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The Representation of Women in Advertisement

A Semiotic Analysis of Maybelline's Advertisement" Make It Happen "

A Dissertation Submitted to the Department of Letters and English Language in Partial Fulfillment of the Requirements for the Degree of Master in Language Sciences

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Abstract

Advertisements have interfered in all aspects of our life because of their great influence and accessibility to people's desire, needs and consumption. They are, indeed, a complex system of signs working all together to convey a certain message intended by advertisers to influence the consumers' choice to buy their products. Semiotics has developed and become a tool used to analyze the verbal and non-verbal signs. The main aim of this study is to investigate the role of women in advertisements. We try to see how the verbal and non verbal signs of the sample video are significant, and how the representation of women in advertisement is significant too. We also try to explore whether the interference of women in advertisements has an effect on the sales. To accomplish our goal, we analyze a video of "Maybelline New York Company" which represents an advertisement of one of its brands of lipstick using 'Barthes Theory'. Maybelline is well-known among women for its variety of beauty products and its general affordability. The audience being targeted for this ad mainly includes young women who would like to look and feel more appealing and attractive. We divide the video into 49 images with their short accompanying comments. We find that the advertiser is able to put the visuals, the background music and occasional text together to convey his message successfully. By using "Barthes Semiotic Theory", we first extract the hidden meaning of all the verbal and non-verbal signs of this video where we deduce that both text and image are inseparable and one completes the other. Then, we extract Barthes's five codes that help well in understanding the nature and different functions of the signs of the video. At the end, we reach the point of saying that myth creation is a confirmed reality used by advertisers in a creative way to stimulate the audience. All the previous phases help us to prove the hypothesis which states that the representation of women in advertisements has an important role in attracting the consumer and promoting the sales.

Keywords: Advertisements, women, Maybelline, Barthes's theory, myth creation**.**

Acknowledgements

Dedication 1

I dedicate this dissertation to ALLAH the most gracious the most merciful.

To my husband Abidat Faouzi . Thank you profoundly for your support, encouragement, and

constant belief in me throughout my Master studies. I dedicate this work to my supervisor

Mrs. Abid and to all my teachers especially: Miss. Braham and Mrs. Ghoul. To my son

'Laith'

and my daughter 'Chahd', and to my parents and to all my family . To my friends and

colleagues.

Boukef Dallila

Dedication 2

I dedicate this work to ALLAH the most merciful the most gracious.

To my affectionate and supportive father and mother « Benmekideche EL-Khair and

Boudabous Yasmina », source of love and care, who always strengthen me and pray for me,

May Allah bless them

To my brothers Saif eddine and Abd Raouf, I will not forget what you did for me, thank you

very much.

To my brothers Fathi, Bilal, and my sister Asma.

To my brother's wives and their children.

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would like to express my thanks and appreciation for your great effort.

Finally, I dedicate this research paper to all my family and my friends.

Benmekideche Rokaya

List of Abbreviations

Ad: Advertisement

Ads: Advertisements

U.S: The United States

U.K: The United Kingdom

List of Figures

List of Tables

Contents

General Introduction

1-Background of the Study

Advertisements have a considerable effect on today's life. Companies do their best by using different techniques and styles to create persuasive advertisements so as to promote their products. One of these techniques is integrating women in their advertisements. This dissertation is concerned with the representation of women in advertisements. Some previous studies have dealt with the analysis of advertisements from different perspectives. Chandler (2002, as cited in Eco, 1976, p. 7) stated : 'Semiotics is concerned with everything that can be taken as a sign'. Semiotics is the systematic and scientific study of signs. Jackobson (1968) wrote that 'language is……a purely semiotic system….' (p.703). Conducting a semiotic analysis is a process which involves applying certain techniques of interpretation.

From previous research, at the **University** of **BIRMINGHAM**, Adham (2012) worked on a Semiotic Analysis of the Iconic Representation of Women in the Middle Eastern Media; she discussed the different semiotic resources used in conveying messages to audience as well as the differences between the Arab and the western advertising.

Also, in a Master dissertation, Bousbici and Boumendil (2017) have investigated the representation of women in advertisements: A social semiotic analysis of Algerian and British Oriflam's beauty catalogs, and they found that they share many similarities in the strategies used and some differences in the depiction of the models. Also, Gahmousse and Bakhouche (2020) have discussed advertisers' intelligent use of verbal and non-verbal signs in myth creation: A semiotic analysis of the Coca-Cola for everyone commercial, and they found that the myth creation is an important technique used by advertisers to convince consumers rather than for the product itself.

At the starting of the 1960's, the feminist motion came about everywhere in the world requesting for more consideration and equality for women. It was in this period that the

function performed by women in advertisements has been first addressed. From this period till now, many researches were conducted for the aim of investigating the role of women in advertisement in the U.S as well as in Europe, and they were concluded by different results. A survey on the relationship between femvertising (i.e A term coined by **She Knows Media** which is an abbreviation of female empowerment advertising) and brand awareness found that more than half of females said they would buy a product if they approved of how the company and its advertisements portrayed women (Castillo, 2014). Thus, the interference of women in advertisement may have an effect on female consumers (Cristina & Christina, 2012).

2- Problem Statement

Advertisers use certain styles and techniques to influence the consumers' choice of the product. We cannot deny the fact that women are almost present in the modern advertisements, and the consumers are influenced not only by the products but by the hidden contents they deliver. This brings up to say that the clients are not conscious about how advertisers manipulate the commercials to affect their choices, which is unaccepted ethically since the consumers could change their choice if they are not influenced by advertisements.

3-Research Questions

In order to analyse and explain every sign of the sample commercial, we need to answer three essential questions:

1-What is the significance of verbal and non verbal signs of the sample video?

2-How significant is the representation of women in advertisement?

3-Does the interference of women have an effect on the advertisement?

4-The Research Hypothesis

The representation of women may have an important role in attracting the consumer and promoting the sales.

5-Objectives of the Study

The aim of this study is to interpret the signs used in the sample video (advertisement) and their significance, in addition to investigating the significance of women in advertisements. This paper also seeks to examine whether the representation of woman can affect the sales or not.

6-Methodology and Research Tools

The data analysis strategy used is a descriptive semiotic analysis using the Barthesian Model (qualitative approach).

7-The Data Corpus

The sampling technique used is purposive sampling, wherein we select the object of study based on our judgment and interest.

8-The Unit of Analysis

The unit of analysis consists of a video of a beauty product divided into images. The video contains verbal and non verbal or visual signs. Verbal signs refer to the language or the linguistic signs, and non verbal signs refer to the images of the video, being the pictures, the shapes, the colours….etc

9-Organization of the Dissertation

This dissertation is divided into two main chapters. The first chapter is divided into two sections. The first section deals with advertisements and the representation of women in advertisements. The second section provides an overview of semiotic theories focusing on Barthes' theory.

The second chapter is also divided into two sections. The first one deals with research design (method, approach and procedures applied in the analysis), and the second presents data analysis, results and their discussions. To finalise the study, the research provides a

conclusion that includes the main findings, list of limitations, and further calls for, and requirements of, future research.

Chapter One: Advertisement, Women Representation and Semiotic Theories

Introduction

Advertising is the use of certain techniques to promote a product, a service, or an idea. One of the techniques used by advertisers is women, who are used in ads, brands, posters, magazines …etc. Woman became a part of modern advertisements. The major interest in the field of semiotics is the study of signs meaning especially in advertisements. Barthes (1968) stated '' semiotics aims to take any system of signs whatever their substances and limits ; images, gestures, musical sounds, and objects''. So, the analyses of the major signs in an advertisement, it will be through the implication of the Barthesian theory. This chapter is a review of the literature. It provides relevant concepts needed for the analysis of women's representation in advertisements. It is divided into two parts. The first one deals with advertisements and the way women are represented. The second one deals with the theories of semiotics.

Section One: Advertisement and Women Representation

According to oxford dictionary, 'Advertise' means to present or describe a product, service, or event in media in order to increase sales. Gaurav (2012) stated that it has its origin in a classical Latin word **'Advertere'**(i.e made of : Ad means to or toward, and vertere means to turn). Thus, the word is a composition of 'Ad' and 'vertere', which means ''to turn(one's attention) to or towards (something)''. The word is also linked to the old French word 'Advertir', which means ''to (take) notice (of something)''. Advertising has an important place within the modern society, it has a special position mainly in all the fields such us economic, education, and art…etc.

The records of advertising may be traced to historic civilizations. It has become a main pressure in capitalist economies withinside the mid-nineteenth century, primarily based

totally on newspapers and magazines. In the twentieth century, advertising grew hastily with new technology such as direct mail, radio, television, and the internet…etc. (Wikipedia, n.d.)

