

Gender Stereotypes in TV Commercials: A Multimodal Analysis Approach

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Abstract—The current study examines gender stereotypes in TV commercials through the lens of multimodality. It adopts Kress and Van Leeuwen's (2006) visual grammar to decipher the visual resources that form gendered depictions in Algerian TV advertising discourse. To achieve this aim, five TV ads broadcasted on public and private Algerian TV channels were selected and downloaded from YouTube, then they were analyzed in terms of the representational metafunction, the interactive metafunction, and the compositional metafunction. Results show that Algerian TV commercials are loaded with offensive depictions for both genders. They also indicate that different multimodal resources are involved in the construction of these gendered portrayals. The study concludes with some recommendations for ad designers and TV producers.

Index Terms—multimodality, Algerian TV commercials, gender stereotypes, visual grammar meta-functions

I. INTRODUCTION

Advertisements constitute the most effective marketing tool for conveying messages to the target consumer via various forms of media. Cook (2001) does contend that commercials have the ability to affect consumers' thoughts and ideas in addition to influencing their purchasing decisions. That is, advertising agencies are capable of generating ideological representations of reality. Gender stereotypes, or expectations of how men and women are expected to behave in a society, are among the ideologies that are constantly reinforced in advertisements, either intentionally or unintentionally. Hassanaath (2020) argues that the unequal representation of men and women in advertisements contributes to gender stereotypes. That is, men are frequently portrayed as strong in advertisements, whereas women are typically depicted as weak (Goffman, 1979). Such gendered representations continue to be present in a variety of media, including broadcast media like television and print media like magazines and billboards. Although advertisers claim that they only replicate and reflect what is already present in society, research shows that the media frequently fails to acknowledge the changing social roles played by women and instead emphasizes their traditional ones (Hassanaath, 2020; Kolman & Tkalac Verčić, 2012).

Gender stereotypes often go unnoticed by the audience, as these biased portrayals are concealed using a plethora of strategies (Fairclough, 1989). To put it in simple words, the interaction of language with other semiotic modes such as image and music made it possible for advertisers to convey hidden meanings and to grab the attention of consumers. Rhetorical appeals, scientific terms, and slogans (Aazam et al., 2021) are examples of the linguistic strategies usually used in commercials. Celebrity endorsement (Susanti, 2020) and music are also implemented as supporting techniques along with the language to attract the audience's attention (Hassnaoui, 2018). The majority of the studies on gendered advertising prioritized investigating women's portrayals in media over men's, giving the impression that only women are inaccurately portrayed. Their focus was placed on the discourse of the still image, ignoring that of the moving image. Therefore, the current study looks at how both women and men are portrayed in television ads within the framework of visual grammar, which allows for the revelation of non-verbal modes that construct gender stereotypes in Algerian TV commercials. Specifically, this study investigates gender stereotypes in TV advertisements and how they are generated multimodally. The following are the questions this study attempts to address in order to accomplish its objectives:

- A. How are gender stereotypes generated both visually and linguistically in Algerian TV commercials?
- B. What stereotypical roles do men and women typically play in TV commercials in Algeria?

II. LITERATURE REVIEW

The advancement of technology prompted Kress and Van Leeuwen to apply social semiotics to multimodal texts and replace the term "sign" with "mode" (Prior, 2014). Given the importance of modes in multimodality, Kress (2013) contends that "modes shape our encounter with the world and our means of re-making the world in semiotic entities of

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any kind" (p. 46). In simple words, modes are ways in which meanings are communicated (Kress & Van Leeuwen, 2006). In fact, one useful framework for analyzing multimodal texts is that of Kress and Van Leeuwen (2006), known as "visual grammar." Their approach is an adaptation of Halliday's systemic-functional linguistics, which regards language as a system of communication that satisfies three functions, which he labels ideational metafunction, interpersonal metafunction, and textual metafunction (Halliday, 1985). For Kress and Van Leeuwen (2006) meaning in visual grammar is merely a social product and so their approach to communication starts from a social base. In their words "the meanings expressed by speakers, writers, printmakers, photographers, designers, painters, and sculptors are first and foremost social meanings" (p. 20).

