THE UNIVERSITY
OF BIRMINGHAM

Department of English

Centre for English Language Studies

Open Distance Learning MA TEFL/TESL/Applied Linguistics/ Translation Studies

Name	Sarah Ahmed Adham
Student id number	1057810
Country where registered	Saudi Arabia
Dissertation title	**A Semiotic Analysis of the Iconic Representation of Women in the Middle Eastern Media**
Submission date	10th March 2012
Submission	First submission
Name of supervisor	Dr Mick Randall

DECLARATION

I declare:

a) that this submission is my own work;
b) that this is written in my own words; and
c) that all quotations from published or unpublished work are acknowledged with quotation marks and references to the work in question.
d) that this dissertation consists of approximately …**13,075**…….. (insert no.) words, excluding footnotes, references, figures, tables and appendices.

Name: Sarah Ahmed Adham

Date: 10th March 2012

A Semiotic Analysis of the Iconic Representation of Women in the Middle Eastern Media

by

Sarah Ahmed Adham

A dissertation submitted to

The School of English, Drama and American & Canadian Studies

of the University of Birmingham

in partial fulfillment of the requirements

for the degree of

Master of Arts

in

Applied Linguistics

Supervisor: Dr Mick Randall

Centre for English Language Studies

Department of English

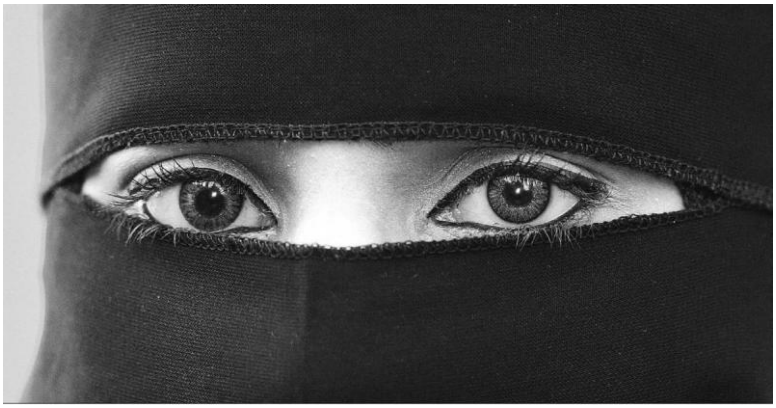
University of Birmingham

Edgbaston, Birmingham B15 2TT

United Kingdom

March 10th 2012

Abstract



This dissertation peruses the Iconic Representation of Women in the Middle Eastern Media in order to determine how various semiotic resources have been utilized in conveying specific messages to a given audience. The visual texts selected for this study, originate from both Western and Arab sources. Both sources were identified as being major influences in Arabian media, as this study will show. In order to perform a semiotic analysis of the texts, the Kress and van Leeuwen Framework for the reading of visual images (1996) was utilized as an investigative tool.

The way in which advertising psychologically positions its audience is examined in detail in this study, and is compared to the way in which the linguistic function of speech demands action from its recipient, as outlined in the work of Halliday (1985). It was demonstrated during the course of this study, that different messages emitted via the medium of advertising, may induce the viewer into adopting a particular course of action, in addition to inciting feelings of aspiration and longing in them. Finally, the messages unearthed in the wake of this study seem to suggest that the Arabian media is dominated by the presence of two different advertising agendas.

The number of words in this dissertation is approximately 13,075.

Dedication

To My Husband,

Saad Habib Frej

Thank you profoundly for your immeasurable support, endless encouragement, and constant belief in me throughout my MA studies.

Gratitude

To My Family

and to ‘Shukriyah’ Parveen Lallmamode who inspired me to pursue a career in linguistics and for her unfailing support throughout.

Acknowledgements

Particular thanks are due to the following people for their invaluable support in helping me complete this dissertation. Firstly, I would like to express enormous gratitude to my dissertation supervisor, Dr. Mick Randall of the British University, Dubai, for his in-depth analysis of my work, valued insights, and the constant level of support offered to me during my studies. Secondly, I would like to thank Dr Crayton Walker and Daniel Malt (MA) from the Centre for English Language Studies (CELS), at the University of Birmingham, for their extensive cooperation and willingness to help throughout. Finally, I would like to extend my thanks to Dr Carmen Rosa Caldas-Coulthard, also from CELS, for her initial feedback and input into this dissertation.

TABLE OF CONTENTS

CHAPTER 1: INTRODUCTION…… 1

1.0 The Role of Women in Saudi Arabia……..... 1

1.1 The Winds of Change Sweeping the Gulf Region……..... 2

1.2 Objectives of the Dissertation……...……... 3

1.2.1 Selected Data for the Analysis……....…….. 3

1.3 Language as a Semiotic Resource……...……. 4

1.4 The Different Types of Messages Advocated in Advertising……..….... 5

1.5 Multimodality in Images……...……... 10

1.6 Research Questions……...……..... 11

CHAPTER 2: SOCIAL SEMIOTIC THEORY……...….. 14

2.0 What is Semiotics?..... 14

2.1 What is a Mode? ……...……..... 14

2.2 Speech and Writing as Semiotic Resources…….....… 15

2.3 Modality in Images: The Interpersonal Metafunction…… 16

2.3.1 Modality can be exaggerated or reduced in Images…… 18

2.4 The Representation of Social Actors in Images……..… 18

2.4.1 Gaze as a Semiotic Resource…….. 19

2.4.2 Size of Frame and Social Distance……..… 20

2.4.3 Detachment/Involvement as realized by the Horizontal Angle……. 22

2.4.4 Relations of Power: as realized by the Vertical Angle……..……..… 24

2.5 The Realization of the Experiential Metafunction in Visual Communication…… 25

2.5.1 Narrative Representations……..… 26

2.5.2 Conceptual Representations…….……..… 29

2.6 The Realization of the Textual Metafunction in Visual Communication….. 31

2.6.1 Salience: as a Semiotic Resource…… 32

2.6.2 Information-Value in Images…….. 34

2.6.2.1 Given and New Structures……..…… 35

2.6.2.2 Ideal and Real Structures…….…….……..… 36

2.6.2.3 Centre and Margin Structures……..…….……..…… 37

2.6.3 Framing Devices……..…… 38

2.7 Synthesis…….…… 39

CHAPTER 3: THE REPRESENTATION OF SOCIAL ACTORS AND THE POWER OF GAZE……...…… 38

3.0 Gaze and the different types of Social and Power Relations realized in the images……..…… 38

3.1 The Use of Vectors to Create Dramatic Effect…….…… 44

3.2 The Use of Colors, Fonts, and Foregrounding in order to create Salience 48

3.3 Synthesis……..… 50

CHAPTER 4: THE ROLE OF WOMEN IN MIDDLE EASTERN ADVERTISING AND THE USE OF FRAMING RESOURCES…….…... 52

4.0 Portrayal of Women in the Corpus Data…….…… 52

4.1 Role of Women compared to Men in the Corpus……..…… 54

4.2 The Use of Framing Structures…… 57

4.2.1 Ideal and Real Structures in the Corpus Data…….… 57

4.2.2 Given and New Structures in the Corpus Data……..…… 59

4.3 Synthesis……..… 61

CHAPTER 5: CONCLUSION……...…..… 63

5.0 Messages Unearthed in the Wake of this Study……..… 63

5.1 Limitations of this study……..…… 66

5.2 The Future of Advertising in the Middle East……....…… 68

APPENDICES:……...…….. 71

APPENDIX 1: Advertisement for 'Lofiel Hair and Beauty'……..…..…… 71

APPENDIX 2: Advertisement for 'Mother and Toddler' Magazine……..…..…… 72

APPENDIX 3: Advertisement for 'Saudia Milk'……..…… 73

APPENDIX 4: Advertisement for 'Arabica Music Satellite Channel'……..…….…… 74

APPENDIX 5: Advertisement for 'Arabian Woman' Satellite Channel……....…… 75

APPENDIX 6: Advertisement for 'Shalimar Perfume' by Guerlain ……..…..…… 76

APPENDIX 7: Advertisement for 'Kellogg's Cornflakes' ……..…… 77

APPENDIX 8: Advertisement for 'Goody Mayonnaise' …….…… 78

APPENDIX 9: Advertisement for 'Patek Philippe (Geneve)' ……...……..…… 79

APPENDIX 10: Advertisement for Pupa Milano 'Luminys Touch' Liquid Foundation……..…… 80

APPENDIX 11: Advertisement for 'Mauboussin Perfume'……....… 81

APPENDIX 12: Advertisement for 'Women's Morning' on Radio Strike FM…… 82

APPENDIX 13: Advertisement for 'Wyeth Gold Formula Milk' ……..…… 83

APPENDIX 14: Advertisement for 'One Touch' Blood Sugar Monitor ……..… 84

APPENDIX 15: Advertisement for the 'Young Saudi Business Success Stories of 2011 Exhibition'…… 85

APPENDIX 16: Advertisement for Harvey Nichols (Dubai) …… 86

APPENDIX 17: Advertisement for Tagheuer Watches…… 87

APPENDIX 18: Advertisement for ‘Farmasi Haircare’ …… 88

APPENDIX 19: Survey on the Meaning and Interpretation of Colors in Saudi Arabia…… 89

REFERENCES: ……...… 91

TABLES

Table 1 The Classification of Distance in Photographic Images and its Social Interpretation. Based on Hall, (1966:110-120)……. 22

Table 2 Three Basic Types of Vector and Their Realizations……..... 27

Table 3 Summary of the Roles of Female Social Actors from the Corpus Data…..... 53

Table 4 Summary of the Origin, Semiotic Resources, and Main Messages emitted in each text……... 63

FIGURES

Figure 1 ‘Antarctic Explorer (Oakley *et al*., 1985)’ (Drawing) from ***Reading Images*** by Gunther Kress and Theo van Leeuwen, (2006) (2nd edn). London: Routledge p.51…….. 29

Figure 2 ‘The Dimensions of Visual Space’ **(**Diagram) from ***Reading Images*** by Gunther Kress and Theo van Leeuwen, (2006) (2nd edn). London: Routledge p.197…… 36

Figure 3 Rock Star (Photograph) from: ***www.GettyImages.com***. Full Title: ‘Female Rock Singer Jumping on Smokey Stage’ by Roy Hsu © (2008) [online] via www.http://www.gettyimages.com/detail/photo/female-rock-singer-jumping-on-smokey-stage-high-res-stock-photography/82400721. [Accessed December 25th 2011] ……. 45

Figure 4 Free Spirit (Photograph) from: ***www.GettyImages.com***. Full Title: ‘Happy Young Woman Jumping in the Air at the Beach’ by Denkou Images (2012) [online] via www. http://www.gettyimages.com/detail/photo/happy-young-woman-jumping-in-the-air-at-the-beach-royalty-free-image/80935584 [Accessed December 27th 2011]…… 45

Figure 5 Example of a Sexualized Advertisement (Photograph) from: ***‘This is not Sex: A Web Essay on the Male Gaze, Fashion Advertizing, and the Pose’*** by Thomas Streeter et al., (1999) [online] via www. http://www.uvm.edu/~tstreete/powerpose/ [Accessed December 22nd 2011] …….. 68

Figure 6 ‘Miss Huda – Rock this earth’ (Photograph) from: ***www.dailymail.com.*** Full Title of Article: ‘Underwraps: Muslim Model Agency Founder Nailah Lymus Says High Fashion CAN Be Modest’ by Daisy Dumas (2012) [online] via www. http://www.dailymail.co.uk/femail/article-2097977/Underwraps-Muslim-model-agency-founder-Nailah-Lymus-says-high-fashion-CAN-modest.html [Accessed February 9th 2012] …….. 69

Figure 7 Launch Party of Cosmopolitan Middle East (Photograph) from: ***www.leasfeir.com.*** Full Title of Article: ‘Did You Miss Cosmopolitan Middle East Launch? NO Worries I Was There For You! (2011) [online] via www. http://www.leasfeir.com/?attachment_id=2246 [Accessed February 10th 2012] ……. 70

Figure 8 **Fatma Al Nabhani** (Photograph) from: ***www.thenationalae***. Full Title of Article: 'Al Nabhani vs. Peer is the Highlight of the First Round in Dubai' by Ahmed Rizvi (2012) [online] via www. http://www.thenational.ae/sport/tennis/al-nabhani-v-peer-is-the-highlight-of-first-round-in-dubai [Accessed February 25th 2012] …….. 70

Image on Abstract Page (Photograph) from: www.montrealgazette.com. Full Title of Article: 'What if my Daughter is afraid of her?' by Jenn Hardy (2012) [online] via www. http://www.montrealgazette.com/what+daughter+afraid/6188752/story.html [Accessed February 28th 2012] ……. i

LIST OF APPENDICES

APPENDIX 1	Advertisement for 'Lofiel Hair and Beauty'. In ***'Nadine'*** Magazine. September (2011), Issue No: 1601, p83. Beirut: Lebanon
APPENDIX 2	Advertisement for 'Mother & Toddler Magazine'. In ***'Nadine'*** Magazine. September (2011), Issue No: 1601, p51. Beirut: Lebanon
APPENDIX 3	Advertisement for 'Saudia Milk'. In ***'Safoori'*** Magazine. January (2011), Issue No: 7, p35. Riyadh: Saudi Arabia
APPENDIX 4	Advertisement for 'Arabica Music Satellite Channel'. In ***'Nadine'*** Magazine. September (2011), Issue No: 1601, p69. Beirut: Lebanon
APPENDIX 5	Advertisement for 'Arabian Woman Satellite Channel'. In ***'Nadine'*** Magazine. September (2011), Issue No: 1601, p81. Beirut: Lebanon
APPENDIX 6	Advertisement for 'Shalimar Perfume' by Guerlain. In ***'Laha'*** Magazine. October (2011), Issue No: 576 (Back cover photo). Beirut: Lebanon.
APPENDIX 7	Advertisement for 'Kellogg's Cornflakes'. In ***'Sayidaty'*** Magazine. September (2011), Issue No: 1596, p17. Dubai: UAE.
APPENDIX 8	Advertisement for 'Goody Mayonnaise'. In ***'Laha'*** Magazine. September (2011), Issue No: 1601, p131. Beirut: Lebanon
APPENDIX 9	Advertisement for 'Patek Phillipe (Geneve)'. In ***'Sayidaty'*** Magazine. September (2011), Issue No: 1596, p89. Dubai: UAE.

APPENDIX 10 Advertisement for Pupa Milano 'Luminys Touch' Liquid Foundation. In ***'Sayidaty'*** Magazine. September (2011), Issue No: 1596, p29. Dubai: UAE.

APPENDIX 11 Advertisement for 'Mauboussin Perfume'. In ***'Laha'*** Magazine. September (2011), Issue No: 1601, p31. Beirut: Lebanon

APPENDIX 12 Advertisement for 'Women's Morning' on Radio Strike FM. In ***'Nadine'*** Magazine. September (2011), Issue No: 1601, p77. Beirut: Lebanon

APPENDIX 13 Advertisement for 'Wyeth Gold Formula Milk'. In ***'Laha'*** Magazine. September (2011), Issue No: 1601, p103. Beirut: Lebanon

APPENDIX 14 Advertisement for 'One Touch' Blood Sugar Monitor. In ***'Laha'*** Magazine. September (2011), Issue No: 1601, p161. Beirut: Lebanon

APPENDIX 15 Advertisement for the 'Young Saudi Business Success Stories of 2011 Exhibition'. In ***'Sayidaty'*** Magazine. September (2011), Issue No: 1596, p22. Dubai: UAE.

APPENDIX 16 Advertisement for 'Harvey Nichols' (Dubai). In ***'Al Sada'*** Magazine. September (2011), Issue No: 652, p8. UAE.

APPENDIX 17 Advertisement for 'Tagheuer Watches'. In ***'Sayidaty'*** Magazine. September (2011), Issue No: 1596, p21 September (2011). Dubai: UAE

APPENDIX 18 Advertisement for 'Farmasi Haircare'. In ***'Sayidaty'*** Magazine. September (2011), Issue No: 1596, p167. Dubai: UAE

CHAPTER 1

INTRODUCTION

This dissertation aims to carry out a semiotic analysis on a small selection of visual texts. The analysis will focus on examining the iconic representation of women in the Middle Eastern Media, and the roles in which they have been portrayed. Before embarking on an outline of the theory involved in performing such an analysis, the role of women in Saudi Arabia will be explored, as a basis for contextualizing the study.

1.0 Role of Women in Saudi Arabia

Saudi Arabia is by far the most conservative of all the Muslim countries in the Arabian Gulf. Traditionally, Saudi women play a minor role in terms of daily interaction outside of the home and are portrayed in the Western media as being oppressed, subordinated and denied the same economic opportunities as men. This negative stereotype has been largely perpetuated by the fact that women are required to veil themselves outside of the home by donning a large black cape, which covers women completely, known as the 'abbayya'.

Although Islam permits women to work, there are relatively few employment opportunities for women in the kingdom, apart from jobs in education and the medical sector, and hence many Saudi women seem to have been relegated to leading a largely domesticated life within the confines of the home. This said there has been a huge initiative in recent years by the Saudi government to provide an increased number of higher education facilities, so that young women, in particular, are afforded the opportunity to obtain a bachelor degree in a discipline of their choice. Thus, a plethora of new universities are springing up within the Kingdom.