1.1.1.Advertisement

According to Kottler and Armstrong (n.d.) ''advertising is any paid form of non personal presentation and promotion of ideas, goods, and services through mass media such as newspaper, magazines, television or radio by an identified sponsor''. Modern advertising became an important tool in our lives because it includes mostly all the fields. Advertising is not only helping the companies to promote their products, but it helps the consumers to know what exactly their needs are and to decide what suits them. Besides, as it is defined by the Federal law of the Russian Federation (2006), advertisement is the information distributed in any way, in any form or by any means, addressed to an uncertain number of people and aimed at attracting attention to the subject of advertising, the establishment or maintenance of interest in it and its promotion on the market. Advertising has different functions which are economical, social, marketing, and communicating functions (Figure1).

Figure 1

Roles of Advertising
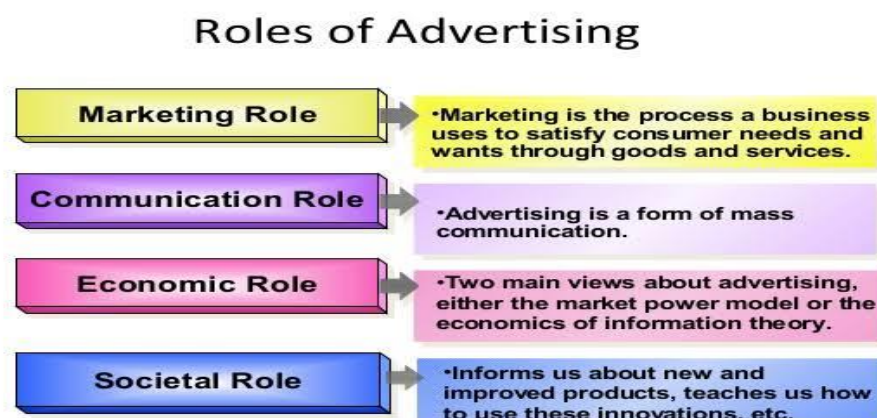
Note. Adopted from ''www.slideshare .com''.

1.1.2.Types of Advertisement

Advertising has many types, but the most known ones are online and print advertising. The first one is online advertising. Because of the developments we reached, we can say that the internet is used by most people around the world; companies realize that it is the best way to promote their products, such as the ads that we find in social media. The second type is print advertising, which is the most known and the oldest way of marketing. It includes periodicals, newspapers, posters, magazines, and directory advertising…etc. Actually the use of print advertising is decreased, but it still has a value.

1.1.3.The Purpose of Advertising

The main purpose of advertising is to increase the sales of the product of the company by securing greater consumption, by attracting new buyers, and by introducing new uses for a commodity. Sagar (2017) said that the ultimate purpose of advertisements is to raise awareness about the existence of products and services, to persuade the audience in the great product value offered by the company, and to create a repeating loop that acts as a reminder to revive the product in the audience's mind and to maintain interest in it. Thus, advertisements make the consumers know about the products and help them to take a decision about what they need.

1.1.4.Advertisement as a Communication Tool

There is a relation between advertising and communication which is transmitting a message. Communication is about conveying a message from the addresser to the addressee as similar in advertising, but it is from the advertiser to the audience. In other words, advertisers communicate with the consumers through one of the types of advertisement, which explained before. As referred by the Advertising Association of the UK (n.d.), advertising is a means of communication with the users of the product or service. They also mention that advertisements are messages paid by those who send them and are intended to inform or influence people who receive them.

Communication has two different types. First, verbal communication is a process of communication through language. It can be oral through different media resources such as interview, telephone, video, meetings, television, radio, and public speech. Similarly, it can be written like newspapers, letters, advertisement, and books. Second, non-verbal communication is communication without the use of oral or written forms but with gestures; for example, body language, facial expressions, and some postures.

It is important for an advertiser to persuade, attract, and make people buy the product. To reach this goal, advertisers must communicate with the audience to provide them with the basic information about a certain product, movie, event, or services. According to Adsactly (2018), the act of persuading and influencing people's behaviours towards a particular product is what makes advertising a type of communication. This communication can be presented verbally, non-verbally, or both. Figures 2 and 3 are examples of verbal and non-verbal advertisements.

Figure 2

Verbal Ad of Smoking

Note. Adopted from ''www.interest.com'',by A.Yusuf.

Figure 3

Non-Verbal Poster for a Haunted House

Note. Adopted from ''www.pinterest.com''.

1.1.5. The Language of Advertising and Word Choice

Advertiser must be cautious in selecting the words used in advertisements, because each word has a great effect. Dyer (1982) believed that words influence our attitudes and behaviors. Word choice is a technique of promoting a product through which advertisers can send a message successfully. For example, the word 'buy' can sometimes appear aggressive, but 'try' is the most useful because it is softer and suitable for people who are not ready to have it.

Ogilvy (n.d.) on persuasion said ''if you are trying to persuade someone to do something, it seems to me you should use their language, the language they use every day, the language in which they think…''. According to him, language has a great influence on people and their behavior in advertisement.

1.1.6. Colours in Advertisement

The use of colours in advertising is a very important choice because they have an impact on people. For example, the Chinese people tend to like metallic gold and reds. Each colour can convey a unique message that is not verbally transferred. Kramer (2019) listed the themes expressed by colours as follows in Table1:

Table 1

Themes Expressed by Colours. Kramer, 2019

The colour	possible meanings
Blue	Masculinity,calmness,tranquility,refreshment,stability,responsibility, peace, relaxation, sadness.
Green	Finances, the environment, health, good luck, growth, wealth, harmony ,balance, renewal.
White	The blending of all colours, cleanliness, purity, blankness, simplicity, youth, honour, peace, blandness, coldness.
Yellow	Optimism,energy,caution,hapiness,danger,youth,playfulness,warmth ,cheerfulness.
Red	Passion, high energy, love, warmth, fire, warfare, anger, danger, confidence, appetite.
Pink	Fun, girly, upbeat, sweetness, delicate, romance, peace.
Brown	Trust, reliability, old-fashioned, earthy, masculinity, naturality, dependability, warmth.
Black	The absence of colours, luxury, mystique, power, formality, elegance, darkness, mystery, sexuality, control.
Orange	Youth , affordability, vitality, friendliness, humour, seasonal changes, cheerfulness.
Purple	Royalty, luxury, intrigue, magic, mystery, military, honour, wealth, imagination, spirituality.

Note. Adopted from ''A dissertation of Advertiser's Intelligent Use of Verbal and Nonverbal Signs in Myth Creation'', by Bakhouche & Gahmousse

1.1.7.Music in Advertisement

Music is an important method used in advertising because all people around the world love listening to it, and it has a significant effect on their emotions and feelings. Many researchers are interested in the investigation of the effects of music on people, and they got different results. Advertisers carefully choose the songs to make the viewers of the ad enjoy and remember the advertisements. According to Hecker (1984), music is often used in advertising to enrich the key message, and it may be the single most stimulating component in a commercial. A study was conducted by Kawakami et al (2013); there are two types of emotions related to music: perceived emotions and felt emotions. Basically, this means we

can understand the emotions of a song without actually feeling it. All in all, music is important in advertising, but selecting the right music is even more important.

1.1.8.Advertising and Psychology

Psychology is key in advertising, because psychologists found that advertisers focus mainly on the unconscious side, where hidden feelings exist (Beasley, 2002). Thus, they try to make consumers feel a need or desire for their product. For example, mass media reminds a women every time that a perfume or a lipstick can completely change her life, that it can make her feel good and happy all the day. Psychologists say that the language, colours, music, and figures used in advertising have an effect on the consumers' attitudes and behaviours.

There is an important relationship between advertising and psychology. To effectively build connections with consumers, it's necessary to understand their unconscious side, and to know their needs. In other words, by understanding people's needs, the advertiser would be able to successfully fulfill them. For example, adult girls may have different needs compared to working women. The first need is to feel that they are beautiful. However, the second need is to feel that they are strong as an example. The advertiser should focus on this point, and should know which category of people this product targets.

1.1.9.Persuasive Techniques in Advertising

The Persuasive techniques used by advertisers who want consumers to buy their product can be divided into three categories depending on the Aristotle's Triad of pathos, logos, and ethos.

Pathos: is focusing on emotions. Advertisers try to share positive emotions to make consumers feel the need to buy them (Figure 4):

Figure 4

Coca-Cola Creative Genius

Note. From''www.smartinsig hts.com''.

They can also include other emotions like fear and sadness. For example, advertisers can make advertising for an organization which helps the homeless children, by sharing pictures of those children that persuade people to donate.

Logos: is focusing on reality. Advertisers give people the evidence and statistics that help to fully understand the message (Figure 5):

Figure 5

Smoking Kills

Note. Adopted from ''www.deviantart.com''.

Ethos: is focusing on credibility. Advertisers try to convince consumers that the company is reliable, honest, and credible; thus, they should buy its product. For example, the use of a celebrity character in the advertisement is one way (Figure 6):

Figure 6

Pantene Advertisement

Note. Adopted from ''danielleperugini-wordpress.com'', (2016) .

