’(soumam water) followed by another noun phrase ‘naqa:wət əṭṭabi:ʕa’ (the purity of nature).

Example (3) shows an equational sentence composed of a noun phrase ‘hali:b suma:m’(Soumam milk) and an adjective phrase ‘laði:ð ṭabi:ʕijjan’ (naturally delicious), ‘laði:ð’ refers to the adjective ‘delicious’.

(4) ‘Choco dada’ chocolate products

ʃoko dada sir addawq wa ssaʕa:da

(choco dada’ [is] the secret of taste and happiness)

Example (4) is a slogan. It is an equational sentence that starts with the name of the product (Choco dada). Such types of advertisements in which the equational sentence starts with the name of the product are very common in the advertising discourse of newspapers and magazines. Copywriters like to start with the name of the product to attract readers’ attention and make their product memorable especially in slogans. More examples of simple sentences in advertisements are shown in the following table.

Table 4.5 Examples of simple sentences

The brand	The text containing equational sentences
1-‘alʕa:ʔila’ brick pastry sheets	mʕa dju:l alʕa:ʔila majdatna hajla (with ‘alʕa:ʔila’ brick pastry sheets, our table is superb)
2-‘obei’ milk	u:bi: ...huwa hli:bi: (obei [is] my milk)
4-‘thika’ milk powder	thika hali:b kul attahaddija:t (‘thika’ is the milk of all challenges)
5-‘Sfid’ mineral water	sfi:d huwa lmufi:d (‘sfid’ is beneficial)

Examples (2) and (5) illustrate equational sentences using a copula pronoun 'huwa' to distinguish the subject from the predicate¹³.

4.3.3.2 Multiple Sentences

Multiple sentences are divided into compound and complex sentences. Compound sentences in Arabic are formed of more than one predication. They are made up of “more than one simple sentence conjoined by one of a closed set of conjunctive particles (Holes, 1995: 215). The clauses in compound sentences in Arabic are related by means of coordinating conjunctions like 'wa' (and), 'fa' (and; and so), 'aw' (or) or 'bal' (but rather). The 'wa' (and) is the most frequently used connective device in Arabic (Othman, 2004). The coordinating conjunctions in Arabic have little or no effect on the syntax or morphology of the following clause.

However, complex sentences are composed of a main clause and one or more subordinate or embedded clauses. There are three types of subordinate clauses: complement clauses, adverbial clauses, and relative clauses. Each subordinate clause does usually contain a linking or connective item which relates it to the following clause. Unlike compound sentences, complex sentences in Arabic may have a grammatical effect on the structure of the following clause.

- **Examples of multiple sentences**

- a) *Compound Sentences*

(1) Ooredoo' network

arraši:d muḏa:ʃaf wa l ʔantərnæ:t ba: ʃal

(The credit (is) doubled and the internet access (is) for free)

This is a compound sentence composed of two simple equational sentences joined with the Arabic conjunction 'wa'¹⁴ (and), the most frequently used connective in Arabic (Fareh, 1998). In addition to its grammatical function, the use of conjunctions in text, as

¹³ Ryding (2014: 137) suggests that the copula pronoun is used “when the predicate of the equational sentence is definite”. In this example the predicate is definite by the possessive pronoun suffix 'i:' (my) in 'ħli:bi:' (my milk).

¹⁴ 'wa' (and) in Arabic is used to join words, phrases, clauses, and sentences. In addition, the Arabic 'wa' refers not to one but several particles, each fulfilling a different function (Othman, 2004).

already explained in chapter one, builds its cohesion. As Halliday and Hassan (1976:46) claim, the conjunction “presupposes a textual sequence and signals a relationship between segments of a discourse”.

Othman (2004) suggests that, unlike the English ‘and’, the Arabic conjunction ‘wa’ is repeated before every element coordinated. However, in advertisements, it has been noticed that the comma may replace the conjunction. Consider the following example.

(2) ‘Djezzi’ network.

muʔassasa ʃayi:ra, ʔumu:ħa:t kabi:ra (a small institution, (and) big ambitions)

Instead of a conjunction, the two equational sentences in this compound sentence are joined only by a comma. Rannu (1998) describes such cases as “compound-simple” sentences. By this, he means that a multiple compound sentence is presented as separate clauses; this makes it look similar to simple sentences.

b) Complex Sentences

(1) ‘Mobilis’ network

mu:bi:li:s tafi: biwaʃdiha: almutaʃa:mil alwaħi:d allaði: juʔatti: kul alʒaza:ʔir
bixidmat 3G¹⁵.

(‘Mobilis’ keeps its promise, the only trader that covers all Algeria with its 3G service)

This is a multiple complex sentence which contains a definite relative clause¹⁶ introduced by the Arabic definite relative pronoun ‘allaði:’ (that). The definite relative pronoun is used here to refer to the antecedent definite compound noun ‘almutaʃa:mil alwaħi:d’(the only trader). The relative pronoun in Arabic agrees with its antecedent in number and gender.

(2) ‘Aigle’ household bleach

ʔila: ħad al ʔæ:n lam tu: ʒəd ʔaj sula:la mina lmikru:bæ:t tuqa:wim ʒafi:l annasr

¹⁵ 3G is a mobile internet service. It refers to the third generation of wireless mobile telecommunications technology.

¹⁶ Relative clauses in Arabic are either definite or indefinite; definite clauses are introduced by a relative pronoun. However, indefinite relative clauses do not contain a relative pronoun.

(Till now there has been no microbial strain which resists to ‘Aigle’ household bleach)

This is an example of complex sentence on which the subordinate clause ‘tuqa:wim zafi:l annasr’ (resists to ‘Aigle’ household bleach) is a relative clause. In this example, the relative pronoun ‘allati’ (which) after ‘sula:la mina lmikru:bæ:t’ (microbial strain) is omitted because the relative clause refers to an indefinite noun ‘sula:la’ (strain). Therefore, in Arabic, when the relative pronoun refers to an indefinite noun or noun phrase in the main clause, the relative pronoun is omitted and the two seem like two independent sentences implicitly linked because the second refers back to the first (Ryding, 2005).

(3) ‘Renault’ loan

bifaḍl alqarḍ ḥasi:ba taqdər taşraf dra:hamha: bæ:ʃ tfarraḥ wla:dha:

(Due to the loan, Hassiba can spend her money to please her children)

This extract is a complex sentence composed of a main clause ‘bifaḍl alqarḍ ḥasi:ba taqdər taşraf dra:hamha:’ (Due to the loan, Hassiba can spend her money) and a subordinate adverbial clause ‘tfarraḥ wla:dha:’ (please her children) joined by the particle of purpose ‘bæ:ch’ (in order to).

The graph below demonstrates the frequency of use of simple and complex sentences in the data of the current study.

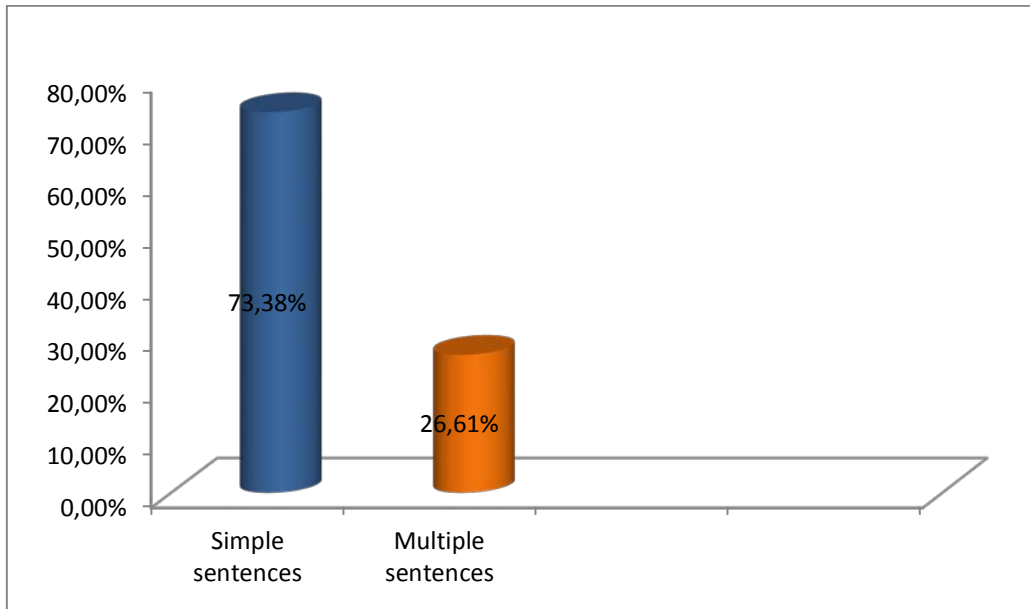


Figure 4.3The distribution of simple and multiple sentences in advertisements

As clearly shown in the Figure 4.3, simple sentences are preferred in advertising. Copywriters use “short, snappy structures that facilitate fast and easy comprehension” (Wood, 2006:25) as readers lose interest in reading complex sentences (Mirabela and Ariana, 2010:185). Therefore, the copywriter often chooses simple sentences which achieve the emphatic effect of language and facilitate the message perception by the reader. Multiple sentences, on the other hand, appear to be not very frequent in the collected corpus of Arabic discourse of print advertisements; most probably this is because such structures tend to be longer and less memorable.

The types of simple and multiple sentences preferred by advertisers are illustrated in the following figures.

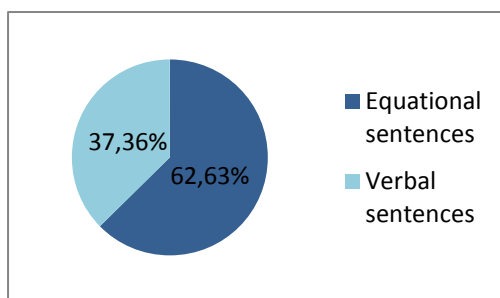


Figure 4.4 Simple sentences

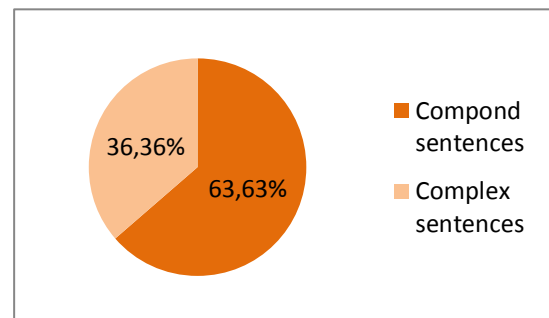


Figure 4.5 Multiple sentences

Figure 4.4 demonstrates that equational simple sentences are more used than verbal ones. Leech (1966:154) advocates, in this respect, that advertising language has developed into stage where “verbs do not need to be used at all”. Because they are composed of simple sentences joined by simple coordinated conjunctions, it is not surprising to find that compound sentences are more preferred than complex ones, as shown in Figure 4.5.

4.3.4 Sentence Functions

According to Abdul-Raof (2001), the main clause in Arabic indicates the function of the sentence. Thus, the sentence might indicate a statement (a declarative sentence), a question (an interrogative one), an order (an imperative) or an admiration (an exclamation).

4.3.4.1 Declarative Sentences

Declarative sentences are frequent features which characterize the Arabic advertising discourse of the current study. Declarative sentences are used to convey information or to present a statement. Copywriters communicate the information about their products by means of declaratives. In this study, it has been noticed that declarative sentences are much more used in the body copy of the advertisement to provide a description of the product. Statements in advertisements make the customer sure of the quality of the product. As body copies try to explain or prove certain things, declarative sentences include a larger amount of information and are more explicit than slogans. While analysing the present data, it has been noticed that statements in body texts are generally followed by an imperative sentence as a slogan which calls for action and offers solutions to problems. What follows illustrates the employment of declarative sentences by copywriters in the collected data.

- (1) ‘Renault’ car manufacturers
 ʃand reno: ʃard ma:rs lahunna
 (With ‘renault’, March offer is for them)
- (2) ‘Besbassa’ mineral water
 besbasa mæ:ʔ manbæʃ yajr ya:zi:

zibæ:l əddahwa:ra manbaʕ ʕain alʒamæ:l
 ('Besbasa'[is] a mineral water from underground source
 'əddahwa:ra' mountains, the source of beauty)

Sentences in examples (1) and (2) are simple declarative sentences in Arabic. They are statements which provide information about the advertised products and the profit they bring.

4.3.4.2 Imperative Sentences

Regarding the form of the sentence, Woods (2006: 26-28) argues that imperative sentences are widely used in advertising texts. The imperative sentences have a meaning of claiming, calling and commanding. Similarly, the underlying meaning of all advertisements is "buy this product", and the use of an imperative sentence form reinforces such underlying message. Imperative sentences are quick and effective in getting the consumers' respond. Therefore, by means of the imperative, the persuasive function of advertising becomes clear since it is used to address the potential consumer directly. The imperative form in advertising discourse is considered as an invitation or recommendation, not as a command or an imposition (Gea Valor, 2005). Moreover, imperative forms in advertising texts occur without any politeness. The latter is generally used to have a profit. Advertisers do not want to be seen as having a profit; they would like to have a position of being beneficial for customers (Myers, 1994:48).

Unlike in English where imperative sentences are without overt grammatical subjects, the second person subject of the imperative form in Arabic is realised overtly in the form of pronominal clitic attached to the verb. Except if the subject is second person masculine singular, in this case, the second person subject is not realised overtly.

The use of imperative sentence forms in Algerian advertising is exemplified in what follows:

(1) 'Candia' milk

ʔistafi :du: hæ:lijjan biʕarđ xa:ʕ ... (now, benefit from a special offer)

In this sentence, an imperative form of the verb is used in ‘ʔistafi:du:’ (benefit). This is an imperative form of the second person masculine plural form in Arabic. It is realised by adding the clitic ‘u:’ as a suffix.

(2) ‘Aigle’ detergent

xalli: hum jəlləʃbu: ...w xalli tta:ʃa:t ʕli:na:

(Let them play ...and let the stains for us)

This is an advertisement presented in Algerian Arabic. The imperative form is doubly expressed in the verb ‘xalli:’ (let). The imperative of the second person singular masculine form in this example is not overtly expressed.

(3) ‘Reunault’ car manufacturer

ʔiʃtari:na ‘Captur’ ʔaw ‘Clio’ wa fuzna bi riħla ra: ʔiʃa

(Buy ‘Capture’ or ‘Clio’ and win a marvellous trip)

This example illustrates imperative forms in the verbs ‘ʔiʃtari:na’ (buy) and ‘fuzna’ (win) realised by adding the clitic ‘na’ for the plural feminine subjects. Thus, the imperative form is overtly realised.

(4) LG household appliances

taʃa:law lizija:ratina: fi: qa:ʃa:ti ʃaɖina: wa ktaʃifu: ttiknu:ludzia: lħadi: θa...

(Come to visit us in our showrooms and discover the modern technology...)

There are two imperative verbs in this compound sentence. The first is the verb ‘taʃa:law’(come). This is a special type of imperative form in Arabic. Ryding (2005: 629) refers to the verb ‘taʃa:la’ as the ‘replative imperative verb’ of the verb ‘za: ʔa’ (to come). She explains (ibid) that the verb ‘za:ʔa’ has an entirely different root in the imperative form in Arabic which is ‘taʃa:la’ (come!). The second form of imperative used in this advertisement is the verb ‘ʔiktaʃifu:’¹⁷(discover). It is the imperative form of the verb ‘ʔiktaʃafa’ with the second person masculine plural subject.

¹⁷ As already explained in section 4.2.3, in pronunciation, when it is not utterance-initial the elidable hamza is dropped and an aphaeresis process takes place. That’s why the word in the utterance is pronounced ‘ktaʃifu:’ and not ‘ʔiktaʃifu:’

Moreover, examples (3) and (4) illustrate the use of a double imperative form in compound sentences that have an underling meaning which is not overtly expressed. By saying *ʔiʃtari:na ... wa fuzna ...* (buy ... and win ...) in example (3) and *taʃa:law ...wa ktaʃifu: ...*(come ...and discover ...) in example (4) , the advertiser’s underlining meaning is conditional, that is, “if you buy... you win...” and “if you come..., you will discover...” respectively. It has been noticed along this study that copywriters do not prefer using conditional particles to express condition. Instead, they generally use double imperative in coordinated sentences. This contrasts with British advertising, where the appearance of the conditional conjunctions “when” (with the sense of “whenever”) and “if” is not only common but also generally involves special functions (Leech, 1966: 116). The double imperative, as Gully (1996) believes, seems to be an interesting device in advertising rhetoric used by copywriters as a cohesive device to reinforce the quality of the advertised product.

(5) ‘Soummam’ dairy products

*fawa:ʔid almantu:ʒ alʒaza:ʔiri: hia nafsha fawa:ʔid almantu:ʒ alʔaʒnabi:
falnuʃaʒʒiʃ al mantu:ʒ alʒaza:ʔiri:*

(The Algerian product’s benefits are identical to the foreign ones. So, let’s encourage the Algerian products)

The advertiser in this advertisement starts by reporting facts. He informs the consumers that the Algerian product’s benefits are the same as those of the foreign one. Then, in the second sentence he invites people to buy the product using an indirect form of imperative. The advertiser here uses what Ryding (2005: 632) calls the ‘permissive or hortative imperative’. This type of imperative in Arabic uses the particle ‘li’ (let) which implies encouragement. Moreover, in this utterance ‘li’ or as pronounced in this case ‘l’ is preceded by the particle ‘fa’ which implies a meaning of result (so) in this example. According to Holes (1995), the particle ‘fa’ usually creates a relationship between the clauses such that the second clause describes a state or an action which occurs as a consequence of the first one.

The reason for using the indirect imperative form in advertisement is that its function matches with the function of advertising. Discussing the function of an indirect

imperative, Ryding (2005: 632) says: “An “indirect” type of imperative may be used to exhort or enjoin someone to do something”. This is exactly what the advertiser aims to fulfil.

4.3.4.3 Interrogative Sentences

In addition to the imperative, the interrogative forms or questions are other syntactic constructions used in advertising discourse.

Interrogative sentences in advertising are generally described as rhetorical as they are not expected to receive an answer from the addressees or the consumers. They require an answer that may either be obvious and clear from the text, or immediately provided by the copywriter (Myers, 1994). Like the imperatives, interrogatives are used for specific effects (Woods, 2006). They are used to stimulate the interest of consumers towards the advertised products. Copywriters tend to reveal the readers’ need for the advertised product or service by asking him/her questions.

Only three interrogative forms are found in the analysed data. These are as follows:

(1) ‘Renault’ car manufacturer

tamtaliku:na ru:nu: sambo:l ma:d in bla:di: tamma ftira:ʔuha: munðu
wa: ħid octo:bar alfajni wa xamsata:ʕafar ?

(Do you own a ‘Renault symbol made in bladi’ that you have bought since the 1st October 2015?)

ru:nu: tuhdi: lakum ʔawwel mura:qaba lisijja:ratikum mazza:nan

(‘Renault’ offers you the first free control for your car)

(2) ‘Salix’ lotion

hal tuʕa:ni:na min aʕfaʕr ezza:ʔid wa muʕa:na:t ʔiza:latihi fi: kul marra ?

(Do you suffer from unwanted hair in your body and from removing it?)

sa:li:ks lu:ʕan huwa l ħal

(‘Salis lotion’ is the solution)

(3) ‘Andrea Dotti’ serum

faʃruki mulawwan ʔaw mumallas jafqidu lawnahu bi surfa ?

(Is your colourful or smooth hair loosing easily its colour ?)

andria du:ti tuqaddim laki maʃl ...

(‘Andrea Dotti’ offers you a serum ...)

As shown in the three examples, the interrogative forms in the analysed data are yes/no questions addressed to consumers not to have answers since, as clear, the answers are provided by the advertiser, but to show the usefulness of the advertised products. All the answers in the three advertisements justify the purchase of the products and affirm their effectiveness.

4.3.4.4 Exclamatory Sentences

Exclamatory sentences express people’s attitudes and emotions. Exclamations may play an important role in advertisements and they may create a personal relationship between advertisers and consumers. However, exclamations are not really significant features of the analysed data. The corpus material does not present any clear emphatic examples of exclamations in Arabic discourse. Thus, emphatic exclamations are generally avoided in the current discourse of advertising. However, it should be mentioned that it has been noticed that declarative statements and imperatives can have an exclamation mark at the end which functions as an attractive device that marks important ideas and implies that certain statements are to be read; five examples which display such function have been found in the present data:

- (1) ‘Mobilis’ network

mu:bi:li:s tafi: biwaʃdiha: ! (‘Mobilis’ keeps its promise!)

- (2) ‘Dermatol’ make up products

makijja:ʒ miθæ:li: lilʃajnajni waʃʃafatajni jamnaħuka mazħaran la: juqa:wam !

(A perfect eyes’ and lips’ make up that gives you an irresistible looking!)

- (3) ‘Ammour’ concentrated tomato

ʃi:ya ʒadi:da ʃulba ʒadi:da nafs əssiʃr !

(new formula, new package and the same price !)

- (4) ‘Renault’ car manufacturer

ru:nu: tuhdi: lakum ʔawwel mura:qaba lisijjaratikum məʒʒæ:nan !