In contrast to Halliday, who eliminated the visual modes, Kress and Van Leeuwen (2006) assert that, like language, visual communication relies on the same resources for constructing meaning. That is, different components of the visual design (such as colors and layouts) are combined together to communicate meaning. So, they extended their framework to deal with visual representations using different terminology: representational, interactive, interpersonal, and compositional functions (Rizvi et al., 2020). Each of these meanings corresponds to a different metafunction. In fact, this made it possible to switch from a monomodal to a multimodal representation of the world (Kress & Van Leeuwen, 2001).

To begin, the representational metafunction is primarily concerned with the representation of elements in the world and the various relationships that exist between these elements. These are depicted as participants, who are divided into two categories: "the represented participants", who are anything visible in an image, and "the interactive participants," who are either the creators of these images or the audience (Hu & Luo, 2016). Kress and Van Leeuwen (2006) mentioned another type of participant called "circumstances". These participants are peripheral, and their removal will have no effect on the main meaning. Two processes are critical at this level: the narrative and conceptual processes. The former involves dynamicity, where vectors are created via movements. These are further divided into action processes, reactional processes, speech processes, and mental processes. The latter, on the other hand, involves greater stability and a lack of vectors.

In the interactive metafunction, the image producer can generate different social meanings in the image through four dimensions viz., image act and gaze, social distance, perspective, and modality. To begin with, image act and gaze; the gaze direction establishes different relationships between the represented and interactive participants. In offer relations, there is no direct gaze; however, in demand relations, the represented participant directs his or her gaze to the viewer. Furthermore, in the social distance dimension, the image producer determines how far the represented participant is from the viewer by adjusting the frame size. An intimate relationship is thus realized by close shots, and a social relationship by medium-close shots. For perspective, the image designer maintains social relations between the represented participants and the audience through the angle or point of view from which the participants are framed. Basically, angles are either horizontal or vertical: the former implies a relationship of "involvement" between the represented participants and the interactive participants, i.e., the viewer is invited to be part of their world, whereas the latter indicates a relationship of "detachment" (Kress & Van Leeuwen, 2006). Finally, modality determines the faithfulness and dependability of the visual design in terms of different markers such as color, representation, and context.

Finally, the compositional metafunction: at this level, the semiotic elements are analyzed using three principles: information value, salience, and framing (Hu & Luo, 2016). The information value indicates the importance of the position of elements in the image. As for salience, the multimodal resources used to capture the attention of interactive participants are dependent on a variety of factors, including the size of these visual elements and their placement. Framing indicates whether elements are combined or not to form a complete meaning (Kress & Van Leeuwen, 2006).

Previous Studies on Gender Stereotypes in Advertising

For decades, gender stereotypes in advertising have been an interesting topic for researchers in various disciplines (e.g., Goffman, 1979; Cook, 2001; Browne, 1998; Slak Valek & Picherit-Duthler, 2020). Different studies have examined gender bias in broadcast media, mainly television. For example, Rubio (2018) carried out a socio-semiotic analysis of gender portrayals in British TV commercials. His corpus-based research sought to uncover the hidden meanings in images. Quantitative and qualitative methods have been applied to analyze data using Kress and Van Leeuwen's (1996, 2006) and Goffman's (1979) frameworks. Results revealed that women play traditional roles in British TV advertisements. They are shown working in traditional jobs such as cashiers and waitresses or at home doing housework and caring for their children. In contrast, men are shown in occupational settings, e.g., as dentists, sportsmen, and lawyers. The semiotic dimensions mentioned in Goffman's (1979) work helped in exploring these gender stereotypes. For instance, in the function ranking category, men are depicted as professionals and the ones in charge of the executive roles.