In this advertisement of Pantene, the advertiser used the image of the American singer Selena Gomez to convince women especially to buy this product.

1.1.10.The Representation of Women in Advertisement

1.1.10.1.The Feminist Movement.

The feminist movement has a great effect on society from the past until now. According to Artz and Vemkatesh (1991), the history of modern women's movement is short but dramatic. This movement made many changes in the social life, ''the change in the way of thinking that happened in the 1960s continues to shape public and private life'' (Nicholson,1997).

The feminist movement went through different waves. The first wave was between the 19th and the early 20th centuries, and it was about opening opportunities for suffragette. This first wave of feminism was the beginning for women to have their rights, and it is the basis of the other waves. The second wave, which was between 1960s-1980s, was a continuation of the first wave of the movement. The second wave focused on cultural inequalities, gender norms, and the role of women in the society. The scholar Freedman (n.d) compares first and second-wave feminism saying that the first wave focused on rights such as suffrage, whereas the second wave was largely concerned with other issues of equality, such

as ending discrimination. According to Whelehan (1995), women wanted to be equal with men. This new consciousness of the position of women in the society arose principally from the growth in education opportunities for women and from the entry of women in professions previously considered as only for males. Those new opportunities made women realize that they do not want only to take care of the house (Cristina & Christina, 2012).

This movement has an effect on advertising and marketing. Dyer (1982) noted that gender is usually portrayed in advertisements according to traditional cultural stereotypes: Women are shown as very feminine, as housewives, as mothers and as homemakers, whereas men in situations of authority and dominance over women. Therefore, feminists want to change these social values, and to portray women out of the traditional way. These new developments put advertisers in difficult situation, only some of them respond and accept these changes which feminists fought for, starting to depict women in non-stereotypical way (Cristina & Christina, 2012).

1.1.10.2.Women Portrayal in Advertisement.

The representation of women in advertisements developed and changed through time. There were many researches investigating women portrayal in the past and now. During the 20th century, women shifted their role from only   housewives and weak figures to a powerful, business, political, and social figures. Therefore, women were represented in different stereotypes. One of the important studies is conducted by the two researchers Courtney and Lockeretz in 1971, with advertisements from US magazines, but its methods and findings have been employed in several other studies. The aim of their study is to examine the roles in which women are portrayed at that time, and whether the critics moved by the feminist movement regarding the negative depiction of women in advertisements are true or not. The two researchers concluded that the advertisements at that time represented women in four stereotypes which are: Women's place is at home, they do not take important

decisions, they are dependent and need men's protection, and women are portrayed as a sexual object.(Cristina&Christina ,2012)

In early years, women are portrayed as housewives, which means that their interests in life are limited to their families. Their principal works are cooking, cleaning, washing, and taking care of the health of all the members of the family…etc. Advertisers portrayed women as performing domestic tasks and using the products that they want to promote in their homes (Figures 7 and 8) :

Figure 7

Tide Laundry Detergent Ad

Note. Adopted from ''www.pinterest.com''.

Figure 8

You'll be Happier with Hoover

Note. From''www.pinterest.com''.

The second stereotype is representing women as a sexual object in the most of the advertisements at that time. Goffman (1979) argues that body positioning in advertisements' images is symbolic and expressive. In other words, advertisers choose the most beautiful women and the attractive ones in order to promote for the products through focusing attention on their physical appearance and their beauty rather than on the product itself, which is refused and rejected from many criticizers.

The third stereotype depicts women as they need men's protection and they are totally dependent on them.This stereotypical portrayal of a woman in advertisements represents her as weak person, who cannot take decisions by herself. Thus, she needs a man in her life.

Recently, because of different factors such as the developments and the technology happening around the world, the role of women in advertisements has changed because their status in life has developed. Women started to work in all the fields occupied in the past by men only. They started to be powerful without the need of men in their life; they became strong, independent, and they have self-confidence. Thus, advertisers shift from the old stereotypical way of representing women to the modern one (Figures 9 and 10):

Figure 9

Adidas You Are Never Done Ad

Note .Adopted from ''www.advertgallery.com''.

Figure 10

Positive Ads
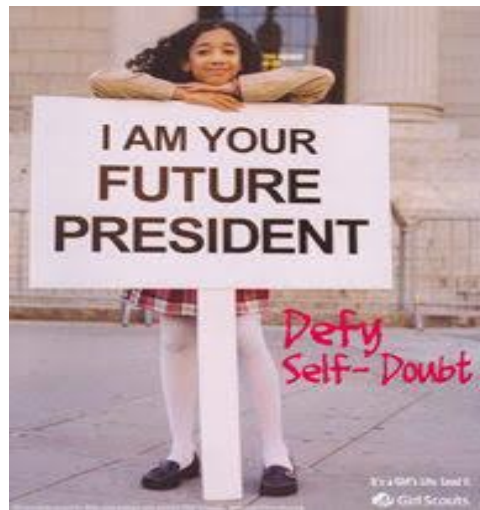
Note. Adopted from ''www.wordpress.com''.

Section Two: Semiotic Theories

1.2.1.Definitions and Scope of Semiotics

According to Sebeok (2001), it was Hippocrates (460-377 B.C.), the founder of western medical science, who established semeiotics as a branch of medicine for the study of symptoms: a *semeion* 'mark, sign' that stands for something other than itself. He tried to understand what a symptom stands for. For example, fever is a sign of sickness. Medical diagnosis is a semiotic science. The study of signs in non-medical terms became the target of philosophers around the time of Aristotle (384-322 B.C.) and the Stoic philosophers.

Semioticians do not agree on one definition of semiotics, but the most basic one is that it is the study of signs. Chandler (2002, as cited in Eco 1976) stated: "Semiotics is concerned with everything that can be taken as a sign" (p. 7). It involves the study of anything that stands for something else. In semiotics, signs can be words, sounds, gestures, images and objects. This leads to say that semiotics seeks to derive meaning from signs which are not only restricted to spoken or written language, but to everything that carries meaning. Jackobson (1968) wrote: "language is……a purely semiotic system…." (p.703). Semiotics

uses different theories as methodological tools in order to analyze signs following a scientific method.

Semioticians hold that meaning depends on how the receiver of the sign interprets it. It is not intended and created by the producer of the sign. It means that, in semiotic analysis, we are not interested in the intention of the addresser, but in how to interpret received meaning since the same sign can be interpreted in different ways. As such, meaning and meaning-taking are considered dynamic (Chandler, 2007).

Since semiotics involves the study of signs which can have different types, we can say that semiotic analysis is a process that is not limited to a certain field or domain. Martin and Ringham (2000) claimed: "semiotics covers all disciplines and signifying systems as well as social practices and signifying procedures" (p. 2). Moreover, Tobin (n.d.) declared:

> semiotics includes visual and verbal as well as tactile and olfactory signs (all signs or signals which are accessible to and can be perceived by all our senses) as they form code systems which systematically communicate information or messages in literally every field of human behavior and enterprise. There is almost no subject which is not open to (or has not already been subject of) semiotic analysis. (p. 6)

Therefore, semioticians stated that everything can be analyzed semiotically.

1.2.2. Sign and Semiotics

Since semiotics is the study of signs, a sign, then, is the object of semiotics. According to Chandler (2007), anything that can refer to something else rather than itself is called a sign. It can be a written text, an image, a picture, a sound pattern, a gesture ….etc. Eco (1979) claimed: "A sign is everything which can be taken as significantly substituting for something else" (p. 7). For example, the concept 'peace' can be indicated with a pigeon, by an object (a white flag), and by a sound pattern /pi:s/.

There are three rules to consider an object as a sign. The first one is the rule of meaning. It states that a sign must convey meaning regardless of its type or the medium through which it is transmitted. The second one refers to the rule of displacement. According to this rule, a sign is capable of standing for something that is not necessarily present at the time and place in which it referred to. The third one is the rule of concept which states that a sign brings to mind a concept rather than the sign itself. (Braham,2020, p. 2).