Moreover, according to an article written by Princess Dima Bint Turki Bin Abdul Aziz (2007), '56% of university graduates in the Kingdom are female (…) [as much as] 40% of Saudi private wealth is in female hands (…). Women hold successful positions as deans of colleges and universities, CEOs of banks, and IT experts [whilst] 40% of Saudi medical doctors are female'. She further states (ibid.) that, 'there are several Saudi

women artists, photographers, film-makers, journalists, writers and fashion designers who have [received] positive critical acclaim both at home and abroad'. She concludes that, the degree of female achievement outlined above challenges Saudi critics who believe that women in the Kingdom are completely oppressed, subordinated and 'unable to express themselves [in relation to their talents and abilities]'.

State and satellite media currently portray women in both a veiled and a de-veiled state. According to Ottoman (2007), the representation of women in Arab television advertising is:

> *[A] mishmash of the diverse cultural currents buffeting the region today. On MBC4, for example, a popular Dubai-based satellite channel that shows mostly American sitcoms and programs, one frequently shown ad depicts an olive-skinned, unveiled Arab woman who tries a skin-lightening cream called Fair and Lovely and then finds a dream job in a department store. Another Arabic-language ad spotlights a beautiful veiled young mother dressed all in white, serving Knorr soup to her family in perfect domestic bliss. In a third, a gorgeous, tanned model in a skimpy sundress throws back a 7up while sunbathing on the concrete bank of a public fountain.*

Hence, Saudi women are open to many different influences stemming from the media, originating from both Western as well as Arab sources.

1.1 The Winds of Change Sweeping the Gulf Region

The Middle East is currently in a state of flux. This is largely due to the 'Arab Spring Movement'; the name given to the wave of demonstrations, protests and uprisings currently taking the Middle East by storm. As a phenomenon, it is characterized by fervent calls for democracy and reform within the Middle East, as well as providing a general impetus for Arab states to emancipate themselves from the tyranny of dictatorial and autocratic regimes within the region. These cries for reform have filtered through to the sovereign state of Saudi Arabia, where the author of this study resides. However, any attempts to drive forth change in Saudi Arabia have been severely stifled by the authorities as all forms of protests within the country are strictly prohibited. Although still very much in its infancy, the Arab Spring seems to be a powerful movement for driving through social reform in all parts of Arabia, one in which the media is playing a major role.

In the light of the paradigm shift in the Middle East, one of the questions that this dissertation seeks to raise is whether or not advertisers and magazine editors will jump on the bandwagon of the Arab Spring Movement; it being essentially a dichotomous political movement, with both parties attempting to hijack as much media attention as possible. One pole of this dichotomy is represented by the Islamists, who see the role of women as reverting back to the original roles laid down for women in Islam, whilst the other pole is represented by Modernists/Democrats, who envisage greater emancipation/sexual liberation for Middle Eastern women in a Post-Arab Spring era.

1.2 Objectives of the Dissertation

In order to carry out a semiotic analysis of the texts involved in this study, the Kress and van Leeuwen Framework for the reading of visual images (1996) (see Chapter 2) will be used as the main investigative tool. By applying the framework to the texts contained within the corpus, it is hoped that the study will demonstrate how images, created by motivated rhetors (Kress 2010:26), or sign makers, may be used to convey certain social, political, and aspirational messages (see section 1.4) to a specific target audience.

Furthermore, it is hoped that a clearer picture will emerge of the ways in which contemporary advertisers are attempting to influence Saudi female viewers. Are attempts being made, for example, to compel Saudi women to pursue roles in sports, or as fashion icons, or are they being encouraged to cling to their more traditional roles of wives and home-makers (see section 1.0). Section 1.2.1 below will outline the sources of the texts and the criteria involved in selecting them in greater detail.

1.2.1 Selected Data for the Analysis

A small corpus of data in the form of eighteen media advertisements were selected from various women's lifestyle magazines currently in circulation within the Kingdom. The magazines from which the texts were sourced were, namely:

(1) ***'Sayidaty'*** Magazine (Based in Dubai, UAE)
(2) ***'Laha'*** Magazine (Based in Beirut, Lebanon)
(3) ***'Nadine'*** Magazine (Based in Beirut, Lebanon)
(4) ***'Safoori'*** Magazine' (Based in Riyadh, Saudi Arabia)
(5) ***'Al Sada'*** Magazine (Based in the UAE)

Of the above-mentioned magazines, *'Sayidaty'* is one of the most popular within the Gulf region and is also likely to have the widest circulation. It regularly features advertisements of Western origin, by big brand names such as, Chanel, Ralph Lauren, and Dior. Therefore, it may be seen as actively promoting the representation of Western Female Social Actors with every issue.

'Safoori' Magazine, on the other hand, is probably the least well known of all the above-mentioned magazines, and circulates within Saudi Arabia only. The magazine is commissioned on a quarterly basis by the Othaim Group of supermarkets, which are a nation-wide chain of supermarkets. The chain is owned by the Al-Othaim family themselves, who are known to be highly conservative in their outlook. Hence, images of women in a de-veiled state are not to be found in this particular magazine. The rest of the above-mentioned magazines feature women in both a veiled as well as a de-veiled state.

In selecting the various texts used in this study, the author found herself in agreement with the view of Ottoman (2007) (see section 1.0) in that, the media portrayal of women in Saudi Arabia does indeed seem to be, 'a mishmash' of diverse cultural influences operating in the region. Although in her article, Ottoman (2007) refers to television advertising, the same representations of women may be observed in Middle Eastern print media. Hence, the texts chosen for this study have been carefully selected in order to reflect such diversity in the representation of women, with some texts showing women in a veiled state, whilst others show women in a non-veiled state. Moreover, some of the texts chosen for this study are Western in origin, whilst others are Middle-Eastern in origin. It is also noteworthy that, in many of the advertisements, both English as well as Arabic script have been employed. Kress and van Leeuwen (2006:78) suggest that in multi-modal texts (see section 2.1), such as the ones utilized in this study, there is a significant degree of interaction between the use of linguistic text as well as visual text in representing the world.

1.3 Language as a Semiotic Resource

Language may be seen as a primary tool in human expression. As a resource, it may be used in the communication of specific messages, as well as to psychologically position a given audience. Visual representations also seek to achieve such goals, as this study aims to show. The Sign is what constitutes the basis of what is formerly known as

Social Semiotics. According to the early semiotician; Saussure, signs occur as arbitrary combinations of a signifier/form and a signified/meaning (Saussure, 1983:67, 78; Saussure, 1974:67, 78 cited by Chandler, 2012) However, Kress and van Leeuwen (2006:8) strongly contest Saussure's theory, by stating that signs are never merely arbitrary conjunctions of signifier-signified but are socially motivated carriers of meaning. This study aims to demonstrate how deliberately constructed images may be forged by motivated sign makers, in order to convey specific social messages. Far from being an arbitrary relation, Kress (2010:10) asserts that the sign maker has a vested interest in creating a sign, or semiotic resource, by stating that,

> *(...) Humans make signs in which form and meaning stand in a 'motivated' relation. These signs are made with very many different means, in very many different modes. They are the expression of the interest of socially formed individuals who, with these signs, realize – give outward expression to – their meanings, using culturally available semiotic resources, which have been shaped by the practices of members of social groups and their cultures.*

This dissertation will further examine how different styles of typeface, color, foregrounding, framing devices, salience, and the various angles at which photographs can be shot, can all be used as semiotic resources, either individually, or in correlation with one another in order to create visual compositions which convey specific messages to their viewer(s). Such messages will be outlined in section 1.4 below.

1.4 The Different Types of Messages Advocated In Advertising

Ambekar, (2009) identifies several different types of appeals/messages found in contemporary advertising, such as:

- ***'Masculine Feminine Appeal'.*** In such images, the viewer is invited to aspire to be like the represented participant before them, (see Appendix 10 below). They are led to believe that the product being advertised will infuse a similar state of perfection in the consumer, or bestow upon them the very qualities being promoted in the advertisement.

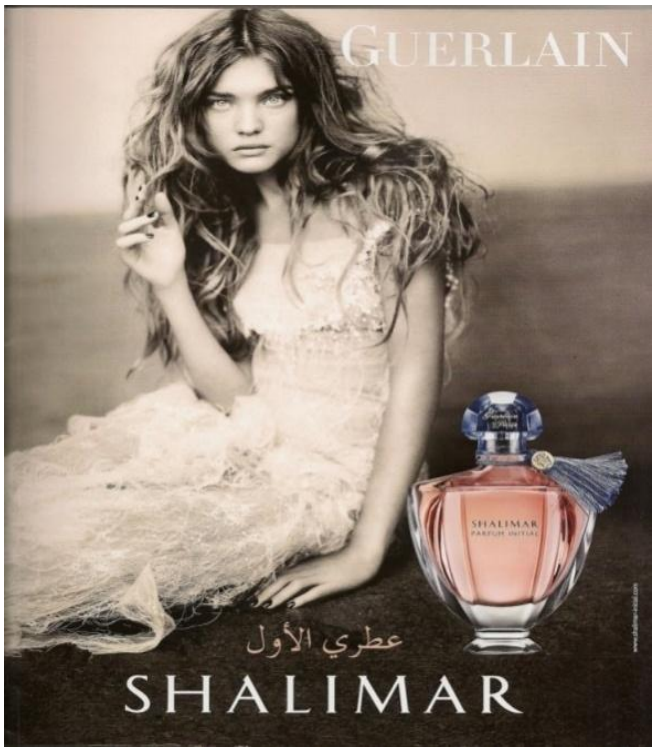
(Appendix 10)

Due to the word constraints of this study however, any text, found to emit such a message, will henceforth be labeled as ‘aspirational’, instead of being defined as possessing; ‘Masculine Feminine Appeal’.

- ***Social***: These are images where the viewer is invited to purchase a product which promises the achievement of ‘recognition, involvement, affiliation, acceptance, status, and approval’. Such an invitation has social appeal (see Appendix 3 below).

(Appendix 3)

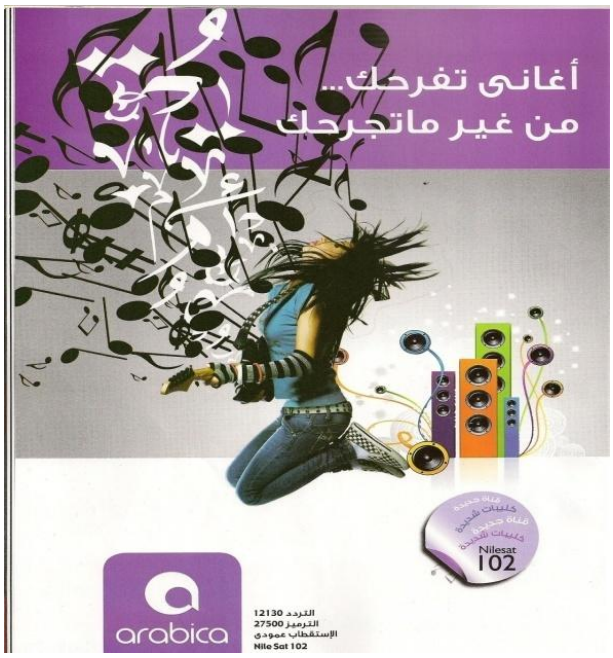
- ***Sexual***: These are images where the viewer is exposed to either implicit or explicit messages which suggest to the viewer that, 'if they buy the product they will become as sexually attractive as the represented model, and/or more attractive to the opposite sex', according to Oakley (2009:11) (see Appendix 6 below).



(Appendix 6)

The texts which follow next were deliberately chosen from the corpus data in order to illustrate the emission of certain specific types of messages. It is noteworthy that, the definitions below reflect the views of the author of this study and not those of Ambekar (2009).

- ***Socio-Political***: These are images where viewers are invited to take a particular stance. They may be invited to embrace concepts such as 'Freedom', or 'Revolution'. Such images tend to have a high degree of youth-appeal (see Appendix 4 below).



(Appendix 4)

- ***Socio-religious***: In such images, viewers are invited to embrace more traditional, family orientated roles, such as that of mothers, wives, and home-makers, as laid down by social and religious codes (see Appendix 7 below).

(Appendix 7)

- ***Sexist***: These are images where female represented participants are depicted in a manner that undermines their intellect or ability to perform the same jobs that men do (see Appendix 15 below).

(Appendix 15)

These represent the main messages that will be investigated in the course of the dissertation. Central to this study, is the way in which different modes (see section 2.1) may be utilized in the conveyance of such messages.

1.5 Multimodality in Images

The combining of different modes, or semiotic resources, to make meaning, known as ‘multimodality’, can be likened to the way in which certain configurations of lexicogrammar may be used by an individual in order to convey specific meanings to the interlocutor/reader of their text, as was first demonstrated by Halliday (1985).

Machin, in his ‘Introduction to Multimodal Analysis’ (2007:3) explains that, ‘just as words can be combined in sentences and texts so we can think about visual signs being combined to make visual statements’. In other words, rather than merely provide aesthetic reasons for the use of certain colors, fonts or framing devices within an image, designers will deliberately position certain represented participants, colors or fonts in a

visual composition in certain places, and will have highly motivated reasons for doing so.

Machin, (ibid.) also claims that the meaning of a sign is realized through its association with other signs in a visual composition. He points out, for example, how the color red may be given meaning in a visual composition, depending on how it has been combined with other elements in the composition; where these elements have been placed spatially, and on the communicative use to which the color is put. In other words, does the red color convey a concept, a mood, or does it help in providing coherence to the page? This specific type of analysis of how a mode has been used within a visual composition is described by Kress and van Leeuwen (1996) as 'a grammar approach to visual communication'. This approach provides an account of the choices that are possible, as in language, and the finite rules for combining items in an infinite number of utterances or visual statements (Machin, 2007:3).

Thus, the analysis section of the paper will draw heavily on the theoretical framework originally proposed by Kress and van Leeuwen (1996) pertaining to the reading of visual images. Chapter 2 provides an outline of their theory in greater detail.

1.6 Research Questions

Chapter 3 of the paper will examine how Female Social Actors are represented throughout the corpus data, using the Kress and van Leeuwen Framework (1996) as an investigative tool. It will focus on answering the following research questions:

(1) How powerful/significant is the semiotic resource of 'gaze' in these advertising images? The study aims to explore if a represented participant's 'gaze' has the power to draw the viewer into an imaginary relationship with them, are the eyes alone capable of transmitting a message to the viewer, and in doing so, will the viewer then be compelled to act accordingly?

(2) What sort of 'Power Relations' have been created in each image as realized by the vertical angle? The study aims to explore the relationship between the viewer and the viewed. Is the relationship one of equality? Or does the viewed participant have dominance over the viewer, in which case, will they interpret

the message being transmitted by the viewed participant in much the same way that a subordinate responds to a superior?

(3) What kind of detachment/involvement exists between the participants, as realized by the horizontal angle? The detachment/involvement of the viewer in relation to the object s/he is viewing relates to the 'social distance' between them. The study aims to explore what effect social distance has on the viewer. Does a close social distance, for example, create imaginary feelings of warmth and friendship between participants? Will viewers be more susceptible to any messages that are being transmitted as a result of this intimacy?

(4) How have vectors been used to create dramatic effect in any of the advertisements? Vectors are elements that help to realize the different types of relationships that are being represented in images. For example, a vector shot between two connected subjects, such as two humans looking at each other, would serve to draw the viewer's attention to this particular aspect of the image (see Table 2: Section 2.5.1).

(5) How have colors/fonts and headings been used in order to create salience within each of the images? Are thinner fonts, for example, suggestive of sophistication, or modernity? Do thicker, blockier letters send out messages of strength, or durability to the viewer? (Machin, 2007: 62-65). Moreover, do certain colors signify certain concepts to the viewer? (Machin, 2007:90).

Chapter 4 will then examine the iconic role of women in Middle Eastern advertising and how visual compositions realize certain meanings through their use of various framing resources. It will focus on answering the following questions;

(1) How have women been portrayed in the various visual texts used in this study?

(2) What typical roles do these iconic women assume? Do these roles compare favorably with the traditional roles played by Saudi women?

(3) Do the female represented participants commonly assume the same roles as their male counterparts in the Arab media?

(4) What framing devices have been used in each of the images, if any? Have the semiotic resources of 'Given-New', 'Ideal-Real', and 'Centre-Margin' been

employed? (see sections 2.6.2.1 to 2.6.2.3). The study will briefly explore how the ‘Given-New’ left-right orientation which exists in left to right orthographical systems such as English, is different to that used in Arabic adverts, where the ‘Given-New’ orientation operates from right to left.

Accordingly, the different types of messages that are being conveyed through each different type of compositional structure will also be examined.

Finally, Chapter 5 will discuss the pertinent findings of the research. It will attempt to examine the sorts of messages that have been unearthed in the wake of this study. Before reaching this stage, however, a review of the literature surrounding the Kress and van Leeuwen Framework (1996) must first be undertaken. This is carried out in Chapter 2 of the dissertation which follows next.

CHAPTER 2

SOCIAL SEMIOTIC THEORY

2.0 What is Semiotics?

Moriarty (1995) explains how Semiotics is 'a philosophical approach that seeks to interpret [visual] messages in terms of their signs and patterns of symbolism'. Semiotics, according to Kress (2003:41) is the 'science of the sign, a fusion of form/signifier and meaning/signified'. Meanwhile, Irvine (2005) reports that,

> *[a]ll symbolic systems [such as script, image, and gesture] in a culture function like a second order language or text'. (...) If we think about cultural signs of all kinds as a second-order language, we can investigate a kind of semiotic deep structure, a grammar of meaning, a repertoire of codes, acquired by members of a culture in ways similar to, but distinct from, internalizing the grammar of one's own native language.*

Kress and Van Leeuwen (2006:17) refer to the mode of writing as being a 'form of visual communication [in itself]'. However, the last few decades have witnessed a transition from the older technologies of print to digital, electronic means of representation. The current era in particular, being marked by a major shift away from the dominance of writing to the dominance of screen images (Kress, 2010:6); these being ubiquitous in almost every part of the globe. Notably, the overwhelming majority of these images tend to conflate different semiotic resources, or modes, in order to produce a convincing end-product.