(‘Renault’ offers you a free first control for your car !)

(5) ‘Total’ car lubricant

linuzawwid ?afka:rakum biṭṭa:qa ! (Let us supply our thoughts with energy!)

In the four first examples stated above, the advertiser uses an exclamation mark at the end of each statement; and in example (5); the exclamation mark is put at the end of an indirect imperative. The exclamations in these examples do not indicate the main function of exclamatory forms; that of ‘surprise, wonder, or astonishment’ (Ryding, 2005: 518) but rather they are used to attract the readers’ attention and make him believe that what is said is very important and needs to be read. Exclamations help to intensify key ideas and appeal to emotions. Because they contain an exclamation mark, the examples stated above are going to be considered as illustrations for exclamation in the current data analysis.

The rate of using the declarative, imperative, interrogative and exclamatory forms in advertisements is shown in the following chart.

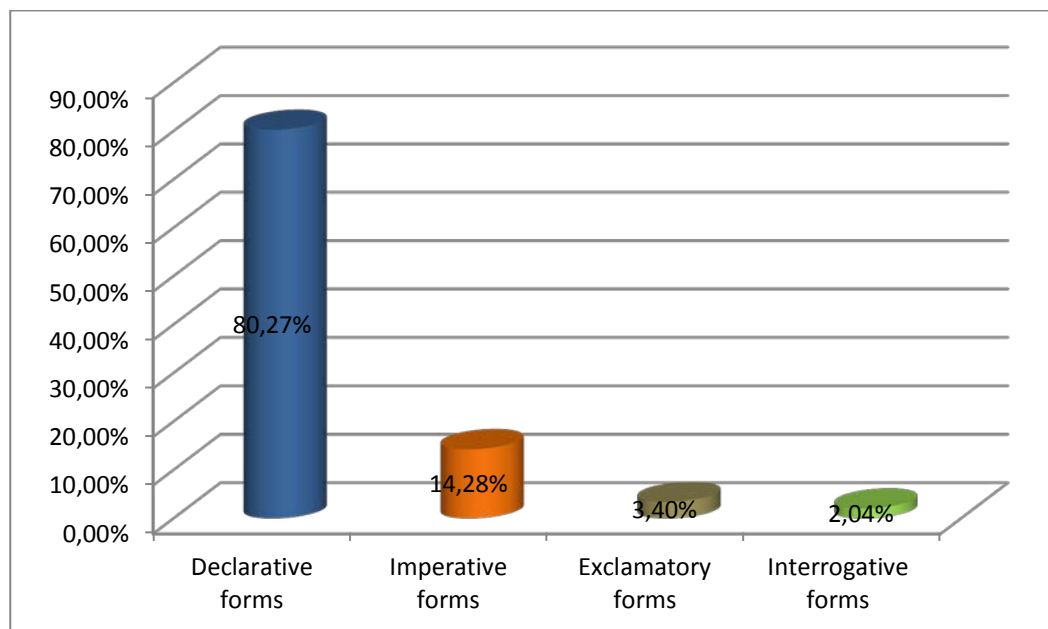


Figure 4.6 The distribution of syntactic features according to sentence functions

As shown in the results, in this study, it has been found that, as expected, the pervasive sentence type in advertisement is the declarative sentence (80.27%). The latter is used to describe and give as much information as possible about the product in order to

make the consumer sure of the good quality of the advertised brand. 14.28% % of the analysed advertisements show the use of imperative forms. In fact, most of them are found in slogans. This is an interesting result which shows that copywriters in print advertisements in Algeria favour the imperative form to achieve their goal of persuasion. The imperative forms in advertisements, particularly in slogans, are used to stimulate and advice readers on taking quick and effective actions in a respectful way. Myers (1994: 43) claims that copywriters use imperatives “not because telling you to do something really makes you do what they say, but because it will create a personal effect, a sense of one person talking to another”.

Surprisingly, as the results show, the exclamatory and interrogative forms are not favoured, 3.40% and 2.04% respectively. First, the reason behind the low rate of exclamatory forms might be due to the fact that emphatic exclamations may sound artificial; so advertisers prefer to avoid them. Then, for the interrogatives, they are rarely used may be because the study deals only with the written form of advertisements. Biber et al. (1999) affirm that the interrogative form occurs much more frequently in conversation than in writing.

4.4 Lexical Features

Lexical aspect of language analyses “the words we use; the vocabulary of a language” (Simpson, 2004: 5). Leech (1966: 151) claims that vocabulary in advertisements includes mainly productive and memorable groups of words. Words in advertisements can affect the beliefs and attitudes of people. Dyer (1982: 140) mentions that the copywriter “will use words to project the product he or she is bringing to people’s attention in the most attractive way”. For this, the aim of this section is to describe specific items used in the advertising discourse.

4.4.1 Adjectives

In advertising, copywriters choose words that convey feelings about what they are describing. Accordingly, adjectives are frequently used in the creation of advertising. Leech (1966: 151) has observed that “advertising language is marked by a wealth of adjective vocabulary”. Usually, advertisers use positive adjectives that manage to build a

pleasant picture in readers' mind and help potential consumers to create a positive attitude towards the products. The following adjectives are found to be the most frequently employed in Algerian printed advertisements: (new), (good), (rich), (healthy), (full), (first). More interestingly is the use of the two first stated adjectives in the list: 'new' and 'good'. These are the most widely used in the discourse of Arabic advertising. It is significant that the adjective 'new' generally collocates with nouns referring to a wide range of products and products accessories. In addition, 'new' is found to be an adjective which, most frequently combines with the name of the advertised products. The adjective 'good', particularly in its superlative forms, is an adjective which is frequently used in advertising to emphasise the uniqueness of the advertised product or/and its attributes.

4.4.1.1 Gradable and Non-gradable Adjectives

Both non gradable and gradable adjectives are used in the language of advertisements of the present study. Non gradable adjectives are those that cannot be modified by adverbs and cannot be used with comparative and superlative. They describe qualities that are completely present or completely absent. However, gradable adjectives can vary in the intensity of their meaning and can have comparative and superlative forms. The following advertisements illustrate the two types of adjectives.

(1) 'SAIM' Textiles

Ṣayṭija **muri:ha** ḍid alḥasa:sija bi muwa:ṣafa:t **ʔu:robbija**

(Comfortable covers against allergy with European specifications)

In this example, we find two adjectives. The first one '**muri:ha**' (comfortable) is a predicate¹⁸ gradable adjective that can vary in degree; in other words, one can say more or less comfortable. However, the second adjective '**ʔu:robbija**' (European) is considered to be an attributed¹⁹ non gradable adjective: i.e. an adjective which cannot be modified in terms of degree. It is completely present.

¹⁸ "A predicate adjective is used in an equational (verbless) sentence to provide information about the subject of the sentence, thus completing the clause" (Ryding, 2005: 240). It "agrees with the noun or pronoun subject in gender and number" (ibid).

¹⁹ An attributive adjective in Arabic is "part of a noun phrase and follows the noun directly, agreeing with it in gender, number, case, and definiteness" (ibid: 239)

(2) 'Ooredoo' network

arraši :d **muda:ʕaf** wa lʔanternæ:t **ba:ʕel**

(The credit (is) doubled and the internet access (is) for free)

In this example, '**muda:ʕaf**' (doubled) is a passive participle predicate adjective which is non-gradable. The second adjective '**ba:ʕel**' (free) is a predicate non-gradable adjective that indicates an extreme quality (free).

Figure 4.7 below illustrates the frequency of using gradable and non-gradable adjectives in the corpus of this study.

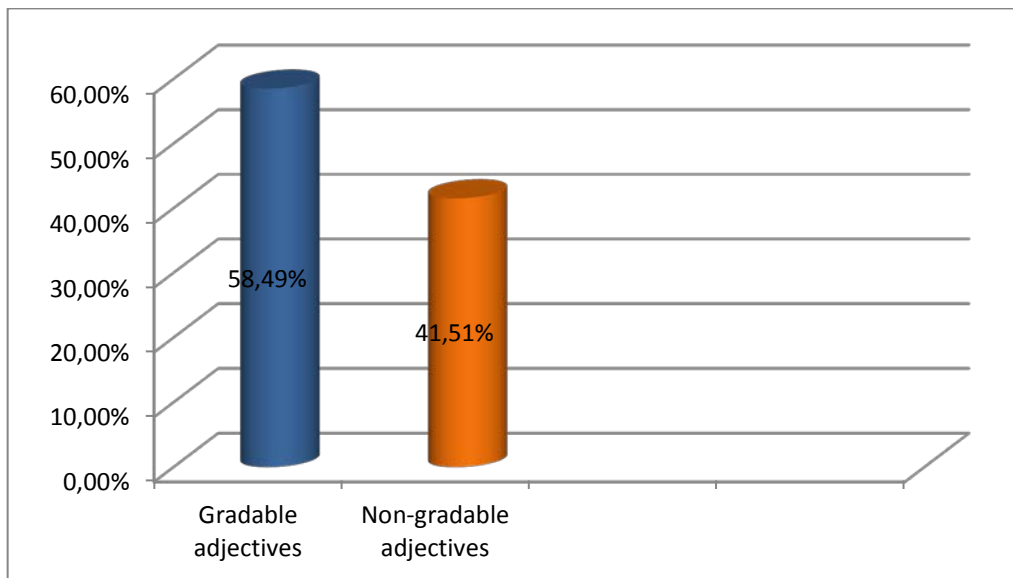


Figure 4.7 The frequency of using gradable and non gradable adjectives

Though they are both remarkably used by advertisers, it is clear from the results that gradable adjectives outnumber non-gradable ones: (58.49 %) for the former and (41. 51%) for the latter. This stresses the desire on the part of copywriters to concentrate on describing the absolute qualities of the products that can be measured in degrees (e.g. new, best, quick) rather than those which express extreme qualities (e.g. Algerian, perfect, unique).

4.4.1.2 Comparatives and Superlatives

The use of comparative forms is common in the advertising discourse. It indicates the excellence and distinctive qualities of the advertised product. In the world of advertisements, it is illegal for advertisers to discredit or unfairly attack other products. For this reason, advertisers do not make specific comparison between their products and other named products or brands. Accordingly, comparatives in advertising are generally unqualified and according to Gully (1996:30), ‘their use is indeterminate’. Discussing this issue, Geis (1982:90) claims that constructions that contain unqualified comparative are ‘elliptical’ and they may create some ambiguity²⁰ for some advertisements. Yet, the use of ambiguous sentences and phrases characterizes the advertising language (Adawi, 2008). The following is the only example of comparative form found in the data of this study.

(1) ‘Styliss’ serum

si:ru:m sti:li:s juqaddim li faʕriki lmaʕl alʒadi:d almuzawwəd
bilmustaxlaʕa:t ətʔabi:ʕija ... fatahʕuli:na ʕala faʕr **ʔaqwa:** wa mufʕam
bilhajawijja

(‘styliss’ serum offers your hair the new serum which is supplied with the natural extracts ... and you will get stronger and vital hair ...)

In this example, the advertiser uses the unqualified comparative adjective ‘**ʔaqwa:**’ (stronger) which lacks a referent, i.e. stronger than what? In other words, one will get stronger hair than when he uses another serum brand, or than before, or- as the advertiser mentions the word new- stronger than when he was using the brand’s old product.

In addition to their interest to the comparative superiority of their products, advertisers also use superlative adjectives to describe the uniqueness of their products. In the present study, examples of superlative forms are found. The table below illustrates examples of superlatives:

²⁰ Saeed (1997:62) defines ambiguity in discourse as the situation "where the same sentence has two meanings"

Table 4.6 Examples of superlatives

The name of the product	The advertising text	The superlative form
(1) 'LG' house appliances	afḍal adæ:ʔ...(the best performance)	afḍal (the best)
(2) 'MAG PHARM' laboratories	jatamaθθalu hadafuha: rraʔi:si filʔimtija:z li tawfi:r afḍal almuntaz æ:t (Its first aim is to be unique in order to provide the best products)	afḍal (the best)
(3) 'NOUNOURSE' brand	nu:nu:rs da:ʔiman alʔafḍal ('nounours' is always the best)	alʔafḍal (the best)
(4) 'FACTO ESPRESSO' coffee capsules	fa:ctu: espressu: aḥsan ma: xtartu: ('facto espresso' , your best choice)	aḥsan (the best)
(5) 'NOUN' rice	naxta:ru lakum aʒwad anwa:ʃ alʔaruz li ʔaʃha lʔaṭba:q (we choose for you the finest rice types for the most delicious dishes)	ʔaʒwad , ʔaʃha
(6) 'MOBILIS' network	attasʔi:ra lʔaqal fi ssu:q (The lowest price in the market)	alʔaqal (the lowest)
(7) 'Renault' car manufacturer	ʔunʒur ʃʃuru:ṭ ʃinda waki:lika runu: alʔaqrab (look for the conditions at your nearest 'Renault' agent)	alʔqrab (the nearest)

In the first five examples, advertisers emphasise that their products are the best without comparing them to other products. They use the Arabic superlative forms ‘afdal’ and ‘ahsan’ (the best). In example (5), the superlative forms ‘ʔazwad’ (finest) and ‘ʔajha’ (most delicious) are used to attract the readers’ attention because when people hear that something is fine and delicious, it comes to their mind that the product is the best. In example (6), the advertiser is trying to persuade people to use ‘mobilis’ chip by proposing the lowest price. In the last example, the superlative form alʔqrab (the nearest) is used to persuade the reader.

The chart below illustrates the frequency of using comparative and superlative forms in a advertisement.

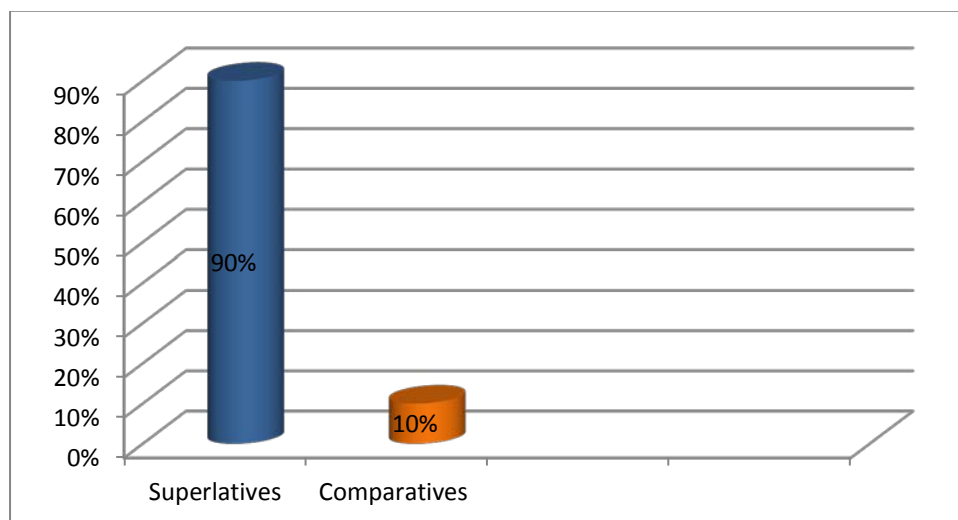


Figure 4.8 Comparative and superlative forms

As clearly shown, the use of superlative forms is more favoured in the advertising language in the data of this study. This result confirms the fact that copywriters stress on the superiority and uniqueness of their products.

Moreover, the use of comparative and superlative forms in advertisements creates a **hyperbolic** character for the advertising language. A hyperbole is “the rhetorical device of exaggerating a statement far beyond its literal meaning” (Woods, 2006: 22). This kind of language is, according to Woods (ibid), “meat and drink to the advertiser”. The advertised product is better, nicer, newer, and tighter and the consumer is more satisfied and happier.

The product offers more information, more entertainment, more comfort, more than any other product.

4.4.2 Verbs

Though in his study of English in advertising, leech (1966: 154) argues that advertising language has developed into stage, where “verbs do not need to be used”, along this study, it has been noticed that verbs are present in Algerian advertisements. They may take many forms and tenses. In general, the verbs used in advertisements are simple. They are exact and effective. They create certain closeness with the consumers to persuade them to act.

4.4.2.1 Tenses

As far as tenses are concerned, Arabic grammar is so vague and is not very specific about the time of an action and whether the action is completed or not. Thus, there are only two basic tenses in the Arabic language, the past ‘alma:đi:’ (or perfect) and the present ‘al muđa:riđ’ (or imperfect). To form a future tense in Arabic, the present is used. Often the word ‘sawfa’ or the prefix ‘sa’ are added to the front of the verb in the present to indicate the future²¹.

The following examples illustrate the use of the two basic tenses in Arabic; no instances of the future have been found in the data.

a) *Examples of present tense verbs*

- (1) ‘Andrea Dotti’ hair colour
lawnun jadu:mu řawi:lan (a colour that lasts for long)
- (2) ‘Mobilis’ network
liřannana: nuřaddir almawa:hib ... (because we appreciate the talents)
- (3) ‘Venus’ shampoo

jařmi: əllawn	(protects the hair)
juřři: əllamařæ:n	(gives brilliance)
juratřib əřřařr	(repairs the hair)

²¹ More details about tenses in Arabic are provided in chapter one section 1.8.1.2.

b) Examples of past tense verbs

(1) 'la vache qui rit' cheese

lavaf ki ri: zæ:t telʕab mʕæ:na:

('la vache qui rit' came to play with us)

lavaf ki ri: ra:fqatna: ?ila lhadi:qa

('la vache qui rit came with us to the garden)

ʕa: ʕet mʕæ:na laħada:t filʕa:ʕima

(she lived with us moments in the capital)

The past tense in this example is used to report facts that happened in the past. What follows demonstrates tenses frequencies in the corpus data.

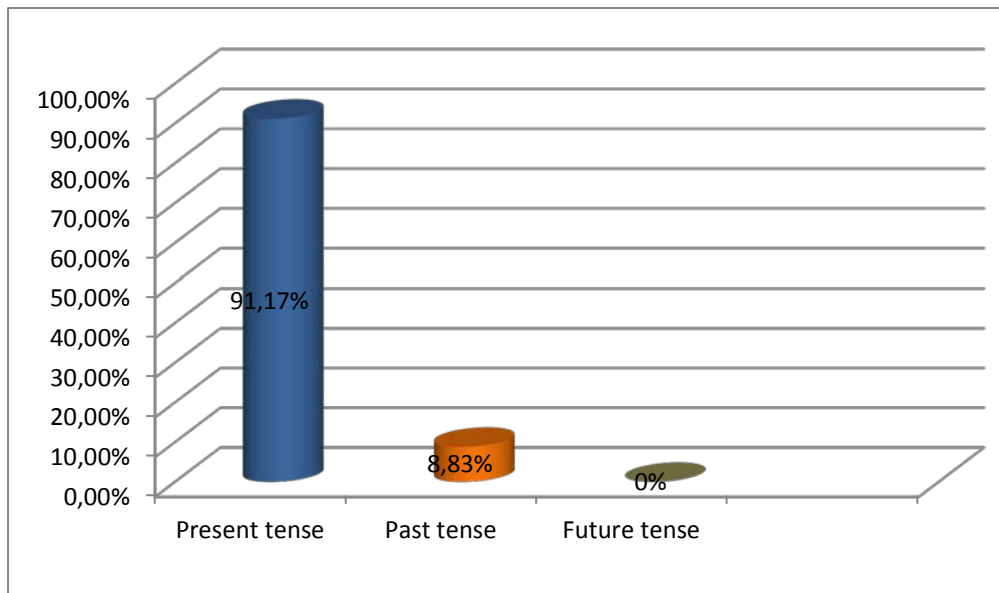


Figure 4.9 Tenses frequencies in the advertising language

As the graph demonstrates, the corpus of Arabic advertising texts exhibits the dominant usage of the present tense (91.17%). The present tense is used to characterize habitual actions, narrate historical present, report mental or emotional state, comment on immediately accompanying actions and demonstrate or explain the individual acts involved. Accordingly, the present tense verbs help copywriters to characterize and

describe the desirable situation and to express positive thoughts and comments, and demonstrate the advantages and good qualities of the advertised products. In addition, the present tense indicates that the action is happening now and that everything being said is a “general truth”.

In contrast to the present tense, the past tense in Algerian printed advertisements is sometimes used (8.83%). Past tense forms create a feeling of distance and the reader does not identify himself/herself with what is being said. In the advertisement for ‘la vache qui rit’ cheese stated above, the message is not clear for the addressee. By reading the advertisement, the consumer doesn’t feel involved with what is being said.

Arab grammarians link the present to the future tenses because the present is too short to be identified alone. Therefore, there is no difference between the future and the present forms (Reishaan & Jaafar, 2008). This view may explain why advertisers do not use any future form. Their aim is to portray a positive picture of the product and to persuade them of the timelessness of the good qualities of what is advertised.

4.4.2.2 Dynamic/ Stative Verbs

A verb in advertisement may be dynamic or stative. A dynamic verb is a verb that “expresses such meanings as activity, process, and bodily sensation (e.g. run, kick, change)” (Crystal, 1999: 95). Stative verbs, on the other hand “express a state of affairs rather than an action (e.g. know, seem, suppose)” (ibid).