1.2.3. Semiotics and Linguistics

The two primary traditions in contemporary semiotics stem respectively from the Swiss linguist Ferdinand De Saussure (1857-1913) and the American philosopher Charles Sanders Pierce (1839-1914). De Saussure and Pierce are widely regarded as the co-founders of semiotics. They established two major theoretical traditions. Saussure used the term 'semiology' whereas Pierce used the term 'semiotics'. Nowadays the term 'semiotics' is used to embrace the whole field (Noth, 1990, p. 14). Saussure defended the idea that linguistics is a branch of semiology. He considered linguistics as the scientific study of language, and language is a sign system. Saussure referred to language as the most important of all of the systems of signs (Saussure, 1983, p. 16). Many other theorists have regarded language as fundamental. Jakobson (1970) insisted that "language is the central and most important among all human semiotic systems" (p.455). Thus, since semiology is interested in the linguistic signs (oral or written), it is broader than linguistics. However, semiotics is broader in scope than both semiology and linguistics. Semiotics borrows the notion of a sign from linguistics and applies it to all signs used in communicative acts since most of these acts are carried out with non-linguistic means. Semiotics is concerned with all social signifying practices including the non-verbal signaling that could be a gesture, a picture, or music. Indeed, linguistic signs can be considered as a part of signs because the non-linguistic signs are used in communication more than the linguistic signs. According to Chandler (2007), the

meaning of a linguistic sign would not be clear if it is separated from the communicative situation in which it is used, so a linguistic sign becomes only a part of semiotics (Sebeok, 2001).

1.2.4.De Saussure and Semiotics

Ferdinand De Saussure laid the foundation for semiology and defined it as the study of signs. His interest in semiology is grounded in different facets of his thoughts.

The origin of semiotics was related to "Structuralism" which is an analytical method that is used to understand the knowledge behind the concrete form of language that became a famous linguistic school later on. The term was coined by Jackobson in 1929. It emerged when De Saussure attempted to study the characteristics of language and how it is organized. He studied language in one point in time (i.e, synchronically). He tried to understand the rules that govern language by studying the deep structures that underlie the surface one. He concluded that language is a system whose elements are working all together in a connected way. De Saussure has also proposed an influential dichotomy of langue (language) and parole (speech). Langue is "the system of rules and conventions which is independent of, and pre-exists, individual users", and parole is "its use in particular instances" (Chandler, 2007, p.12). He asserted that semioticians are more interested in langue than parole. De Saussure characterized language as a system of sings and considered it as the most superior system among them. De Saussure focused on the spoken form rather than the written form of the language and considered it as the true form. For him, the sound of the word 'apple' is the true signifier rather than the graphemes "a-p-p-l-e" which only exist to represent the spoken word in writing.

Saussure's term Semiology dates back to a manuscript of 1894. It appeared in his document "Course in General Linguistics" which was first published posthumously in 1916 as a compilation of notes by his students.

According to De Saussure, a sign is made up of sound pattern and concept. The former refers to the physical part of the sign, the actual substance of which it is composed (i.e, signifier). The latter refers to what it makes on our senses (i.e, signified).

Figure 11*:*

Saussure's model of the sign
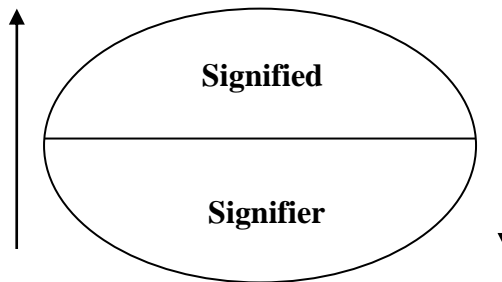
Note: Adapted from *Course in General Linguistics* by Saussure 1986.

1.2.5.Pierce's Semiotics

The American Philosopher Charles Sanders Pierce (1839-1914) had the same interest of De Saussure but in a different way. Piece based his semiotic interpretation on logic because he was influenced by John Lock's philosophy. Pierce's view of semiotics was based on the way human beings think and use their senses to derive meaning from the encountered signs of their world.

Unlike De Saussure, Pierce offered a triadic conception of signs in which he added the human subject because the sign does not generate its own idea. He defined the sign (i.e, representamen) as something which stands to somebody for something in some respect or capacity. It addresses somebody, that is, creates in the mind of that person an equivalent sign , or perhaps a more developed sign. That sign which it creates I call the interpretant of the first sign. The sign stands for something, its object. (Pierce, 1931, as cited in Chandler, 2007, p. 29).

To put it simply, the representamen is something that stands for something else, the object is the entity that the sign refers to, and the interpretant is all the possible mental

images. It is the addition of Pierce's model. For example: ''fire alarm'' is a representamen, and the result of hearing the fire alarm is the object. The interpretent is what comes to mind (maybe there is fire in the whole building or something else…).

According to Pierce, the process of deriving meaning, that he called semiosis, is unlimited. This means that the same representamen can have a lot of interpretants. In other words, a sign can be open to interpretations, which is different from the De Saussurean view.

Pierce offered three different modes of relationship between the representamen and the object: symbols, icons and indexes. He said:

> Every sign is determined by its object, either first by partaking in the characters of the object, when I call the sign an Icon; secondly, by being really and in its individual existence connected with the individual object, when I call the sign an Index; thirdly, by more or less approximate certainty that it will be interpreted as denoting the object, in consequence of a habit…, when I call the sign a Symbol. (Pierce, 1906, p. 495).

 he following table shows the characteristics of each type with examples:

Table 2

Types of Signs for Pierce

	Characteristics	Examples
Symbols:	A non-representational relationship between the representamen and the object. They are highly conventional. The significance must be learned. The relationship is arbitrary. The link is not physical or logical. There is no factual connection or resemblance between the representamen and the object.	Alphabetical letters, some flags, traffic lights.
Indexes	There is a direct relationship between the representamen and the object. This relationship is observed or inferred.	Natural signs (thunder), medical symptoms(pain), signals (door knocking).

	This mode of relationship is not arbitrary.	
Icons	A representational relationship. The representamen resembles its object. The representamen posses similar qualities to those of the object. Icons are not necessarily visual.	Portraits, onomatopoeia, imitative gestures.

Note: Braham (2020, p. 3)

1.2.6.Barthesian Semiotics

Ronald Gerard Barthes (1915-1980) is a French literary critic, social theorist and writer who had diverse influences in a variety of fields including literature, philosophy, media studies, and cultural studies. In semiotics particularly, he advocated the Saussurean stance, but he was different from De Saussure in certain aspects. He managed to expand Saussure's thoughts to all forms of social behavior laying the foundations for what is known nowadays as contemporary semiotics (Barthes,1977).

The different aspects that have marked Barthesian semiotics are:

1.2.6.1.The Concept of Myth. Barthes discussed his conception of myth in his essay *Myth Today* which was one of his collections of 53 essays entitled *Mythologies* first published in 1957. He claimed that anything in culture can be a sign and can send a specific message. In his Mythologies, Barthes describes some methods for deciphering these messages. He claimed that myth is a semiotic system that "transforms history into nature" (Barthes, 1972, p. 128). He considered myth as a system of communication or a message, a mode of signification. It means that everything can be myth if it conveys some meaning or message (Barthes, 1972, p. 109). The function of myth is to naturalize and turn culture into common sense. He saw myth as serving the ideological interests of the bourgeoisie: "Bourgeois ideology…. turns culture into nature" (Barthes, 1974, p. 206). He made constant reference to the ideologies related to the French bourgeoisie which were concealed and drained of meaning due to their association with new myths. Myths can function to hide the

ideological function of signs. The power of such myths is that they 'go without saying' and so appear not to need to be deciphered, interpreted or demystified. In this respect, he referred to examples like *wine*. Wine is an unhealthy beverage, but its real identity is hidden with a second order signification (or myth) that represents it as healthy and relaxing.

As such, Barthes (1972) asserted that "myth is a type of speech" (p. 109). For example, myth is used by advertisers to hide the true fact of certain products in order to attract the consumers and to convince them to buy their products.

1.2.6.2.Readerly Text vs. Writerly Text

Barthes argued that each text can have an infinite number of readings. Indeed, he used the terms *a readerly text* and *a writerly text* to distinguish respectively between texts that do not need any special effort to be understood and those that are not straightforward and demand some special effort from the reader. According to him, texts are not finished products, but rather openings for other ones. A Readerly text means that readers are passive consumers since they just read, and a writerly text means that readers are producers of meanings. This view was put forth in his influential essay, "The Death of the Author" where he stated:

> A text is made of multiple writings, drawn from many cultures and entering into mutual relations of dialogue, parody, contestation, but there is a place where this multiplicity is focused and that place is the reader, not, as was hitherto said, the author. The reader is the space on which all the quotations that make up a writing are inscribed without any of them being lost; a text's unity lies not in its origin but in its destination. (Barth, 1977, p.148).

He concluded the essay with his famous statement that "the birth of the reader must be at the cost of the death of the Author" (Barthes, 1977, p. 148).

The notion of *writerly text* represents the difference between Barthes's and Saussure's view of signs. According to Barthes, signs can have a lot of meanings, especially non-

linguistic signs, since each one can interpret them in a way that differs from another one. He has created the notion of an empty signifier which stands for a signified with an infinite number of signifieds (Barthes, 1977).

    1.2.6.3.Barthesian Codes. In order to infer meaning from a text, readers can rely on five codes that Barthes has come up with. These five codes "create a kind of network, a tapas through which the entire text passes (or rather, in passing, becomes text)" (Barthes, 1990, p. 20).