By the same token, Browne (1998) conducted a comparative study on socio-cultural gender roles in television commercials in the United States and Australia. He examined advertisements aimed specifically at children in order to find out how these advertisements can influence their beliefs about their role in society. A total of 150 advertisements from Australian TV and 148 from American TV were videotaped and analyzed using Goffman's (1979) conceptual framework. His findings indicated that boys are portrayed as more knowledgeable, strong, and intriguingly dominant

than girls. The results also indicated that Australian TV commercials portrayed both genders as equals more than American commercials.

Research on stereotypical gender portrayals in non-Arabic media shows that women are frequently depicted playing traditional roles. Only a few studies show that the media are keeping up with the modern roles that women play today (e.g., Khalil & Dhanesh, 2020; Abboud, 2020). Similar results were reported by studies on the issue in the Arabic context. Hal (2021) conducted a comparative multimodal study on women's portrayals in detergent TV commercials in Egypt and the United States. He chose to analyze the data exclusively using the interactive meta-function that primarily focused on attitude, contact, and social distance. The results revealed that Egyptian television commercials depict women stereotypically, with women's duty being to learn how to do the laundry so they can be ready for marriage. In contrast, American advertisements show women in active roles, occupying important positions.

Similarly, Khalil and Dhanesh (2020) conducted a content analysis study to explore gender stereotypes depicted in TV commercials in the Middle East, focusing on Gulf countries. They analyzed 111 TV commercials using Furnham and Farragher's (2000) classification of female depictions in terms of seven variables: role, credibility, argument, product type, location, background, and age. They found that although women are frequently depicted in occupational settings as active participants, the product type variable encouraged some traditional stereotypes, in which females are shown at home using food products.

Previous studies addressed the issue of gender stereotypes and how they are promoted through advertising. However, women's depictions received far more attention than those of men, giving the impression that only women are subjected to unrealistic representations. Additionally, the advertising discourse of the moving images in the Arabic context was not given enough attention. In order to fill this gap, the current study looks at how both genders are portrayed in Algerian TV commercials.

III. METHOD

A. Sample and Data Collection

The sample of the present study consists of five TV commercials aired on different Algerian TV channels sourced from YouTube channels. The following are the links to the selected commercials organized according to their category: food, medical drugs; and internet services.

TABLE 1
THE SAMPLED TV COMMERCIALS

TV Commercial	Duration	YouTube channel	TV channel	Date
1. Oscar Coffee	44 Seconds	https://youtu.be/xgi2vqLDXqI	Echourouk TV	2022
2. Lala Bouillon Cubes	48 Seconds	https://youtu.be/GF_RwCzUhHc	Echourouk TV	2022
3. N'gaous Juice	26 Seconds	https://www.youtube.com/watch?v=5svxgXRc_NA	Elbahia TV	2021
4. Dolorol pain Killer	30 Seconds	https://youtu.be/fIsKGUcF_Mk	Echourouk TV	2022
5. Mobilis @fe Parental Protection Service	46 Seconds	https://www.youtube.com/watch?v=LNqQI1ykL54	A3	2022

B. Data Analysis

The current study views visual features as important meaning carriers that must be decoded. Therefore, Kress and Van Leeuwen's (2006) theoretical framework for visual grammar was adopted in order to gain access to the gendered meanings present in Algerian TV advertisements.

IV. RESULTS AND DISCUSSION

A. Advertisement One: The Visual Analysis of Oscar Coffee TV Advertisement

Oscar Coffee television ad, 44 seconds long, was broadcasted on the private channel "Echourouk TV" in 2022. It begins with the wife in the kitchen about to make coffee and the husband in the living room reading a book comfortably. However, the relaxed mood didn't last for a long time as the son started to tease his sister and the toddler's crying aggravated him to the point where he was about to lose his temper. Fortunately, the wife arrived just in time and offered him a cup of coffee. The coffee quickly altered his state of mind and caused him to relish the chaos around him and imagine his kids' arguments as songs. The final scene of the advertisement features the father yelling at his wife over a trivial matter. His son then showed up and offered him a cup of coffee to calm him down.