Here are some examples of the occurrence of dynamic and stative verbs in advertisements:

a) *Dynamic verbs*

(1) ‘Renault’ car manufacturer

ʔiftari:na ‘Capture’ ʔaw ‘Clio’ wa **fuzna** bi riħla ra:ʔiʕa

(Buy ‘Capture’ or ‘Clio’ and win a marvellous trip)

The two verbs in this advertisement ‘**ʔiftari:na**’ (bye) and ‘**fuzna**’ (win) are dynamic verbs. They are used in the imperative form to motivate the consumer and make them respond and act.

b) Stative verbs

(1) ‘Stylis’ serum

jadman tarti:b ʕa:li: (guarantees a high softness)

(2) ‘Total’ car lubricant

milaffuha: **næ:la ʔif ʒæ:b** tu:ʕa:l

(Her file impressed ‘Total’)

(3) ‘Renault’ car manufacturer

tamtaliku:na ru:nu: sambu:l ... (do you own a ‘renault symbol’...)

The verbs **jadman** (guarantees), **næ:la ʔif ʒæ:b** (impressed) and **tamtaliku:na** (own) illustrate examples of stative verbs, verbs that do not express an action; the first denotes a mental process, the second emotion and the third possession.

The following graph illustrates the amount of stative and dynamic verbs used in the corpus of this study.

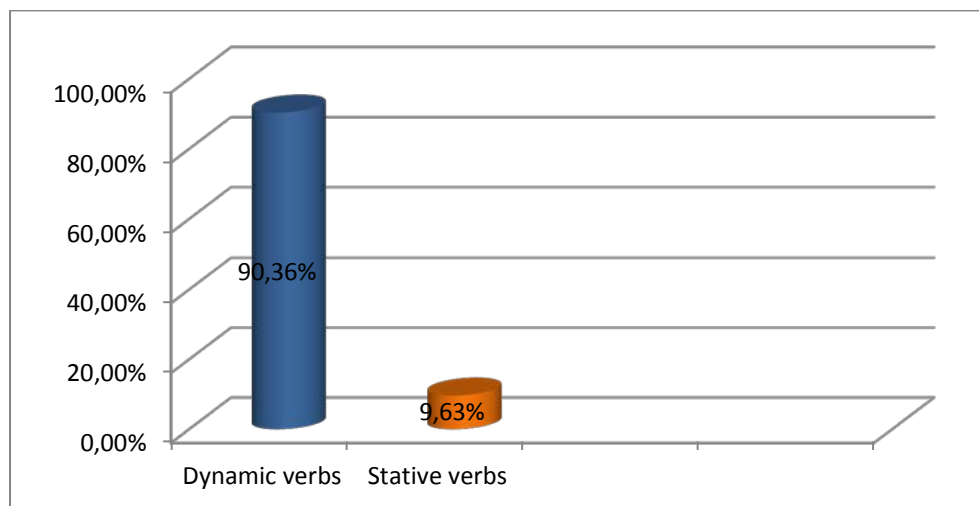


Figure 4.10 The frequency of using dynamic and stative verbs in ads.

As for the types of verbs, the corpus data shows that the category of dynamic verbs has the highest frequency (90.36 %) in comparison to that of stative verbs (9.63 %). The

advertiser prefers to use dynamic verbs to describe the demonstrative characteristics of the products. Moreover, by using dynamic verbs, the advertiser tends to tell the potential consumers what the product is, how it works and how it is made. Therefore, copywriters want to show the qualities and benefits of the advertised products through using dynamic verbs. In this way, they will be able to attract readers and thus have impulses to buy the advertised products. On the other hand, stative verbs, though they express a state in which there is no clear action, may be used to stress the ways products are going to give personal satisfaction.

4.4.2.3. Transitive/ Intransitive Verbs

Verb transitivity is also an important lexical category that might be discussed in the language of advertising. A transitive verb in Arabic, called ‘al fiʿl almutaʿaddi’, is a verb which can take a direct object. It may necessitate one or more object. Transitive verbs are used to express actions, feelings, perception and possession. Intransitive verb, called ‘al fiʿl alla:zim’ cannot have a direct object. Like in English, intransitive verbs in Arabic can be followed by a prepositional phrase. They usually express actions and events. Among the most important differences between Arabic and English concerning verb transitivity is that all intransitive verbs in Arabic can be changed to be transitive ones by adding certain prefixes, or doubling middle letters, and other measures. In English, however, verbs that are always intransitive cannot be changed to be transitive (Al-Shujairi et al, 2015). In addition, Arabic transitive verbs can take up to three objects; this does not apply to English (ibid).

Both transitive and intransitive verbs are found to be used in the data of this study. Here are some examples:

(1) ‘Mobilis’ network.

li ʔannana: **nuqaddiru** lmawa:hib, ... (because we appreciate the talents,...)

(2) ‘Ghalia’ depilatory powder.

junaʃfiʃ **junaʃʃim** **juzaddid** albifra (revives, softens and renews the skin)

The verbs written in bold type in the examples above illustrate transitive verbs in the present data. In example (1), the verb ‘nuqaddiru’ (appreciate) has a direct object ‘almawa: hib’ (the talents). In example (2), the noun ‘albifra’ (skin) is the direct object of the verbs **junaʃfiṭ** (**revives**), **junaʃsim** (softens) and **juʒaddid** (renews) respectively.

(3) ‘La vache qui rit’ cheese

lavaʃ ki ri: **ʒæ:t** telʃab mʃæ:na: (‘la vache qui rit’ came to play with us)

(4) ‘Styliss serum

jatayalyalu fi: ʔaʃmæ:q əʃʃaʃr (penetrates in hair’s depth)

(5) ‘Andrea Dotti’ hair colour

lawnun **jadu:mu** ʔawi:lan (a colour that lasts longer)

In example (3), the verb ‘**ʒæ:t**’ (came) illustrates an intransitive verb in Arabic which does not need an object.

The intransitive verb ‘**jatayalyalu**’ (penetrates) is used in example (4) followed by a prepositional phrase ‘fi: ʔaʃmæ:q əʃʃaʃr’ (in hair’s depth).

In example (5), the intransitive verb ‘**jadu:mu**’ (lasts) is followed by a complement, in this case, an adjective, ‘ʔawi:lan’ (longer) .

The frequency of using transitive and intransitive verbs in the Arabic discourse of print advertisements is demonstrated in the following table and Figure.

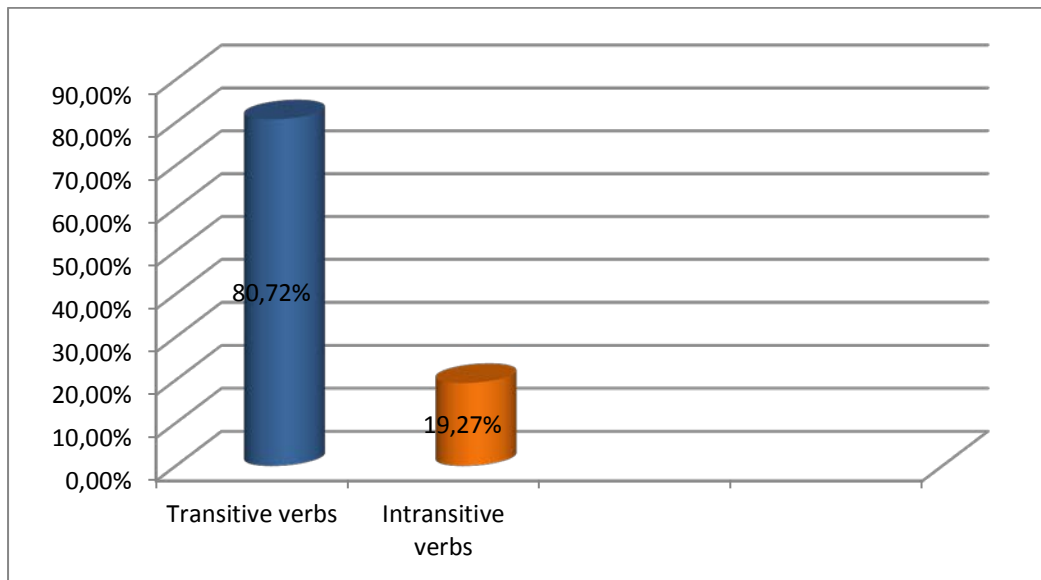


Figure 4.11 The frequency of using transitive and intransitive verbs

Concerning verb transitivity, it is clear from the Figure that the frequency rates of transitive verbs in the collected corpus are higher (80, 72%) than those of intransitive ones (19.27%). This shows a preference in using the object by copywriters as a carrier of the highest load of information. It also reveals a tendency towards a greater use of sentence end – focus than of subject thematization.

4.4.3 Nouns

Crystal (1999: 236), in his penguin dictionary of language, defines a noun as:

“A word class traditionally defined as the ‘name of a person, place, or thing’ and described linguistically in terms of a set of grammatical properties. These properties include a noun’s ability to act as subject or object of a clause, and to be analysed in terms of number, gender, case, and countability.”

Nouns in Arabic can be categorized into different types depending on many considerations. The present study sheds light on the category of inert nouns, also called ‘Primitives’(Gharaibeh & Gharaibeh, 2012: 39). This category of nouns includes abstract and concrete nouns.

4.4.3.1 Abstract/Concrete Nouns

A concrete noun refers to something that we experience through our senses; sight, hearing, smell, touch or taste. It names an object, thing etc. Abstract nouns, on the other hand, usually name ideas, feelings, or concepts.

A wide range of inert nouns have been found to be used in the corpus of this study. Thus, in Algerian advertisements, both categories, abstract and concrete nouns are found to be used. The table below demonstrates a set of nouns, both abstract and concrete, found in the corpus of this study:

Table 4.7 Abstract and concrete nouns

Abstract nouns		Concrete nouns	
The noun in Arabic	The meaning in English	The noun in Arabic	The meaning in English
1- zawda	quality	1- əffafɾ	The hair
2-arrafa:hijja	prosperity	2-almæ:ʔ	Water
3-assafa:da	happiness	3-almaʃl	The serum
4-aʃsihha	health	4-qahwa	Coffee
5- alɣamæ:l	beauty	5- makija:ɣ	Make up

The graph below illustrates the frequency of using abstract and concrete nouns.

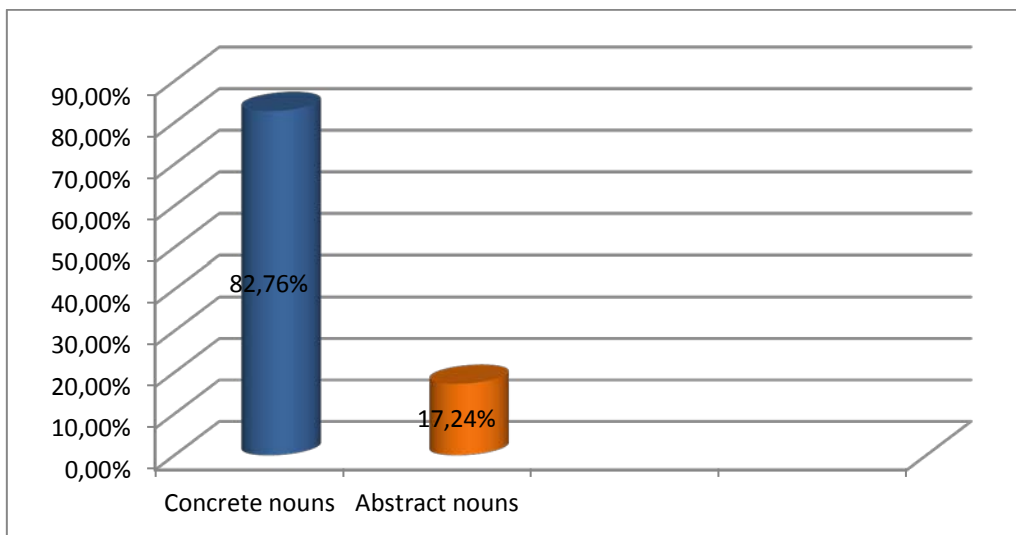


Figure 4.12 The frequency of using abstract and concrete nouns

As far as nouns are concerned, it is observed that concrete nouns (82.76%) are more frequently used than abstract ones which amount to (17.24%). A possible interpretation in this respect is that the concrete language is more suitable and more necessary for advertising than abstract language for the reason that concrete nouns reveal the individual nature of the advertised product. They refer to connections to physical properties. They are precise and specific and no one can argue with. In addition, it is worthy to mention that in the present analysis, proper nouns including products' names are considered to be concrete. Abstract nouns, on the other hand, sound beautiful but are non-specific and too vague. They generally attempt at expressing ideas, thoughts and beliefs that are not physical and concrete. Therefore, the frequency rates confirm the conclusion that, in order to achieve their aim of persuading people, copywriters have a greater tendency towards concrete entities than towards abstract ones. Armstrong (2010: 187) argues: "Print ads using concrete words and expressions had much better recall".

As far as the lexical features are concerned, what follows demonstrates the distribution of lexical features, namely adjectives, verbs, and nouns in the corpus data of this study.

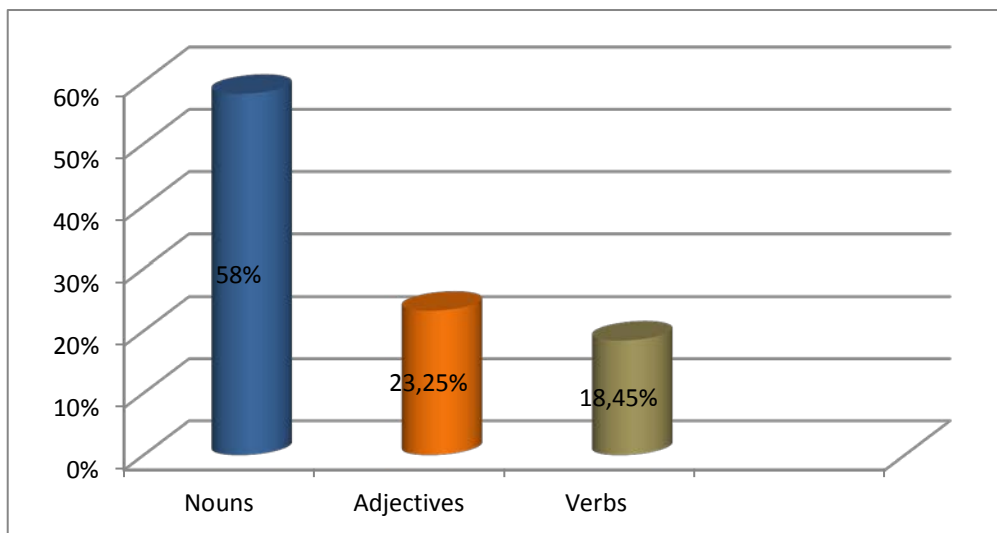


Figure 4.13 The frequency of occurrence for lexical features

The results show that nouns in advertisements are much more frequently used than verbs and adjectives. The rates are 58% for nouns, 23.25% for adjectives and 18.45% for verbs. This may be due to the fact that a lot of nouns, including products' names and abstract expressive nouns, are found to be repeated. The advertiser repeats to make the message memorable. As Leech (1966: 28-29) argues, an advertisement should make a lasting impression in order to influence consumers' behaviours. Repetition, particularly which concerns brand names, plays an important role in enhancing the memorability of the product. It increases the probability that the consumer remembers the name of the product or service when he decides to purchase. In addition, the pervasive use of nouns over verbs may be logically conceived since, as seen previously, equational sentences (verbless sentences) occur more frequently than verbal sentences. Furthermore, most recurrent nouns in the corpus of this study are those associated with the product type and characteristics. Some of the most frequent used nouns in Algerian print advertisements and which are repeated at least twice are: *aṣṣihha* (health), *arrafa:hija* (prosperity), *əffjaʕr* (hair) for hair products advertisements, *alzawda* (quality), *al zamæ:l* (beauty), *qahwa* (coffee), *fawa:ʔid* (benefits), *hali:b* (milk), *əssiʕr* (price), *addawq* (taste), *hima:ja* (protection), etc.

4.5 Stylistic Features

Copywriters often use certain devices to increase the readability of their advertisements and to arouse consumers' interests towards the advertised product or service. The sections below tend to show the significance of statistical data in describing the rates and frequencies of the various stylistic devices which the Arabic discourse of Algerian print advertisements employ as they contribute in enhancing the effect of persuasion in the advertising campaign. Stylistic devices help to express ideas in an impressive and effective way. In addition, they are considered to be cohesive devices used to achieve cohesion in the text. The most common and noticeable stylistic devices found in the data of this study are the following: parallelism, repetition, personification, simile, metaphor, hyperbole and pun.

4.5.1 Parallelism

Parallelism “consists of phrases or sentences of similar construction and meaning placed side by side, balancing each other” (Cuddon, 2013: 511). Parallelism creates a balanced flow of ideas. It is called by Leech (1966: 190) *'formal schemes'*. This technique is used to create unity of verbal elements in a text (Cook, 1992). Because it uses repetition of linguistic patterns, parallelism can be used as a tool to create emotional effect and evoke memorisation. Accordingly, copywriters use parallelism in their discourse to achieve their primary objective of persuasion. It reinforces the qualities of a product in an almost mnemonic fashion. It may also help the advertiser to produce a rhyming prose. Moreover, in advertising discourse, parallelism may also be used as a coordination device at group rank level (Leech, 1966). Leech describes the device as a special cohesive factor in advertising language particularly in disjunctive language situations where “the group tends to be the largest unit to play a significant role in communication” (ibid: 146). Discussing parallelism in advertising, Cook (2001: 140) argues that parallelism “may be found at all levels: graphology or phonology, lexis and grammar, semantics and discourse”.

The followings are examples found to display parallelism device in the present data. As Gully claims (1996: 22), “this device is normally assisted by lay-out”.

- (1) ‘La vache qui rit’ cheese

jusa:himu fi: ʕamal al ziha:z almana:ʕi

(contributes to the job of the immune system)

jusa:himu fi: ʕamal ðða:kira (contributes to the job of the memory)

jusa:ʕidu ʕala ttarki:z (helps in concentrating)

In this example, the copywriter repeats the same verb phrase structure in the three lines. Such repeated phrase is composed of a verb in the Arabic present indicative mood²² and a prepositional phrase which in turn consists of a preposition and a noun phrase. The indicative mood in this advertisement is used to report factual statements. Parallel grammatical structure is used in this advertisement to emphasise the importance of iron as the main compositor of ‘la vache qui rit’ cheese. Stressing the importance of grammatical parallelism, Torresi (2010: 123) argues:

Parallelism is recurrent syntactical similarity. Several parts of a sentence or several sentences are expressed similarly to show that the ideas in the parts or sentences are equal in importance. Parallelism also adds balance and rhyme and, most importantly clarity to the sentence.

In addition, example (1) does also display a lexical parallelism, for between the first two lines, three lexical items are repeated in the same sequence, namely the verb ‘jusa:himu’ (contributes), the preposition ‘fi:’ (in) and the noun ‘ʕamali’ (work) which explains a lexical parallelism.

(2) ‘Venus’ shampoo

lamaʕa:n muħtarif (professional brilliance

fa ʕa:lija mużarraba experienced effectiveness)

In example (2), the parallel effect is created by repetition of a key attribute of the product then by parallelism of the two noun phrase structures consisting of a noun and an adjective. In addition, the placing of two adjectives ‘muħtarif’(professional) and ‘mużarraba’ (experienced) in succession with similar forms is also parallel; both adjectives are passive participle adjectives. A rhythmic effect is also created in these two adjectives by repeating the same initial sound ‘mu’.

²² The indicative mood is represented by the short vowel Dumma (-u-) suffix of the third person singular ‘he’ (Ryding, 2005: 607)

Hence, parallelism in these two examples appears at three levels: syntax, lexis, and morphology.

(3) ‘Aigle’ detergent

xalli:hom jelləʃbu:... w xalli: tta:ʃæ:t ʃli:na:

(Let them play and let the stains for us)

In example (3), parallelism occurs in repeating the imperative structure in two parallel structures combined by ‘w’ (and) to persuade the reader of the good quality of the product. Furthermore, lexical imperative occurs in repeating the same verb ‘xalli:’ (let).

(4) ‘Ooredoo’ network

arraʃi:d muɖa:ʃaf wa l ʔantərnæ:t ba: ʃal

(The credit is doubled and the internet access is for free)

This is a compound sentence which contains two parallel simple equational sentences which share the same structure; noun as subject or ‘mubtadaʔ’ and adjective as predicate or ‘xabar’. These two sentences are joined by the coordinative conjunction ‘wa’ (and). According to Al-jubouri (1984: 107), “parallelistic forms in Arabic are often characterized with syndeton (i.e. a construction, parts of which are linked together by means of a connective), the most common syndetic connective being (wa)”.