    These five codes allow the reader to see the text as a collection of meanings. It should be noted that Barthes defined a code as: "one of the forces that can take over the text (of which the text is the network), one of the voices out of which the text is woven" (Barthes, 1990, p. 21).

Semantic Code: It refers to any element of a text that contributes in an additional meaning. It refers to the connotative meaning of signs in a text. i.e, the elements that construct the context.

 Symbolic Code: It can be hard to be distinguished from the semantic code since Barth did not make a clear cut between these two codes. The symbolic code is an antithetical code that indicates how meanings are generated through symbolism through conflicting and opposing concepts (Barthes,1974,p.19). This means looking for conventional signs (i.e, symbols which can be interpreted conventionally).

 Proairetic Code/Action Code: It refers to the elements that build up a tension and create suspense in a text; i.e., signs that signal an upcoming action. The actions are confirmed by the author to the readers who already recognized them through the written, read and seen signs.

 Hermeneutic Code/Enigma Code: It refers to elements of a text that are not explained and exist as things that raise questions to the reader and need explanation. The idea behind the enigma code is the unclear idea that exists in the mind of the addressee because of the lack of

the context which makes him look more in order to understand the implied meaning of the sign.

 Cultural Code/ Referential Code: It is the basis that the reader depends on to decode the signs**.** It refers to anything based on a particular knowledge that contributes in deciphering the signs. The reader needs to pay attention to religious, historical, scientific, literary and many other types of knowledge in order to decode the sign (Barthes, 1974, p. 20). It means that the cultural code refers to signs that are only interpreted by a particular category of people.

    *1.2.6.4.Connotation and Denotation***.** Unlike Ferdinand De Saussure who focused mainly on sentence structures and neglected the interaction between the text and the reader/ writer, Barthes , created a model to be used to analyze the interactive meaning through his two levels of signification (Fiske, 1990, p. 85).

According to Fiske (1990), Barthes used the denotative and connotative levels of meanings in order to analyze signs that he distinguished into verbal and non-verbal. Denotation is the first level of signification that refers to what any person can see without relating to his culture, society or belief. It represents the link between the signifier and the signified. He further added that Barthes refers to denotation as the common sense and the literal representation of the object that humans perceive. Denotation refers to the interaction between the sign and the feelings of the user relating to his culture. It means what a person can see using his five senses. This means that denotation is the explicit meaning of a sign and denotation is the implicit meaning. For the linguistic signs in particular, denotation is related to their dictionary meaning.

Semioticians claimed that denotation and connotation cannot be separated from each other since we cannot depend on the explicit meaning of a sign without looking at its implicit meaning. Voloshinov (1973, as cited in Chandler, 2007) claimed: "referential meaning is moulded by evaluation……meaning is always permeated with value judgement" (p. 139).

1.2.6.5.Semiotics in Advertising. Barthes (1977) started his essay *Rhetoric of the image* by giving a simple background of the origin of the image and the clash between linguists on whether the meaning delivered by images is equal to that of text or not. He further shifted the focus to the use of images in advertisements believing that they have strong intentional signification.

To defend his point, Barth analyzed a pasta advertisement of a French company called Panzani. He used his connotation and denotation techniques to decode the intentions behind using every sign on the image. Further, he provided a literal description of the scene and all the symbols present in it and he extracted three messages from them.

The first message is the linguistic one which is conveyed by the text, and that it needs a French knowledge to be decoded. Then he added that the company used the word 'panzani' in order to show Italianicity as a way to influence the audience that the pasta is Italian and original.

The second message is the coded iconic message. Barth (1977) pointed out that the image itself provides four intermittent signs. The first sign provided by the scene of a half-open string bag where everything is scattered on the table connotes 'the return from the market', which also promotes freshness of ingredients and traditional home cooking. The signifiers of the second sign are tomatoes, pepper, and tricoloured hues that signify the Italian flag and Italianicity. Panzani provided the third sign, the 'culinary service', as the basic natural element in preparing an appetising spaghetti meal. The image artistic structure is the fourth sign that delivers the arousal of memories about trophic 'still life' paintings.

The last message is the iconic non-coded message; it is the literal denoted meaning of the objects in the image. That is to say, separating the literal from the symbolic leaves us with a non-coded message that defeats the purpose of communication in Jackobson's model. In

this case, they are objects on their natural state with no connotation, a tomato is just a tomato and an onion is just an onion (Barthes, 1977,pp.32 -36).

The exert behind Barthes' 'The Rhetoric of the Image' is to explore the signs of an image and to what extent they shape the ideologies for our perceptions. To get an answer, Barthes focused on advertisements because they include many hidden meanings with the intention to convince people to buy the product. Thus, visual images, that are the reproduction of coded reality, must contain conventional ideologies of the time being to cover all types of buyers and attract them (Cultural Reader, 2011). Barthes (1977) also highlighted that the understanding of signs requires a broad cultural knowledge concerning the object of analysis. The impact of understanding signs on consumers is clearly stated by Beasley (2002) "… when the underlying subtext is decoded people tend to become alarmed and repulsed by "hidden" message" (p. 20). In other words, unveiling the underlying level of advertisements makes people aware of how manipulative commercials are.

1.2.6.7. The Relationship Between the Image and the Text (Anchorage and Rely) Barthes, in his essay *Rhetoric of the Image*, introduced the notion of image being polysemous, which means that images have a lot of meanings depending on the context. For that reason, advertisers need to limit the intended meaning and make sure that consumers do not interpret it differently, so they are bound to use the linguistic message as a diversion. (Barthes, 1977).

Barth proved that each advertising image has more than one meaning and since the audience interpretation is limitless, it needs to be restricted by a process called *anchorage* into the text of the intended message. The other process of bouncing back and forth between the image and the text that Barthes called '*rely'* gives the audience the opportunity for better understanding the intended message.

Barthes believed that the development of advertising techniques made people develop a new addiction of consuming new products. The excessive use of myth forced them to always look for dispensable goods. Advertisements can be interpreted on two inter-related levels: surface level and latent level. The signs used in the surface level lead to the underlying one. The creative use of signs like words, colours, and voice influences the consumer's choice of a certain product. In addition, the representation of women in advertisements has a considerable effect since advertisers interfere the woman in their advertisements as a technique in order to make them more persuasive and attractive.

Conclusion

The aim of advertisements is to promote the sales of products by influencing the consumers' buying choices. As such, advertisers use certain techniques based on precise and clever manipulation of verbal and nonverbal signs. One of these techniques is integrating women in their advertisements. Semiotics as a field emerged in the domain of advertisements as a tool to decipher the codes and to investigate the different styles and techniques used by advertisers. The theory provided by Ronald Barthes is the most applicable one in semiotics. It allows to analyze all the verbal and nonverbal signs that exist in advertisements.

In order to understand how the advertisement is formed and for what purpose, semioticians get help from the communication and psychological fields since the interpretation of the meaning of signs in advertisements is not enough for them, taking into account that semiotics is an inter-disciplinary field. Thus, semiotic theories, mainly Barthes' are the typical tools one should rely on in order to decode how advertisers incorporate women and manipulate the verbal and nonverbal signs. The following chapter seeks to investigate how significant the representation of woman in advertisements is and its impact on the sales of the product through making a semiotic analysis using the Barthesian model.

Chapter Two: The Field Work

Introduction

In this dissertation, we study the representation of women in advertisements using a semiotic analysis. We have chosen an advertisement of a lipstick produced by Maybelline. The reason for choosing this ad relies on the fact that "Maybelline" advertisement possesses cultural, social and historical significance providing rich and challenging opportunities for interpretation and in-depth analysis. In addition, the product is one of the well-known cosmetic brands in the world, and nowadays it is quite popular and many people especially teenagers are attracted to use this lipstick product. In order to achieve our goals, we first tried to understand all the video components (images, text, music, colours…etc) which helped us to divide it into 49 images. Then, we analyzed the video signs using the "Barthesian approach" in semiotics. The latter allows us to understand the significance of the ad signs, and to interpret the hidden meaning. We were able to understand the techniques used for creating this advertisement. In addition, the thorough analysis of the data collected permitted to answer the research questions mentioned before. Finally, some recommendations were mentioned for the help of future research.

Section One: Research Tools and Procedures

2.1.1.Methodology

Our aims are to understand the signs used in the video in order to investigate the technique used by "*Maybeline* company" in creating this advertisement. The research method used is document analysis. In order to accomplish our objectives, the data analysis strategy used is a semiotic analysis applying the Barthesian theory.