(a). Representational Metafunction

According to Kress and Van Leeuwen (2006) the representational metafunction is mainly concerned with the participants and processes. In effect, every visual representation entails two types of participants: represented

participants and interactive participants. In the advertisement under investigation, the interactive participants are the audience, while the represented participants are five members of one family: a father who appears to be in his early 50s, dressed casually in red brick and beige contrast, a mother who appears to be in her late 30s, dressed in a beige sweatshirt, a son who is approximately 12 years old, a daughter who is approximately 6 years old, and a baby child who is approximately 5 months old. The represented participants were depicted doing different actions, such as walking, crying, and serving coffee. On these grounds, it is plausible enough to argue that the process is narrative. As for the narrative process, it involves two primary types (Kress & Van Leeuwen, 2006), namely the action process and the reactional process. The Oscar TV advertisement actually draws upon the two. For the former, Figure 10 demonstrates a bidirectional-transactional process. In fact, actors in bidirectional transactions are referred to as "interactors" (Kress & Van Leeuwen, 2006) because they simultaneously serve the roles of actors and goals. The vectors in this process are formed as the actors make movements, particularly hand movements. For the latter, vectors emanate from reactors (mainly the husband) through eye movements and gazes.

Overall, the visual narrative has formed some stereotypical portrayals that are offensive to both genders. First, the wife was shown making coffee in the kitchen and holding a baby in the very last scene, indicating that women must be in charge of cooking and childcare, while the husband was shown reading a book, indicating that he is an intellectual and taking care of children is never his responsibility. Second, Figure 10 illustrates how the Algerian man is stereotyped as being irate and anxious over unimportant matters. It represents the very last scene, where the husband was fighting with his wife simply because he couldn't find his phone. In a similar fashion, Figure 3 portrayed the son as nervous and angry as he was yelling at his sister.

(b). Interactive Metafunction

Four dimensions are subsumed under the heading of interactive metafunction: image act and gaze, social distance, perspective, and modality. In Oscar coffee advertisement, the viewer is detached from the represented participants through offer gaze. Thus, using Kress and Van Leeuwen's (2006) terms, the represented participants constitute an object of contemplation for the viewer. In terms of frame size, a flexible camera movement between long shots (Figure 2) and medium-close shots (Figure 8) is noticed. The medium-close shots, on the other hand, outnumber the wide ones. This frame size constitutes a crucial visual technique that enables the viewer to feel close to the represented participants and builds a social relationship between them. Furthermore, the advertisement is shot from both frontal and oblique angles. While the husband is depicted from both angles, the wife is shown mainly from an oblique angle, detaching her from the viewer. In terms of modality, the articulated and detailed background, which shows clearly the context of the advertisement, as well as the use of a range of colors that are bright, fully saturated, and modulated, such as orange, green, yellow, and red brick, all contributed to increasing modality in this advertisement. Nevertheless, the high degree of brightness made the video look less natural.

(c). Compositional Metafunction

Analyzing the compositional structure of the advertisement requires consideration of three dimensions: information value, salience, and framing. In fact, the information value in this advertisement is unstable due to the combination of centralized and given-to-new structures. Given that it is the camera that moves rather than the subject, this dynamicity is referred to as "camera-initiated." It is also important to note that while the husband was shown on both the left and right sides, the wife was mainly shown on the right, which gives her the information value of "new". Indeed, the woman's appearance in the right position in Figures 6 and 7 presented her as new information, as she appeared suddenly and served her husband a cup of coffee that saved the situation. This highlights the role of the housewife, who strives to please her husband. In terms of salience, the husband is the most salient participant, as he appears most frequently. Moreover, the medium-close shots make him occupy a sizable portion of the screen in comparison to other participants. Last but not least, the prominence of the husband has been achieved through the vibrant color of his shirt, along with the intricate background. As for framing, elements of the composition are strongly disconnected by changes in the rhythm of the music, the pauses in the speech of the represented participants, and more importantly, by portraying the represented in separate shots. To sum up, it seems reasonable to argue that information value and salience emphasized the gender stereotypes previously mentioned, which highlight the significance of men in women's lives and suggest that a woman's primary responsibility is to serve her husband.