(5) ‘djezzy’ network

muʔassasa ʃayi:ra, (small institution,

ʃumu:hæ:t kabi:ra big ambitions)

Like in the previous example of ‘Ooredoo’ network, a grammatical parallelism occurs also in this compound sentence. The advertiser uses two equational simple sentences in parallel structure, noun as subject and adjective as predicate. However, this example illustrates another type of parallelism; though they are used to support the same idea which is the good quality of the product, the two utterances ‘muʔassasa ʃayi:ra’ (small institution) and ‘ʃumu:hæ:t kabi:ra’ (big ambitions) stand in contrast with each other using the two adjectives ‘small and ‘big’. This type of parallelism is called by Naji- Aziz (2012: 365) the ‘*antithetical parallelism*’. She argues: “The antithetical parallelism conveys the

same idea by combining a positive statement and a negative statement". She (ibid: 366) further explains that antithetical parallelism in English is usually achieved by using "but", while in Arabic it is related to another rhetorical device called "*tt iba:q*" where "two utterances stand in contrast with each other" (ibid). In addition, as noticed, the two sentences stand for a parallelistic form without using any conjunction. Al-jubori (1984: 107) refers to this type of parallelism as "asyndetic parallelistic forms" where conjunctions are omitted for some reasons. He explains that such forms of parallelism are occasionally used in Arabic to create a more forceful effect (ibid).

4.5.2 Repetition

Repetition is a cohesive device responsible for linguistic cohesion and rhetorical force (Johnstone, 1991). It is used in advertisements in order to keep the repeated words or expressions in the consumers' minds. According to Al-Saati (2007: 19), repetition is "a fundamental technique in advertisement. The advertisers use repeated words, headlines and repeated slogans to draw the attention".

In addition to sound and structure repetitions that are discussed in the sections of phonological features and parallelism respectively, advertisers tend to repeat words and semantic meanings. Consider the following examples:

(1) 'Soumam' mineral water

yanijja bilbi:ka:rbu:næ:t (rich of bicarbonate)

yanijja bilmaynizju:m (rich of magnesium)

yanijja bişşodju:m (rich of sodium)

yanijja bilkalisju:m (rich of calcium)

(2) 'Ammour' concentrated tomato

şi:ya **zadi:da**

şulba **zadi:da**

nafs əssiŕ !

(new formula, new package and the same price !)

(3) 'Swalis' shampoo

li**faʕr** zaddæ:b wa šiħħij (for an attractive and healthy hair)

swa:li:s li**ffaʕr** alzæ:f wa tta:lif, ʔaʕi:di: lʒamæ:l li **faʕrik**

(‘swalis’ for a dried and damaged hair, give beauty to your hair)

In example (1), the adjective ʔaniija (rich) is repeated four times in the same advertisement to emphasise the good quality of the product.

In example (2), the adjective ‘zadi:da’ is repeated twice to stress the novelty of the product.

The word ‘faʕr’ (hair) is repeated twice in example (3). Since the advertisement is a shampoo, the word ‘hair’ is needed to demonstrate the product’s quality and effectiveness.

(4) ‘Aigle’ detergent

xalli:hom jelləʕbu:... w **xalli:** tta:ʕæ:t ʕli:na:

(Let them play and let the stains for us)

In addition to nouns and adjectives, verbs are also found to be repeated. In example (4), the verb ‘xalli:’ is repeated.

(5) ‘Arabella’ coffee powder

ʔarbah alkarru:sa w alʕarru:sa (Win the car and the bride)

ʔarbah alkarru:sa w alʕarru:sa (Win the car and the bride)

In example (5), the imperative sentence ‘**ʔarbah alkarru:sa w alʕarru:sa**’ (Win the car and the bride) is repeated. One is stated as a body copy and the other as a slogan.

(6) ‘DOZIA’ coffee powder

qahwat do:zja: (‘DOZIA’ coffee)

qahwat do:zja: mdo:zia: wa bni:na (‘DOZIA’ coffee concentrated and delicious)

In example (6), repetition of the brand name ‘qahwat do:zja:’ (dozia coffee) occurs between the headline (the first line of the example) and the slogan (the second line). Such kind of repetition is so frequent in the data of this study. In addition, it has been noticed

that sometimes the brand name occurs in the headline, body copy and slogan like in the following example:

(7) ‘Salix’ lotion

Headline:

sa:li:ks (Salix)

Body copy:

sa:li:ks lu:ʃan juxalliʃuki mina ʃfaʃr alyajr mar yu :b bihi ... (by using ‘Salix’, you get rid of unwanted hair ...)

Slogan:

sa:li:ks lu:ʃan huwa l ʃal (‘Salix’ lotion is the solution)

The amount of brand name repetition in advertisements is illustrated in the pie chart that follows:

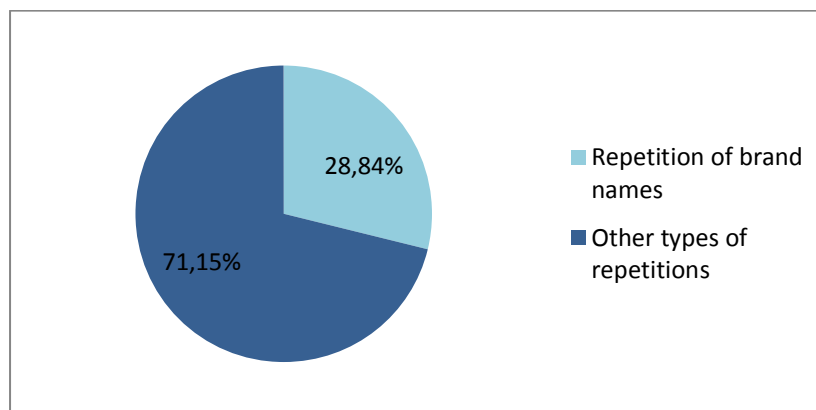


Figure 4.14 Repetition in advertisements

Importantly, as Figure 4.14 shows, advertisers tend to repeat brands’ names so frequently. This confirms the advertiser’s desire to make the advertised brand well remembered by target consumers.

4.5.3 Personification

Personification is the “impersonation or embodiment of some quality or abstraction; the attribution of human qualities to inanimate objects (Cuddon, 2013: 529). In other words, personification is to attribute human characteristics and emotions to what is non-human. Objects, abstractions and ideas can also be brought to life by personification.

Advertisers use personification to attract consumers’ attention to what has been personified. Personification creates emotional connections between advertisers and consumers. The following advertisements illustrate the use of personification device in the analysed data:

- (1) ‘Wisso’ baby wipes

ħna:net al ʔum fi: Lingettes²³ wi:su: (the mother’s tenderness is in ‘Wisso’ wipes)

- (2) ‘Besbasa’ mineral water

besbasa hajla tləm kul alʕajla (‘Besbasa’ is superb, it gathers all members of the family)

- (3) ‘Styliss’ hair serum

sero:m stili:s juqaddim lifaʕriki almaʕl alʕadi:d... (‘Styliss’ serum offers your hair the new serum...)

- (4) ‘Mobilis’ network

mobili:s tafi: bi waʕdiha: (‘Mobilis’ keeps its promise)

In example (1), the product ‘Wisso’, has been personified. The abstract word ‘ħna:net’ (tenderness) which is a human quality is associated with the inanimate object ‘baby wipes’.

The brand name ‘Besbasa’ in example (2) has been personified. The product is understood as a person who gathers all members of the family. Similarly in example (3), the hair serum ‘Andrea Dotti’ is attributed a human characteristic when the advertiser says

²³ The word ‘Lingettes’ (wipes) is used in French.

‘sero:m stili:s juqaddim lifaʕriki...’ (‘styliss’ serum offers your hair...). In example (4), ‘Mobilis’ network has been personified when the advertiser says ‘mobilis tafi: bi waʕdiha:’ (‘Mobilis’ keeps its promise); ‘mobilis’ mobile service is endowed with a human attribute; that of keeping promises. The personification of the mineral water, the serum and the network creates a mental picture and this attracts consumers’ attention.

In the examples above, advertisers employ personification in order to attract consumers’ attention and persuade them by portraying an animate picture of the products and this enhances memorization and therefore purchasing the products.

4.5.4 Simile

Simile is “a figure of speech in which one thing is likened to another, in such a way as to clarify and enhance an image. It is an explicit comparison (as opposed to the metaphor, where the comparison is implicit) recognizable by the use of the words ‘like’ or ‘as’” (Cuddon, 2013: 830). Thus, simile is a cohesive device where two different things are compared to each other in at least one way. Simile in discourse can be a device of art or a means of explanation. When a simile compares two things directly through using connectives like “as”, “like” or verbs such as “resemble”, “seem”; it is called an explicit simile. However, sometimes the connective is omitted, in such case, the simile is said to be implicit.

In advertising, simile is used to reinforce the brand name and to communicate the distinctive features of the products or service to consumers. Advertisers employ simile to promote some positive features of the advertised products or services and stress the emotional representation of its characteristics (Ding, 2003). The following is an example of simile found in the data of this study.

(1) ‘Soummam’ dairy products

fawa:ʔid almantu:ʒ alʒaza:ʔiri: hija nafsha fawa:ʔid almantu:ʒ alʔaʒnabi:
falnuʒaʒziʕ al mantu:ʒ alʒaza:ʔiri:

(The Algerian products’ benefits are the same as those of foreign products. So, let’s encourage the Algerian products)

The advertiser explains that the Algerian products' benefits are similar to the foreign ones. Therefore, in this advertisement, a comparison between two products in terms of benefits is explicitly made by using the phrase 'hija nafsha' (are the same).

In addition to simile, metaphor is another device of comparison used in advertisements. Metaphor compares two different things by saying that the one thing is the other thing. What follows provides a more detailed description of metaphor.

4.5.5 Metaphor

Metaphor is a word of Greek origin, 'metaphora', which means carrying the word or item over or beyond (Chetia, 2015). Unlike simile which implies an explicit comparison, metaphor refers to implied and implicit comparisons where two completely different things are compared without stating any formal indicator which shows that a comparison is made. Cuddon (2013: 432) defines metaphor as "A figure of speech in which one thing is described in terms of another."

Metaphor provides the consumer with a scope of imagination. It emphasises the main point and helps in the aesthetics of the advertising text through providing a description of one thing in terms of another. Leech (1972: 182) stresses that metaphors are useful in the advertising discourse as they "suggest the right kind of emotive associations for the product". Yet, copywriters use metaphors in print advertisements to evoke out readers' emotion and make the advertising text effective and memorable, and this is the needed outcome from an advertising campaign. What follows are illustrations for the use of metaphors in the data of this study.

- (1) 'Soumam' mineral water

mæ:ʔ suma:m naqa:wat əʔʔabi:ʃa ('Soumam' water [is] the nature's purity)

- (2) 'Starlight' brand for household appliances

kun dæ:ʔiman naʒman læ:miʃan (Be always a brilliant star)

- (3) 'Choco dada' chocolate

ʃoko da:da: sirr addawq wa ssaʃa:da ('choco dada, the secret of good taste and happiness)

In example (1), the advertiser compares implicitly the purity of the mineral water to that of nature, that is, the first part of comparison is not overtly mentioned.

In the second advertisement, the copywriter uses metaphor when he says ‘Kun dæ:ʔiman nazman læ:miʕan’ (Be always a brilliant star). The copywriter is explaining implicitly that by using the product, you (the consumer) will be like a brilliant star.

In example (3), it may be understood that the chocolate delicious taste is described as the secret of taste and happiness. But, the advertiser does not use explicitly the words taste or delicious for the first element of comparison; the product itself seems to be the secret of good taste and happiness. In addition to metaphor, this example does also illustrate the use of another device to enhance the selling of their product. This is going to be explained in what follows.

4.5.6 Hyperbole

Hyperbole is “a figure of speech which contains an exaggeration for emphasis” (Cuddon, 2013: 346). Therefore, hyperbole is using exaggeration or overstatements intentionally to achieve an effect. Hyperbole is used in advertisements to make the advertising message effective and highly persuasive. The following advertisements illustrate hyperbole device.

(1) ‘Aigle’ household bleach

jaqdi: ʕala miʔa bilmiʔa mina lmikru:bæ:t, alfi:ru:sæ:t, wa lbikti:rja

ʔila: had al ʔæ:n lam tu : ʒəd ʔaj sula:la mina lmikru:bæ:t tuqa:wim ʒafi:l

annasr

(destroys 100% of microbes, viruses and bacteria.

Till now no strain which resists to ‘Aigle’ household bleach has been found).

(2) ‘Choco dada’ chocolate

ʒoko da:da: sirr addawq wa ssaʕa:da

(‘choco dada, the secret of good taste and happiness)

(3) ‘Dermatol’ make up products

makiʒja:ʒ miθæ:li: lilʕajnajni wajʕafatajmi jamnaħuka mazharan la: juqa:wam !

(A perfect eyes and lips make up that gives you an irresistible looking !)

(4) ‘Milkospray’ milk

ʔarbaḥ ṣaḥtek mʕa ḥli:b milkospre:j

(win your health with milkospray milk)

In example (1), an overstatement is expressed when the advertiser says: ‘jaqḏi: ʕala miʔa bilmiʔa...’ (destroys100% of...), another exaggeration form is employed when he says: ʔila: ḥad al ʔæ:n la: tu : zəd ʔaj sula:la mina lmikru:bæ:t tuqa:wim zavi:l annasr (Till now no strain which resists to ‘Aigle’ household bleach has been found). The elements of exaggeration in this advertisement dramatize the advertising message in order to reinforce it and persuade consumers of the uniqueness of the advertised product.

Similarly, copywriters in advertisements (2), (3) and (4) use exaggeration when saying: ‘sirr addawq’ (the secret of good taste), ‘miθæ:li:’ (perfect) and ‘la: juqa:wam’ (irresistible), and ‘ʔarbaḥ ṣaḥtek’ (win your health) respectively. The use of hyperbole in the advertisements discussed above puts emphasis on the characteristics of the advertised products to persuade as much an audience as possible.

4.5.7 Pun

Pun is a figure of speech which plays upon a word that has two or more different meanings. In the most general of terms, a pun is “a form of speech play in which a word or phrase unexpectedly and simultaneously combines two unrelated meanings”(Chetia, 2015: 983). Pun, or word play, is one of the figures of speech which appear very often in advertising text (ibid). Copywriters use puns to leave an impression on consumers and attract their attention due to the elements of humour and surprise they bring along. The word used as a pun in advertisements is one which is related to the products’ good characteristics or the brand name itself. The following example illustrates the use of pun in the current study.

(1) ‘DYALNA’²⁴ service for ‘DJEZZI’ network

ʕarḏ djalna (the offer is ours / ‘DYALNA’ mobile service)

²⁴ The Arabic, precisely Algerian Arabic word ‘ djalna’ is transliterated as a French word. i.e. written using French characters.

In this example, a homonymic²⁵ pun is used when the advertiser says ‘djalna’. The word in this example may interpret two meanings; one possible meaning is: the offer is ours; the second is the brand name of the service advertised. Therefore, in this advertisement, the copywriter is playing with the word ‘djalna’. However, in both cases, the copywriter has successfully brought out the motive behind the message which is presented in this ad as a headline. First, as the brand name is “djalna”, a consumer is asked to ask for the brand. And second, a consumer is told that the brand is his.

Ultimately, the following chart illustrates the frequency of appearance for stylistic feature in the data of this study.

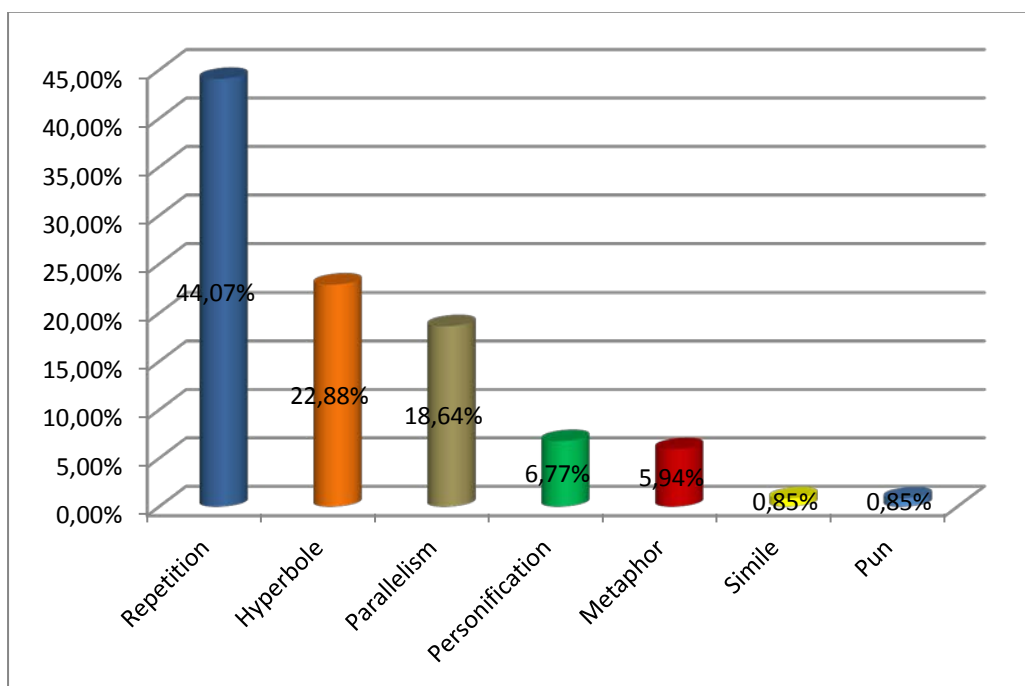


Figure 4.15 The frequency of occurrence for stylistic features

As far as stylistic features are concerned, the analysis reveals that the most noticeable and common stylistic devices in the data of this study are the following:

²⁵ A homonym is a “word having the same sound and spelling as another, but a different origin and meaning” (Cuddon 2013,338)

Repetition abounds in the data. Translated to rates, repetition in Arabic advertising discourse scores 44.07 %. Repetition is favoured by copywriters because it gives a focus to the advertised product and reinforces the readers' memory. Repetition carries a high expressive and emotional value which plays an important role in persuading and agitating the potential audience. Moreover, copywriters use repetitions pervasively in advertising discourse because it helps to impress the readers through the constant emphasis of key words and ideas.

With respect to hyperbole, its occurrence in the corpus material scores 22.88%. This is also an important result. Mostly, hyperbole is used in advertisements to put emphasis on the special features of the advertised products or services.

The method of parallelism is also common in the Arabic discourse of print advertisements in Algeria (18.64%). Parallelism is one of the most useful cohesive devices as it supplies the text with grace and power. It can also achieve an emphatic effect on the meaning of the text.

As for personification, it occurs in the fourth place with a frequency rate estimated to 18.64%. Through using personification, copywriters aim at making the advertised products seem more familiar, amicable and attractive by attributing human qualities to inanimate objects.

As the results show, metaphor shows a higher frequency rate (5.94%) than simile (0.85%). This confirms the fact that Arab copywriters tend to use metaphor because it helps them to make a lot of sense and opens up new implications. In addition, metaphor stresses a fundamental similarity between two elements that surprise the audience with their association.

Though they are not extensively used in the collected corpus of the current study, puns are considered to be so effective and impressive in advertising texts. They have a significant impact on the consumers' appreciation of the advertising message (Chakroun and Triki, 2014: 189).

4.6 Sociolinguistic Features

Although SA has been historically the literary language of the Arab world in general and Algeria in particular, along this investigation, it has been noticed that advertisements deviate from this pattern. In some contexts, copywriters use dialectal Algerian Arabic and even other codes, mainly French, to market their products and services to their audiences. Yet, code switching and code mixing phenomena have been adopted by advertisers who are always looking for new and catchy messages. Copywriters often mix between the two Arabic varieties, namely MSA and AA. This is a technique used to attract as much an audience as possible.

4.6.1 Code Switching

Code-switching in the present analysis is defined as the alternate use of two or more languages in the same utterance, and this can be at a single word, or a phrase, or a sentence/s level (Grosjean, 1982).

Though the study focuses on the Arabic discourse of advertising, a relevant study cannot be accomplished without referring to the widespread occurrence of foreign words and expressions within the Arabic discourse of advertising. Thus, it has been noticed that copywriters have a great tendency to use foreign, mainly French, words and expressions in their discourse. The examples below show some instances of code switching in the present data (the code switching form is written in bold type).

(1) ‘Ooredoo’ network

ʃand ‘**Ooredoo**’ kulʃi sɛ:hel (for ‘Ooredoo’ everything is easy)

(2) ‘Dermacol’ make up products

‘**Dermacol**’ ʃa:lɑm zɑdi:d minal zɑmɑ:l

makija:ʒ miθɑ:li: lilʃajnɑjn wɑ ʃʃafɑtɑjn jɑmnaħuka mɑzħɑrɑn lɑ : juqɑ :wɑm

(‘Dermacol’ [is] a new world of beauty

A perfect make up for eyes and lips that gives you an irresistible looking!)