2.1 What is a Mode?

According to Kress (2010:79), 'a mode is a socially shaped and culturally given semiotic resource for making meaning'. Thus, music, gesture, speech, image, writing, layout, moving image, soundtrack and 3-D objects are all examples of modes used in representation and communication (ibid.).Where modes combine to make meaning, for example, in news footage that has visual as well as textual elements to it, the resulting representation is termed 'multi-modal'.

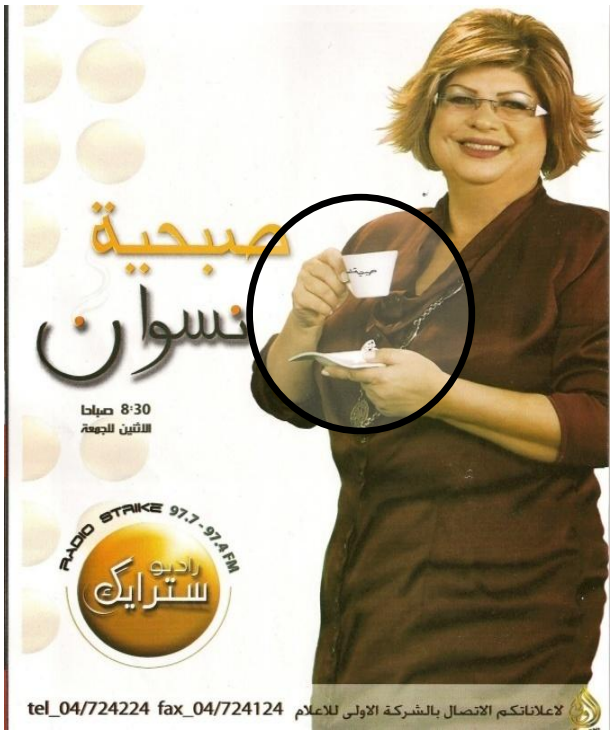
2.2 Speech and Writing as Semiotic Resources

Halliday (1985) saw the linguistic modes of speech and writing as semiotic resources that could be used to perform three specific social metafunctions; the interpersonal, the experiential, and the textual. The interpersonal metafunction allows us to examine the way in which speakers interact with one another, and how they negotiate the exchange of information or services (Thompson, 2004). According to Halliday, (1985) speech acts fall into one of four categories. They either:

1) *'Offer information'*
2) *'Offer goods-and-services'*
3) *'Demand information'*
4) *'Demand goods-and-services'*

(Kress and van Leeuwan, 2006:122)

According to Kress and van Leeuwen (2006:122), the Hallidayan linguistic principles outlined above may be extended to the field of visual communication. Kress and van Leeuwen, (2006:123) point out that, a visual 'summons' may be realized by a 'demand' picture (see section 2.4.1) with a beckoning hand and an unsmiling expression. In contrast, they claim that a visual 'invitation' would be a 'demand' picture with a beckoning hand and a smiling expression (ibid.), (see Appendix 12 below). In surveying Appendix 12, it is noticeable that the female represented participant does not point directly at the viewer with her hand. However, the cup of tea she is holding, beckons to the viewer instead, thereby functioning as a gesture of invitation. This illustrates then, how meaning-making potential can be enhanced through body language, and through gesturing with objects.



(Appendix 12)

Sections 2.3 to 2.3.1 will summarize some of the main theoretical points pertaining to the Kress and van Leeuwen Framework for the reading of visual images (1996). The concept of Modality in its original linguistic context will be explored first, before examining its role in the grammar of visual communication.

2.3 Modality in Images: The Interpersonal Metafunction

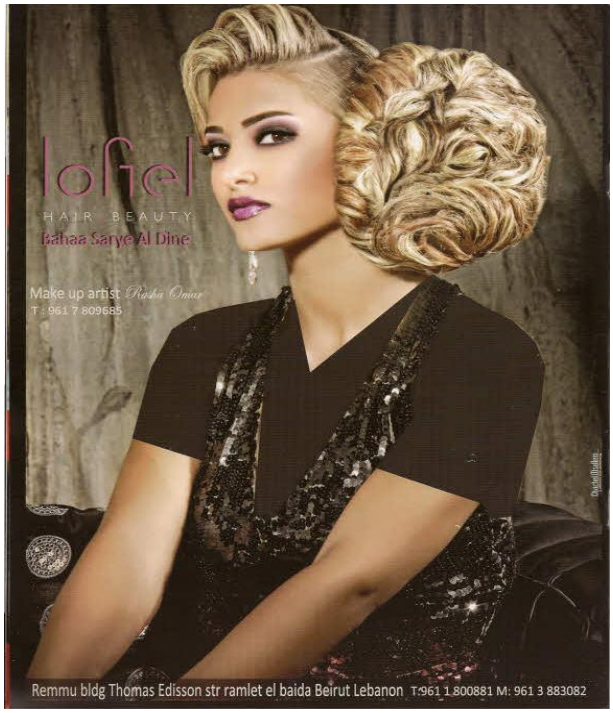
Speakers/writers use their specific judgments of events in order to position the viewpoints of their audience, by attempting to align readers with certain statements, whilst distancing them from others. This type of expression is deemed to be interpersonal rather than experiential. Kress and van Leeuwen (2006:154) claim that,

> *[o]ne of the crucial issues in communication is the question of the reliability of messages [such as those evidenced in images]. Is what we see or hear true, factual, real, or is it a lie, a fiction, something outside reality?*

Moreover, Kress and van Leeuwen (ibid.:158) assert that '[r]eality is in the eye of the beholder (…) and is defined by a particular social group'. They point out that, from a naturalistic point of view, 'reality' is defined on the basis of how much correlation there is between the visual representation of an object and what can normally be seen of that

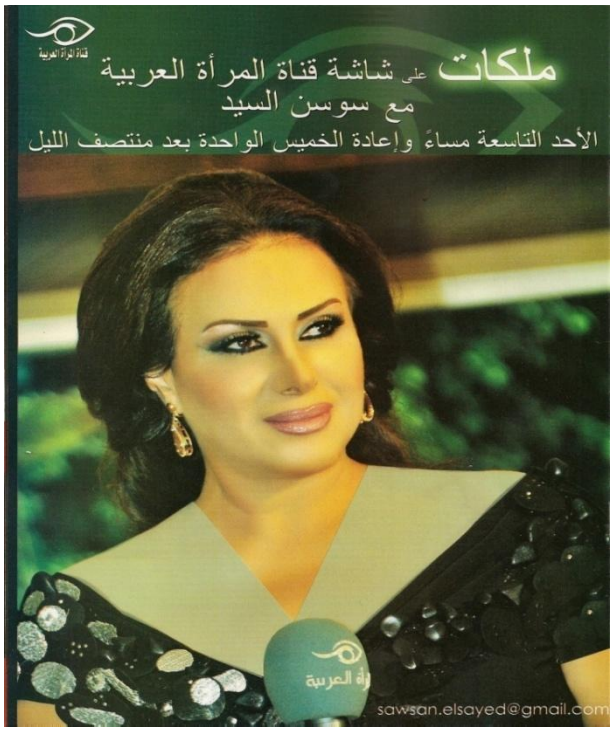
object with the naked eye. Photographs, for example, can be experienced as 'hyper-real', as showing 'too much detail', 'too much depth', or 'too much color' to be true' (ibid.).Therefore, Modality in images refers to, 'how real a representation should be taken to be' (Machin, 2007:38), or how credible it is.

Both Appendices 1 and 5 (below), demonstrate how images may suffer a loss of credibility when obvious doctoring of the image occurs. In both cases, extensions to the clothing worn by each of the represented participants have been incorporated into the images.



(Appendix 1)

Notably, the full effect of the model's seductive low-cut gown has been reduced dramatically. A t-shirt, in a matt black color, has been incorporated into the image in order to make it more acceptable to a Saudi audience where women's beauty is not to be put on public display. The same censorship is evident in Appendix 5 below, where a 'false v-neck' has been incorporated into the image, one which blends rather unsuccessfully with the presenter's original, off-the-shoulder dress.



(Appendix 5)

Such obvious censorship of female represented participants is common within the kingdom of Saudi Arabia, with supermarkets often displaying images of women with blackened out faces and body parts.

2.3.1 Modality can be exaggerated or reduced in images

Kress and van Leeuwen (2006:159) state that the more that is taken away from the colors of a given representation, meaning the more that the color is reduced, the lower the modality of that image. They claim (ibid.) that color may be idealized to a greater or lesser degree in an image. In terms of naturalistic photography, this may be expressed via the choice of different values in color for the representation of light and shade. Interestingly, Machin (2007:43) points out that, 'back light is associated with truth, as opposed to a dark backdrop which [may] connote something hidden'.

2.4 The Representation of Social Actors in Images

This section aims to further examine how the interpersonal metafunction may be realized in visual representations, commencing with a look at how Social Actors are represented. It also examines how, by manipulating the distance between the viewer and the viewed, both from a horizontal angle perspective and a vertical angle perspective,

different social relationships are realized. This difference in social relations will become more explicit in Chapter 3, where specific advertisements will be analyzed in order to demonstrate the above-mentioned concept.

Meanwhile, Halliday's interpersonal metafunction, is realized in visual communication, by four semiotic resources pertaining to the relationship that is established between the interactive and the represented participants. These will be outlined in sections 2.4.1 to 2.4.4 below.

2.4.1 Gaze as a Semiotic Resource

A 'demand' image is where we are able to look directly into the eyes of the represented participant(s). Where we are unable to do so, this is termed an 'offer' image. Kress and van Leeuwen (2006:117) claim that there is a fundamental difference between images where the represented participants look directly at the viewer's eyes, in contrast to those images where eye contact is not made. They point out that when represented participants look at the viewer, vectors (see section 2.5.1) formed by the represented participants' eyelines connect the participants with the viewer (see Appendix 1, page 17), resulting in the establishment of an imaginary relationship between the two. Moreover, there may be another vector, such as the one formed by a gesture, moving in the same direction.

Kress and van Leeuwen (2006:117) further state that this particular visual configuration has two related functions; firstly, it forms a visual form of direct address, which serves to acknowledge the viewer explicitly, as if they were being told, 'Hey – you [out there]!'. Secondly, it constitutes an image act where, ultimately, the image-producer 'uses the image to do something to the viewer' (2006:117-118), hence the reason for it being labeled a 'demand' image, in line with the work of Halliday (1985). Essentially, it is the participant's gaze and potentially their gesture (should this be present) which demands some form of action from the viewer, and thus compels the viewer to enter into an imaginary relationship with him or her.

It is typically the facial expression of the represented participant which signifies exactly what type of relationship ensues between both parties. A smile, from the represented participant will, in all likelihood, induce the viewer to enter into a state of 'social affinity' with them. A look of 'cold disdain', in contrast, will compel the viewer to react

as though they were ‘an inferior relating to their superior’ whilst, ‘a seductive pout’ would compel the viewer to desire them (Kress and van Leeuwen, 2006:118). The female represented participant in Appendix 1 appears to exemplify such seductive appeal by way of her rather enigmatic smile.

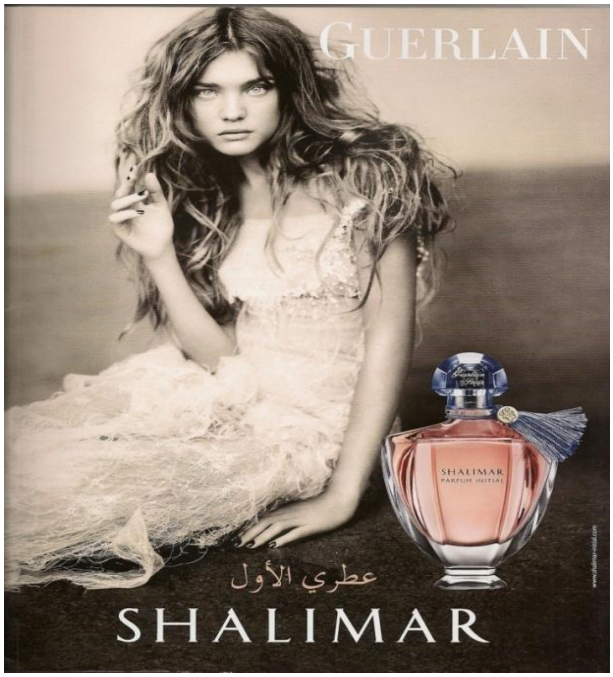
2.4.2 Size of Frame and Social Distance

A represented distance can be accomplished by a long shot, or a medium close-shot, where the medium of photography is concerned. The manipulation of social distance in images illustrates one of the ways in which Halliday’s interpersonal metafunction is realized. Interestingly, the relationship that develops between represented participant(s) in relation to the viewer is one based on spatial distance. Represented participants, accordingly, may be depicted at varying distances in relation to the viewer, depending on the desired effect that the image-producer seeks to create (see Table 1 below).

In order to illustrate this concept, let us consider the effect close personal distance has on an individual viewing the represented participants in the ‘Saudia Milk’ Advertisement (see Appendix 3 below). Here the viewer is likely to experience feelings of warmth and closeness, simply by his/her close proximity to the represented participants and the cordiality exuded by their facial expressions.

(Appendix 3)

Far personal distance, illustrated in the image below, is when, ‘we are shown from the waist up’ (see Appendix 6 below), and from ‘(…) where two people can touch fingers if they both extend their arms’ (see Table 1).



(Appendix 6)

The different types of camera shot:	The different types of Represented/Spatial distances:	What these represented /spatial distances mean in social terms, according to Hall:
‘Close shot’/’Close-up’	Close personal distance: ‘the head and shoulders [can be seen]’	‘one can hold or grasp the other person’ *
‘Medium-close shot’	Far personal distance: ‘[we are shown] from the waist up’	‘extends from a point that is just outside easy touching distance by one person to a point where two people can touch fingers if they both extend their arms’ *
‘Medium-long shot’	Close social distance: ‘[we are shown] the whole figure’	a little further away, the distance of ‘impersonal business’ *
‘Long shot'	Far social distance: ‘[we are shown] the whole figure with space around it’	‘the distance to which people move when somebody says, ‘Stand away so I can look at you’’*
	Public distance: ‘shows the torso of at least four-five people’	‘the distance between people who are [unknown to each other] and [who] are to remain strangers’*
‘Very close shot’/ ‘Extreme close-up’/ ‘Big close-up’	Intimate distance: ‘we see the face or head only’	

Table 1.

Table 1: The Classification of Distance in Photographic Images and its Social Interpretation. Based on Hall, (1966:110-120).

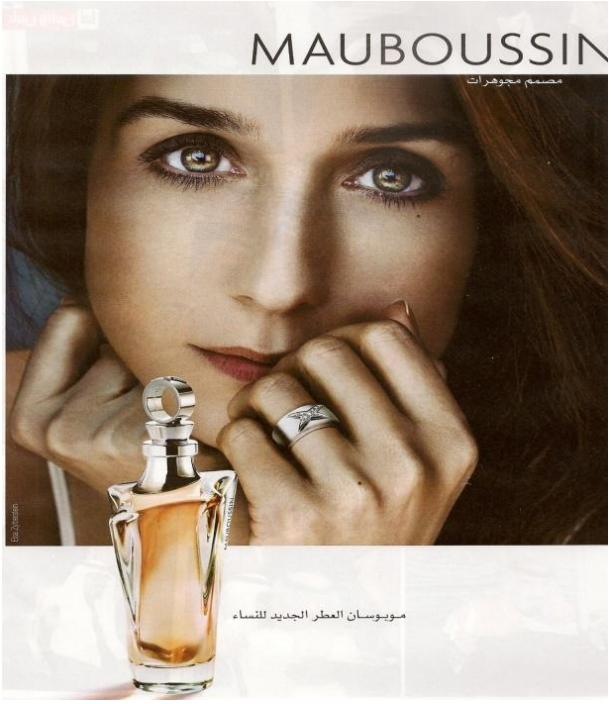
* Hall (1966:110-20) cited by Kress and van Leeuwen in Jaworski and Coupland (1999:386-7).

2.4.3 Detachment/Involvement as realized by the Horizontal Angle

Kress and van Leeuwen suggest that where participants are represented from the front there is a greater sense of involvement than where they are shown from an oblique angle. They report that ‘the difference between the oblique and the frontal angle is the difference between detachment and involvement’ (Kress and van Leeuwan cited by Jaworski and Coupland, 1999:394). They further state that ‘[t]he horizontal [frontal] angle encodes whether or not the image-producer and (…) the viewer is ‘‘involved’’ with the represented participants or not. The images contained within the corpus pertaining to this study are primarily concerned with images captured by a horizontal

frontal angle where the viewer is involved with the represented participants, rather then detached from them, as demonstrated in Appendices 10 & 11 below:

(Appendix 10)



(Appendix 11)

2.4.4 Relations of Power: as realized by the Vertical Angle

According to Kress and van Leeuwen, cited by Jaworski and Coupland, (1999:397), if a represented participant is seen from a high vertical angle then the relationship between the viewer and the viewed participant(s) is one in which the viewer has power over the viewed participant(s). If the viewed participant is seen from a low angle, then the relation between the viewer and the viewed participant is one in which the latter has power over the former. At eye level, 'a relationship of symbolic equality' exists, according to Jewitt and Oyama, (2001:135).