Shots From Oscar Coffee TV Advertisement

B. Advertisement Two: Visual Analysis of Lalla Bouillon Cube TV Advertisement

The Lalla Bouillon Cube advertisement appeared in 2022 on Echourouk TV. It shows a young couple at home who look angry at each other for an unknown reason. In fact, the advertisement was narrated by a male voiceover, who seems to represent the husband's inner voice. The husband asked angrily if dinner was ready, and his wife smiled and began to prepare dinner. Unlike his wife, the husband was shown throughout the video with a frown on his face. When the dinner was ready, the husband tasted the dish and, although he liked it, he didn't admit it and kept the same facial expression. However, his silhouette reflected on the wall jumped out of joy.

(a). Representational Metafunction

In the Lalla Bouillon Cube advertisement, there are two participants represented. The husband, who is in his late twenties, wears dark blue pants and a green t-shirt and has brown skin and black hair. The wife is in her mid-twenties, dressed in striped trousers, a light beige t-shirt, and a yellow apron; she has blonde, fair hair. Given that the participants are not static, the process is primarily narrative. The latter includes both action and reactional processes. In particular, the reactional processes are reactional-transactional, with vectors emanating from the reactor (the wife), who directs her gaze at her husband (the phenomenon) with a wide smile to please him. The action processes, on the other hand, are transactional and are represented by movements like walking, sitting, standing, and cooking. All in all, the narrative discourse of the TV spot under examination portrays Algerian men negatively, as the husband is shown throughout the video grimacing and asking for dinner in an impolite manner. Furthermore, it portrays women as decorative objects by employing a beautiful model who smiles throughout the advertisement to attract viewers and invite them to purchase the product. Last but not least, it reinforces the traditional role of women, which is to cook and strive to please her family and, in particular, her husband, as shown in the previous advertisement.

(b). Interactive Metafunction

In the Lalla Bouillon Cube advertisement, "offer gaze" is used the most in the video. The demand gaze, was used only twice, by the couple in the opening scene, to invite viewers to engage with the advertisement's story. The second use, when the wife smiled at the camera, showed that she had a good idea (Figure 3). The advertiser used medium-close shots to create a social relationship between the female model and the audience on the other hand medium used medium shots to maintain a familiar social relationship between the male model and the audience. Taking perspective into account, the use of the frontal angle in most of the scenes to frame the wife shows her involvement with the audience to encourage them to try the product, while the oblique angle shows the detachment of the husband from the audience. The eye-level angle is used in the vertical angle to indicate the equal relationship between participants. In terms of visual design credibility, it appears that the use of vibrant and modulated colors such as yellow, beige, orange, red, and green, combined with the detailed background, increased modality. As a matter of fact, these bright colors induced a sense of joy, especially the predominant yellow hue, which indexes happiness and relaxation.

(c). Compositional Metafunction

In the visual arrangement of elements, given-to-new and center structures are used. The female participant is placed mostly in the center position, indicating that she is the most important element that the audience should pay attention to, while the male participant appears mostly in the right position as new information. The most dominant participant in the Lala Bouillon Cube commercial is the wife, since she appears most and is placed in the center. Furthermore, she is

framed through the frontal angle in most of the scenes, which makes her occupy a relatively large space compared to the whole picture. Moreover, the color she was wearing also contributed to her salience, particularly the yellow color of the apron. The salience of female participants in this food product commercial indicates that women are the target. This supports the idea that women are responsible for cooking for their families. Finally, framing, the alternation between medium close-up and medium shot to depict the husband and his wife in separate scenes marks disconnection in the present advertisement. Yet, the very first scene illustrated in Figure 1 shows that the participants are weakly framed as they are joined together in one shot. Overall, the compositional metafunction analysis of the advertisement confirms the stereotype that cooking is a purely feminine task and that men do not have to share household chores with their wives.