2.1.2.Description of the Procedures

To achieve our goals, we had to go through five important phases during the in-depth study of the advertisement. First, we tried to describe and explain the video components and

to understand their functions in the ad. Second, by using Barthes's connotation and denotation, we extracted the significance of all the verbal and non verbal signs in the video. After that, we looked into the relation between the verbal and nonverbal signs to see how important the use of both types is essential in the video using Barthes's Anchorage and Relay. Then, the strong presence of visual imagery (i.e, the women) had to be explained and here Barthes's codes helped us to determine their nature and function in the ad. Finally, putting all the pieces together helped to understand the style and techniques used in the advertisement and proved how myth creation is present in the ad based on Barthes's thoughts on myth.

2.1.3.Description of the Video Components

The video represents an advertisement of a lipstick which is a cosmetic product produced by Maybelline. The video of "Maybelline make it happen" is in a form of 49 images using women from different skin colours and different types of hair with different situations accompanied with a background music, and a voice over commenting on each image in English.

2.1.3.1.Voice-over.

During the whole video, there is a spoken material, and the speaker is invisible for the audience and has a female voice. The voice-over artist follows the same rhythm and speed throughout the whole video. It seems like a narrator of a story.

2.1.3.2.Voice-over Script.

''This one is for the girls who make it happen. The ones who look in the mirror with confidence, take on the street and own it. Girls who apply passion for everything they do and speak their mind and don't take no for an answer. This is for the women who drive in their eyes, who see obstacles as opportunities and show the world their courage and creativity every day and in thousand ways. This is for every woman who looks in the mirror and sees the power of possibility and a value of her dreams, and if sometimes that mirror is cored by

doubt or insecurity. This is for the girls who know what to do. Put on your strong face, you're nothing gonna stop your face, stand high and proud. Go out and make it happen. Maybelline New York make it happen''.

2.1.3.3.Language.

Maybelline used a direct and simple language that can catch the attention of all the girls and women around the world by using powerful phrases that make them feel confident. The language used is all about women because the advertiser focuses on the weak side of the girls and tries to describe that this brand can make them more confident. For example, 'the ones who look in the mirror with confidence'. Beauty makes the woman proud of herself; it makes her cover the weakness she feels.

2.1.3.4.Music.

The video begins with relaxing cello music. It provides a sexy feel and indicates happiness, power and excitement at the same time. It has another role which makes the listener feel comfortable and makes the ad so enjoyable and memorable, specially for women who need to feel confident and strong. This soft music makes the listeners feel like going to another world where their dreams exist.

2.1.3.5.Scene.

The setting of the video has different situations; at home, work and in the street. The object placement used in the video is women of different races; i.e., black and white which are combined in a creative way to symbolize many things and to convey a certain message. The advertiser tries to put women in more than one image accomplishing various roles: walking in the street, staying at home, going to work, practicing sport and having a date with someone.

2.1.3.6.Colours.

Maybelline brand used a combination of the colours that have different interpretations from a psychological perspective. According to the (Table 1,p8) of Kramer, which is mentioned before in the theoretical part, each colour differs from the other in the notion that represent:

Purple is the colour of dreams and imagination, which is why it's often associated with royalty. Purple increases people's sense of beauty and reaction to create ideas and innovation. It is used in this ad for the same causes; i.e., beauty and creativity.

Black is the colour of luxury, power and control. However, in the ads, it normally used as dignified and serious. Black also carries an air of mystery and secrecy. In this advertisement, it is mostly used as a background. It is used with a white colour to make the slogan much clearer.

Red is a colour of love, positive and warm colour which draws attention to itself. In this ad, it is used as a colour of the lipstick to express excitement, confidence, and beauty.

White is associated with feelings of cleanliness, purity and peace. White spaces helps spark creativity. In this ad, it is used to write the slogan as well as it is chosen to be the colour of the women's outfit in some pictures in the ad.

Pink is commonly related to the brands of females; it is also used to portray a sense of affection, warm, hope, and delicate. Pink can also reflect a sense of sweetness. It is a colour used in the ads related to women for its important role.

Section Two: Data Analysis, Interpretations and Discussions

2.2.1.The Semiotic Analysis of the Video's Images

The following section is the semiotic analysis of the 49 images using Barthes's theory by highlighting the first order of signification (denotation), which is shown by extracting signifiers and signifieds in every image, and deducing the second order of signification (connotation) that was intended by the designer-advertisers in their images.

1-This one is for the girls

      The video starts with an image of a sentence written in the middle in white on a black background synchronised with a voice over script : ''This one is for the girls''. It signifies that this product is for every girl around the world. The black colour is used to make the text readable and eye-catching.

2-Who make it happen

      The second image is a clause written in white capital letters, and only one word is written in red and underlined, followed by a voice over script ' WHO MAKE IT HAPPEN'. It signifies Maybelline's slogan which started to be used in january 2016 to replace the famous one "Maybe she's born with it. Maybe she's Maybelline". It is written in capital to be clear and catching . The black background makes the text readable. The word "IT" in 'Make It Happen' is a very powerful word that has lived with Maybelline for decades. This expresses how Maybelline New York empowers women today to define their beauty, live

their life and make it happen. Women today are not satisfied. 'Make it happen' is about inspiring modern women to express themselves, to make them feel confident and to express their own IT factor and make things happen.

3-4-5-6-7-The ones who look in the mirror with confidence

These five images show diffrent famous women like Jiji Hadid and others with different skin colours ''black and white'' looking in the mirror, wearing white and pink dresses and using red-, purple- and brown-coloured lipsticks. The images are synchronised with a voice

over script 'the ones who look in the mirror with confidence'. These words are for the women who cannot look in the mirror with confidence in order to convince them to use this product. It represents the fact that if women become beautiful, they can look at the mirror without any fear or feel of weakness. Thus, the use of this lipstick makes her beautiful and gives her a sense of self-confidence, power and courage to face the mirror. The white colour signifies goodness, youth and purity of the product. The red colour of the lipstick represents excitement, positive feeling, confidence and beauty. The brown colour of the lipstick used by the black woman represents simplicity, which means that any woman can be simple and beautiful at the same time. The purple is associated with beauty and royalty; i.e., using this product makes her feel like a queen. Using different skin colours of models represents the suitability of this product for all women. Using attractive colours of the lipstick, like the red in images 4, 5 and 7, represents the attractiveness a woman can get when using this product.

8-9-10-11-Take on the street and own it

These four images portray women in the street. The first one is running, the second one is walking, and the third and the fourth ones is eating in the street. The images are synchronised with a voice over script 'take on the street and own it'. These images represent the power that the woman can reach and feel, and that they decide their own street, their life. Image 9 shows a brown-skinned woman walking in the street wearing a pink dress and using a pink lipstick. It is signified to express the feeling that the product can give a physical pleasure. Images 10 and11 show a woman wearing a brown dress, and she has a date with someone. They are walking in the street, and she is eating and laughing. It signifies simplicity and comfort by using this product.

12-13-Who apply passion for everything they do

Image 12 shows a woman using a red lipstick. It signifies passion like she said 'who apply passion in everything they do'. It means that she puts passion just as she puts the lipstick. It is a kind of metaphor. Image 13 shows a woman who looks happy with another one who plays the guitar. It signifies that the use of this lipstick makes women happy.

14-15-16-17-18-Speak their mind and don't take no for an answer

These images are synchronised with a voice over script 'speak their mind and don't take no for an answer'. Image 14 shows a woman speaking in front of an audience with confidence. It signifies that this product gives you power to speak and to express your opinion. It also signifies that women can use this product when going to work. Image 15 shows a woman with a white skin using a red lipstick and walking in the street alone. It signifies that this product gives you the power to make your own decisions alone without asking anyone else. Image 16 shows a woman with her motorcycle, which signifies that you can dare and try new things and never say 'no' or 'I can't do'. Images 17 and 18 show a

woman looking in the mirror and putting make up to represent that the makeup is something important to women.

19-20-21-This is for the women who drive in their eyes

Image 19 shows a woman standing alone in a big place full of people like a center or a mall wearing a pink dress. It stands for pleasure, which means that she can be alone and happy. Images 20 and 21 show a woman putting on eye-liner. It is like the words used ''who drive in their eyes''. It signifies the woman who can decide about her life alone without the need for anyone .

22-23-24-25-26-27-28-29-Who see obstacles as opportunities and show the world their courage and creativity every day and in thousand ways

These images represent self-confidence, power, creativity, and courage in many ways. Image 22 shows a black woman looking in the mirror which signifies the courage that makes any woman face her obstacles. The way she is looking at the mirror is a sign of self-confidence. Image 23 represennts a woman looking from a full-closed window of a car, which signifies courage and power to face the outside world. The woman in image 25 is practising sport, which is a sign of power the woman can show . Image 26 shows a woman standing next to a colourful wall. This woman is painting. It signifies creativity. The different colours of the wall are a sign of hope, and this means that this lipstick can give any girl hope to face the world. Images 27, 28 and 29 represent three women putting on make up while looking in the mirror. It signifies that even in looking in the mirror, we need courage. The way women are putting on make up signifies the way they face their obstacles.