(3) ‘Renault’ car manufacturer

ʔiftari:na **Captur** ʔaw **Clio** wa fuzna bi riħla ra:ʔiʕa

(buy ‘Captur’ or ‘Clio’ and win a marvellous trip)

(4) ‘Starlight’ brand for household appliances

‘**Starlight**’ kun dæ:ʔiman naʒman læ:miʕan (Be always a brilliant star)

In examples (1), (2) and (3) and (4) stated above, the advertiser switches from Arabic (AA or MSA) to a foreign language, French or English, to refer to the product’s name, ‘Ooredoo’, ‘Dermacol’, ‘Captur’ and ‘Clio’, and ‘Starlight’ respectively. When the foreign language is used, the words have either no equivalents or they are trade names. Examples like these are so common in the data of this study. Copywriters write the whole advertisement in Arabic except for these foreign names that do not have Arabic translations. Therefore, to fill the lexical gap and achieve a lexical cohesion, the use of French becomes a linguistic necessity for advertisers. Though foreign terms may be seen transliterated, as in example (2) where the French word ‘maquillage’ (make up) is written in Arabic written script ‘makija:ʒ’, this is not the predominant pattern in the collected data of this study.

In addition to products’ names, for which advertisers are obliged to code switch in order to fill the lexical gap, it has been noticed in the present analysis that code switching phenomenon may also occur for other types of words along Arabic written advertising texts. Consider the following example:

(5) Wisso’ baby wipes

ħna:net al ʔum fi: **Lingettes**²⁶ wi:su: (the mother’s tenderness is in ‘Wisso’ wipes)

Advertisement (5) exemplifies what Poplack (1980) has called ‘intra-sentential code switching’. The latter refers to any switching form that occurs at the clause and even within the word boundary. Bouamrane (1986: 113) uses the term ‘code mixing’ for intra-sentential code switching.

²⁶ The word ‘lingettes’ (wipes) is used in French.

The advertiser starts his sentence in AA by saying ‘hna:net al ?um fi:’ (mother’s tenderness is) and then switches to French and writes the French word ‘Lingettes’. Though the word ‘Lingettes’ can be translated to Arabic, the copywriter prefers to use it in French, noting that the Arabic translation of the French word ‘Lingettes’ (wipes) has been previously used in the same advertisement (mana:di:l muballala). By switching language, the advertisers may have the intention of drawing the attention of bilingual consumers and thus attract as much an audience as possible.

4.6.2 Code Mixing

Following Gully (1996), the term code mixing in this study is considered as a separate variety of code switching within diglossic languages. Hence, code mixing refers to the mixing between the two Arabic varieties MSA and AA. The examples of code mixing in this study require a mixing of Arabic levels within the Arabic continuum, not a switching of languages amongst, say, bilingual speakers (ibid).

Hudson (1996: 53) claims that mixing seems to “symbolise a somewhat ambiguous situation for which neither language on its own would be quite right. To get the right effect the speakers balance the two languages against each other as a kind of linguistic cocktail”.

In the corpus material, copywriters are found to code mix between MSA and AA in writing forms. Advertisers do sometimes start their text in MSA and then continue in AA or the other way. Below are some examples of code mixing in the data of this analysis (the text in AA is written in bold type).

(1) ‘Ooredoo’ network

əffari:ħa llati: tuna:sib kul alhawa:tif

ħand ur:du: kulfi sæ:hel

(the chip that fits all the cell phones

for Ooredoo, everything is easy)

In this advertisement, the advertiser starts his advertisements by using MSA and then he switches to AA. In the first sentence, the advertiser uses a formal level of Arabic to talk about the good value of the chip by claiming that the chip fits all types of cell phones

and then switches to AA to reinforce what is claimed before by using a short sentence which stresses the effectiveness of the product. The advertiser uses AA, the colloquial variety used in everyday conversations, to create a more intimate atmosphere with consumers in the hope that he will persuade them to purchase.

(2) 'Ooredoo' network

kullu ma: tahta:zu:nahu fi: tafbi?a wa:hida
 arraši:d muḍa:ʃaf wa l ?antərnæ:t ba:tal
 (All what you need in one recharging
 the credit is doubled and the internet access is for free)

The advertisement in example (2) is entirely in MSA except for the AA word 'ba:tal' (for free). This word is in fact commonly used in dialectal Algerian Arabic. It is a word that might impress the audience. Therefore, the advertiser uses the word to attract customers' attention to the offer being provided. Such use then serves the primary objective of advertising, persuading the audience.

(3) 'Besbasa' mineral water

besbasa hajla tləm kul alʃajla
 besbasa mæ:ʔ manbæʃ ɣajr ɣa:zi:
 zibæ:l əddahwa:ra manbaʃ ʃain alzam æ:l
 ('Besbasa' is superb, it gathers all members of the family
 'besbasa' is a mineral water from underground source
 'əddahwa:ra' mountains, the source of beauty)

Of particular interest in this example is that the copywriter starts his advertisement with a dialectal sentence, 'besbasa hajla tləm kul alʃajla (Besbasa' is superb, it gathers all members of the family), in order to attract consumers' attention by using their home language; and then a switch to MSA script occurs in order to give more information about the product.

(4) ‘Renault’ car manufacturer

bifadli lqardḥasi:ba taqdar taṣraf dra:hamha: bæ:ʃ tfarraḥ wla:dha:

(Due to the loan Hassiba can spend her money to please her children)

Example (4) illustrates a mixing of the two Arabic varieties, MSA and AA. The advertiser starts his text by using an MSA expression exemplified by the two words, ‘bifadli’ (due to) and ‘alqardḥ’ (the loan), and then switches to AA for the rest of the sentence. The proper name ‘Hassiba’, which is written and pronounced the same in both varieties, seems to have facilitated the switching process.

4.6.3 The Use of AA

In order to get close to the targeted consumers, advertisers’ language tends to be a simple, colloquial and spoken one. Copywriters aim at addressing people with their linguistic variety (White, 1993: 77). Since the variety of every day conversations for Algerians is AA, a wide range of words from such variety are found to be used in the collected data. It is important to note that the current data demonstrate some advertisements presented only in AA, the colloquial variety of Algerians. Consider the following examples:

(5) ‘Djezzy’ network

ʃand dzezi ahdar beṣiʃr almxijjar

(with ‘Djezzy’ talk with the best price)

‘alʃajla’ brick pastry sheets

mʃa dju:l alʃa:jla majdatna: ha:jla

(with ‘alʃajla’ brick pastry sheets, our table is superb)

In the two examples above, the advertiser presents his advertisement in purely AA. A likely interpretation is that the advertiser wants to be close and friendly with the consumers by using their daily used variety. In addition, using a simple and colloquial language may give the readers sense of attachment to the advertising text.

4.6.4 The Use of MSA

In addition to AA, the study also reveals the pervasive use of MSA in the analysed printed advertisement. Some advertisements are even found to be written entirely in Standard Arabic²⁷. The use of MSA in print advertisements is in fact not surprising since this form of Arabic language enjoys the prestige of a written language in Algeria; it is the language of education, mass media, political speeches and all official domains. The occurrence of MSA in the corpus of this study is exemplified below.

- (1) ‘Sfid’ mineral water

sfi:d huwa lmufi:d (‘sfid’ is beneficial)

- (2) ‘Soummam’ mineral water

mæ:ʔ ʃuma:m naqa:wat ətṭabi:ʃa

(‘Soummam’ water [is] the nature’s cleanliness)

- (3) ‘Amana’ insurances²⁸

ħaʒzu: ʔila: bajti llæ:hi bikulli ṭumaʔni:na

(Go to pilgrimage in all security)

- (4) ‘Ammour’ concentrated tomato²⁹

ʃi:ya ʒadi:da ʃulba ʒadi:da nafs əssiʃr !

(a new formula, a new package and the same price!)

In the above advertisements, copywriters have chosen MSA to advertise their products. One possible reason for preferring MSA is the fact that the addressees are newspapers’ and magazines’ readers. Therefore, as Vaičėnonienė (2006: 50) says: “the senders of the message try to adapt to the social level of the addressee so that they would be on “equal terms”.

²⁷ In advertisements where the brand name is written in both foreign script and Arabic one, the foreign representations of brands are ignored. In addition, since the study deals only with written texts, texts, including brand names, presented in a form of picture are not subjects of investigation.

²⁸ The name of the service is written in French transliteration in the signature line

²⁹ The brand name of the product appears on a picture which figures a tomato can

4.6.5 Language Borrowing

Language borrowing is a resultant phenomenon of language contact situations. When languages are in contact with each other, there will be a mutual influence which results in borrowing type. Crystal (1999: 40) defines the phenomenon as “the introduction of a word (or some other linguistic feature) from one language or dialect into another”. Vocabulary borrowings are usually called “loanwords”. In fact, as explained previously, great debates have been raised among researchers concerning the distinction between code switching and borrowing. However, this study follows Bouamrane’s view on the issue. The author (1986: 116) considers “lexical items from one language that are integrated on the three levels of phonology, morphology, and syntax, into another, as borrowings, and to arbitrarily consider them as switches when neither phonologically, morphologically nor syntactically adapted”. The followings are examples of loanwords appearing in the corpus material.

(1) ‘Ooredoo’ network

kullu ma: taħta:zu:nahu fi: taʕbiʔa wa:hida
arraʕi:d muḏa:ʕaf w **alʔantərnæ:t** ba:ʕal

(All what you need in one recharging

The credit is doubled and the internet access is for free)

In this example the word ‘**alʔantərnæ:t**’ is an English loanword in Arabic. This foreign word has undergone a morphological adaptation by adding the Arabic definite article [al] as prefix.

(2) ‘Aigle’ detergent

xalli: hum jəlləʕbu: ...w xalli (al)**ʔta:ʕæ:t** ʕli:na:

(Let them play ...and let the stains for us)

The word /ʔta:ʕæ:t/ (stains) is a borrowed form in Arabic (Algerian Arabic in this case). It is a word of French origin ‘taches’ which is adapted into Arabic at the phonological, morphological and syntactic levels. The word is definite by the Arabic

definite article /al/³⁰. It is plural by adding the Arabic feminine plural suffix /æ:t/ to the noun in the singular.

- (3) ‘Philips’ household appliances

fi:li:bs tuti:ħu lakum al ʔistimtæ:ʕ bil yidæ:ʔ almufaddal

(‘Philips allows you to enjoy your preferable meal)

- (4) ‘Aigle’ household bleach

jaqđi: ʕala miʔa bilmiʔa min **almikru:bæ:t**, **alfi:ru:sæ:t**, w **albikti:rja**

ʔila: had al ʔæ:n lam tu : ʔəd ʔaj sula:la min **almikru:bæ:t** tuqa:wim **ʔafi:l**
annasr

(destroys 100% of microbes, viruses and bacteria .Till now no strain which resists to ‘Aigle’ household bleach has been found)

The words written in bold type in examples (3) and (4) represent loanwords in Arabic. The figure below reveals the number of advertisements where the discussed particular sociolinguistic features occur.

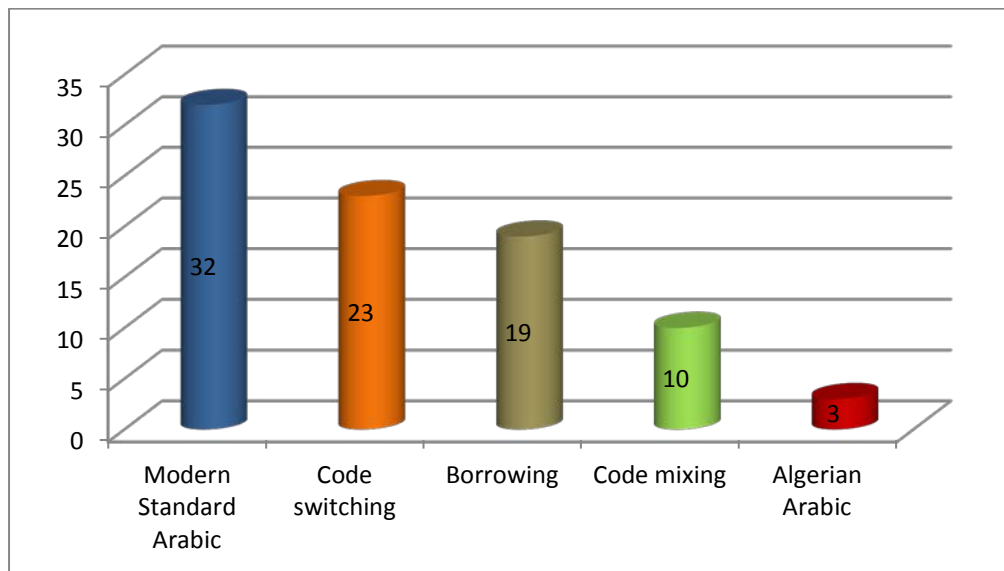


Figure 4.16 The frequency of occurrence in number for sociolinguistic features

³⁰ The consonant of the definite article in this word must be that of the coronal consonant by which the word starts, i.e. /t/. The coronal consonants in Arabic which are known as ‘al-huru:f al-famsiya’ (‘letters of the sun’) are /t ʔ d ð ð ð s ʕ z ʕ l n r/ and the non-coronal consonants known as ‘al-huru:f al-qamarija’ (‘letters of the moon’) are /b ʒ k q ʔ f x ʕ ħ ʕ h m w j/ Heselwood and Watson (2013).

As it is the formal written form of Arabic, it is not surprising to find that Modern Standard Arabic has the highest frequency of appearance. It is then the variety which is widely preferred by copywriters of print advertisements, 32 advertisements are written in pure MSA in addition to its occurrence in the other categories of code switching and code mixing. This result confirms that the standard variety is still the dominating code in written advertisements though there are some tendencies from the part of copywriters to mix the two Arabic varieties and even in some advertisements, though few, only Algerian Arabic is used.

As far as code switching is concerned, the results show that the sociolinguistic phenomenon has a remarkable rate of frequency. It appears in 23 of the analysed advertisements. One of the reasons for such result might be the fact that most brand names are of foreign origin and the majority cannot be translated. Therefore, to fill the lexical gap, the copywriter is obliged to code switch either by keeping the word as it is or by transliterating it to the Arabic script. In addition, code switching is considered as an important tool for attracting and persuading an audience. In this respect, Nerghes (2011) comments on the valuable effect of code switching in persuasion and its ability in grabbing consumers' attention by saying: "code-switching will draw the participant's attention and will enhance their motivation to carefully scrutinize the message presented" (cited in Sharaf-Eldin, 2014: 81); she further adds: "code-switching is an effective strategy that leads to systematic processing of information especially when associated with strong argument" (ibid). Additionally, when advertisers use code switching in their discourses, they will be more capable of persuading readers and thus reaching their primary advertising goal since, as Sharaf-Eldin (2014: 81) claims, "code switching grabs attention, and reflects a certain socioeconomic identity which can give the speaker more credibility and reliability".

Concerning borrowing, the analysis demonstrates that copywriters use a lot of loanwords. It is important to note that one of loanwords' basic functions is to name things or objects when no equivalent native word exists. Advertisers are always seeking to present what is new and modern; thus, the use of loanwords is for them inevitable. When a new object or idea enters a culture, the word or words which express it might be borrowed. Discussing loanwords' functions, Hoffer (2002: 18) stresses that: "The most basic function

of a loanword is communicating the new object/action/idea”. In addition, Takashi (1990) who is interested in studying English borrowings in Japanese advertising texts quotes: “the primary reason for loanword use in the language of advertising is to make the product seem more modern and more sophisticated” (ibid: 327).

Ultimately, an important conclusion that can be drawn from the sociolinguistic investigation of the present data is that in addition to the occurrence of code switching phenomenon between Arabic and other foreign languages in advertisements, there are also ads that are written in pure SA, ads that are written in the dialect and others where copywriters mix between the standard and the dialect. This means that Algerian Arabic is nearly gaining its place side by side with the written form. Thus, the status of MSA as the written form of mass media and print advertisements in particular, according the results of this investigation, is deteriorating.

4.7 Attitudes towards the Advertising Language

As already explained in chapter three, in addition to corpus analysis, a questionnaire has been found interesting to measure people’s attitudes towards the language of advertising. The current part of the research is an extension to the previous analysis and discussion. The objective of the questionnaire is to enhance the findings of the corpus analysis and offer an adequate answer for the last research question of the current investigation.

For the sake of getting accurate and reliable results, Algerian people from different ages, sexes, social and educational backgrounds are subjects of the attitude questionnaire. The questionnaire is a short one composed of five close-ended questions and two open-ended ones. The results of the questionnaire are discussed in what follows. Different graphs will be used to provide various percentages of the findings.

Question one: How do you find the language of advertising? (Respondents are allowed to tick two answers)

- simple clear ambiguous strange

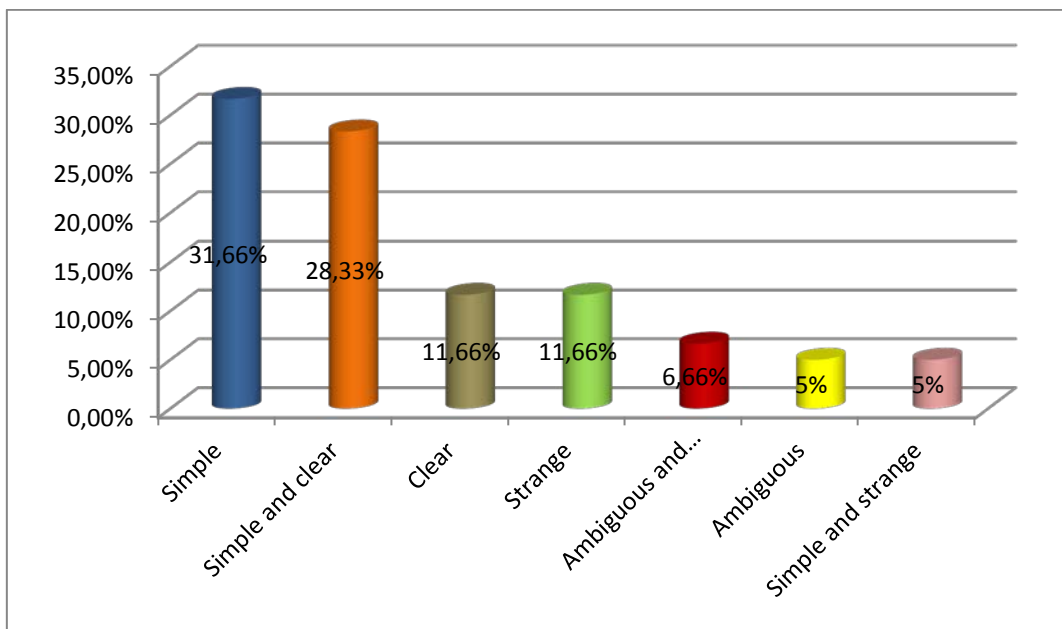


Figure 4.17 Informants' attitudes towards the advertising language style.

The results for the first question reveal that most of respondents (31.66%) consider the language of advertising as a simple language. Because in this question participants are allowed to choose two answers, an important number of respondents (28.33%) have answered that the advertising language is both simple and clear. As noticed, the score for 'clear' and the one for 'strange' are equal (11.66%). However, for 'ambiguous and clear', 'ambiguous' and 'simple and strange', the percentages are: 6.66%, 5%, 5% respectively.

Therefore, the scores for this question do clearly show that the language of advertising is a simple and clear language. Interestingly, through analysing the corpus, it has been found that copywriters prefer using simple sentences rather than complex and multiple sentences in order not to lose the interest of readers. Moreover, the style of the advertising language is, as Sternkopth (2004: 207) describes it, a style which is "mostly colloquial, using simple and familiar vocabulary". In fact, most studies on the language of advertising do agree that the latter is simple. According to Broom (1978: 28), "[...] the language of advertising is audience oriented [...] this is because, notwithstanding the level of socialization and learning of the advertiser, he or she does not impose this on the listener, rather language that is transparent is used". Therefore, the language of

advertisements is characterised by simplicity and clarity which allow the ordinary audience to decode the message easily.

Importantly, the results exposed on the graph show that an interesting percentage of respondents think that the language used in advertisements is ‘strange’. The reason which makes such informants think so is may be the ‘loaded’ nature of the language used by advertisers. Yet, through analysing advertising discourse, the researcher has recognised that copy writers use a set of linguistic devices (e.g. hyperbole, repetition, parallelism, ellipsis, disjunctive grammar, etc) and sociolinguistic features (e.g. code switching) which make the advertising language ‘special’.

Question two: In general, do you think that the language of print advertisements is correctly structured?

Yes No

The results for this question are shown in the following graph:

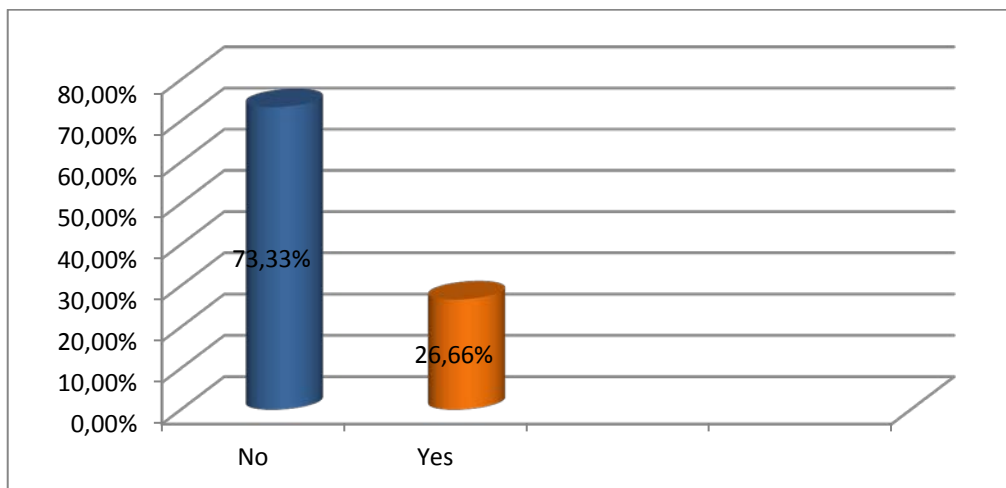


Figure 4.18 Informants’ attitudes towards the structure of the advertising language.