Shots From Lalla Bouillon Cube TV Advertisement

C. Advertisement Three: Visual Analysis of Dolorol Pain Killer TV Advertisement

The Dolorol TV commercial promotes a medication for headache pain relief (30 seconds); this was broadcast on Echourouk TV in 2022. It features a woman in the kitchen who suffers from headaches and complains about her children's requests that never end and demanding husband who refuses to share household duties. The woman adds that she is unable to take headache medication due to Ramadan, which worsens her situation. The commercial concludes with her husband giving the medicine that helped her relieve her pain in less than a minute.

(a). Representational Metafunction

The Dolorol TV ad depicts four represented participants standing next to each other in the kitchen (Figure 2): the wife, in her early thirties; the husband, in his early forties; and two kids, the son, and the daughter. The wife is featured with signs of fatigue all over her face, wearing an apron and cooking; despite that, the husband didn't offer any help when the daughter asked her mom to help her in her homework and the son asked for food. The movements in this commercial indicate a transactional action narrative process, with vectors emanating from participants as they move and carry out actions such as cooking, holding a book, and walking. In fact, reactional processes are present as well, with the mother (the reactor) shown gazing at her children (the phenomenon), and the husband (the reactor) gazing at his wife (the phenomenon) as an indication that he noticed she was sick (Figures 1 and 2).

Both the man and the woman appear to be offended in the Dolorol commercial. The male participant is portrayed as heartless and emotionless because, despite the fact that she is ill, he chooses to offer her medicine rather than share household responsibilities with her. The female voiceover, which represents the wife, supports this when she says that he is such a demanding husband and always refuses to lend a hand. Similar to the previously analyzed advertisements, the female participant is depicted in the kitchen, suggesting that women are expected to be in charge of all domestic duties like cooking and childcare.

(b). Interactive Metafunction

A closer look at the video shows lack of direct gazes at the interactive participants forming what Kress and Van Leeuwen (2006) call an "offer gaze", which means that the audience is addressed indirectly. Also, screenshots taken from video reveal that the participants (mainly the woman) are mostly framed using medium-close shots to create a social relationship with the audience, with the occasional appearance of close-ups to establish a friendly relationship with them. This frame also allows the viewer to see the woman's sad facial expressions and feel her pain, which demonstrate how badly she is suffering from the headache. As for horizontal angle, the ad producer primarily adheres to the frontal angle, which expresses the audience's involvement in the world of the represented participants. Whereas an eye-level angle is the most commonly used vertical angle to indicate a neutral effect on the audience, with the occasional appearance of high-angle shots when the mother looks at her children to demonstrate how irritated she is with their endless requests. As far as modality markers are concerned, a wide range of vibrant colors is used. These include mint green, garnet, yellow, and beige. These colors are fully saturated and modulated with a detailed

background, which clearly shows the context of the advertisement. Actually, these visual elements contribute to a highly naturalistic modality and, as a result, a relaxing environment.

(c). *Compositional Metafunction*

Two major elements contributed to the compositional meaning of the advertisement under scrutiny: information value, and salience. For information value, the video producer used the center-to-margin structure the most. Where the husband and children appear in the margins while the wife is in the center. This is to show that the wife is the pillar of the home. As for salience, the wife is the most prominent element or participant because she is placed at the center of the visual space. The wife's prominence can also be demonstrated by the use of close-ups that show only her face, thus taking up a significant portion of the frame. This salience implicitly perpetuates the idea that women belong in the kitchen.



Shots From Dolorol Pain Killer TV Advertisement

D. *Advertisement Four: Visual Analysis of N'gaous Juice TV Advertisement*

The TV spot under scrutiny promotes the juice brand "N'gaous" that was aired on the public channel "Elbahia" in 2021. The opening scene shows a woman standing next to a table in the kitchen, pouring juice for her husband. This is coupled with a male voice-over that addresses the women, inviting them to imagine the disastrous consequences of not serving N'gaous juice to their husbands. He suggests that doing so will drive the husband crazy, prompting him to argue with the wife. She will then pack her clothes and leave for home before getting her divorce papers. The advertisement concludes with a flashback depicting the end of imagination, with the same woman pouring N'gaous juice for her husband, who appears satisfied. The male voice-over concludes by saying, "Change your ways and put N'gaous on the table to avoid divorce".