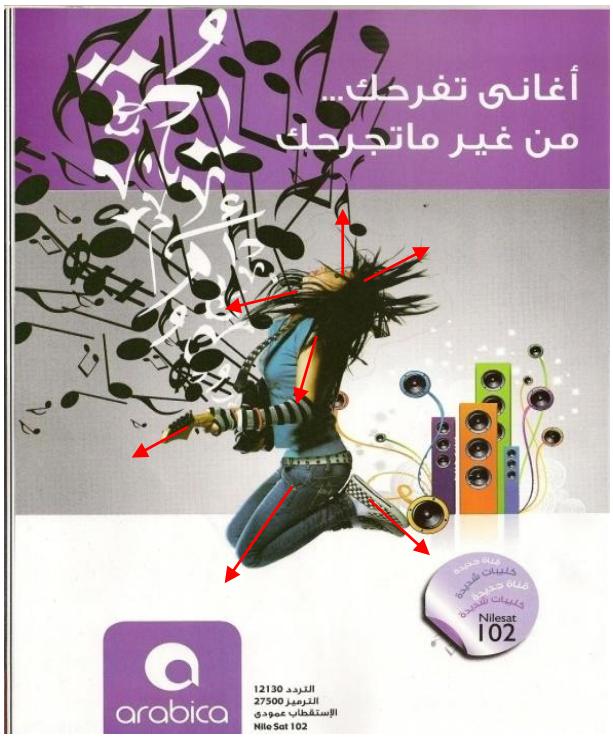
Machin, in his introduction to multimodal analysis (2007:76) claims that, we 'associate size with power and status'. He suggests that looking up at someone has the metaphorical association of them having higher status than you. Women's lifestyle magazines, for example, often carry images of semi-naked women on their front covers (see Section 5: figure 6). Machin, (2007:77) reports that whilst such imagery may portray women as sex objects, or make them seem vulnerable; this effect may be greatly reduced by the use of a low angle shot, with the camera being positioned at the model's waist level. Thus, she is 'given status and power through being looked up to'. The power of the viewing position is thus reduced as well as the 'vulnerability' of the model herself. Ultimately, she appears to have assumed power in the imaginary relationship that is formed between herself and the viewer, by looking down dominantly over them. The represented participants depicted in several of the corpus images seem to have assumed such dominance over the viewer, as is exemplified in Appendices 1 & 6 (see pages 17 & 21, previously).

2.5 The Realization of the Experiential Metafunction in Visual Communication

The following sections aim to explore how worldly events may be represented in visual images. For instance, an image-maker may wish to utilize a specific social setting as the main point of departure in a visual composition as, for example, in the 'Kellogg's Breakfast Cereal' Advertisement (see Appendix 7 below) which depicts an Arab family about to start their day. Vectors are used to connect the mother and her children to the male represented participant featured at the centre of the image, thus affording him salience. Section 3.1 examines this image in greater detail.

(Appendix 7)

The 'Arabica Music Channel' Advertisement (see Appendix 4 below) depicts a young female musician, who, in displaying both an extreme physical posture as well as boundless energy, signifies the concept of 'Freedom'. In this image, vectors have been employed in order to realize the specific 'behavioral processes' (Machin, 2007:83) of leaping and dancing. Hence, Kress and van Leeuwan (2006) claim that image creators are able to deploy resources, such as vectors, which possess experiential meaning potential, in order to represent the relationships between things in the world. The two types of representation, namely, narrative and conceptual representations, will be outlined in sections 2.5.1 to 2.5.2 below.



(Appendix 4)

2.5.1 Narrative Representations

Visual representations sometimes contain depictions of dynamic activity which the viewer then interprets as ‘a snapshot in time’. Action shots in sports photography are an example of this. Kress and van Leeuwen (2006) suggest that the key feature of such images is a vector, an outstretched limb, an arrow, some represented element with directionality to it, with the vector being representative of the dynamic process taking place (see Table 2 below).

Type of vector	Its Realization
Unidirectional transactional action	‘A vector, formed by a (usually diagonal) depicted element, or an arrow, connects two participants, an Actor and a Goal, according to Kress and van Leeuwen, (2006:74).
Bidirectional transactional action	‘A vector, formed by a (usually diagonal) depicted element, or a double-headed arrow, connects two Interactors’ (ibid.), for example, two human beings looking at each other.
Non-Transactional action	‘A vector, formed by a (usually diagonal) depicted element, or an arrow, emanates from a participant, the Actor, but does not point at any other participant’ (ibid.). In other words, the action in a non-transactional process has no ‘Goal’, is not ‘done to’ or ‘aimed at’ anyone or anything (2006:63).

Table 2.

Table 2: Three Basic Types of Vector and Their Realizations

Björkvall (2008:126) suggests that vectors may be interpreted as ‘being a powerful visual resource for representing agency (…) in images’. Meanwhile, examples of non-transactional processes can be seen in the Advertisement for the ‘Young Saudi Business Success Stories 2011 Exhibition’ (see Appendix 15 below), which features different male represented participants making certain specific gestures. One of the participants appears to be gripping the air with delight, whilst the other appears to be clicking his fingers in a ‘Eureka!’ type gesture, whilst simultaneously gazing into the distance. These two featured gestures form vectors, and are deemed to be non-transactional as they do not point to any specific object. Additionally, eyeline vectors are realized through the directions in which all three male represented participants are gazing.

(Appendix 15)

2.5.2 Conceptual Representations

Analytic processes relate participants in terms of a part-whole structure. They involve two kinds of participants: the Carrier (representing the whole) and any number of possessive attributes (the parts) (Kress and van Leeuwen, 2006:87). A diagram of an Antarctic explorer, for example, serves to represent this type of analytical structure (2006:50). The explorer himself functions as ‘Carrier’, while his headgear, windproof jacket, and gloves function as ‘Possessive attributes’, or the parts that constitute the whole (2006:50-51) (see figure 1 below).

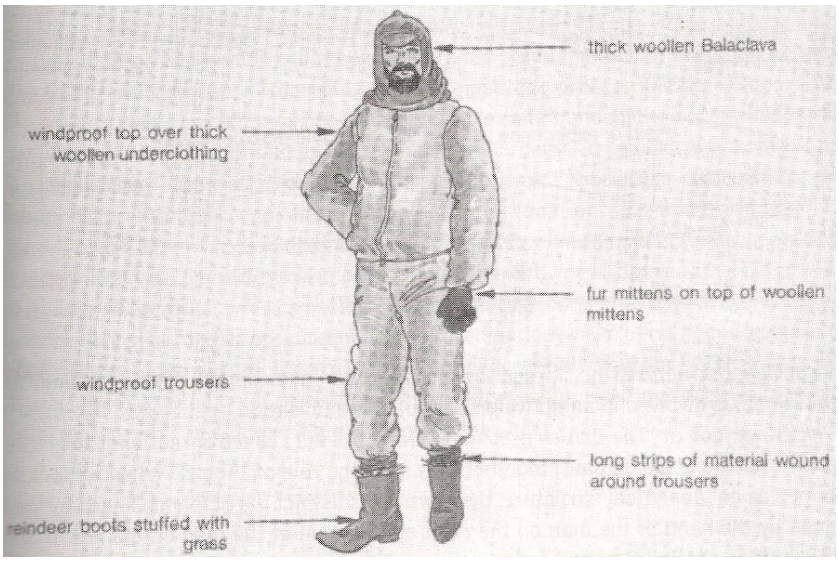


Figure 1 'Antarctic Explorer (Oakley *et al*.,1985)'

(Taken from Kress and van Leeuwen, 2006:51)

Symbolic processes are another type of conceptual representation. They serve to indicate what a participant 'means' or 'is' (2006:105). In such processes, there may be two participants, namely, the Carrier, and the Symbolic Attribute. Alternatively, only **one** participant may be present; the Carrier. The former type of process is known as Symbolic Attributive; the latter, Symbolic Suggestive (2006:105).

Symbolic attributes are usually objects which have been given salience in an image. This is usually achieved by foregrounding the object, or through exaggerating its size. Kress and van Leeuwen report that the human participants in Symbolic Attributive processes usually 'just sit or stand in the image, for no reason other than to display themselves to the viewer' (2006:106), rather than being depicted as taking part in some action. The female represented participant depicted in Appendix 1 (see page 17) exemplifies such a process. The large, rather garish hairpiece she is sporting is the symbolic attribute that establishes her identity as a 'trendsetter' in the world of hairstyling.

2.6 The Realization of the Textual Metafunction in Visual Communication

Sections 2.6 to 2.6.1 will briefly explore how coherence in visual images may be achieved. According to Kress and van Leeuwen, (2006:43) there exists a set of resources in visual design that relate to the composition of images, which emulate the way in which the textual metafunction is realized in linguistics. Meanwhile, Machin, (2007:63) states that, in visual compositions; 'individual signs must be able to hang together and be coherent with the context in which they are produced'. He further reports that, typography is often employed to indicate links between textual elements by using the same typeface. Headings may be of a different typeface than subheadings, for example. This may then create a hierarchy of informational value. The 'Saudia Milk' Advertisement (see Appendix 3, page 21), for example, uses different sized fonts in order to engage the viewer's attention and displays different bits of textual information in different positions of the image layout, with the main text pertaining to the product occurring in the middle of the page. Whereas, the advertisement for 'Mother and Toddler' magazine (see Appendix 2 below) uses a large-sized, bold font for its masthead, and smaller sized fonts for its sub-titles. The resources relating to coherence in visual images will be outlined in section 2.6.1.

(Appendix 2)

2.6.1 Salience: as a Semiotic Resource

Salience may be achieved in texts such as newspapers and advertisements by the use of different types of typography (Van Wagener, 2003 cited by Machin, 2007:61-62). She states that news headlines should use typefaces that are 'solid and emotionally neutral' in order to be effective at grabbing the reader's attention. Meanwhile, Machin, (2007:63) claims that in following the work of Van Leeuwen (2006), meaning potential may emanate from the use of specific fonts that represent certain qualities and actions. He cites the use of the large, bold 'X' in the poster for the film **X**-Men, suggesting that this particular font was used 'for emphasis and confidence'. It may also be suggestive of power, strength, and durability.

The specific use of different colors is another way of achieving salience. Kress and van Leeuwan cited by Caldas-Coulthard and van Leeuwan (2002:101) point out that:

> *(...) reality is modulated in visual communication (...) through color, focus and depth. You can have abstract color (...) [such as] uniform pinkness for faces or greenness for grass, you can have naturalistic color (...) and you can have sensory*

color. (...). We react positively to colors that attract us. And colors in general are loaded with social signification.

They also point out (ibid.) that color is an important signifier of gender and point out the use of traditionally feminine colors such as pink for girls and the familiar blues, grays and browns that dominate men's clothing. Meanwhile, Machin, (2007:90) reports that, 'flat, saturated, undifferentiated colors connote simplicity, emotions and modernity'.

Salience may also be achieved through tone, size, foregrounding, overlap and repetition of elements within an image (Machin, 2007:88). Tone may be evidenced in an image where one particular element is highlighted through directional lighting. This may lead to the creation of a very slight aura surrounding the product itself, giving it an almost shining appearance (Machin, 2007:90), as is evidenced around the tip of the cosmetic product featured in Appendix 10 (see page 23). This also serves to enhance the 'promise of the product'.

Potent cultural symbols may also be employed in order to direct the viewer's reading of an image. Laptops and mobile phones connote 'mobility' as well as 'independence' and are therefore suggestive of 'a high-powered business environment'. While white coffee cups suggest 'cosmopolitanism, of business conducted over coffee'.

2.6.2 Information-Value in Images

In surveying the corpus data, it can be observed that, different compositional elements have been placed in different zones of the image. The Patek Phillipe Advertisement (see Appendix 9 below) for example, places the image of the represented woman and her daughter in the top half of the image, as objects to be contemplated by the viewer. The product, meanwhile, is foregrounded in the bottom right of the image. The image, then, is structured according to a top and bottom format.

Therefore, different compositional elements are provided with specific informational values attached to the various 'zones' of the image, for example, 'left and right, top and bottom, centre and margin'. Kress and van Leeuwen (2006:177) define information value as, 'the placement of elements in different positions relative to each other and to the viewer in order to convey meaning'. Sections 2.6.2.1 to 2.6.2.3 will examine the three main types of composition in images.

(Appendix 9)

2.6.2.1 Given and New Structures

These structures emphasize the horizontal axis and are prevalent in Western culture. Magazines, for example, will often employ either a double page spread or a single page which has been divided into two sections. The right side is generally the side which provides ‘key information’ to the viewer/reader. It usually presents a ‘message’ which the reader is required to pay particular attention to. The left side, is the side of the ‘already given’, something that the reader is assumed to know in advance. Typically, the meaning of the ‘New’ is seen as being ‘problematic’, or ‘contestable’ whilst the ‘Given’ is presented as ‘commonsensical’ or ‘self-evident’ (Kress and van Leeuwen, 2006:180-81). The structure is mainly ideological and ultimately may be rejected by the viewer.

In Middle Eastern culture, where written script emanates from the right of the page, the ‘Given’ is on the right and the ‘New’ on the left as in the advertisement for ‘Farmasi Haircare’ (see Appendix 18 below). This particular image will be analyzed in further

detail in Chapter 4 of this study, where the way in which visual compositions realize meaning through the use of various framing resources will be examined.

(Appendix 18)

2.6.2.2 Ideal and Real Structures

Chandler (2002: Online) reports that Lakoff & Johnson (1980: Chapter 4) have observed certain connotations linked to the vertical compositional axis. They outline that ‘up’ is associated with goodness, happiness, consciousness, health, life, the future, and high status and power. Whereas, ‘down’ is associated with badness, depravity, sickness, death, low status, and being subject to control or power. He also reports that Goffman (1979:43) in his studies of gender advertisements observed that ‘men tend[ed] to be located higher than women’ which reflects the systematic subordination of women to men in society. Appendix 15, below, seems to exemplify Goffman’s view:

(Appendix 15)

Kress and van Leeuwen (2006:186) point out that, advertisements which utilize an 'Ideal and Real' type structure usually consist of an upper section which promotes or visualizes 'the promise of the product'. The lower section, in contrast, visualizes the product itself, providing factual/practical information about it. This results in the creation of two distinct realms; with the upper section showing the viewer what 'might be' and the lower section showing the consumer 'what is'. Kress and van Leeuwen also report that a sharp dividing line may separate the two realms and various connective elements may be present. Appendices 3, 6, 9, 10, 11, 13, 14 & 17 demonstrate this type of format.

2.6.2.3 Centre and Margin Structures

Chandler (2002), reports that Kress and van Leeuwen claim that the composition of certain visual images is determined not, by a left-right or top-bottom structure but on a dominant centre and a periphery. They claim that for something to be presented as centre signifies that it is being presented as the very heart of the matter while other depicted elements are in some way inferior (see Figure 2 below). Chandler additionally points out that, in visual representations, figures tend to be centrally located (as demonstrated by Appendices 2 & 4). Kress and van Leeuwen (2006:197) argue, however, that in contemporary Western representations, there is a relative infrequency

of centered compositions, which indicates a general shift in attitude within many sectors of contemporary society, suggesting perhaps, that the 'centre does not hold' anymore in these communities.

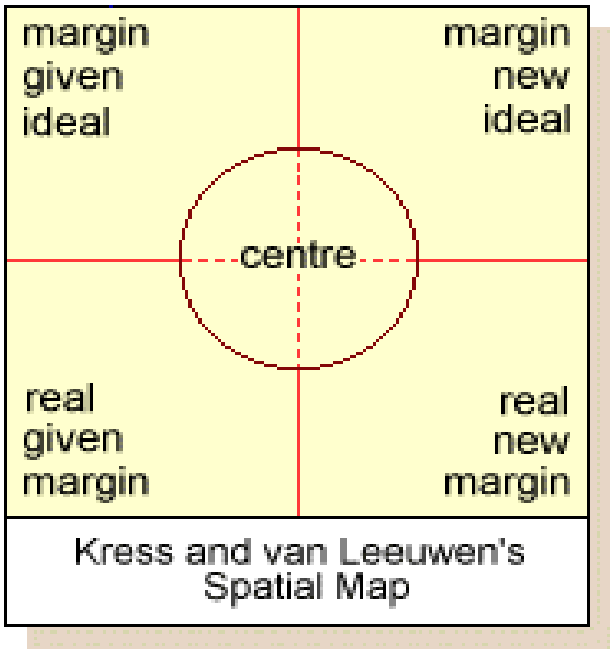


Figure 2 'The Dimensions of Visual Space'

(Taken from Kress and van Leeuwen, 2006:197)

2.6.3 Framing Devices

Many visual images from within the corpus data employ the use of framing devices (see Appendices 3, 4, 5, 6, 7, & 8); with lines and boxes being the most evident framing resources. These resources can be used to mark off certain elements from each other, connect them, or join them together. The stronger the framing of an element, the more it is presented as a separate unit of information (Kress and van Leeuwen, 2006:203).They also assert that 'the absence of framing stresses group identity', whilst its presence signifies 'individuality and differentiation'. The more inter-connectedness there is, between the elements in a spatial composition, the more they are signified as belonging together. Framing, or disconnectedness, can be achieved, therefore, through the use of

frame lines, by the use of leaving white space between elements, or by discontinuities of color (2006:204).