According to the results, most participants believe that the language of advertising is in general not correctly structured (‘not correctly structured’ is more likely to mean here incorrect forms of grammar). This score confirms the results of corpus analysis where the researcher has found that the advertiser makes use of special grammatical forms such as

unqualified comparative adjectives or the pervasive use of hyperbole, repetition and parallelism, in addition to the use of disjunctive grammar which is a distinguishing characteristic of the advertising style.

Therefore, language in advertisements does sometimes deviate from the norms. This idea has in fact been explained previously while analysing the grammar of the language of print advertisements in Algeria. In fact, this deviation is considered as a linguistic tool which makes the advertising message more attractive. In this respect, Chi and Hao (2013: 89) claim: “[...] deviation is widely-used in advertising with good grounds, and well adopted deviation in advertising can attract audience’s attention to go through the advertisement and even persuade them to buy the products advertised”.

Question three: Do you think that the language of print advertisements succeeds in attracting consumers’ attention and in persuading them to buy the product?

Yes No

The results are as follows:

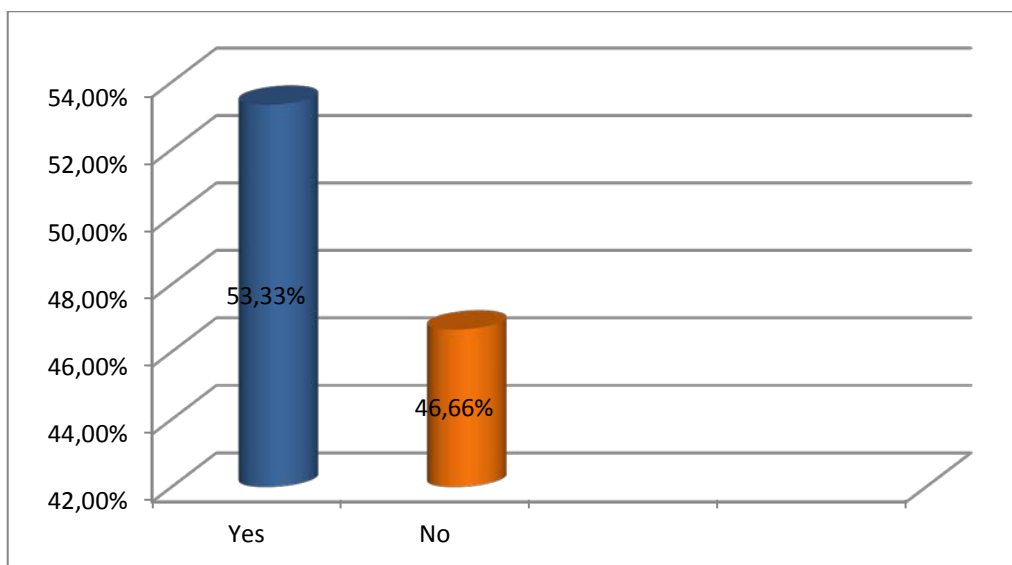


Figure 4.19 Informants’ attitudes towards the effect of the language of advertising

Though, as the graph shows, the results for this question do not expose noteworthy differences; the majority of answers (53.33%) are positive. This means that people's attitudes towards the advertising language are mostly positive. 46.66% of informants, on the other hand, have answered 'No' to the question. This percentage does in fact require specific considerations. The answers for the open-ended question may explain such closeness of results.

Question three/a: How?

Through the open-ended questions, most informants advocate that the language of advertising succeeds in persuading the audience of the high quality of the advertised product because copywriters use, according to them, an attractive language which touches their emotions and arouse their curiosity to buy and try the product. Moreover, some respondents believe that the simplicity of the language of advertising makes the message easily remembered and memorized and this makes consumers unconsciously attracted.

Indeed, the results above show that people's attitudes are positive and advertisers succeed as Goddard (1998: 74) claims "to promote positive associations in the minds of the target audience" through their effective use of language. Therefore, we can say here that the language of advertising is not randomly designed. Copywriters make skilful linguistic choices to persuade the audience, impress them and attract their attention. Gully (1996: 7-8) argues, in this respect, that "[...] the success of an advertisement depends, in no small part, on the linguistic dexterity of the copywriter". In other words, the language used in advertisements has an effect on people's attitudes towards the language and the advertisements in general.

As far as negative attitudes for this question are concerned, an important number of respondents (46.33%) have answered 'No' to question three. They argue that the language of advertising does not succeed in persuading the audience because, according to them, consumers are aware that advertisers' major aim is to persuade people to purchase the product whatever the technique is. They further explain that they do not trust advertisements and they think that language in advertisements is used as a tool to increase their sales and own profit. Accordingly, though their answers are negative, their arguments

show that this category of people is in fact not against the language of advertising, but rather against the advertising campaign itself.

Question four: Which language do you prefer as language of print advertisements?

Modern Standard Arabic Algerian Arabic French mixture

The outcomes for this question are demonstrated in the following graph:

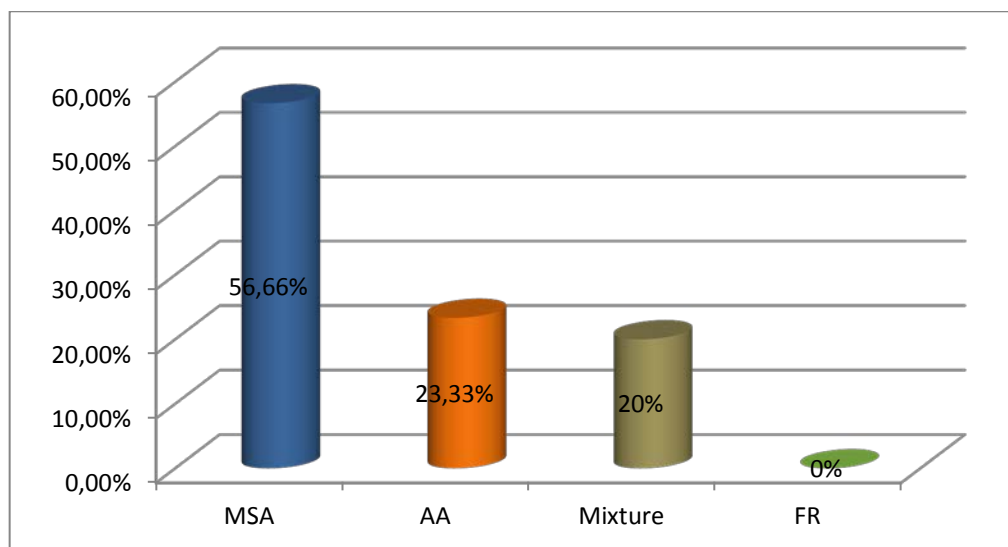


Figure 4.20 Informants' attitudes towards the language variety used in ads.

The results on the graph show clearly that the highest score (56.66%) is that of people who prefer Modern Standard Arabic as the language of print advertisements. The scores for AA and 'mixture' are more or less equal; 23.33% and 20% respectively. This approximation in the percentages may be explained by the complex linguistic situation in Algeria (see chapter one). The findings might be logical since the informants are from different social and educational backgrounds. Educated people may prefer MSA for the variety enjoys the prestige of written form in Algeria. Less educated informants, on the other hand, may prefer AA or a mixture between Arabic varieties and French. The mixture here refers to code switching which is, as explained previously, prevalent in Algerian society. Hence, surprisingly, AA is also accepted as a written form in Algeria.

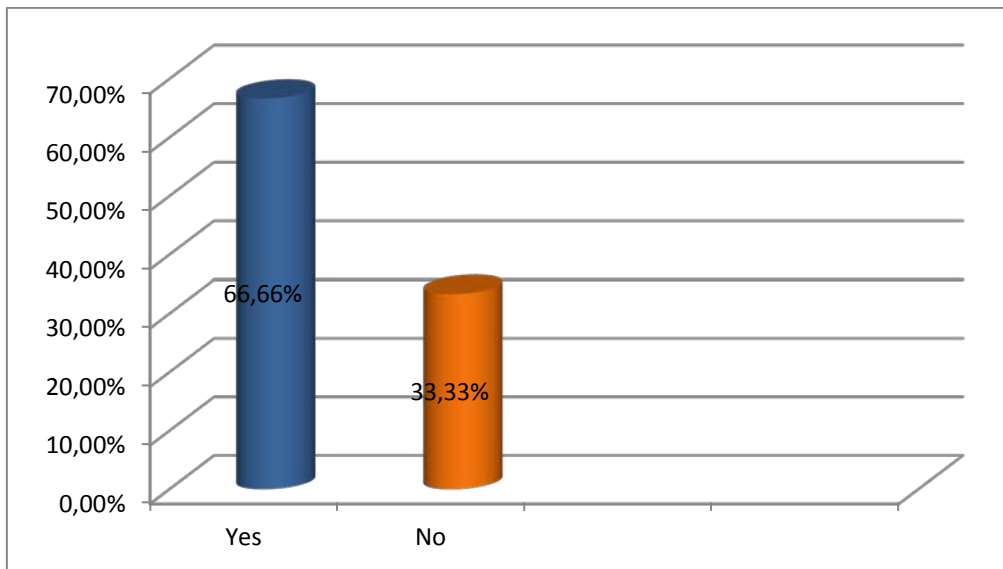


Figure 4.21 The advertising language impact on people's choice of products

Interestingly, the results for question five show that the number of respondents who are influenced by the language of advertising exceeds that of those who are not. This result confirms the idea that the language of advertising is a powerful tool used by advertisers to attract consumers' attention, manipulate them, and entice them into purchasing specific products or services; though some people, as question three demonstrates, might have negative attitudes towards advertisements. The language of advertisements is powerful in that way that it can change people's opinions and makes them act. It is designed to induce and lure consumers to buy particular products or services.

Ultimately, after this discussion on consumers' attitudes, one might say that readers' attitudes are generally positive as the use of language successfully attracts their attention and influences their choice for products. Indeed, it is crucial to advertisers to focus on the language used to convey their advertising messages for the use of the right and effective language manipulates people's behaviour and brings success to the advertising campaign.

4.8 Conclusion

This empirical chapter sheds light on the linguistic and sociolinguistic techniques used in print advertising in Algeria with special reference to the Arabic discourse.

The study provides concrete evidence that copywriters of print advertisements in Algeria do not randomly use their language. They make skilful choices to impress the audience and attract their attention. Their language is constructed so that it fulfils their main objective of persuasion and achieving the best sales. They use all the possible tools which make their message appreciated and memorable by consumers. Moreover, advertisers attempt at creating interesting, uncommon and surprising texts with catchy words and expressions which arouse the readers' interest and imprint the message in their memory. Such texts serve connotative and referential purposes.

Furthermore, through a close study of data, it has been noticed that the senders of advertising messages try to establish a close and friendly relationship by using the receivers' linguistic variety. It is true that Standard Arabic is the variety which dominates the analysed advertising discourse, but it has been noticed that Algerian Dialectal Arabic is penetrating written advertisements as a literary genre where it functions as forceful communicative and persuasive means.

Briefly worthy to mention is the fact that the investigation demonstrates some borrowings from English. English in Algeria, as already stated in chapter one, is a foreign language which is appreciated by Algerians; it is perceived as the language of modernity. Therefore, the incorporation of English words into the advertising text makes it appear more modern.

As far as attitudes are concerned, the study has revealed that people's attitudes towards the advertising language are generally positive. Copywriters do generally succeed in promoting positive connotations in the minds of their audiences.

GENERAL CONCLUSION

General Conclusion

Advertising, with its increasingly important role in today's society, is becoming a so common social phenomenon. It has, indeed, become a popular subject of study for scholars from a great many disciplines such as marketing, sociology, psychology and linguistics. Among all the interests, the one related to advertising discourse has attracted particular attention.

The process of advertising communication is complex, and its language can be a powerful tool to influence people and their behaviours. Specific language choices made by copywriters are vitally important to convey specific messages which aim to entice and influence people.

Although modern society tends to claim that people are immune to advertising, surveys and sales figures show that well designed advertisements have dramatic effects, and as such, it is a crucial marketing tool. If advertising campaigns have not brought about significant profit to the market, they would have been abandoned a long time ago. Advertisements are designed in a way to influence; they use magic and hidden persuasive tools to achieve this goal. Cook (2001) mentions that advertisements inform, remind, influence and may even change opinions, emotions and attitudes. He believes that advertising does not only sell products or/and services but change society and persuade people to purchase things they perhaps do not want or need. He also points out that advertisements give warnings and information to the audience. Therefore, advertisements can have a crucial role in creating awareness and constructing identities and attitudes.

The present study has aimed to shed light on the Arabic discourse of print advertising through an analysis of print ads in Algeria. It has attempted to show how the writing of the advertising discourse is special due to the prevalent use of a set of linguistic and sociolinguistic features which make the advertising message effective and persuasive. It has illustrated, through a corpus analysis, the different choices made by copywriters to achieve their aim of persuasion and increasing sales. Moreover, the study has shown that though it seems for consumers that they are not affected by advertising, the general attitudes are positive and the magic of advertising succeeds on attracting people's attention and persuading them to buy particular products.

General Conclusion

Driven by a social linguistic orientation from a discourse analysis perspective, the current study provides concrete evidence that advertising texts in Algerian print advertisements exhibit linguistic elements that might be unique to advertising context.

The present research work has explored the specificities and uniqueness of the discourse of advertising. Nevertheless, the investigation is not meant to deal with all aspects of this particular discourse, or find answers to all problems it poses. Instead, it aims to find out all the basic elements which characterise the most pervasive, influential and inescapable discourse of the 21st century: the advertising text. The visual components of the advertising message are not the concern of the current investigation. The study, then, focuses on the analysis of the phonological, syntactic, lexical, and stylistic features that characterise the collected data. Sociolinguistic features such as code switching and code mixing are also discussed in this study. Moreover, the research work gives special importance to the analysis of people's attitudes towards the advertising language.

This study has begun with a theoretical part which circles the main concepts related to its purpose and the relevant literature which allows the reader to understand the subject matters of advertising discourse, advertising techniques, strategies, objectives, and the important relationship between language and advertisements. The theoretical part has also explored the complex sociolinguistic situation in Algeria which exhibits the use of a variety of codes. Then, the study moves to a practical part which deals with research methodology, data analysis, and interpretation of the main results.

Quantitative and qualitative analyses of data have yielded important conclusions. Following the two first hypotheses, the study reveals that the advertising language is not randomly designed. Copywriters make a set of conscious linguistic and sociolinguistic choices in order to accomplish their objective that is enticing customers into buying the particular advertised product. They make the advertising language unique by the peculiarity of the linguistic features in use. In brief, the language of advertisements has been found to be a 'loaded' language, a language which is well crafted to be impressive and persuasive.

General Conclusion

At the phonological level, the results have shown that in order to be impressive and effective, advertisers choose words that can easily be remembered and which have pleasant sounds. Therefore, in advertising, techniques similar to those of poetics are often used. Advertisers use, like in poems, the so called mnemonic devices, namely rhyme, rhythm, alliteration, assonance and transliteration which guarantee a better remembering of the text and also a later recall of it. Through a quantitative analysis, it has been found that the highest frequency for phonological features is that of transliteration. The advertiser's aim behind transliteration is most probably to make the advertising text easy to understand, more familiar and closer to the Arabic audience. In addition, the findings demonstrate that rhyme is also widely preferred in the language of advertising. Rhyme as a phonological feature makes advertising texts sound good to ears, and in advertising it is very important that the texts sound pleasant and catchy to be more acceptable and effectively remembered by receivers. Rhyme, transliteration, assonance and alliteration are features meant to be attention-grabbing in advertisements. These sound strategies have emphatic effect on the meaning. They make the advertising written message memorable and provide the ad, particularly the slogan, with the strong beating rhythm.

As far as syntax is concerned, the study reveals that the Arabic discourse of advertising displays features of disjunctive language that Leech (1966) has explored in his analysis of the English language used in advertising. Ellipsis, for example, has been found to be a prominent feature in the discourse of advertising under investigation. The main reason behind using ellipsis in the language of advertising, as already explained is to create certain cooperation, closeness, informality and intimacy with the consumers. Concerning sentences' types and forms, the study shows that copywriters prefer using simple sentences, including both equational and verbal sentences but with more interest to equational ones, as readers lose interest in reading complex sentences. Simple sentences are used to achieve the emphatic effect of language and facilitate the message perception for the readers. Multiple sentences, on the other hand, appear to be not very frequent in the collected corpus; most probably this is because such structures tend to be longer and less memorable. Regarding sentences' functions, the current investigation demonstrates that advertisers favour declarative sentences. The latter are used in advertisements to give as much information as possible about the product in order to make the consumer sure of the

General Conclusion

good quality of the advertised brand. The imperative sentences, according to the findings, are also prominent in advertising discourse, particularly in slogans. They are employed to stimulate and advice readers on taking quick and effective actions and thus, accomplish the advertising objective.

While analysing lexical features, it has been noticed that copywriters make a pervasive use of productive and memorable words. Usually, advertisers use positive adjectives that manage to build a pleasant picture in readers' minds and help potential consumers to create a positive attitude towards the products. Gradable adjectives are preferred to describe the absolute qualities of the products. Superlative forms are more used than comparative ones to stress on the superiority and uniqueness of their products and to create a hyperbolic character which makes the advertising language more effective and persuasive. As far as verbs' tenses are concerned, the study shows that the corpus of Arabic advertising exhibits the dominant usage of the present tense. The results are not surprising since the latter helps copywriters to characterize and describe the desirable situation and to express positive thoughts and comments, and demonstrate the advantages and good qualities of the advertised products. In addition, the present tense indicates that the action is happening now and that everything being said is a "general truth". Past tense, on the other hand, is generally avoided in advertisements because it creates a feeling of distance and the reader does not identify himself/herself with what is being said. Concerning the types of verbs, the study reveals that dynamic verbs are favoured over stative verbs. Copy writers prefer using dynamic verbs to tell the potential consumers what the product is, how it works and how it is made. They tend to show the qualities and benefits of the advertised products. In this way, they will be able to attract readers and thus have impulses to buy the advertised products. In addition, through the analysis of verbs' types in advertising, it has been noticed that transitive verbs are extremely used in the advertising discourse. This shows a preference in using the object by copywriters as a carrier of the highest load of information. It also reveals a tendency towards a greater use of sentence end – focus than of subject thematization.

Regarding nouns, it has been noticed through the present analysis that concrete nouns are more frequently used than abstract ones. Concrete nouns reveal the individual nature of the advertised product. They refer to connections to physical properties. They are

General Conclusion

precise and specific and no one can argue with. Accordingly, they help copywriters to achieve their aim of persuading people. Abstract nouns, on the other hand, though they sound beautiful, they are non-specific and too vague. They generally attempt at expressing ideas, thoughts and beliefs that are not physical and concrete.

The present investigation has rated the distribution of lexical features in the analysed corpus, namely adjectives, verbs and nouns. Importantly, then, it has been found that nouns are more frequently used than verbs and adjectives. This may be due to the fact that a lot of nouns, including products' names and abstract expressive nouns, are found to be repeated. The advertiser repeats to make the message impressive and memorable. Repetition, particularly which concerns brand names, plays an important role in enhancing the memorability of the product. It increases the probability that the consumer remembers the name of the product or service when he decides to purchase. The pervasive use of nouns over verbs is in fact logical since it has been already found that equational sentences (verbless sentences) occur more frequently than verbal sentences. It is also worthy to mention that most recurrent nouns in the corpus of this study are found to be those associated with the product type and characteristics. Some of the most frequently used nouns in Algerian print advertisements and which are repeated at least twice are: *aṣṣihha* (health), *arrafa:hija* (prosperity), *əjfaʕr* (hair) for hair products advertisements, *alzawda* (quality), *al zamæ:l* (beauty), *qahwa* (coffee), *fawa:ʔid* (benefits), *ħali:b* (milk), *əssiʕr* (price), *addawq* (taste), *hima:ja* (protection), etc.