(a). *Representative Metafunction*

The TV commercial, as shown in the screenshots above, is filmed mainly in the kitchen, and it depicts four represented participants: the husband, the wife, the mother-in-law, and the postman. However, the husband and wife are the main actors as they appeared the most. The husband seems to be in his mid-forties; he is tall, thin, and dressed in a casual outfit, while his wife seems to be in her mid-thirties, wearing no makeup, being relatively short in comparison with her husband, and wearing an indoor dress. The action process, according to the narrative process, is transactional, with the husband playing the role of the actor and the wife playing the role of the target as she received verbal abuse. The wife pouring the juice and the husband's hand movements while arguing with his wife (Figure 1) are examples of how the vectors are formed by body movements, mainly through hands. When it comes to the reactional process, which is accomplished through eye movements and gazes, vectors emanate from the reactor (husband), who was looking at his wife while they were having a disagreement (Figure 2). In this situation, the phenomenon is the wife. The overall analysis of the advertisement under scrutiny reveals that although it is only 26 seconds long, the verbal and visual content were more than enough to offend both men and women. The Algerian man is once more portrayed as irritable, domineering, and easily angered. In fact, the male voiceover, who warns women throughout the advertisement, added to men's power. In contrast, women are portrayed as helpless, passive, and submissive to men.

(b). *Interactive Metafunction*

In this advertisement, the gazes of the represented participants are directed toward each other, detaching the viewer from their world (offer gaze). The husband's gaze and his facial expressions both indicated that he was angry, as shown in figures 1 and 2. As seen in all of the screenshots above, the wife's facial expressions convey her anxiety and sadness. The fact that she isn't wearing makeup adds to the sadness on her face. The ad producer draws upon different sizes of frames to establish an impersonal connection between the represented participants and the interactive participants. The advertisement opens first with a long shot (Figure 1). Then, it quickly switches to a medium close-up shot (Figure 2) to establish a social connection, which is more frequently used in this commercial. This framing makes it possible to see the product and the faces of the participants very clearly. With regard to the angle from which the advertisement is filmed, a slightly oblique angle is noticed the most. The oblique angle complements the offer gaze by detaching the

viewer from the world of the represented participants. Moreover, the vertical angle is at eye level, which implies equality between the participants, i.e., the represented participants and the interactive participants. Finally, the N'gaous commercial appears more realistic and naturalistic in terms of modality thanks to the varied use of fully saturated and modulated colors, such as orange, yellow, and light pink.

(c). *Compositional Metafunction*

In the N'Gaous juice TV commercial, the ad producer adheres to a left-right structure, where the husband is placed on the left (given) and the wife on the right (new). When it comes to salience, the wife is the most salient participant in the advertisement under scrutiny, as she appeared more than the husband. This can be regarded as a visual support for the male voice-over, which advises the wife to avoid causing problems with her husband by only serving his favorite juice on the table. Finally, the medium-close shot allowed the advertiser to highlight the wife as an important element so the viewer could clearly see her facial expressions. Moreover, the vibrant colors she was wearing, such as light pink and purple, contributed to her salience. The compositional analysis of the advertisement under examination backs up what has been claimed before with regard to women's representation. That is, the wife is portrayed as unquestionably agreeing to their husbands' demands, and being usually associated with the kitchen.



Shots From N'gaous Juice TV Advertisement

E. *Advertisement Five: Visual Analysis of Mobilis@fe Parental Protection Service TV Advertisement*

Mobilis@fe is a parental protection service that was launched by Mobilis, the mobile operator. In 2022, the television ad for this service was broadcast on the public channel "A3". It features four families. The first family is seen in a car. The mother is about to drive a car with her two children in the backseat. The second family depicts a mother looking worriedly at her child as he plays games on his tablet. However, her husband appears and pats her on the shoulder to reassure her that she has nothing to be concerned about. In the case of the third family, a woman is shown in the kitchen with her daughter baking a cake, while the son is shown in his room conducting some scientific experiment. His father then appears and offers him safety goggles to protect his eyes. For the fourth family, a couple is shown sitting on a sofa and video calling their daughter.