30-31-32-33-34-35-36-37-38-This is for every woman who looks in the mirror and sees the power of possibility and a value of her dreams and if sometimes that mirror is cored by debt or insecurity

These images signify that women must be confident and have the courage to face all the bad events in her life . It is for the girls that give value to their dreams and do their possible to make them true. Image 33 shows two faces, a woman of about 45 years old with a little girl. This signifies that this product is appropriate for young girls and women who have a youthful spirit.

39-40-This is for the girls who know what to do

These two images are of two famous women. The first one is a black actor with a short dark hair using a pink lipstick, whereas the second one is a white actor with long fair hair using a red lipstick. This signifies that each girl must know what is suitable for her. She has the options, and she must know what to choose. This brand is for the girls who know what to do in their life, and who can decide about the important decisions without the need of anyone.

41-42-43-44-45-Put on your strong face your nothing gonna stop your face stand high and proud

These images are signs of empowering the woman to stay high and proud of herself because she is using Maybelline which makes her beautiful. Images 43 and 44 represent two women standing in a higher position, which is a sign of power, self-dependence and self-reliance.

46-47-Go out and make it happen

These two images show a beautiful and famous woman called Jiji Hadid acting as she is opening the door and going out. In the first image, she is closing one of her eyes whereas in the second image, her two eyes are open. This represents two different situations (inside and outside, close and open). It signifies courage and power. These words try to encourage all the women around the world to change their life and to be modern women.

48-49-Maybelline New york make it happen
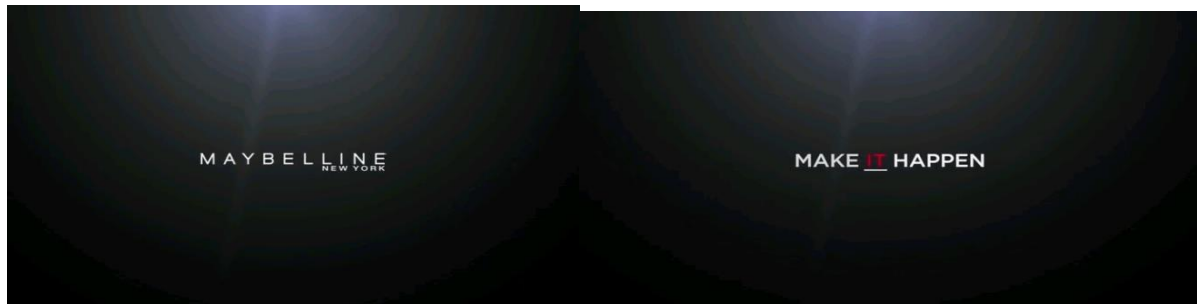
Image 48 shows a phrase written in white on a black background. The black background is used to make the text readable."Maybelline New York" signifies the name of the company producing the new brand lipstick. The last image is the same as the the second one of the video. The advertiser wants to confirm the idea once again. Maybelline New york make it happen is a brand for a modern, powerful and courageous woman, for all the women who need to feel confident.

2.2.2.The Nature of the Visual Signs

According to Barthes, we divided our object of analysis into 49 images, and we identified the codes present in each image in the following table:

Table 3

The Five Codes in the Video's Images

The codes	The images that contain the codes	Explanation
The semantic code	1,2,14,15,16,17,18,22,23,24 ,25,26,27,28,29,39,40,48,49	These images contain signs that refer to hidden or connotative meaning behind what is present. For example, Image N°2 'Make it happen' contains a hidden meaning which is inspiring modern women to express themselves, to show to the world that they are beautiful.
The action code	8,9,10,11,46,47	These images contain signs to refer to upcoming actions. For example, Image N°9 'take on the street and own it' there is a woman running in the street like there will be a next action after that.
The symbolic code	3,4,5,6,7,12,13	These images contain conventionalized signs that are agreed upon culturally and used to refer to and to symbolize things. For example, Images N° 5 and 6 'the ones who look in the mirror with confidence', to look in the mirror needs courage. Thus, this look is a symbol of courage, confidence, and power.
The enigma code	30,31,32,33,34,35,36,37,38	These images contain signs that refer to things that are not clear and puts the consumer into confusion. For example, Image N°33 makes the audience raise questions on what the relation between the image and the text is. There are two women in the image and the text is about fighting for your dreams.
The cultural code	19,20,21,41,42,43,44,45,	These images contain signs that are understood by a certain category of people. For example, Images N°19 and 20 'this is for the women who drive in their eyes'. It is like an idiomatic expression that can be understood by those belonging to their culture .

When we started analyzing the images of the video, it seems that one image should not carry more than one code. However, with closer inspection, we found that each image

contains more than one code, which means that the signs in the image are stronger and can play different functions independently. Thus, one image can convey different meanings.

Findings concerning Table 3 show that five codes are present in the video's images. First, the semantic code occurred in 19 images, which tells us that Maybelline advertisers relied on inserting hidden meanings efficiently and creatively to convey different meanings and so much information in their images. Second, Maybelline advertisers used the symbolic code in 7 images to cover a wide range of familiar signs. Third, the presence of cultural code in 8 images shows that the video aims at targeting different cultural groups. Fourth, enigma code is used in 9 image, which raises the questions and are difficult to be understood. Finally, the action code is presented in 6 images which are full of energy and movement in relation to the use of the product.

2.2.3. Myth Creation

Based on the semiotic analysis of the 49 video images of 'Maybelline make it happen', the hidden meaning extracted from the images show how myth is created. Maybelline is intentionally promoting its product indirectly. The video seems to have no reference of direct advertising that tells "buy our product", but it creates a non direct way to convince the consumer to buy and to use the product through linking it with different races, skin colours, hair colours and jobs to make it important. These images show that the lipstick produced by Maybelline is not just a lipstick that women use when they go to work or a party or another occasion, but it shows that it is so important in women's life that they cannot go to any place without it. In fact, women can go out without make up and especially without lipstick but the advertisers show that it is a source of beauty, power, energy and self-confidence. They tried to convince the consumer that it makes any woman very beautiful, and that it is suitable for any situation or occasion. They used actors who are so beautiful. Thus, consumers think that if they use this product, they become beautiful as these women used in this ad, who are well-

chosen by Maybelline's advertisement designer to attract the consumer to buy this lipstick. The girls in the images look comfortable, which signifies that women who use this product will feel comfortable. The real intention behind myths is to attract and convince as many consumers as possible.

2.2.4.Discussion of the Results

Based on our research analysis, we were able to answer all of our research questions. The perfect use of the different elements of the video is so important to convey the message successfully as well as to convince the consumer. First, the semiotic analysis of the 49 images proved the significance of the verbal and non-verbal signs, which is the answer to our first question. We try to analyze the video by relying on the images and the voice-over because we were not able to understand the meaning of the image without the voice-over. For example, in the images where the women look in the mirror have limitless interpretations without the text, but when she said 'look in the mirror with confidence', we can understand that this look has the meaning of power, courage and confidence. In other words, Maybelline advertisers used the language with the image simultaneously to direct the audience to the exact intended meaning.

The music provided a sexy feeling with the voice-over script of a woman; it helps in creating a relaxing and good mood. Without this amazing music, the advertisement would be boring. In addition, Maybelline used different models in different situations and combined them in a creative way, to make the consumer know that this brand is for every woman and girl around the world. Moreover, the advertiser utilizes more than one colour for a purpose; each colour has its effect on the content. In other words, the red colour gives a shiny theme to it, making an adequate way to present the shiny lip-colour. The slogan is written in white with a black background to be clear and readable. Besides, there was the use of other colours,

like purple which is a colour of beauty and creativity, and pink is a female's colour that gives the feeling of happiness, sweetness, and affection.

Each analyzed image had significance: the literal meaning that all people understand and interpret (denotation), and the hidden meaning (connotation) which needs to infer and relate things together to decode it. For example, in Image n°2 'Who make it happen', the first order of significance would be something will happen or someone will make something happen. However, the second order of signification is to encourage modern women to use the products of Maybelline to be able to express themselves, to show their beauty, and to feel confident. Each image in the video has its literal and figurative meanings which are deduced by using Barthes' denotation and connotation.

In addition to Barthes's denotation and connotation, we also dealt with the Barthesian five codes, and this helped us to find an answer to our second question, which is about the significance of woman in advertisements. After extracting the codes from the video, it appeared that Maybelline brand used the five codes in the advertisement. The semantic code is very important because it focuses on the hidden meaning in parallel with the symbolic code. The enigma code has no special effect on the analysis, while the cultural code has a strong effect because the video is related to foreign cultures, which is totally different from the Arab one. Thus, in New York's culture, some signs can be interpreted correctly. Finally, the action code, which is a sign that refers to upcoming actions like in the images when the woman opens the door and goes out, we feel like she is going to do something else. Using a female voice in the video's script with different models is so significant since it attracts the female consumers that want to be more beautiful and attractive.