The corpus data of this study has also exposed the use of a set of stylistic devices to increase the readability of their advertisements and to arouse consumers' interests towards the advertised product or service. Stylistic devices enhance the effect of persuasion in the advertising campaign. They help to express ideas in an impressive and effective way. In addition, they are considered to be cohesive devices used to achieve cohesion in the text. The most common and noticeable stylistic devices found in the data of this study are the following: parallelism, repetition, personification, simile, metaphor, hyperbole and pun. Repetition is a linguistic cohesive device noticeably used in the language of advertisements. While measuring the frequency of occurrence for stylistic features, it has been found that repetition obtained the highest rate of frequency. Repetition has a rhetorical force and is used in advertisements to keep the repeated words or expressions in

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the consumers' minds. Advertisers repeat words, headlines and slogans to draw the readers' attention. Importantly, for the current corpus data, it has been recognized that brands' names are the most frequently repeated. This confirms the advertiser's desire to make the advertised brand well remembered by target consumers. In addition to repetition, the analysis reveals that hyperbole is remarkably used in advertising discourse. It occurs in the second place after repetition. Hyperbole is used in advertisements to put emphasis on the special features of the advertised products or services. It makes the advertising message effective and highly persuasive. Moreover, data analysis illustrates that parallelism is also noticeably used in advertisements. The device is used as a tool to create emotional effect and evoke memorisation. It reinforces the qualities of a product in an almost mnemonic fashion. It helps the advertisers to produce a rhyming prose. Thus, copywriters use parallelism in their discourse to achieve their primary objective of persuasion. Though with a lower occurrence, personification is also found to be used by advertisers. Personification is used to attract consumers' attention and persuade them by portraying an animate picture of the products which makes the advertised products seem more familiar, amicable and attractive and this enhances memorization and therefore purchasing the products. Lastly, simile, metaphor and puns are found to be rarely employed in the Arabic discourse of advertisements under investigation.

As far as the sociolinguistic analysis is concerned, the present study shows that copywriters use two Arabic linguistic varieties, namely Modern Standard Arabic and Algerian Arabic, in addition to French and sometimes English. Though Modern Standard Arabic is considered the language of literacy in Algeria, particularly in written forms, the study reveals that advertising text deviates from this pattern. Hence, after analysing the data, the third hypothesis which states that Modern Standard Arabic is the language of advertisements in Algeria has been nullified.

The corpus material of the present study has revealed that though some ads are presented in MSA only, some others exhibit the occurrence of purely AA or a mixture between MSA and AA. Moreover, copywriters are found to code switch between Arabic (MSA or/and AA) and foreign languages, particularly French.

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The findings show, as expected, that the highest frequency of occurrence is that of MSA. However, the identifiable patterns of code switching and code mixing that the study has revealed show that both MSA and AA are acceptable and used in written texts of print advertisements in Algeria. In addition, code switching between Arabic and French has presented an important rate of frequency. It occurs in the second place after MSA. This may be translated to the important status French occupied and is still occupying in the Algerian society. In addition, the fact that most of brand names are used in French has remarkably influenced the results for code switching pattern. In fact, code switching and code mixing phenomena are used in advertisements as tools to attract and persuade the audience; they draw the participants' attention and enhance their motivation to carefully scrutinize the message presented. Thus, code switching and code mixing are two systematic strategies used to attract as much an audience as possible. In addition to code switching and code mixing, the study has demonstrated that copywriters use a lot of loanwords in their advertisements. This may relate to the fact that advertisers need to name some names (particularly brand names) and objects when no equivalent native words exist. The use of loanwords is sometimes inevitable in advertisements.

Ultimately, the most important conclusion that can be drawn from the sociolinguistic analysis is that though pure MSA is used in most analysed advertisements, there are advertisements which exhibit the occurrence of code switching and code mixing phenomena. More importantly, the results show that Algerian Arabic is remarkably used in advertising texts either alone or side by side with other language varieties. This means that Algerian Arabic is nearly gaining its place side by side with the written form. Thus, the status of MSA as the written form of mass media and print advertisements in particular, according to the results of this investigation, is deteriorating.

To develop and support the findings of corpus analysis, the investigation has also attempted to find out people's opinions towards the language of advertising. This part has in fact been added for the purpose of verification and complementarity. The results of the questionnaire have demonstrated that, as the fourth hypothesis states, people's attitudes towards the advertising language are mostly positive. The data explores that the majority of informants consider the language of advertisements as simple and clear. This result matches with the corpus analysis which shows that copywriters prefer using simple

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sentences rather than complex and multiple sentences. Moreover, through the sociolinguistic analysis of advertising texts, it has been found that Algerian Arabic is omnipresent in advertising discourse. Algerian Arabic, in Algeria, is the simple colloquial form of Arabic used in everyday conversations. Its vocabulary is simple and familiar. Therefore, the respondents' attitudes are quite logic. As far as the structure is concerned, people consider the language of advertisements as incorrect (at least at the level of grammar). Through the analysis of advertising grammatical structure, it has been found that the language of advertising does sometimes deviate from the norm. It uses some patterns that are not common in discursive language; among such are: the use of unqualified comparative forms, the pervasive and special use of hyperbole, repetition and parallelism, in addition to the use of disjunctive grammar which is a distinguishing characteristic of the advertising style. This special grammatical structure is used as a tool to attract the potential consumers. Concerning the effect of the advertising language, the results show that people's general attitudes are positive. Thus, indeed, copywriters succeed in using the appropriate form of language which accomplishes their primary objective of persuasion.

Though the scores have not exposed noteworthy differences (53.33% of participants have answered 'Yes' and 46.66% have said 'No'), the result might be logical and not surprising for such type of question since people are aware, as they claim, that the language of advertising is used as a tool to persuade them to buy. Effectively, the results for the last question have confirmed that people's attitudes are positive and advertising language does have an impact on their choice of products. Here, a clear majority have admitted that the advertising language influences their behaviour of buying. So, indeed, the language of advertising is a powerful tool used by advertisers to attract consumers' attention, manipulate them, and entice them into purchasing specific products or services.

Concerning the questionnaires' fourth question which concerns people's attitudes towards the language variety used in advertisements, the majority of informants prefer Modern Standard Arabic as the language of print advertisements. This is logical since MSA enjoys the prestige of written form in Algeria. Moreover, the advertisements are addressed to print media readers, so it is clear that MSA is the most appropriate. An important amount of people, on the other hand, have preferred AA or a mixture. This is

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surprising and means that dialectal Algerian Arabic is increasingly becoming accepted as a written form among Algerians.

The results for this study can be useful in familiarizing and understanding the main issues which have relation with the techniques of writing advertising texts. The concrete statements and data could provide information and help for all those who are interested in advertising texts whatever the advertising language is, since the objective is common: persuading people to buy.

The thesis at hand is addressed to students who are interested in linguistics, sociolinguistics, discourse analysis and languages for specific purposes. It is also useful for people working in the advertising sphere, copywriters and all people interested in the advertising language.

At all events, much more could be said on the advertising discourse. There are other areas for further investigations. Important researches could be done on the relationship between advertisements and the culture of its people. Much more could also be said on the linguistic and social factors which determine language choice in advertising. In addition, further inter-discoursal analyses could bring significant and important findings to the field of advertisements.

Finally, it is hoped that this research work mainly concerned with the discourse of advertising provides the stimulus for more investigations into this fascinating, creative and extremely interesting area of study,

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APPENDICES

APPENDICES

Appendix A

Appendix A.1 The Magazine's Advertisements (Echourouk Alarabi)

1) 'PHILIPS' home appliances : N° 1004/ July, 2014



2) 'Venus' shampoo: N° 1005/ August, 2014



Appendices

3) 'Swalix' cosmetic products : N° 1006/ September, 2014

Salix
ساليكس

ساليكس لوشن

- ✓ يخلصك من الشعر الغير مرغوب به نهائيا
- ✓ يمنع نمو الشعر تحت الجلد
- ✓ مناسب لكل أنواع البشرة
- ✓ لا يسبب تحسس الجلد
- ✓ مرطب برائحة طيبة
- ✓ مكون من أعشاب طبيعية

هل تعاني من الشعر الزائد ومعاناة إزالته في كل مرة؟
ساليكس لوشن هو الحل

2800 DAI

125 ml e

125 ml e

Salix Algérie

مستورد و موزع من طرف شركة سميرات فارم

0560 97 66 62

4) 'Maria' pasta products: N° 1023/ February, 2016

ماريا ...
جودة ونوعية

PÂTES ALIMENTAIRES

MARÍA
عجائن ماريا

كسكس
COUSCOUS

متوسط
Moyen

MARÍA
عجائن ماريا

GROUPÉ AZZOUZ
ZONE INDUSTRIELLE DE SIDI BEL ABBES

Téléphone: 213 48 70 34 13 / 213 48 70 31 15
Fax: 213 48 70 34 18 / 213 48 70 35 93

Appendices

5) 'Ghalia' depilatory powder : N° 1026/ May, 2016

Poudre Dépilatoire

Huile
Amande Douce
Naturelle

Ghalia
nature
Huile
Amande Douce
Naturelle

AGIT EN 5 MINUTES

Les femmes préfèrent Ghalia pour une épilation Douce et Parfumée

غبرة مزيلة للشعر
مغذية بزيت اللوز
الطبيعي

يشد. ينعم. يحدد البشرة
ويحميها من الجفاف
بغذي خلايا الجلد ويحسن النعيم
داخل الخلية
احتوائه على فيتوستيرول. يساعد
على تكوين حاجز هيدروليبيدك صحي

- Revitalise, adoucit, régénère la peau et la protège contre le dessèchement
- Nourrit les cellules cutanées et améliore le ciment intracellulaire
- Sa teneur en phytostérols contribue également au maintien d'une barrière hydrolipidique saine

6) 'Aigle' detergent: N° 1005/ August, 2014

Aigle

فانيهم يلعبو ... وخلي الطاشات علينا

Aigle
FIBRE
PROTECT
لحقة اللساعة

سائل غسيل
الطاشات

165+ مل
مجاناً

Appendices

7) 'Ramen' pasta : N°1026 /May, 2016



8) 'Aroma' coffee powder: N° 1005/ August, 2014



Appendices

9) 'Venus' shampoo : N° 1004 / July, 2014



10) 'Styliss' hair serum: N° 1023/ February, 2016



11) 'Soumam' mineral water: N° 1023/ February, 2016

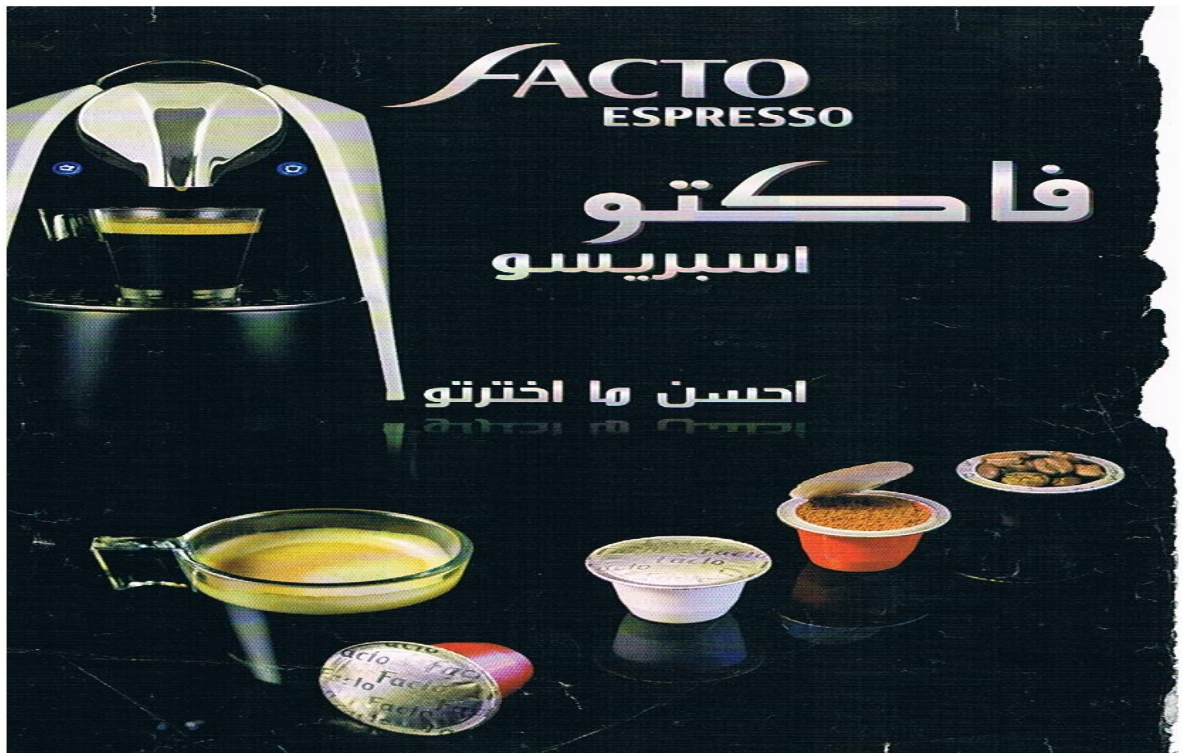


12) 'alʕaʕi la' brick pastry sheets: N° 1020/ November, 2015

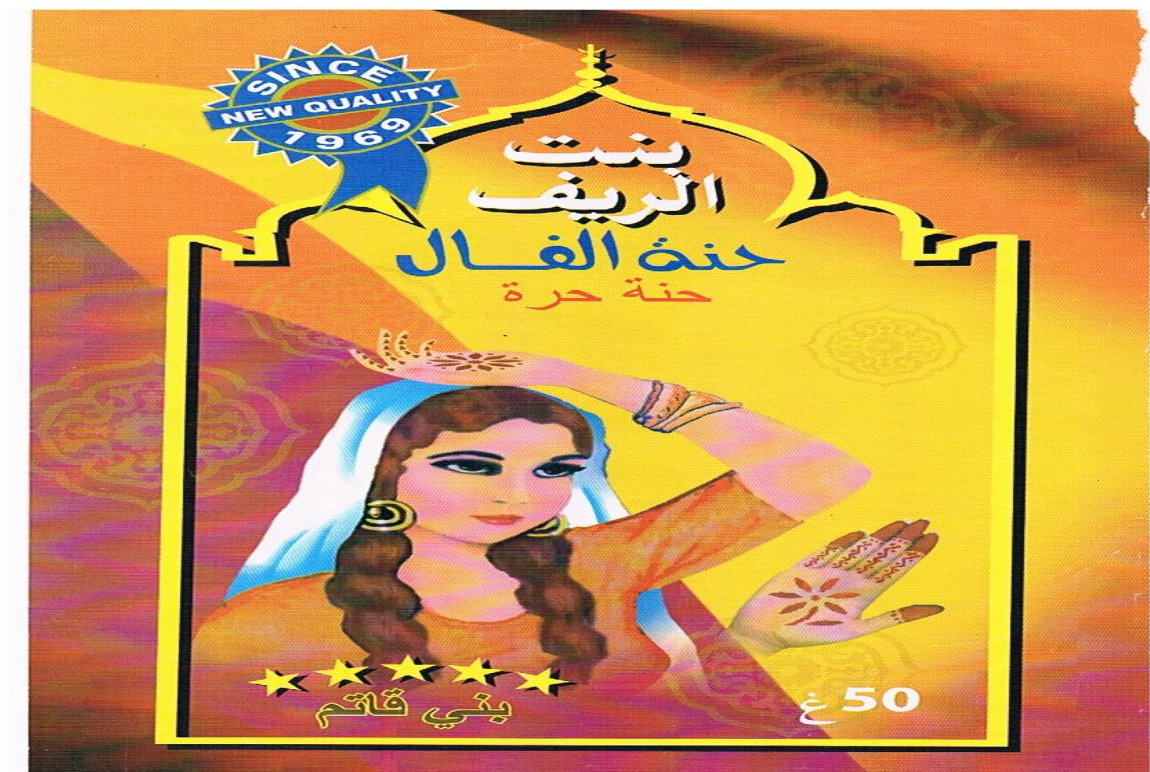


Appendices

13) 'facto' coffee capsules: N° 1023/ February, 2016



14) 'bent errif' henna: N°1026 /May, 2016



15) 'Kalos' makeup base: N° 1004/ July, 2014

جيل جديد من كريم الأساس الخففي و المصحح لعيوب البشرة

Couvre les imperfections cutanées:

- Cernes
- Cicatrices
- Acné
- Taches brunes
- Rides
- Couperose
- Vitiligo
- Varices
- Tatouages

يخفي عيوب البشرة:

- الهالات السوداء
- الندوب
- حب الشباب
- التجاعيد
- البقع البنية
- البرص
- الدوالي
- الوشم

متوفر بثلاث ألوان
G 04 G 05 G 09

صناعة أوروبية

• Vitamine E et coenzyme Q10 : effet anti-âge
• SPF30 : protection solaire
• Hypoallergénique
• Water proof (résiste à l'eau et à la transpiration)
• illumine immédiatement le teint
• Tenue longue durée

AVANT APRES

Sans Paraben

www.kalos-int.com www.facebook.com/kalosalgeria

16) 'ANDREA DOTTI' hair serum: N° 1005/ August, 2014

ANDREA DOTTI

Andrea Dotti ITALY

SERUM

SOIE plus

سيروم

مصل الشعر

أندريا دوتي

مصل الشعر أندريا دوتي الخرد
بيروتين الحرير للشعر الخشون
أو المصبوغ
يحمرك من اللون أو يحسن لونه
بمستوية
أندريا دوتي تقدم لك مصطل مزود
بيروتين الحرير ليحفظك طاقة و
حيوية لشعرك بعيد إحياء لونه
و يستعيد ناعته من جديد

Enrichi à la Protéine de SOIE
protège les Cheveux colorés

Protéine de SOIE

بروتين الحرير

GAINANT

zero frizz

Appendices

17) 'ALLIANCE' assurances : N° 1026/ May, 2016

باقات أليانس للتأمينات

هذه الباقات تمكنكم من حماية :
نشاطكم المهني، مسكنكم و ممتلكاتكم المنزلية*

* باقات أليانس للتأمينات متكوّنة من حمايات إجبارية، حمايات إختيارية و مساعدة قانونية و مساعدة السيارات

في خدمتكم
021 379 379

ecouteclient@allianceassurances.com.dz
www.allianceassurances.com.dz

أليانس
التأمينات

18) assurances N° 1027 /June, 2016

'amana'

تأمين مساعدة صحة احتياط

حجوا إلى بيت الله بكل طمأنينة

اكتشفوا كل مغامرات الأمانة على : Amama بكم وكي عزلا عليكم ASSURANCE PREVOYANCE & SA

Appendices

19) 'Amour' concentrated tomato N° 1010 January, 2015



20) 'DADA' chocolate N°1027 /June, 2016



21) 'Arabella' coffee powder: N° 1015 June, 2015



22) 'Ramen' pasta: N° 1016 July, 2015



23) 'thika' milk powder : N° 1023/ February, 2016



24) 'NOUNOURS' brand: N° 1023/ February, 2016



25) 'Amour' concentrated tomato: N° 1025 / April, 2016

عَمُور
Amour

جودة وأصالة

الطماطم
28% مخاضف التركيز
الوزن الصافي 400g

FICHE TECHNIQUE

Produit : Trappe concentrée de tomate
Conditionnement : Eau, Matière
Poids de concentration : 28 (80g)
Poids du bidon : 200 (400 grammes)
Sans Acide (sans l'ajout d'acide tartrique oxygéné)

Caractéristiques organoleptiques :
Odeur : caractéristique tomate
Odeur : fraîche
Aspect : lisse
Couleur : n° 2.10

Caractéristiques Physico-chimiques :
pH : 3,95 - 4,00
Brix : 23% - 25%
Acidité totale : 2,5% - 3,0%
Acidité totale rapportée au produit fini : 2%
Acidité totale rapportée au produit sec : 40%
Chlore rapporté au résidu sec soluble : 0,0001 g/l
Liquide : 0,0002 g/l
Liquide : 0,0005 g/l
Matière : 1,000 g/l
Acidité : 1,000 g/l
Cation : 0,000 g/l
Eau : 0,000 g/l
Eau : 0,000 g/l
Eau : 0,000 g/l

Caractéristiques Microbiologiques :
Etiologie : inférieure à 30
Coliformes totaux : 2 gr Absence
Coliformes fécaux : 2 gr Absence
Staphylococcus aureus : Absence
Candida : 2 x 10⁶ U/g Absence
Listeria : 2 gr Absence
Moulds : 2 gr Absence

Zone Industrielle Amour Nouredine, Mouzaia, Blida, Algérie
Tél : +213(0) 25 37 70 40 / +213(0) 25 44 67 21. | Fax : 025 44 54 44
contact@groupesamour.com
www.groupesamour.com

26) - 'Aigle' detergent: N° 1023/ February, 2016

ماء جافيل
جيل جديد

أعقاب

100% يعطي على من الميكروبات، الفيروسات والبكتيريا*

والتي قد اليوم لم توجد أي سائلة من الميكروبات تقاوم جافيل النسر

27) 'NOUN' rice: N° 1024 /March, 2016



28) 'SOUMMAM' milk: N° 1005/ August, 2014



29) 'Pasta world' pasta: N° 1025 / April, 2016



30) 'Pasta world' pasta: N° 1024 / March, 2016



31) 'Soumam' mineral water: N°1025 /April, 2016



32) 'Sfid' mineral water: N° 1016 / July, 2015



35) 'starlight' LED TV : N° 1005/ August, 2014

starlight ★

كنت دائما نجما لامعا

TV LED SMART WIFI
42" FULL HD 1080P

06 Paires de Lunettes 3D Offertes

• Taille d'écran: 42" (107 cm) • Type de Téléviseur: LED 3D • Résolution: 1920 X 1080 Full HD • Angle de vision (H-V): 178°/178°
• Contraste Dynamique: 100 000:1 • Temps de réponse: 4 ms • Luminosité: 500cd/m² • Internet + Wifi
• Tuner TNT avec câble UHF • Sortie sonore: 2x8W • TELETEXT: 1000Pages • 2USB - 2HDMI - 1VGA - Fiche à Fiche

Essalem Siège Social: Lot 34 Zone d'Activité Bab Ezzouar-Alger. Tél.: 021 24 96 65 - 021 24 42 38/39 - Fax: 021 24 43 32
Usine: R.M. n° 16 La Rocade, Tébessa. Tél.: 037 46 31 26 - 46 35 93 - Fax: 037 46 38 87

36) 'Swalis' cosmetic products: N° 1025/ April, 2016

Swalis®

لشعر جذاب و صحي

L'HUILE D'ARGAN
RESTRUCTURE & SUBLIME
VOS CHEVEUX

Swalis Shampooing
COIN KERATINE

Swalis Après-Shampooing
CONDITIONNEUR

Swalis L'HUILE D'ARGAN

Swalis Masque capillaire

سواليس لشعر الجاف و التالف، أعيدي الجمال لشعرك.