2.7 Synthesis

Modality; explored at the beginning of this chapter, is implicated whenever there is an attempt to convey credible messages to a given audience. The representation of Social Actors in images was next examined, and an outline was provided of how they may assume dominance/power over the viewer/interactive participant through manipulation of the vertical camera angle. The concept of how different Social Distances in images result in the development of different interpersonal relationships between a represented participant and a viewer, through manipulation of the horizontal camera angle, was also discussed. Finally, the use of various semiotic resources such as, font style, salience, foregrounding, and structural composition, in order to maximize meaning-making potential in images was briefly highlighted. The theoretical points that have been summarized thus far will provide the investigative tools needed for the analysis of the various visual texts selected for this study. Therefore, the main focus of the dissertation will shift, in the next chapter, to answering the various research questions that were raised in the introduction (see section 1.6). These were questions pertaining to the power of gaze, power relations, social distance, vectors, and the use of color, fonts, and headings in images.

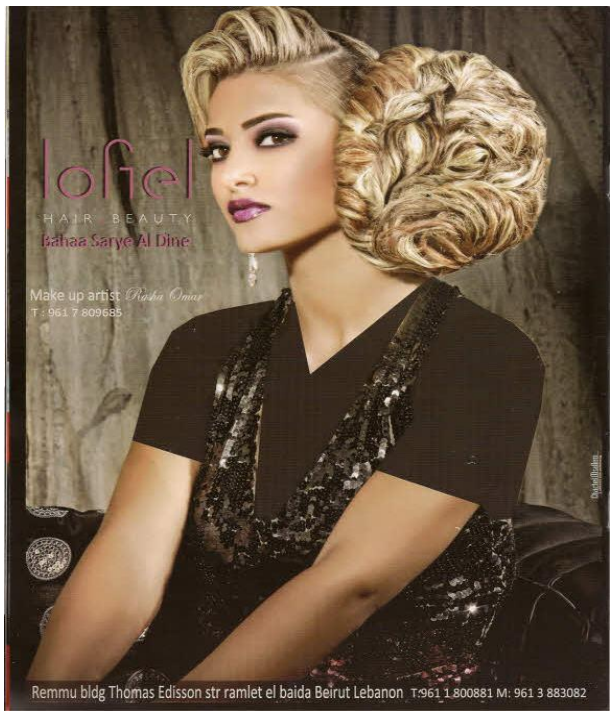
CHAPTER 3

THE REPRESENTATION OF SOCIAL ACTORS AND THE POWER OF GAZE

This chapter will commence with a look at how the semiotic resource of 'gaze' has been used to create meaning in various texts. It will also examine how meaning is made through manipulating the horizontal and vertical angle perspective of images.

3.0 Gaze and the different types of Social and Power Relations realized in the images

'Gaze' as a semiotic resource features heavily in almost all the advertisements selected in this study. The represented participant in Appendix 1 (below) has been captured with a medium-close camera shot (see Table 1: Section 2.4.2) from a horizontal angle perspective.



(Appendix 1)

This creates a sense of involvement between the viewer and the represented participant (see section 2.4.3). The model featured in the advertisement demands that the viewer look at her, by gazing seductively at them and an imaginary social relationship is formed between the two participants. Her seductive pout, invites the viewer to ‘desire her’ (see section 2.4.1); the invitation being reinforced by a vector which emanates from the represented participant’s eyeline, connecting her directly to the viewer (see section 2.4.1). From the vertical angle perspective, the model has been depicted using a low angle shot, making her appear large and powerful (see section 2.4.4) thereby affording her dominance over the viewer. The message being emitted here, prior to censorship (see section 2.3), is aspirational (see section 1.4), where the viewer is invited to emulate the model’s hairstyle and demeanor.

A further example of the use of ‘gaze’ as a semiotic resource can be seen in Appendix 2 (below). Here, the baby girl featured at the centre of the advertisement looks endearingly at the viewer. Her mother too makes direct eye contact with the viewer, as does the affable dog featured in the image. The image is realized by a long shot, signifying ‘far social distance’ (see Table 1: Section 2.4.2), in other words, we are shown all three figures with plenty of space around them.

(Appendix 2)

Vectors emanate from the eyelines of all three represented participants, connecting them to the viewer. The two outstretched limbs of the dog also represent vectors, which signify, perhaps, a gesture of welcome. The friendly expressions of all three represented participants demand that the viewer acknowledges them, whilst simultaneously inducing the viewer 'to enter into a state of social affinity with them' (see section 2.4.1).The relationship between the represented participants and the viewer is one of equality, seeing that the three of them are depicted at eye level along the vertical axis (see section 2.4.4).

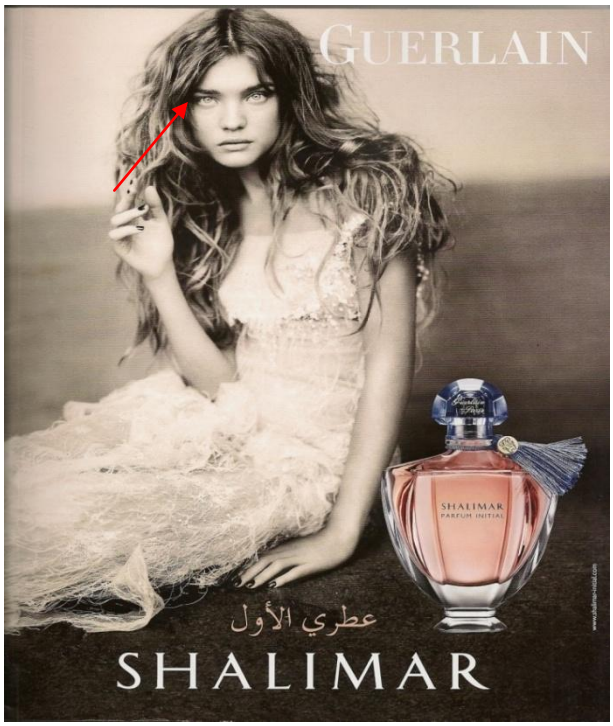
The same message of propinquity is emitted by the smiling expressions of the two represented participants in the 'Saudi Milk' Advertisement (see Appendix 3 below); also a 'demand' image. However, this image is realized by a close-up camera shot, where the heads alone can be seen. Therefore, the imaginary relationship that ensues between the viewer and the viewed will be one based on close personal distance (see Table 1: Section 2.4.2). From a vertical angle perspective, the models have been depicted using a low angle shot (see section 2.4.4). This means that the viewer is compelled to look up to the represented participants, signifying that they have power and status *over* the viewer (see section 2.4.4).

(Appendix 3)

The image-maker seems to have deliberately positioned the represented participants in a top polarized manner, as the image itself has been composed according to an 'Ideal and Real Structure'; this type of visual composition being characterized by certain connotations linked to the vertical axis (see section 2.6.2.2). In general, visual elements that are positioned higher up the vertical axis are generally associated with happiness, health, and life (see section 2.6.2.2).The represented participants in the advertisement seem to exude these very characteristics, which the viewer is led to believe, are the result of consuming 'Saudia milk'. Hence, the message being emitted here is social; pertaining to public health.

The Guerlain advert (see Appendix 6 below), in contrast to the previous two advertisements, features a young nymph-like girl, with an intense gaze, which demands the viewer's attention. The represented participant has been captured in what lies somewhere between a medium-close and a medium-long camera shot (see Table 1: Section 2.4.2). This would seem to suggest that the relationship being formed here is based on far personal distance. Interestingly, the model is depicted making an upwards motioning gesture with two of her fingers; from which a vector seems to be emanating, drawing the viewer's eye to the depicted model's gaze. The model appears to be saying, 'Look into the intensity of my gaze…'; this being the most salient element of the composition. This image too, is realized by a low angle shot from a vertical angle perspective, making her appear large and powerful. She too is afforded dominance and status over the viewer, like the model depicted in Appendix 1, earlier.

The image has been originally created by Guerlain, an internationally recognized brand of French origin. Arguably, the young girl in the image appears to have been sexualized somewhat, through her portrayal as a nymphet. The sexualization of young girls is something that is not typically seen in advertisements created by Middle Eastern companies, this being a strategy employed by Western cosmetic companies. The advertisement may be deemed as being both aspirational, as well as mildly sexual, in terms of the messages it seeks to emit.



(Appendix 6)

In the ‘Luminys Touch’ advertisement (see Appendix 10 below), the female represented participant is captured by a head shot or close-up camera shot. The model makes direct eye contact with the viewer through her striking gaze, thus demanding the viewer’s attention. Her face is highlighted more towards the right side, leaving the left side of her face in shadow. This provides contrast and makes her appear slightly enigmatic to the viewer. Her vivid blue eyes and her wide forehead are the most salient aspects of the image along with her pale colored lips which appear slightly parted, adding to their seductiveness. Seeing as the model being depicted is a blue-eyed Caucasian, whilst those viewing her are females who are overwhelmingly brown-eyed with darker skin, it seems then that she was deliberately used by the image-creators in order to incite the aspirations of the viewer. However, seeing as only ‘150 million people world wide (some 2.2%) have blue eyes’, according to Wikipedia (2011), this therefore represents a highly unattainable aspiration for the majority of Saudi female viewers.

(Appendix 10)

This image too, is realized by a low angle shot from a vertical angle perspective, making her appear large and powerful to the viewer, and giving her dominance over them.

In interpreting the descriptions of the data outlined above, we may conclude that the female represented participants shown in Appendices 2 and 3 are typical of the role most commonly assigned to women in Saudi Arabia, as mothers and carers of young children. In fact, Saudi society actively encourages women to enact such roles, as is evidenced by similar depictions of women on billboards, shop fronts, and in governmental health clinics. In contrast, the female represented participants in Appendices 1, and 6, represent more of a 'Western ideal'; an aspiration that the impressionable Saudi female viewer is encouraged to emulate. Notably, however, such 'Western' images are not displayed publicly in Saudi Arabia. Thus, the Social Actors represented in such images are restricted to the domain of women's lifestyle magazines only. However, even within this domain, as is demonstrated by Appendix 1 (see section 2.3), magazine editors are required to censor certain images of women, which have connotations of women being sexually liberated; or where they have assumed a seductress-type role. Although such representations of women are considered normal in the West, it remains to be seen, if whether in the wake of the Arab Spring, images such as these will either increase, or decrease in volume, within the Arabian Gulf.

3.1 The Use of Vectors to Create Dramatic Effect

All of the images in the corpus employ the use of vectors hence it would be impossible to discuss all of these examples given the constraints of this dissertation. Therefore, only a few select images will be discussed. The first image to be examined is the 'Arabica Music Channel' Advertisement (see Appendix 4 below) which depicts a young female musician, who, by virtue of her extreme physical posture and boundless energy, seems to signify the concept of 'Freedom'. It is plausible that, images such as this, which show young women as 'liberated', and engaging in such overt freedom of personal expression, will increase in volume after the Arab Spring. However, given the status quo in Saudi Arabia, where music is forbidden to be played in public and where women of all ages are forbidden to express themselves in so public a manner, such an image may be deemed as igniting the spirit of youth, especially as it seems to emulate so profoundly the message of 'freedom' seen in the West (see Figures 3 & 4 below).

(Appendix 4)

Figure 3 Rock Star http://www.gettyimages.com/detail/photo/female-rock-singer-jumping-on-smokey-stage-high-res-stock-photography/82400721

Figure 4 Free Spirit http://www.gettyimages.com/detail/photo/happy-young-woman-jumping-in-the-air-at-the-beach-royalty-free-image/80935584

Meanwhile, the ‘Kellogg’s Cornflakes’ Advertisement (see Appendix 7 below), features a family of four at the breakfast table about to start their day. The female represented participant is depicted as being concerned with the needs of her brood, and watches over them in suitable motherly fashion. Vectors are used here to connect the mother and her children to the male represented participant featured at the center of the image, thus affording him salience. The image therefore tells a story; of how a family starts their day.

(Appendix 7)

The image demonstrates the use of a ‘bi-directional transactional action vector’ (see Table 2: Section 2.5.1), which connects two of the represented participants; namely, the father and his daughter. This is realized by the little girl staring adoringly up at her father, who in turn gazes affectionately back at her. The little boy, as well as his mother, is also featured gazing in his direction. Thus, eyeline vectors are formed between them. The mother’s outstretched left limb represents another type of vector, this being a ‘unidirectional transactional action vector’ (see Table 2: Section 2.5.1). The viewer may potentially interpret her as being the ‘Actor’ in the process of serving her family, who in turn represent the ‘Goal’ of her action. Therefore, the father assumes salience in the image through his dominant central position, along with the depicted bowl of Kellogg’s cereal. The advertisement, taken at face value, represents the essence of Middle Eastern

culture, where the father figure represents the head of the family, to whom all family members look up to. He is typically the one who sets the example in the family, and in this particular image, it is *he* who sets the example in eating Kellogg's cereal for breakfast. Western advertisements, in contrast, rarely seem to depict such scenes nowadays; perhaps a family structure of this kind is no longer seen as being ideal in the West. The message being emitted here is social; pertaining to family values, with such messages/values being central to Arabian society.

Finally, the 'Tagheuer Watch' Advertisement (see Appendix 17 below) features the tennis player, Maria Sharapova, as the main represented participant. In the image, her gaze forms an eyeline vector which seems to extend into the distance. The viewer does not know *who*, or *what*, she is looking at. Notably, her gesture, in the form of a clenched fist, seems to symbolize power, strength, and suppressed energy. A vector emanating from the upper right edge of the watch being foregrounded at the bottom of the image leads the viewer's eye to the watch depicted on her clenched fist. This vector appears to cut through the watch on her hand and continues into the distance, until it meets up with the eyeline vector that is being realized through her gaze. These two vectors form a focal point somewhere in the distance which the viewer must contemplate. Interestingly, this focal point lies to the right of the image; in opposition to the right-left orthographical system which characterizes Arabic script. A Western designer, unfamiliar with Arab Semiotics, may be to blame for this.

The represented participant's posture, and body language, along with the vectors being realized in the image seem to signify power, focus, and vision. Therefore, the message being emitted here may be one that incites the viewer to 'seize the moment'; especially if that viewer happens to be a young Arab woman whose inner resolve has been ignited by the Arab Spring movement. This could, therefore, be seen as being a socio-political message, albeit in a highly subtle form. The caption, 'History Begins Every Morning' may support this view.

(Appendix 17)

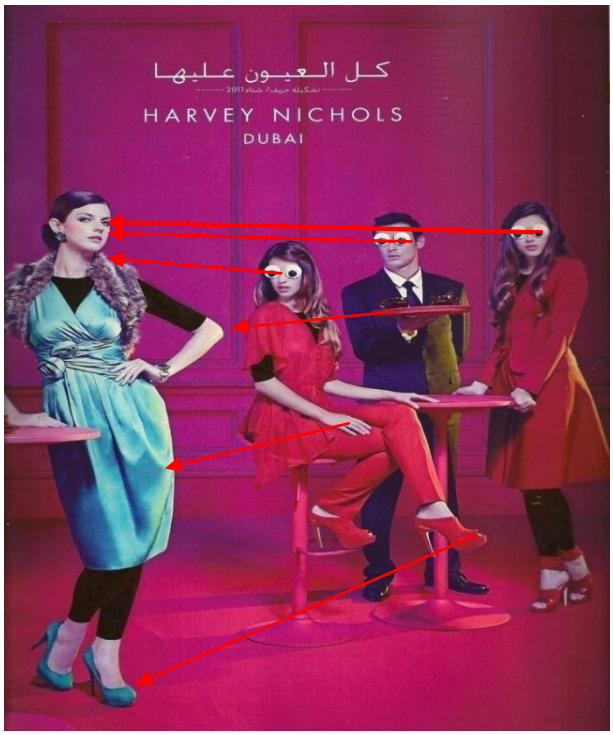
3.2 The Use of Colors, Fonts, and Foregrounding in order to create Salience

If Appendices 3, 6, 7, 8, 9, 10, 11, 13, 14, 17, & 18 are observed, it becomes evident that all of these advertisements employ the use of foregrounding in promoting their products. In advertisements that target women specifically, such as those advertising perfume or make-up (see Appendices 6, 10, & 11), a high-modality representation of the product confronts the viewer, thus eliciting their immediate attention through the use of images possessing high visual appeal.

In the Harvey Nichols (Dubai) Advertisement (see Appendix 16 below), the background is salient; red, being an attention-grabbing color. Moreover, the two female represented participants, depicted near the red table at the far right of the image, are shown wearing red attire, causing them to blend in with the background. Eyeline vectors emanate from all three represented participants featured near the table, which travel in the direction of the female represented participant, dressed in peacock blue. A further unidirectional vector emerges from the tray that the male represented participant is holding and travels in the direction of this woman. Therefore, she is given salience in the image through; (1)

Her being foregrounded on the left hand side of the image striking a solitary pose, (2) Her being dressed in a totally opposing color to the other represented participants, as well as the background color. This sends out the message, potentially, that whoever shops at Harvey Nichols 'will succeed in standing out from the crowd'.

The message here is an aspirational one; with the advertisement itself being designed to target an impressionable Saudi female audience.



(Appendix 16)

Notably, the name 'Harvey Nichols' has been written in a thin, slim line font, suggestive of sophistication and modernity. As a 'lifestyle indicator', this should strike a chord with the company's wealthy and affluent customers, according to Kress (2011: 41).

The Patek Philippe (Geneve) Advertisement (see Appendix 9 below) uses classic sepia tones for its image, whilst bathing the two represented participants in a soft, golden glow, thereby creating an atmosphere of warmth. This soft, golden glow confers all the values associated with softness, and with gold, onto the represented participants. The words 'Patek Phillipe (Geneve)' themselves are written in a thin, slim line font, similar to the 'Harvey Nichols' advertisement discussed above, therefore, the same message of sophistication and modernity is being emitted.