Myth is created in this ad in order to increase the number of customers. Analyzing the video's images helped us to answer the third question. For this brand, the representation of women has an important effect on the sales especially when Maybelline became famous after

it hired Linda Carter as a model for TV and print advertisements. Using feminine characters has a great effect because it makes female consumers believe that this product will make them feel confidence like the model in the ad. Consequently, it will help in the increasing rate of the sales and expanding the 'May be line' brand in the worldwide scale.

2.2.5. Limitations

We faced some difficulties during our research. First, the lack of available resources to be used to search for reliable information that suits the topic was a major obstacle. Second, the unavailability of previous semiotic analyses could have helped in guiding us. We also faced the problem of not having a manual dissertation related to our topic. Furthermore, it was not easy for us to choose the brand and the video which was found later after watching more than one video on YouTube.

2.2.6. Research Recommendations

This study enables students to develop an understanding of how conventions of advertising are socially and historically relative, dynamic and can be used in a hybrid way. It enables us to know the main criteria advertisers focus on: music, colours, language, scene and others. Additionally, it allows to know how the use of myth in advertisements is so crucial because most of ads use the technique of myth to promote the product and to attract the costumers towards buying it.

All of what have been mentioned leads to ask many questions about the importance of each component used in the video, and these questions are recommendations for future researches in which it may make people aware about how advertisers use many techniques to try to convince them about the product.

Conclusion

To conclude, in this dissertation, we have investigated the role of woman in advertisements focusing on the importance of the image and text all together with the intelligent use of myth creation in advertisements. At the beginning, we made an overview about the meaning and significance of the video's elements which was so helpful in the analysis we have carried out. Then, we tried to understand the significance of all the verbal and nonverbal signs in the video by extracting the hidden meaning behind each image. The semiotic analysis provided an explanation about the role of women in ads. The audio-visual signs in the video had five different types according to the Barthesian codes, which confirmed how the ad is based on the semantic, symbolic, and cultural codes. Moreover, we explained how the myth is used for convincing people to buy the product. Finally, we reached the point where we can say that representing women in ads, which is a technique used by Maybelline, has an important role in promoting its products.

General Conclusion

This dissertation discusses the essential semiotic results related to the exploration of the role of women and how they are portrayed by the advertiser in ''Maybelline New York Make it Happen''. Moreover, the study explains the important role of myth creation in advertisements. We try to see how the verbal and non verbal signs of the video are significant, and how the representation of women in advertisement is significant. We also try to explore whether the interference of women in advertisements may have an effect on the sales. The previously mentioned questions led to hypothesize that the representation of women in advertisements has an important role in attracting the consumer and in promoting the sales of the products.

Our work is composed out of two main chapters. The first one refers to the theoretical part which provides an overview about advertisement in general and its specific aspects as well as how women are portrayed between the past and the present. In addition, it tackles the semiotic theories of Ferdinand De Saussure, Charles Peirce, and Roland Barthes. The second chapter represents the data analysis, interpretations and discussion. The analysis is based on both verbal and non-verbal signs, which are the images with the voice-over script. We have to decode both the linguistic and non-linguistic message because they work together to influence the audience. Finally, we try to extract the function of signs found in each image.

Furthermore, the analysis provide a description of the elements present in the video, which are: setting, music, language, and colours. Each one of these elements has an important role in the ad because they impact the unconscious side of the consumer as we explain it in the theoretical chapter. Besides, our semiotic analysis is based on the Barthes's denotation and connotation in the 49 images. Thus, we search for the explicit and implicit meanings throughout the images of the video. We have found that the images' explicit meaning is easy to decipher while the implicit one needs much efforts and knowledge to cover almost all the

aspects related to the advertisement. Each image in the video has a specific message that the advertiser wants the audience in general and women in specific to receive. Moreover, the language used helps us to understand the implicit meaning behind each image, and without this voice-over, we cannot understand or interpret it correctly because of the limitless interpretations of the one single image. In addition, we have found that the use of myth is for provoking people to buy the product and for satisfying the needs of the consumer only.

In addition to the connotation, denotation, and myth, we use the five codes of Barth to understand the signs of each image with the language. They are found in the 49 images, while the semantic one is the most influencing factor in the video. This ad is targeting women in specific; it is for inspiring, encouraging, and empowering them.

Our semiotic analysis of the verbal and non-verbal signs explains clearly how the representation of women with the use of myth has an important role in Maybelline advertisement, and how the advertiser tries to attract and convince the audience.

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Résumé

Les publicités ont interféré dans tous les aspects de notre vie en raison de sa grande accessibilité au désir, aux besoins et à la consommation des gens. Il s'agit, en effet, d'un système complexe de signes œuvrant tous ensemble pour véhiculer un certain message destiné par les annonceurs à influencer le choix des consommateurs d'acheter leurs produits. La sémiotique s'est développée et est devenue un outil d'analyse des signes verbaux et non verbaux. L'objectif principal de cette étude est d'enquêter sur le rôle des femmes dans la publicité. Nous essayons de voir comment les signes verbaux et non verbaux de la vidéo sont significatifs et comment la représentation des femmes dans la publicité est également significative. Nous essayons également d'explorer si l'interférence de la femme dans les publicités a un effet sur les ventes. Pour atteindre notre objectif, nous analysons une vidéo de "Maybellme New York Company" qui représente une publicité d'une de ses marques de rouge à lèvres utilisant "Barthes Theory". Maybelline est bien connue pour sa variété de produits de beauté et son prix abordable. Le public ciblé pour cette publicité comprend principalement des jeunes femmes qui aimeraient paraître et se sentir plus attrayantes et attrayantes. Nous divisons la vidéo en 49 images avec leurs courts commentaires d'accompagnement. On constate que l'annonceur est capable de mettre les visuels. la musique de fond et le texte occasionnel ensemble pour transmettre son message avec succès. En utilisant la "théorie sémiotique de Barthes", on extrait d'abord le sens caché de tous les signes verbaux et non verbaux de cette vidéo où l'on en déduit que le texte et le mage sont indissociables et l'un complète l'autre Ensuite, on extrait les cinq codes de Barthes" qui aider à bien comprendre la nature et les différentes fonctions des signes de la vidéo. À la fin, nous arrivons au point de dire que la création de mythe est une réalité confirmée utilisée par les annonceurs de manière créative pour stimuler l'audience Toutes les phases précédentes nous aident pour prouver l'hypothèse qui affirme que la représentation des femmes dans les publicités a un rôle important pour attirer le consommateur et promouvoir les ventes.

ملخص

لقد تدخلت الإعلانات في جميع جوانب حياتنا بسبب تأثيرها الكبير و سهولة الوصول إلى رغبة الناس و إحتياجاتهم و إستهلاكهم. إنها في الواقع نظام معقد من الرموز التي تعمل جميعا معا لإيصال رسالة معينة يقصدها المعلنون للتأثير على اختيار المستهلكين لشراء منتجاتهم.لقد تطورت السيميائية و أصبحت أداة تستخدم لتحليل الإشارات اللفظية و غير اللفظية. الهدف من هذه الدراسة هو تقصي دور المرأة في الإعلانات.كما نحاول أيضا استكشاف ما إذا كان تدخل المرأة في الإعلانات له تأثير على المبيعات.و لتحقيق هدفنا، نقوم بتحليل فيديو لشركة مايبيلين نيويورك و الذي يمثل إعلانا عن إحدى علاماتها التجارية لأحمر الشفاه بإستخدام نظرية بارث . تشتهر مايبيلين لدى النساء بمجموعة متنوعة من منتجات التجميل ذات الاسعار المناسبة. يشمل الجمهور المستهدف لهذا الإعلان بشكل أساسي الشابات اللواتي يرغبن في الظهور بشكل أكثر جاذبية . نقسم الفيديو على 49 صورة مع التعليقات القصيرة المصاحبة لها .نجد أن المعلن قادر على وضع المرئيات ، الموسيقى الخلفية و النصوص الملائمة معا لنقل رسالته بنجاح .بإستخدام نظرية بارث السيميائية ،نستخرج أولا المعنى الخفي لجميع الإشارات اللفظية و غير اللفضية لهذا الفيديو حيث نستنتج أن كلا من النص و الصورة لا ينفصلان وأن أحدهما يكمل الآخر .بعدها نستخرج أكواد بارث الخمسة و التي تساعد بشكل جيد في فهم الطبيعة و الوظائف المختلفة لإشارات الفيديو .في النهاية ،نصل إلى حد القول إن أنشاء الأسطورة هو واقع مؤكد يستخدمه المعلنون بطريقة إبداعية لتحفيز الجمهور .كما تساعدنا جميع المراحل السابقة لإثبات الفرضية القائلة بأن تمثيل المرأة في الاعلانات له دور مهم في جذب المستهلك و تعزيز المبيعات.