Appendices

37) 'Dermacol' makeup products: N° 1017/ August,



Dermacol
عالم جديد من
الجمال
مكياج مثالي للعينين
والشفتين يمنحك
مظهرا لا يقاوم!

استخدموا من استعمال المنتجات المقدمه متوفر حاليا في الاسواق

SARL OASIS BEAUTY
Le distributeur exclusif des produits Dermacol en Algérie
Adresse : Cité zone des Travailleurs Grp 06 N° 01 Dar El-Baida Alger.
www.dermacolcosmetics.com

Tel : 021 50 54 52 Mobile : 0660 64 02 42 - 0770 88 01 17
Email : Sarl_oasisbeauty@yahoo.fr
Face book : Dermacol Algeria By Oasis Beauty

38) 'GK' hair product: N° 1016 / July, 2015



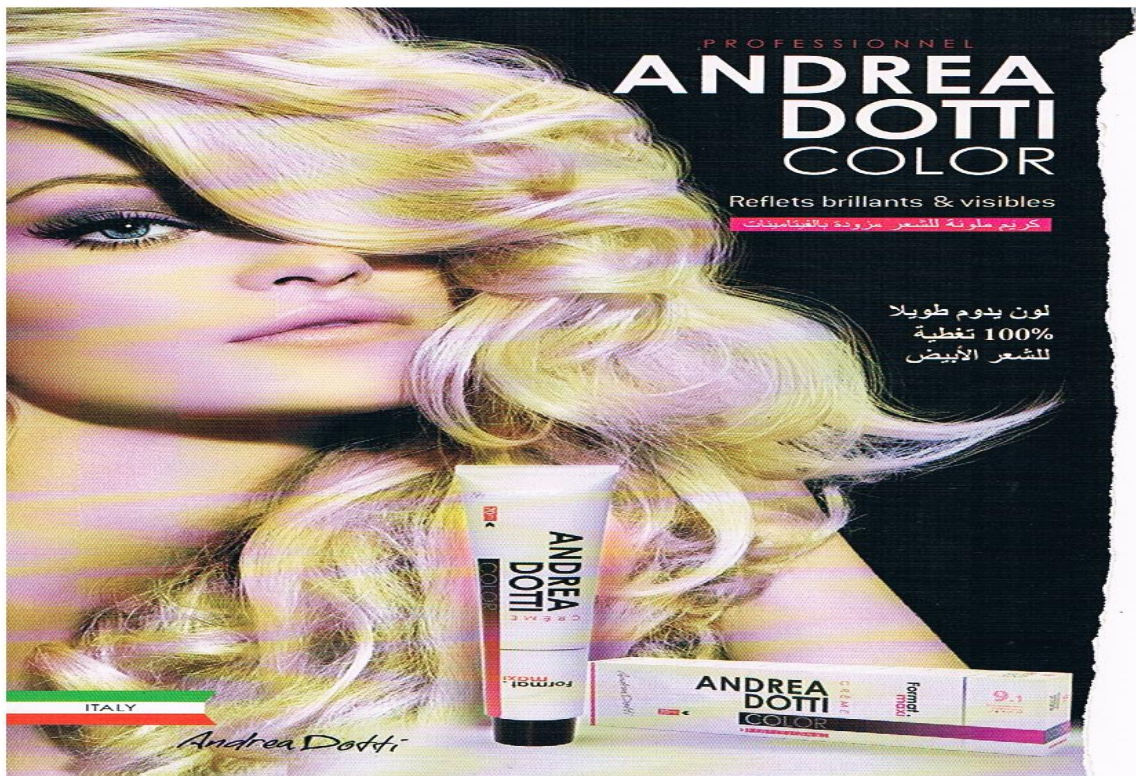
GK
HAIR
PROFESSIONAL

اكتشفي سر الجمال

HBL
Distributeur exclusif

MADE IN USA

39) 'Andrea Dotti' hair colour : N° 1027 / June, 2016



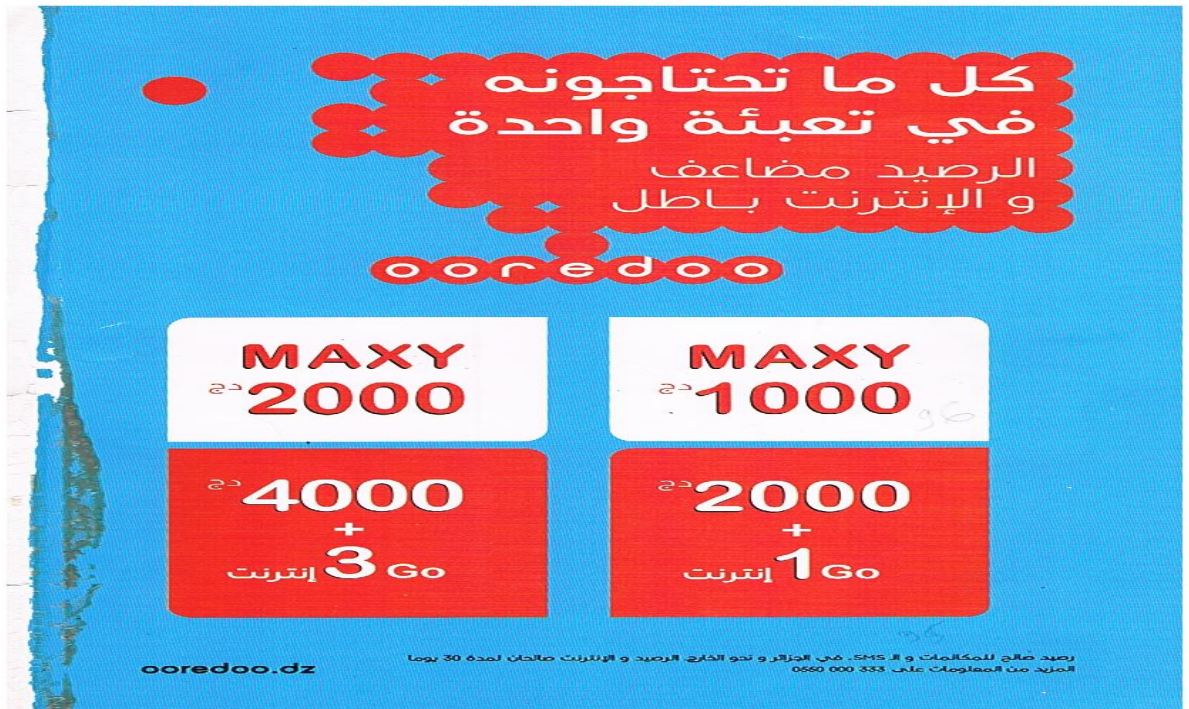
40) 'DOZIA' coffee powder: N° 1016 / July, 2015



41) 'Milkospray' milk powder. N ° 1028 / July, 2016



42) 'MAXY' service for 'ooredoo' network: N° 1025/ April, 2016



43) 'OTO plus' assurances N° 1016 / July, 2015



44) 'Besbassa' mineral water: N° 1026/ May, 2016



Appendix A.2 Newspapers' advertisements (Echourouk, Ennahar and El khabar)

a) Echourouk Newspaper

1) 'SuperTab' tablet: Echourouk N° 5048 // 24/03/2016



2) -'MOBILIS' network: Echourouk N° 4994 // 30/01/2016



Appendices

3) 'RENAULT' cars' avertissement : Echourouk N° 5025/ 01/03/2016



4) 'DJEZZI' network: Echourouk N° 4982 // 18/01/2016



Appendices

7) 'DJEZZI' network: Echourouk N°4979 // 15/01/2016



8) 'Ooredoo' network: Echourouk N° 5025 // 01/03/2016



Appendices

11) 'CocaCola' drink: Echourouk N°5005 // 10/02/2016



12) 'LG' washing machines: Echourouk N°5037 // 13/03/2016



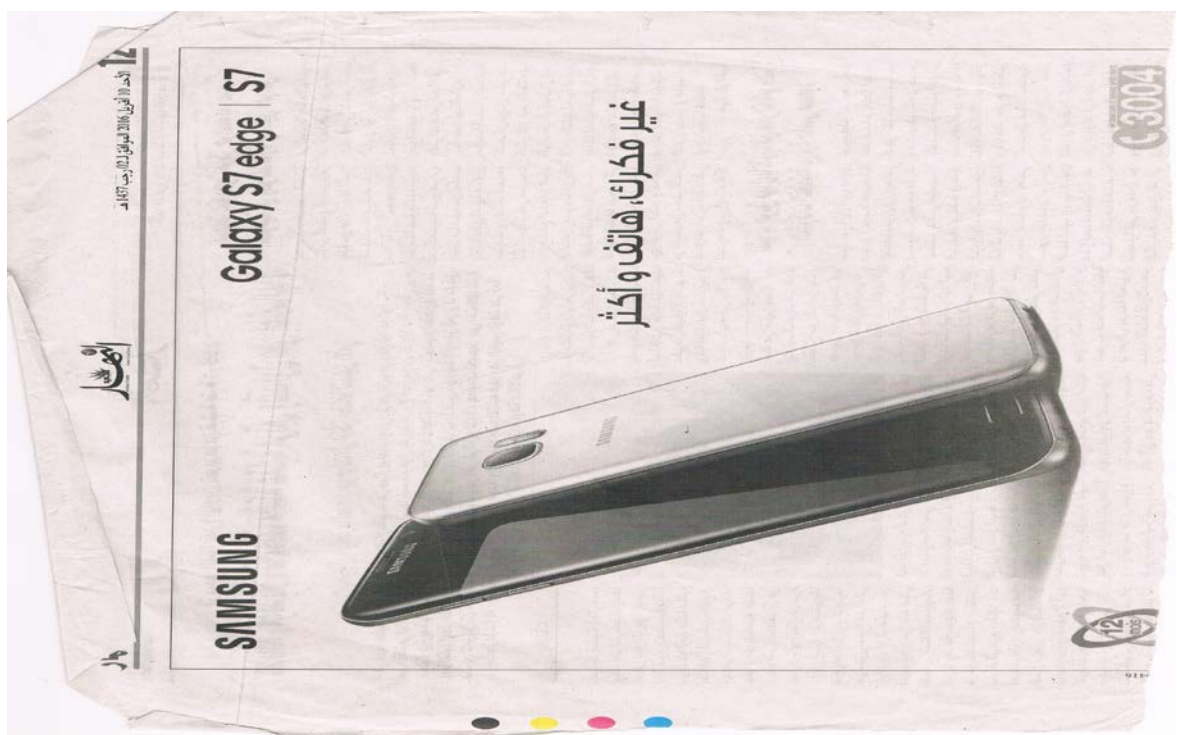
Appendices

b) 'Ennahar' Newspaper

1) 'la vache qui rit' cheese: Ennahar N° 2603 // 10/04/2016



2) 'SAMSUNG' cell phone mobile: Ennahar N° 2603 // 10/04/2016



Appendices

3) 'Total' lubricating substances: Ennahar N°2601 // 07/04/2016

الجزائر - 2016

صاحبة أفضل شركة فتيحة في السنة

هي سامية خديم

اكتشفوا مشير وعملها على

WWW.TOTAL.DZ

لتزود أفكاركم بالطاقة!

سامية تفوز بلقب صاحبة أفضل شركة فتيحة في السنة. ولقها بالحب طويلا لما فيه من اتمية و جودة و ابتكار لتفاتها، طويلا. ل مواد التزييت الجزائر تهدي لها جميعا المصافي المرافقة و التعريف.

www.total.dz

لاكتشفوا مشير وعملها على

TOTAL
COMMITTED TO BETTER ENERGY

4) 'starlight' refrigerator : Ennahar N° 2599// 05/04/2016

starlight ★

ثلاجة

Réfrigérateur
Defrost SL-NF690SM
690 L SILVER

Equipé du système
Turbo - Dynamique

أول ثلاجة من صنع جزائري بمواصفات عالمية
Premier Réfrigérateur de fabrication Algérienne selon les normes internationales
Fabriqué par starlight

Essalem

- Siège Social : Lot 34, Zone d'activité Bab Ezzouar - Alger. Tél: 023 83 98 03 /06 - Fax: 023 83 98 12
- Usine : R.N n° 16 La Rocade - Tébessa. - Tél: 037 48 31 26 - 037 48 35 93 - Fax: 037 48 38 87
www.starlight-dz.com

24 MOIS

24 MOIS

Appendices

5) 'RENAULT' loan: Ennahar N° 2601 // 07/04/2016

RENAULT
Passion for life

تمتلكون رونو سمبول
ماد إن بلادي
تم إشترائها منذ
1 أكتوبر 2015 ؟

رونو تهدي لكم
أول مراقبة لسيارتكم
مجّاباً!

خدمة رونو
* عرض صالح لكل الرباتن اللذين إشتروا سمبول ماد إن بلادي منذ 1 أكتوبر 2015
للمزيد من المعلومات : 00 50 90 0770 /contact.client@renault.dz

6) 'DYALNA' Djezzi network service: Ennahar N° 2601// 07/04/2016

عزّين
DYALNA

خديت
21 ساعة
نحو كل الشبكات
160 أذّنات

مؤسّسة فنيّة
طموحات كثيرة

مركز للخدمة
DIEZLY
عزّين

72/431/04-16
www.dyalna.dz
تتمتعون بخدماتنا في كل مدن الجزائر
تتمتعون بخدماتنا في كل مدن الجزائر
تتمتعون بخدماتنا في كل مدن الجزائر

Appendices

c) 'El-khabar' Newspaper

1) 'SOCIETE GENERALE ALGERIE' Bank service: Elkhabar N° 8111// 03/04/2016



2) 'la vache qui rit' cheese : El-khabar N° 8050 // 02/02/2016



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3) 'Candia' milk: Al-khabar N° 8056 // 08/02/2016



4) 'SAIM' Textiles: Al-khabar N°8097 // 20/03/2016



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7) 'MAG PHARM' laboratories: Al-khabar N° 8118 10/04/2016



Appendices

8) 'Candia'milk: Al-khabar N° 8056 // 08/02/2016



Appendices

Appendix B: Attitudes' Questionnaire (English version)

This questionnaire is part of a doctorate research. It is designed to elicit your views on the language used in print advertisements in Algeria. Your opinions are valuable for the completion of this work. You are kindly requested to answer the questions, put a cross (x) in the appropriate box, and make a full statement whenever necessary. Thank you for your cooperation.

Age:

Sex: male female

1- How do you find the language of advertising? (you may choose two answers)

simple clear ambiguous strange

2- In general, do you think that the language of print advertisements is correctly structured?

Yes No

3- Do you think that the language of print advertisements succeeds in attracting consumers' attention and in persuading them to buy a specific product?

Yes No

3 .a. How ?

.....
.....
.....
.....

4- Which language do you prefer as language of print advertisements?

Modern Standard Arabic Algerian Arabic French
mixture

4 .a. Why?

.....
.....
.....
.....

5- Does the advertising language have an impact on choosing your products?

Yes No

Thank you for your collaboration

Attitudes' Questionnaire (Arabic version)

استبيان

هذا الاستبيان جزء من بحث في رسالة دكتورا صمم لمعرفة ارائكم حول اللغة المستعملة في الإشهار المطبوع في الجزائر. ارائكم مهمة لإتمام هذا البحث. يرجى منكم الإجابة على هذه الأسئلة. ضع علامة X في المكان المناسب و اعطي اجابة كاملة في بعض الحالات. شكرا على تعاونكم

السن:..... الجنس: ذكر أنثى

1- كيف تجد(ين) لغة الاشهار؟ (يمكنك اختيار اجابتين)

بسيطة واضحة غامضة غريبة

2- بصفة عامة هل تعتقد(ين) ان لغة الاشهار موضوعة بقواعد صحيحة؟

نعم لا

3- هل تعتقد(ين) ان لغة الاشهار المطبوع ناجحة في جذب المستهلك وفي اقناعه لشراء المنتج؟

نعم لا

3. أ- كيف ذلك؟

.....
.....
.....

4- ما هي اللغة التي تفضلها / تفضلينها كلغة للإشهار؟

اللغة العربية الفصحى الدارجة الفرنسية خليط

4. أ- لما ذا؟

.....
.....
.....

5- هل للغة الاشهار تأثير في اختيار منتجك؟

نعم لا

شكرا لتعاونكم

Summary

Advertising has become a popular field of study approached from different disciplines such as anthropology, sociology, linguistics, literary criticism, and media studies. The present research explores the discourse of advertising in Algerian printed media. It focuses on the linguistic and sociolinguistic strategies used by advertisers to persuade and manipulate consumers. The study describes and analyses the phonological, syntactic, lexical, stylistic and sociolinguistic features of advertising discourse. In addition, a special emphasis is given to the measurement of Algerians' general attitudes towards the advertising language. Throughout an empirical analysis of data, the author tries to prove that the language of advertising is not randomly done. Yet, the study reveals that the advertising language is a loaded and unique language; a language which is well crafted and designed to achieve advertising objectives of attracting, impressing, persuading, manipulating and enticing consumers into purchasing. Moreover, the study asserts that the choice of the appropriate linguistic variety in advertisement plays an important role in the process of persuasion.

Key words: print advertisements – advertising language (discourse) – persuasion - linguistic features - sociolinguistic features - linguistic variety - attitudes.

Résumé

La publicité est devenue un domaine d'étude populaire investi par différentes disciplines telles que l'anthropologie, la sociologie, la linguistique, la critique littéraire et les études médiatiques. La présente recherche explore les discours de la publicité dans les médias imprimés en Algérie. Elle se concentre sur les stratégies linguistiques et sociolinguistiques utilisées par les annonceurs pour persuader et manipuler les consommateurs. L'étude décrit et analyse les caractéristiques phonologiques, syntaxiques, lexicales, stylistiques et sociolinguistiques du discours publicitaire. De plus, une attention particulière est accordée à la mesure des attitudes générales des Algériens vis-à-vis du langage publicitaire. Grâce à une analyse empirique des données, l'auteur tente de prouver que la langue de la publicité n'est pas choisie au hasard. En effet, l'étude révèle que le langage publicitaire est un langage chargé et unique ; un langage qui est bien élaboré et conçu pour atteindre les objectifs publicitaires afin d'attirer et de persuader les consommateurs et les inciter à acheter. En outre, l'étude affirme que le choix de la diversité linguistique développée dans la publicité joue un rôle important dans le processus de persuasion.

Mots clés : la publicité imprimée- le langage (discours) publicitaire - persuasion - les caractéristiques linguistiques - les caractéristiques sociolinguistique- diversité linguistique- attitudes.

المخلص

أصبح الإعلان مجالاً دراسياً ذا شعبية كبيرة يتداول من مختلف التخصصات مثل الأنثروبولوجيا وعلم الاجتماع وعلم اللغة والنقد الأدبي والدراسات الإعلامية. يستكشف هذا البحث الخطاب الإعلاني في الإعلام الجزائري المطبوع ويركز على الاستراتيجيات اللغوية والسوسيولسانية التي يستخدمها المعلنون لإقناع المستهلكين والتلاعب بهم. تقوم هذه الدراسة بوصف وتحليل الخصائص الصوتية والنحوية والمعجمية والأسلوبية و السوسيولسانية للخطاب الإعلاني. يولى البحث اهتمام خاص لقياس المواقف الجزائرية العامة تجاه لغة الإعلان. يحاول المؤلف من خلال تحليل تجريبي للبيانات إثبات أن لغة الإعلان ليست عشوائية حيث تكشف الدراسة أن لغة الإعلان هي لغة مشحونة وفريدة من نوعها وهي لغة متطورة ومصممة لتحقيق الأهداف الإعلانية المتمثلة في جذب وإثارة وإقناع وتحفيز المستهلكين على الشراء. علاوة على ذلك، تنص الدراسة على أن اختيار التنوع اللغوي المناسب في الإعلان يلعب دوراً هاماً في عملية الإقناع.

الكلمات المفتاحية الإعلان المطبوع- لغة (خطاب) الاعلان- الاقناع – الخصائص اللغوية- الخصائص السوسيولسانية - التنوع اللغوي - المواقف.