(Appendix 9)

3.3 Synthesis

This chapter has demonstrated how the semiotic resource of gaze may induce feelings of aspiration, or social affinity in the viewer in relation to the represented participant(s). It has also demonstrated how represented participants may assume a position of dominance over the viewer, compelling them to emulate the represented participant before them. The chapter has also examined the use of vectors in creating dramatic effect, and how, in propagating certain images, such as those of, 'Free-spirited youth' (see Appendix 4, previously), and 'The power of the individual' (see Appendix 17, previously), messages pertaining to concepts such as, 'Freedom' and 'Revolution' may be subliminally emitted to the viewer.

The chapter has also discussed certain specific ways in which women are represented in the Middle Eastern Media; namely, (1) As seductresses (see Appendices 1 & 6), (2) As wives/mothers of young children (see Appendices 3 & 7), (3) As a free-spirited

youth/teenage rebel (see Appendix 4), (4) As consumers of high-end fashion, and designer products (see Appendices 9 & 10).

The next chapter will attempt to answer the remaining research questions that were highlighted in the introduction (see section 1.6). These questions aim to examine in greater detail the portrayal of women in Arabian media, the various roles they assume, and how this compares with roles commonly assumed by their male counterparts. It will also examine the use of framing devices and compositional structure as semiotic resources.

CHAPTER 4

THE ROLE OF WOMEN IN MIDDLE EASTERN ADVERTISING AND THE USE OF FRAMING RESOURCES

The following sections will examine the iconic role of women in Middle Eastern advertising, commencing with a look at how they have been portrayed in the corpus data.

4.0 Portrayal of Women in the Corpus Data

The Female Social Actors featured in the corpus have been depicted in a wide variety of roles, as summarized in Table 3:

Is Text of Arab or Western Origin:	Appendix No.	Role of the featured female represented participant	What are the symbolic attributes which define their role?
Arab	1	Trend-setter/Model/Fashion icon	Large Hairpiece
Arab	2	Mother/baby-sitter	'Mumsy' attire
Arab	3	Veiled Mother and daughter	Soft, pink veil, motherly expression
Arab	4	Pop-star/teenage rebel/free-spirited youth	Electric guitar, extreme pose, extreme hair
Arab	5	Television presenter	Microphone
Western	6	Nymph-like model	Child-like clothes, Woman-like face
Arab	7	Home-maker	Soft, pink veil
Arab	8	Home-makers	Soft, pastel veils
Western	9	Mother and daughter	Accessorizing themselves in front of the mirror
Western	10	Model	Salient gaze/beautiful face
Western	11	Model	Salient gaze/beautiful face
Arab	12	Radio presenter	Depicted as holding a cup of tea; 'Let's have a chat over a cuppa'
Western	13	Veiled Mother and daughter	Soft, floral veil
Western	14	Veiled Wife and Mother	Soft, pastel veil
Arab	15	Businesswoman/Entrepreneur	Black veil and abbayya traditionally worn outdoors in the Middle East
Western	16	Trend-setter/Model/Fashion icon	Fashionable and expensive clothing
Western	17	Tennis Player/Sports personality (Maria Sharapova)	Tennis pose with clenched fist
Arab	18	Model	Long, luscious hair

Table 3.

Table 3: Summary of the Roles of Female Social Actors from the Corpus Data

Table 3 demonstrates that out of the eighteen advertisements in the corpus, seven of them feature women in a Mother/Home-maker type role. The next most popular type of representation is the Model/Fashion icon category; which is represented by six of the advertisements. Other types of representation feature women in the role of, Radio

Presenter, Television Presenter, Pop Singer, and famous female Sports Personality, as well as, business woman.

Interestingly, however, it is the Mother/Home-maker category which has proved to be the most popular as far as the representation of women is concerned. This finding seems to correlate with certain personal observations made by the author of this study, which suggest that Saudi women generally lead a domesticated life, as mothers/home-makers. The findings of this study also seem to contradict the statement made by Princess Dima (see section 1.0) regarding the roles that Saudi women play, in which she stated that:

> *Women hold successful positions as deans of colleges and universities, CEOs of banks, and IT experts [whilst] 40% of Saudi medical doctors are female'. (...) there are several Saudi women artists, photographers, film-makers, journalists, writers and fashion designers who have [received] positive critical acclaim both at home and abroad.*

In upholding this view the Princess seems to be referring to a minority of women who have achieved such status, and not to the vast majority of Saudi women.

4.1 Role of Women compared to Men in the Corpus

The last category, where Female Social Actors were represented as, TV/Radio Presenters, a Sports Personality, a Pop Star, and a businesswoman, is the only category to have represented women performing in a role similar to that of men. In Saudi society, men fulfill all of the above-mentioned roles. Middle Eastern Media, in general, tends to depict Male Social Actors as playing an active role in society, in far greater a capacity than that of females.

To support the view that men are generally depicted as being socially dominant and more pro-active than women, let us consider the depiction of the male represented participants in Appendices 7, 14, & 15 (below). In both Appendices 7, and 14, the male represented participants are given salience through their positioning at the centre of the image, which also represents their role as 'head of the family'. The women, in contrast, are depicted as being caring/serving towards their men.

(Appendix 7)

(Appendix 14)

Meanwhile, in Appendix 15, all the males being represented in the image are engaged in some kind of action, namely, gripping the air, clicking the fingers in a Eureka-type gesture, or interacting with a mobile phone. In contrast, the only featured woman in the image is depicted in a passive role, doing nothing other than gazing sweetly at the viewer. This sends out a rather sexist message, as a result.

(Appendix 15)

In Appendix 12 (below) the female represented participant is depicted as being large and matronly, rather like a kindly Aunt. She is depicted holding a tea-cup in her hand, almost as if she were inviting the viewer to come and join her for ‘a relaxed, informal chat’. Caldas-Coulthard, (2010) suggests that, ‘verbs such as ‘nag’, ‘gossip’ and ‘chatter’ (…) are associated with certain beliefs which are accepted as common sense within a society and mark ‘stereotypes of certain groups’. The association of women with gossip/chit-chat, unfortunately, seems to have affected women of all cultures.

(Appendix 12)

4.2 The Use of Framing Devices

Due to the constraints of this study, it will not be possible to examine all instances of framing devices from the corpus. Therefore, only a few selected examples will be discussed in sections 4.2.1 to 4.2.2 below. These aim to exemplify the concept of 'Ideal and Real' as well as 'Given and New' structures using the corpus data.

4.2.1 Ideal and Real Structures in the Corpus Data

Appendices 3 and 9, exemplify a commonly used strategy in contemporary advertising, where a sharp division is created between the two different concepts being presented to the viewer; those of; 'Ideal' and 'Real' (see section 2.6.2.2). Both images utilize the concept of 'Mother & Child' in the 'Ideal', or top section of the image. The scenario being presented in both images is one of maternal love and nurturing, of warmth, and happiness. This vision is enhanced further in Appendix 9, where soft golden hues are employed in order to confer all of the values associated with softness, and with gold, onto the represented participants. Appendix 3 (below) separates the 'Ideal' from the 'Real', with a text explaining the benefits of Saudia Milk. As discussed earlier, in

section 3.0, the represented participants in this image are depicted using a close-up camera shot and are seen gazing directly at the viewer, resulting in a relationship based on social affinity.

(Appendix 3)

Appendix 9 (below), in contrast, offers the depicted participants as objects to be contemplated by the viewer (see section 2.4.1). In the 'Ideal' section, the image-maker/advertiser offers the viewer the 'promise' of warmth and love, being depicted by the represented participants. The rhetor attempts to convince the viewer that through adorning themselves with a classic timepiece, such as the product being foregrounded, happy and fulfilling memories will be experienced. The image is further enhanced, by the compelling caption; 'Begin Your Own Tradition'.

(Appendix 9)

4.2.2 Given and New Structures in the Corpus Data

In the ‘Farmasi Haircare’ Advertisement (see Appendix 18 below), the hair care products featured on the right of the image signal the main point of departure in the advertisement. They represent the ‘Given’ in the image; these being, hair products that the viewer may be familiar with. The different shampoos are given salience through being depicted against a white background. Each product appears framed within its own individual package, yet because they are depicted at close proximity to one another, the viewer is likely to connect them as being part of the same group due to the common ‘fruit theme’ they all share.

(Appendix 18)

The color white may have been chosen as a background color because of its association in the Arab world with, 'purity' and 'truthfulness' (see Appendix 19). Machin, (2007: 43) (see section 2.3.1) appears to support this view by claiming that, 'back light is [often] associated with truth (…)'. Therefore, the rhetor may be trying to emphasize the fact that the shampoos are made with pure ingredients derived from natural fruit oils. Notably, the shampoos are half submerged in what appears to be a 'wave of hair'. This particular effect may have been employed in order to signify either of three concepts to the viewer, these being; (1) Movement of hair; as hair that is healthy usually has plenty of bounce/movement running through it, (2) Flowing water; as water is vital to the hair cleansing process, whilst in itself being something that is pure and natural, (3) Hair that resembles a flowing veil; seeing that in the Middle East the veil is regarded as something that beautifies women.

The image is divided by a white line running down half the page, thus separating left from right. The left hand side of the image is what represents the 'New', or the 'contestable' (see section 2.6.2.1), which in this case, is the manufacturer's claim that through utilizing such a hair care product one may obtain 'strong, healthy, and flowing hair'. The consumer, therefore, is left with no option but to test the product for themselves, in order to determine if whether such claims are true.

There are two further points worth mentioning here, the first, being that there is much greater connection and ongoing movement between the two sections of 'Given' and

‘New’, than is seen in vertically oriented compositions. For example, the ‘wave of hair’ is depicted in both sections of the image in one continuous movement. Secondly, the image seems to realize an ‘ldeal-Real’ type of structure rather than what may be typically observed in a ‘Given-New’ format. The represented model with her long, flowing hair is presented as an ‘Ideal’ rather than something that is ‘contestable’, or ‘problematic’ (see section 2.6.2.1). Therefore, the message being emitted here seems to be aspirational, more than anything else.

4.3 Synthesis

Table 3, shown at the beginning of the chapter, defines each text, as being of either Arab, or Western origin. It was shown that, of the eighteen texts in the corpus, **10** are of Arab origin, whilst **8** are of Western origin. Notably, two of the Western texts (see Appendices 13 & 14) depict Female Social Actors in a veiled state, thereby demonstrating their understanding of Arabian culture, as well as signifying their need to appeal to an Arab audience. Of the 10 Arab texts in this study, only four texts depict women in veils, whilst the rest depict women in a non-veiled state. Although, the corpus is extremely limited in size, the suggestion arises that, attitudes in the Middle East are shifting, and that it has become acceptable to depict women in the media in a non-veiled state, even in highly conservative countries such as Saudi Arabia. Within the public domain, however, women are almost always represented in their traditional, full black covering.

Moreover, this chapter has outlined that the most popular representation of women is that of wife and/or mother (see section 4.0). The chapter has described how Arab women play less of a role in the media; as sports personalities, and as business entrepreneurs than their male counterparts do. Male Social Actors, wherever they were depicted in the data were shown to be more dominant and pro-active in society/in the work-place than women (see Appendix 15 previously). They were also depicted as occupying central positions within the home, with women rallying around to serve them (see section 4.1). Female Social Actors were represented in the texts, as being actively involved in chit-chat and gossip (see Appendix 12), as well as being concerned with the health needs of their children (see Appendix 3), in addition to displaying a passion for expensive accessories/designer products (see Appendix 9), and finally, as being highly pre-occupied with their hair (see Appendix 18).

As a researcher into the representation of women in the Middle Eastern Media, it was interesting to note how Female Social Actors in the Middle Eastern Media were seemingly being characterized in much the same way, as they are in the Western Media, for example as the 'talkative sex', or as 'shopaholics'. It seems that, visual representations of women, just like linguistic expression itself, can be used to reinforce common stereotypes of women.

The next chapter (Chapter 5) will discuss the pertinent findings of the study as well as examine the main messages that were unearthed in the wake of it.

CHAPTER 5

CONCLUSION

This chapter discusses the pertinent findings of the study, in terms of what messages were emitted from the data. It also explores the main differences between Arab and Western advertising. The limitations of this study and the future of Middle Eastern Advertising will also be perused.

5.0 Messages Unearthed in the Wake of this Study

Table 4, below, details the origin of each text as either Western, or Arab, as well as providing an outline of the main semiotic resources utilized in each, and the main messages being conveyed.

Is Text of Arab or Western Origin:	Appendix No.	What were the main Semiotic Resources used in the text:	Main message(s) being emitted in the text:
Arab	1	(1) Gaze, (2) Low vertical angle, (3) Close –up shot, (4) Black is the most salient color in the text, (5) Model's lips also made salient through use of the color purple	**Aspirational**; the model invites the viewer to emulate her. The sexual nature of the original image has been censored
Arab	2	(1) Gaze, (2) Vertical angle creates sense of equality between participants, (3) White background connotes Truthfulness/Trust/ Purity, (4) Colorful masthead, colorful sub-headings	**Social**; exudes warmth, social affinity
Arab	3	(1) Gaze, (2) Low vertical angle, (3) Close-up shot, (4) Soft, pastel colors used	**Social**; exudes warmth, social affinity, message of 'Mother knows best…' is emitted
Arab	4	(1) Body posture of represented participant significant, (2) Significant use of vectors to create dramatic effect, vectors point from the knees and feet of the represented participant towards the channel's name and frequency at bottom of page, (3) Use of Framing lines	**Socio-political**; emits a message of freedom, revolution

Arab	5	(1) Gaze, (2) Close-up shot, (3) Low vertical angle, (4) Green is the most salient color in the text	**Social/Aspirational;** the program being broadcasted covers Middle Eastern cultural issues
Western	6	(1) Gaze, (2) Low vertical angle, (3) Medium-close shot, (4) Use of Black and White photography creates a vintage look	**Sexual**; viewer is invited to desire the model/emulate her beauty
Arab	7	(1) Gaze, (2) Medium-close shot, (3) Low vertical angle, (4) Use of vectors, (5) Use of bright colors, (6) Centre-Margin Structure	**Social**; pertaining to family values in the Arabian Gulf
Arab (N.b. It did not seem to fit any of the model structures)	8	(1) Gaze, (2) Medium-close shot, (3) Foregrounding of product, (4) Use of pastel colors which promote femininity, (5) Use of Frame lines	**Social;** pertaining to health, as the product being advertised is a 'Lite' (healthier) version of mayonnaise.
Western	9	(1) Gaze, (2) Close-up shot, (3) Low vertical angle, (4) Soft, gold colors, (5) Ideal-Real compositional structure, (6) Thin, sophisticated, slim-line font used	**Aspirational**; viewer is invited to purchase the product being advertised
Western	10	(1) Gaze, (2) Extreme close-up shot, (3) Low vertical angle, (4) Model's eyes, face, and lips are the most salient aspect of the image, (5) Thick, bold font used to promote the brand name, whilst a thin, sophisticated font used for product origin/product information	**Aspirational**; viewer is invited to emulate the model's beauty
Western	11	(1) Gaze, (2) Extreme close-up shot, (3) Low vertical angle, (4) Foregrounding of product, (5) Thin, sophisticated font used, (6) Ideal-Real compositional structure	**Aspirational**; viewer is invited to purchase the product being advertised
Arab	12	(1) Gaze, (2) Medium long-shot, (3) Low vertical angle, (4) White background connotes Truthfulness/Frankness, (5) Use of props (tea cup and saucer)	**Social**; pertaining to discussion, debate, women's talk
Western	13	(1) Gaze, (2) Medium close shot, (3) Low vertical angle, (4) Use of bright colors/rainbow colors which suggest that the product is child-friendly, (5) Ideal-Real compositional structure	**Social**; pertaining to child health
Western	14	(1) Gaze, (2) Medium close shot, (3)	**Social**; pertaining to health, and

		Vertical angle one of equality, (4) Centre-Margin compositional structure, (5) Foregrounding of product	family values
Arab	15	(1) Gaze, (2) Close-up shot, (3) Low vertical angle, (4) Use of vectors, (5) Use of body language/gesturing	**Social/Aspirational**; the viewer is invited to emulate the success of the represented participants
Western	16	(1) Gaze, (2) Long shot, (3) Vertical angle one of equality (4) Red is the most salient color in the text, (5) Thin, sophisticated font used	**Aspirational**; (1) Viewers are invited to emulate the model's clothing, (2) The advertisement appeals to the consumer of high-end fashion
Western	17	(1) Gaze, (2) Close-up shot, (3) Low vertical angle, (4) Image made salient through being monochrome, (5) Foregrounding of product	**Socio-political**; suggests power, poise, suppressed energy, seems to suggest to the viewer that they should, 'get ready to mobilize into action…' *Could also be **'Aspirational'** however, as it invites the viewer to purchase the product
Arab	18	(1) Gaze, (2) Extreme close-up, (3) Low vertical angle, (4) White background, (5) Model's eyes and hair are the most salient aspect of the image	**Aspirational**; invites the viewer to emulate her hairstyle/the richness of her hair

Table 4.

Table 4: Summary of the Origin, Semiotic Resources, and Main Messages emitted in each Text

Table 4 shows that out of the **10** Arab texts selected for this study, five were shown to emit messages deemed to be 'Social' in nature, whilst four were deemed to be 'Socio-Aspirational', with the last one (see Appendix 4) deemed as being; 'Socio-Political'. Meanwhile, out of the **8** Western texts selected, four were shown to emit messages that were, 'Aspirational', two emitted messages deemed to be 'Social', one, bore a 'Sexual' message, whilst the last of these texts (see Appendix 17) was deemed to be; 'Socio-Political/Aspirational'. This provides an interesting dichotomy, therefore, which seems to suggest that Western advertisements in the Arab media promote a mainly 'Aspirational/Sexual' agenda, whilst Arab advertisements promote a mainly 'Social/Socio-Aspirational' agenda to its audience. Perhaps, this is because, as Middle Eastern countries develop economically, the demand for Western, designer goods and advertising increases significantly, causing a shift in advertising values.

The findings of this study also demonstrate that certain values, such as males occupying a dominant/central role within the family, and females adopting a servile role towards males are firmly entrenched within Arabian society. It seems that Arab women are yet to assume more gender-challenged roles both in advertising as well as in real life contexts.

5.1 Limitations of this study

Two points stand out with regards to the limitations of this study. Firstly, it was not possible to apply the Kress and van Leeuwen Framework to all of the images in this study. An example of where the framework could not be applied to an image was in the case of Appendix 8 (below):

(Appendix 8)

This particular image did not seem to fit any of the compositional structures discussed in sections 2.6.2.1 to 2.6.2.3, namely, those of, Ideal-Real, Given-New, or Centre-Margin. Hence, none of the corresponding theory could be applied. Moreover, the original Arabic text was extremely hard to decipher, in terms of meaning, and did not seem to make sense even in the original script. Also under question is Appendix 18 (below), which was analyzed according to a Given-New compositional structure in section 4.2.2. However, upon reflection, the image seems to realize more of an 'Ideal-Real' type of structure rather than a 'Given-New' format. The represented participant

with her long, flowing hair is being presented as an ‘Ideal’ rather than something that is ‘contestable’, or ‘problematic’ (see section 2.6.2.1) as would be the case in a Given-New format. It is almost as if, the text below is an ‘Ideal-Real’ image, being presented in a horizontal format rather than in a vertically realized format. Thus, a question mark hangs over its exact structural identity.

(Appendix 18)

Secondly, the corpus of texts used in this study was extremely small. If the true status/representation of women in Middle Eastern advertising is to be accurately determined, then a much bigger corpus of data would be necessary, with texts being obtained from a wide range of sources. As this study seemed to suggest that two different advertising ‘agendas’ operate (see section 5.0) within the Middle Eastern media, further scrutinization of Western texts, promoted in the Arab media is necessary, if this claim is to be proved/disproved. Generally speaking, Western texts tend to sexualize women, by portraying them in a typically reclining, or subordinate position, according to Streeter, (1999) (see Figure 5 below). Interestingly, it now seems that such ‘Western-inspired’ images are beginning to infiltrate the Arab media, as section 5.2 will outline.

Figure 5 Example of a Sexualized Advertisement

http://www.uvm.edu/~tstreete/powerpose/envy.html

5.2 The Future of Advertising in the Middle East

According to a recent article, in the Daily Mail (2012), September 2011, saw for the first time, an Arab magazine featuring a bikini-clad model (see figure 6 below). Meanwhile, 'Cosmopolitan Middle East' was launched for the first time ever in Dubai, in April 2011, in the midst of the Arab Spring Movement (see figure 7 below). Also making headlines in the Middle East, currently, is Oman's star tennis player, Fatma Al Nabhani (see figure 8 below). All of the female represented participants in the figures shown below represent new role models for Arab women. They represent women who are both sexually liberated and powerful, and appear to challenge men in these roles. It very much remains to be seen in the next few years, following the Arab Spring movement, if the way in which women are represented in the Arabian media will change dramatically, or not. The representations shown below are certainly different to those examined in this study, and represent a major shift away from the traditional roles adopted by Middle Eastern women. Therefore, it would be interesting to conduct a similar study to this, in a few years time, in order to determine if change has really swept the region, or not.

Figure 6 ‘Miss Huda – Rock this earth’

http://www.dailymail.co.uk/femail/article-2097977/Underwraps-Muslim-model-agency-founder-Nailah-Lymus-says-high-fashion-CAN-modest.html

Figure 7 Launch Party of Cosmopolitan Middle East

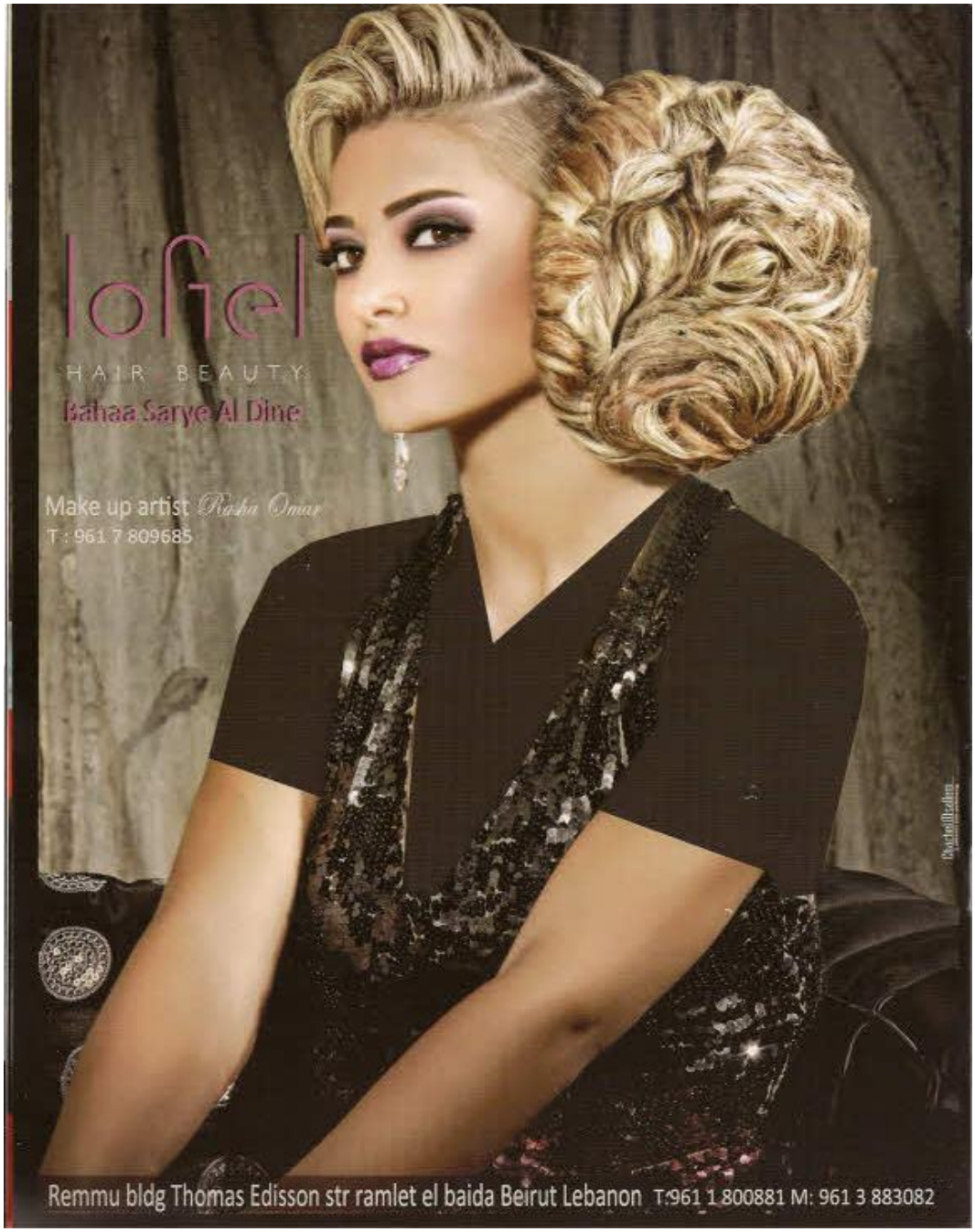
http://www.leasfeir.com/?attachment_id=2246

Figure 8 Fatma Al Nabhani

http://www.thenational.ae/sport/tennis/al-nabhani-v-peer-is-the-highlight-of-first-round-in-dubai

APPENDICES

Appendix 1: Advertisement for 'Lofiel Hair and Beauty'. In ***'Nadine'*** Magazine. September (2011), Issue No: 1601, p83. Beirut: Lebanon



Appendix 2: Advertisement for ‘Mother & Toddler Magazine’. In ***‘Nadine’*** Magazine. September (2011), Issue No: 1601, p51. Beirut: Lebanon

Magazine Title: **Mother & Toddler**

My son eats mud!

My child is my friend!

Why is feeding my child so hard?

N.b: This text proved too difficult to translate…

Prepare yourself for the journey of pregnancy

When my child imitates me, it makes me happy

Appendix 3: Advertisement for 'Saudia Milk'. In ***'Safoori'*** Magazine. January (2011), Issue No: 7, p35. Riyadh: Saudi Arabia

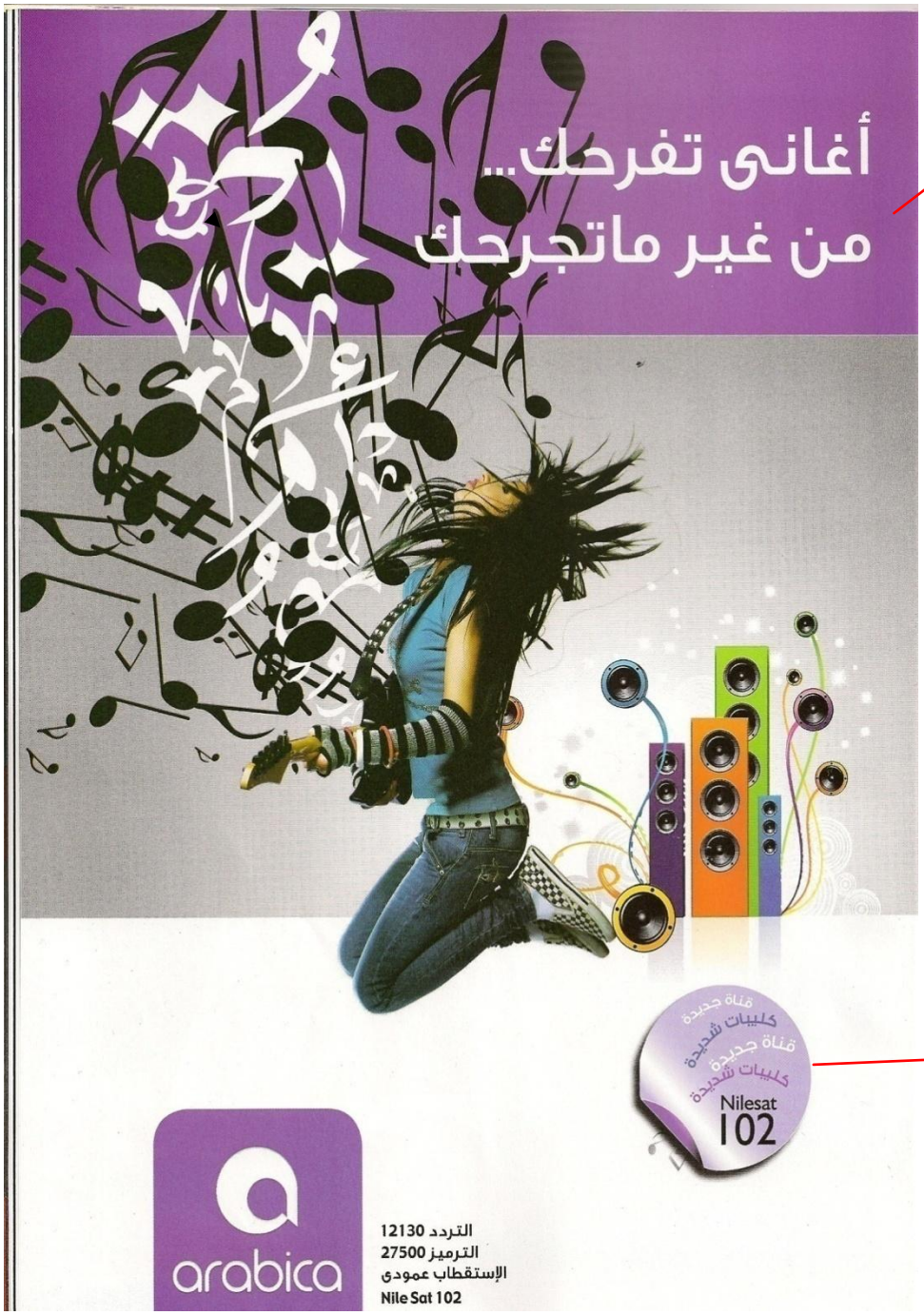
Main slogan: 'Ahead of their age…'

A child's brain development starts from birth

'Saudia junior' offer you powdered formula milk that supports your child's early development. Available in both vanilla and honey flavor, it helps maintain their neurobiological and visual development, so that your child may enjoy a healthy future.

Saudi milk helps in the development of your child's brain, nerves, and eye-sight.

Appendix 4: Advertisement for ‘Arabica Music Satellite Channel’. In ***‘Nadine’*** Magazine. September (2011), Issue No: 1601, p69. Beirut: Lebanon



Main slogan: Songs that make you happy without hurting your feelings

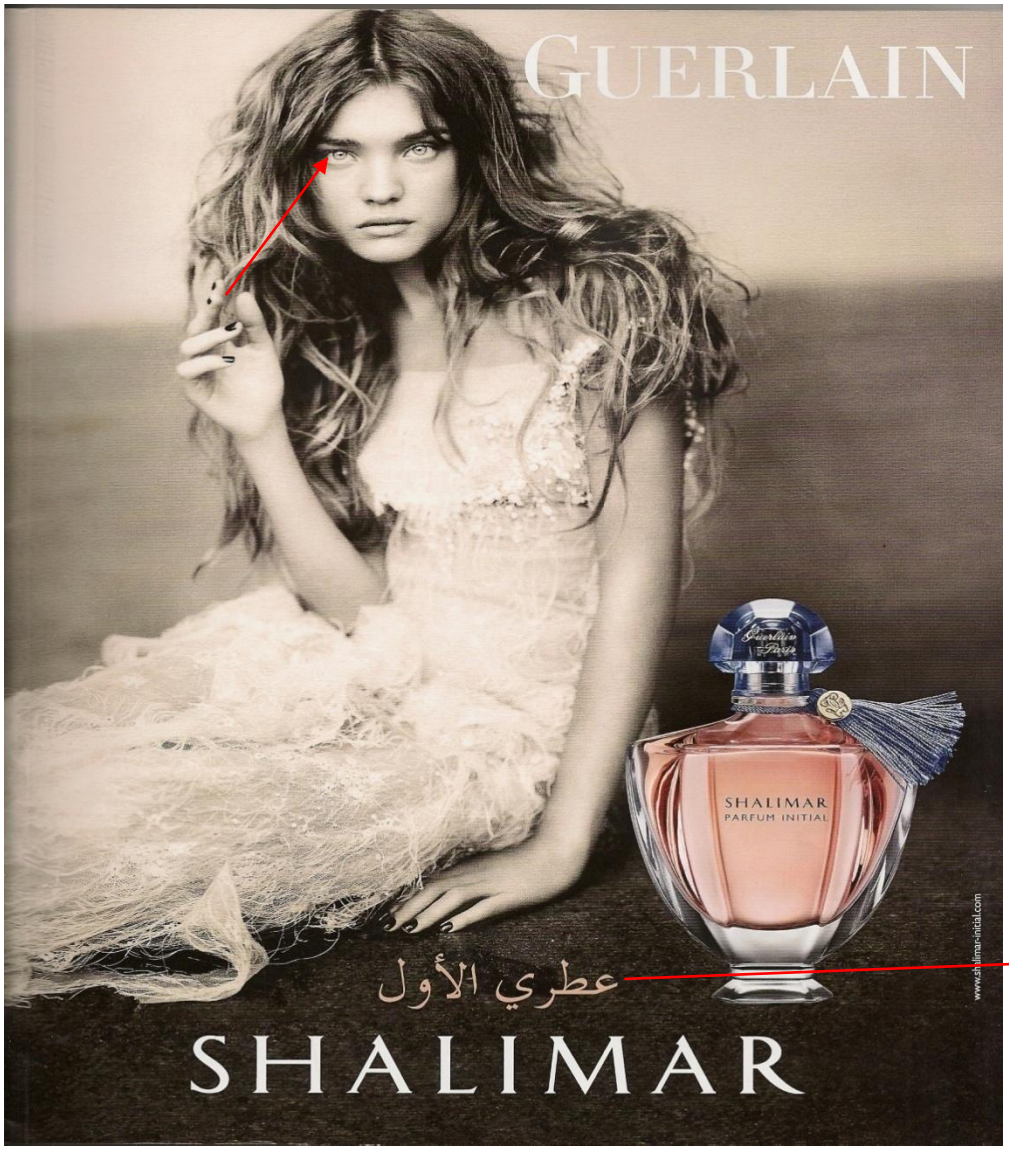
‘Arabica Music Satellite Channel’

Appendix 5: Advertisement for ‘Arabian Woman’ Satellite Channel. In ***‘Nadine’*** Magazine. September (2011), Issue No: 1601, p81. Beirut: Lebanon

Queens* featured on ‘‘Arabic Woman’’ Satellite Channel with Sawsan Al-Sayed. Broadcast on Sundays at nine o’clock with a repeat broadcast on Thursdays at 1 am

*(it is unclear if by ‘‘Queens’’, they mean various different Presenters, or, if they are referring to Queens/Monarchs from different countries around the world)

Appendix 6: Advertisement for ‘Shalimar Perfume’ by Guerlain. In ***‘Laha’*** Magazine. October (2011), Issue No: 576 (Back cover photo). Beirut: Lebanon.



My number 1 perfume

Appendix 7: Advertisement for ‘Kellogg’s Cornflakes’. In ***‘Sayidaty’*** Magazine. September (2011), Issue No: 1596, p17. Dubai: UAE.

Cockerel: Say ‘Good morning’ to your breakfast with Kellogg’s cornflakes

Give your family a lively start to their day with Kellogg’s cornflakes because it’s been made from natural corn

Kellogg’s cornflakes give your family the energy they need in order to have a great start to their day.

Kellogg’s cornflakes give them strength all day long. It also helps them to perform better

Add to this the beautiful taste that everyone enjoys. Don’t be surprised, therefore, if everyone says ‘Good Morning’ to their breakfast.

It’s made from natural corn
Contains no artificial additives
Is recommended by the Arab diet centre

Appendix 8: Advertisement for ‘Goody Mayonnaise’. In ***‘Laha’*** Magazine. September (2011), Issue No: 1601, p131. Beirut: Lebanon

Appendix 9: Advertisement for ‘Patek Phillipe (Geneve)’. In ***‘Sayidaty’*** Magazine. September (2011), Issue No: 1596, p89. Dubai: UAE.

A timepiece of great value that keeps it beauty forever

Appendix 10: Advertisement for Pupa Milano ‘Luminys Touch’ Liquid Foundation. In ***‘Sayidaty’*** Magazine. September (2011), Issue No: 1596, p29. Dubai: UAE.

Luminys touch liquid foundation has a magical effect that brings sparkle to your skin

*It conceals blemishes and dark circles under the eyes

*It removes the effects of stress

*It refreshes the area under the eyes and helps maintain eye-shadow for longer

*It brightens the face

*It enhances the lips

NEW

Appendix 11: Advertisement for ‘Mauboussin Perfume’. In ***‘Laha’*** Magazine. September (2011), Issue No: 1601, p31. Beirut: Lebanon

Jewelry by design

‘Mauboussin’ the new perfume for women

Appendix 12: Advertisement for ‘Women’s Morning’ on Radio Strike FM. In ***‘Nadine’*** Magazine. September (2011), Issue No: 1601, p77. Beirut: Lebanon

‘Women’s Morning’

8.30 am on Mondays and Fridays

‘Radio Strike FM’

Call this number if you’d like to advertise on our channel

Appendix 13: Advertisement for ‘Wyeth Gold Formula Milk’. In ***‘Laha’*** Magazine. September (2011), Issue No: 1601, p103. Beirut: Lebanon

‘‘Her eyes light up whenever she discovers something new’’

*Light up her world

*Let us take care of the development of her sight

Aids in Visual and Intellectual development

Aids in digestion

Helps to develop a healthy immune system

Aids growth

‘‘PROGRESS GOLD’’

Develops their abilities

Note: Although the scene being depicted here is typically ‘Arab’; the Company behind the Product being promoted is ‘Pfizer’; a Western company. In portraying a ‘veiled mother’ in the image, it seems that the company has sought to demonstrate their understanding of Arabian female culture.

Appendix 14: Advertisement for 'One Touch' Blood Sugar Monitor. In ***'Laha'*** Magazine. September (2011), Issue No: 1601, p161. Beirut: Lebanon

I use 'ONETOUCH' daily with my family

It helps monitor blood sugar levels on a daily basis/helps in the management of diabetes

Leads to a healthier, happier, and longer life

'Touch by touch' life is sweeter

Note: Although the scene being depicted here is typically 'Arab'; the Company behind the Product being promoted, is 'Johnson & Johnson'; also a Western company. In portraying such a family-oriented scene, it seems that the company has sought to demonstrate an understanding of Arabian culture, and thus appeal to an Arab audience.

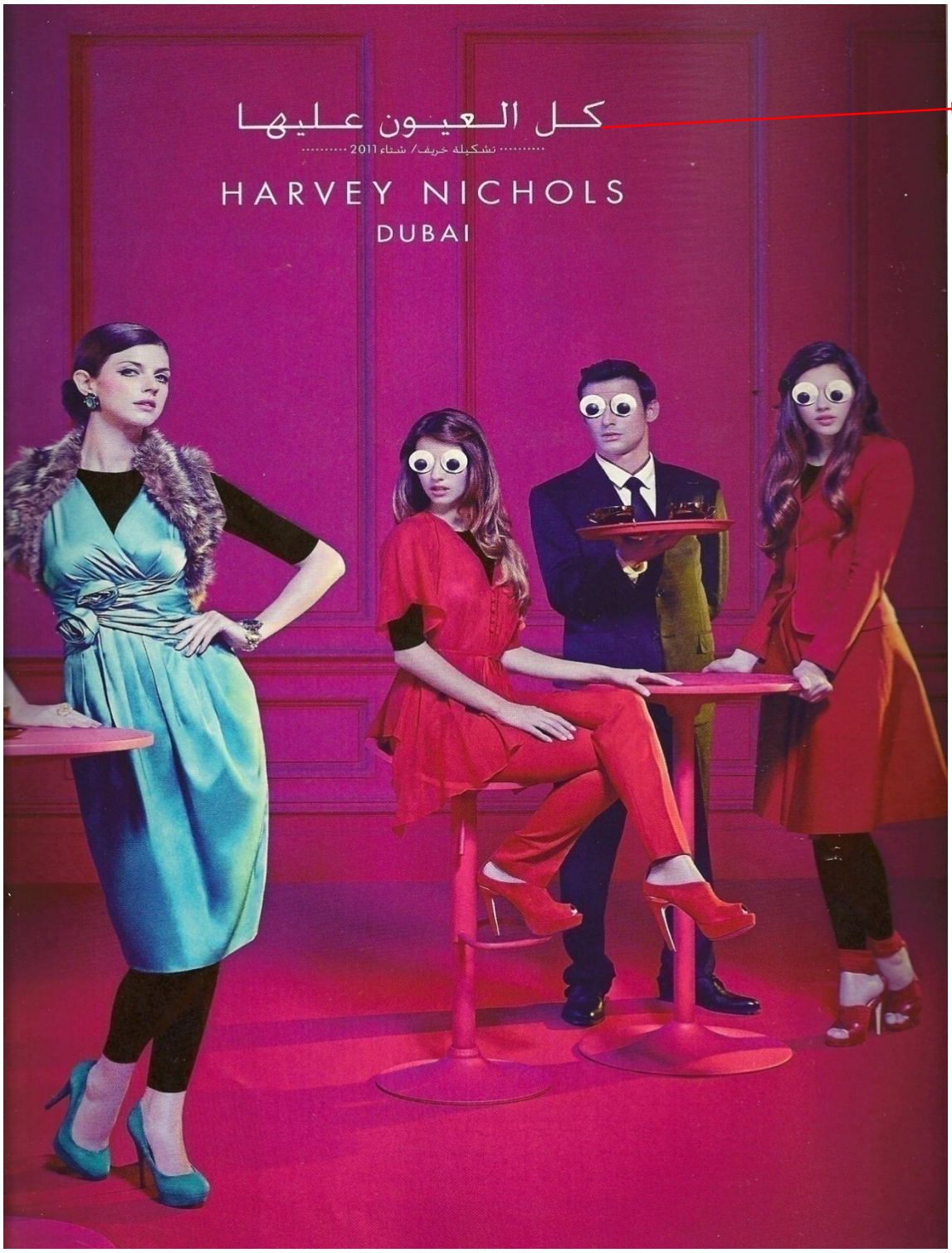
Appendix 15: Advertisement for the ‘Young Saudi Business Success Stories of 2011 Exhibition’. In ***‘Sayidaty’*** Magazine. September (2011), Issue No: 1596, p22. Dubai: UAE.

Starring:

Young Entrepreneurs

The Exhibition is all about ‘Amazing Starts in Life’: Based on real life business success stories

Appendix 16: Advertisement for 'Harvey Nichols' (Dubai). In ***'Al Sada'*** Magazine. September (2011), Issue No: 652, p8. Beirut: Lebanon



All eyes are on it

Appendix 17: Advertisement for ‘Tagheuer Watches’. In ***‘Sayidaty’*** Magazine. September (2011), Issue No: 1596, p21 September (2011). Dubai: UAE

The information above simply provides details pertaining to retailers of the product in the various Gulf countries

Appendix 18: Advertisement for 'Farmasi Haircare'. In ***'Sayidaty'*** Magazine. September (2011), Issue No: 1596, p167. Dubai: UAE

Discover the freshness of Nature when you use 'Farmasi' shampoos

Choose a formula that suits your hair type

Enjoy stronger, healthier hair that is full of life

Appendix 19: Survey on the Interpretation and Meaning of Colors in Saudi Arabia

A number of people, all of them native Arabs, were asked if they would be willing to participate in an oral interview in order to determine how they interpreted certain colors. Their responses were noted by the author and are shown below:

Sex of the respondent	Age	Color	What the color means to them:
Female	32	Black	Signifies ‘evil’
		Red	Signifies ‘love’, ‘blood’
		White	Signifies ‘purity’
		Blue	Signifies ‘the sea’, ‘the sky’ ‘calmness’
		Yellow	Signifies ‘jealousy’
		Green	Signifies ‘nature’
Male	41	Black	Signifies ‘evil’
		Red	Signifies ‘blood’
		White	Signifies ‘purity’
		Blue	Signifies ‘the sky’
		Yellow	Signifies ‘sickness’
		Green	Signifies ‘the grass’
Female	34	Black	Signifies ‘luxury’
		Red	Signifies ‘passion’
		White	Signifies ‘purity’
		Blue	Signifies ‘the sea’
		Yellow	Signifies ‘relaxation’
		Green	Signifies ‘nature’
Female	56	Black	Signifies ‘evil’
		Red	Signifies ‘joy’
		White	Signifies ‘purity’
		Blue	Signifies ‘calm’
		Yellow	Signifies ‘jealousy’
		Green	Signifies ‘nature’ and ‘peace’
Female	41	Black	Signifies ‘grief’, ‘sadness’
		Red	Signifies ‘passion’
		White	Signifies ‘clarity’
		Blue	Signifies ‘tranquility’
		Yellow	Signifies ‘energy’

		Green	Signifies ‘green’
Female	25	Black	Signifies ‘sadness’
		Red	Signifies ‘love’
		White	Signifies ‘purity’
		Blue	Signifies ‘tranquility’
		Yellow	Signifies ‘sunshine’
		Green	Signifies ‘nature’
Female	37	Black	Signifies ‘quietness’
		Red	Signifies ‘horror’
		White	Signifies ‘purity’
		Blue	Signifies ‘relaxation’
		Yellow	Signifies ‘fun’, ‘spontaneity’
		Green	Signifies ‘life’
Male	39	Black	Signifies ‘grief’
		Red	Signifies ‘blood’
		White	Signifies ‘purity’
		Blue	Signifies ‘the sea’, ‘peace’
		Yellow	Signifies ‘sickness’
		Green	Signifies ‘nature’
Male	43	Black	Signifies ‘evil’
		Red	Signifies ‘blood’*
		White	Signifies ‘clarity’, ‘purity’
		Blue	Signifies ‘the sea’
		Yellow	Signifies ‘jealousy’**
		Green	Signifies ‘peace’, ‘harmony’

*The author of this study found it interesting to note that when respondents taking part in the survey were asked to interpret the color red, responses ranged from the highly positive, as in the case of those who interpreted the color red as symbolizing ‘passion’ and ‘joy’, to the highly negative; such as those who responded by saying that red symbolized ‘blood’ and ‘horror’ to them. One wonders if this is due to their witnessing the massacring of civilians across the Middle East as a result of the Arab Spring Uprising currently in progress at the time of writing this dissertation.

** The author found it interesting as well that the color yellow is often associated with ‘jealousy’ in the Middle East, in contrast to the West, where green is the color most often associated with jealousy. However, this color, too, elicited a mixed response, with other respondents stating that the color yellow represented concepts such as ‘sunshine’, and ‘spontaneity’ to them.

REFERENCES

Ambekar, A. (2009) ***'Different Types of Advertising Appeals'*** [online] via www. http://www.articleswave.com/advertising-articles/types-of-advertising-appeals.html

[Accessed November 7th 2011]

Bint Turki Bin Abdul Aziz, D. (H.R.H. Princess) (2007) Speech on: ***'The Changing Role of Women in Saudi Arabia'***. Sweden: Talberg World Forum. Accessed [online] via www. http://www.arabreform.net/IMG/pdf/The_changing_role_of_women_in_Saudi_Arabia.pdf
[Accessed November 5th 2011]

Björkvall, A. (2008) 'Review of: Introduction to Multimodal Analysis' by David Machin. In **Visual Communication**, 2008/7, p125

Caldas-Coulthard, C.R., and Van Leeuwen, T. (2002) 'Stunning, Shimmering, Irridescent: Toys as the Representation of Gendered Social Actors'. In L. Litosseleti, L., and J. Sunderland (2nd edn.) (2002) ***Gender Identity and Discourse Analysis***. Amsterdam: John Benjamins, p100-101

Caldas-Coulthard, C.R. (2010) 'Curvy, Hunky, Kinky': Using Corpora as Tools for Critical Analysis**. *Discourse & Society*,** 21(2) p99–133**.**

Chandler, D. (2002) '***Semiotics for Beginners'*** Accessed [online] via www. http://www.aber.ac.uk/media/Documents/S4B/semiotic.html

[Accessed October 21st 2011]

Dumas, D. (2012) 'Underwraps: Muslim Model Agency Founder Nailah Lymus Says High Fashion CAN Be Modest'. In the ***Daily Mail***. Accessed [online] via www. http://www.dailymail.co.uk/femail/article-2097977/Underwraps-Muslim-model-agency-founder-Nailah-Lymus-says-high-fashion-CAN-modest.html

[Accessed February 9th 2012]

Halliday, M. A. K., and C.M.I.M. Matthiessen (3rd edn) (2004) ***An Introduction to Functional Grammar***. London: Arnold

Hall, E. (1966) 'The Hidden Dimension'. In Kress, G. and T. van Leeuwen (2nd edn) (2006) ***Reading Images: The Grammar of Visual Design***. London: Routledge, p124

Irvine, M. (2005) ***'Media and Semiotic Theory – Key Terms and Concepts'*** [online] via www. http://www9.georgetown.edu/faculty/irvinem/theory/TheoryKeyTerms.html

[Accessed October 22nd 2011]

Jewitt, C. & Oyama, R. (2001) 'Visual Meaning: A Social Semiotic Approach'. In T. Van Leeuwen and C. Jewitt (edn) (2001) ***Handbook of Visual Analysis***. London: Sage Publications, p135

Kress, G. (2011) 'Multimodal Discourse Analysis'. In Gee, J., and Handford, M. (edn) (2011) ***The Routledge Handbook of Discourse Analysis.*** New York: RoutledgeFalmer, p41

Kress, G. (2010) ***Multimodality – A Social Semiotic Approach to Contemporary Communication***. New York: Routledge, p10

Kress, G. and T. van Leeuwen (2006) ***Reading Images: The Grammar of Visual Design*** (2nd edn). London: Routledge

Kress, G. and T. van Leeuwen (edn) (1999) 'Representation and Interaction: Designing the Position of the Viewer'. In Jaworski, A., and Coupland, N. (eds.) (1999) ***The Discourse Reader***. London: Routledge, p377-404

Machin, D. (edn) (2007) ***Introduction to Multimodal Analysis***. London: Arnold

Moriarty, S. (1995) ***'Visual Semiotics and the Production of Meaning in Advertising'*** [online] via www. http://spot.colorado.edu/~moriarts/vissemiotics.html

[Accessed October 23rd 2011]

Oakley, H. (2009) ***'An Evaluation of Current Techniques in Advertising and an Assessment of their Effectiveness on the Contemporary Consumer'*** [online] via www. http://www.helenoakley.co.uk/thesis/thesis.pdf

[Accessed November 25th 2011]

Ottoman, S. (2007) ***'Does the Veiled Look Sell? Egyptian Advertisers Grapple with the Hijab'*** [online] via www. http://www.arabmediasociety.com/?article=205

[Accessed November 2nd 2011]

Saussure, F. (1983:67, 78); and (1974:67, 78) cited by Chandler, D. (2002) '***Semiotics for Beginners'*** [online] via www. http://www.aber.ac.uk/media/Documents/S4B/semiotic.html

[Accessed October 21st 2011]

Streeter, T. et al. (1999) ***'This is not Sex: A Web Essay on the Male Gaze, Fashion Advertizing, and the Pose'*** [online] via www. http://www.uvm.edu/~tstreete/powerpose/

[Accessed December 22nd 2011]

Thompson, G. (2004) ***Introducing Functional Grammar*** (2nd edn). London: Arnold

Van Wagener, A. (2003) cited by Machin, (edn) (2007). In ***Introduction to Multimodal Analysis***. London: Arnold, p61-62

Wikipedia.org (2011) ***'Eye Color'*** [online] via www.

http://en.wikipedia.org/wiki/Eye_color

[Accessed December 2011]

List of Magazine References used in the Study:

'Al Sada' Magazine, September (2011), Issue No: 652, p8. UAE. Website: www.alsada.ae

'Laha' Magazine, October (2011), Issue No: 576, pages: 31, 103, 131, 161 & Back cover photo. Beirut: Lebanon. Website: www.lahamag.com

'***Nadine'*** Magazine, September (2011), Issue No: 1601, pages: 51, 69, 77, 81 & 83. Beirut: Lebanon. Website: (not available)

'Safoori' Magazine, January (2011), Issue No: 7, p35. Produced by: *'Sinan'* Magazine Co., P.O.Box 67389 Riyadh 11596: Saudi Arabia.

'Sayidaty' Magazine, September (2011), Issue No: 1596, pages: 17, 21, 22, 29, 89 & 167. Dubai: UAE. Website: www.sayidaty.net