(a). *Representational Metafunction*

In the TV commercial under study, there are 14 represented participants: 7 females and 6 males. Their ages range from about 10 to 35. The represented participants are shown doing actions such as driving a car, touching, using phones, cooking, fastening belts, etc. On these grounds, it is possible to argue that the process in this video is a transactional narrative. The reactional narrative process is also present in the Mobilis@fe commercial; the reactors are the parents, whose gazes create vectors as they look at their children (the phenomenon). The analysis of the represented meaning reveals several important aspects of gender. First, the opening scene (Figure 1) appears to defy gender stereotypes by depicting a woman with her children driving a car, demonstrating her independence. Figures 5 and 6, on the other hand, construct some gender stereotypes by depicting the daughter with her mother in the kitchen baking a cake and the father with his son conducting a scientific experiment. These two different scenes imply that the daughter, like her mother, should learn to cook at a young age, as this is their primary task. While boys should be interested in science and technology because it will help them in the future. In fact, these portrayals reinforce the previously discussed traditional gender stereotypical roles, in which women are frequently depicted in the kitchen, responsible for cooking and child care, whereas men are frequently depicted as educated or performing professional tasks. Not to mention that this commercial reinforces the traditional family structure discussed in Goffman's (1979) book; typically, advertisements depict daughters close to their mothers and boys close to their fathers. Finally, stereotypically masculine strength is shown indirectly by men's height in relation to their wives, as well as when the husband taps on his wife's shoulder, implicitly associating the power of protection with him.

(b). *Interactive Metafunction*

A closer look at the visual configuration indicates an offer gaze since the represented participants do not look directly at the camera. Thus, in this case, the represented participants constitute objects of information. However, the smiles and different facial expressions of the represented participants, who appear happy and satisfied with the Mobilis service, suggest that the audience is addressed indirectly. Furthermore, the Mobilis@fe commercial uses medium-close and close shots more frequently than the other frame sizes, in which the frame is cut at the level of the represented participants' waists or shoulders in order to create a social, friendly relationship with the viewer. In fact, this frame size allows the producer to bring the viewer close to the represented participants, see their happy facial expressions, and thus share the happy moments with them. In terms of perspective, the majority of scenes that depict females are shot from an oblique angle, detaching the viewer from their world. Take, for example, the opening scene illustrated by Figures 1 and 2. The mother appears in an angled position, which makes her face unknowable to the viewer. The same is true for the daughter in the backseat with her brother. She was out-of-focus, i.e., blurry, as the camera's focus was adjusted to the male participant. Figure 6 also shows the mother with her daughter in the kitchen, where the face of the mother is not clear as she is standing in an angled position. However, males are shot mainly from the frontal angle. On the other hand, an eye-level shot is used to emphasize the absence of power between the participants. More particularly, this perspective allows the audience to engage with what they are watching. Finally, a naturalistic modality is noticed due to the articulated and detailed background and the use of a diversity of fully saturated and modulated colors. These colors include light pink, dark green, light green, and light orange.

(c). *Compositional Metafunction*

In the majority of the scenes, the Mobilis@fe video producer adopts a left-to-right structure. It is noticed that in scenes that show couples, women are positioned on the right side, signifying the information value of "given," while men are positioned on the right side, signifying the information value of "new." This can be interpreted as the audience is already acquainted with the female participants, maintaining an intimate relationship with them. The focus, however, should be on the male participants. Another visual technique that supports their salience is the alternation between medium-close and close shots in framing the participants, which clearly show their facial expressions.



Shots From Mobilis@Fe Parental Protection Service TV Advertisement

V. CONCLUSION

The results of the study disclosed that Algerian TV ads are soaked with inaccurate gendered generalizations that are offensive to both genders. These stereotypes were constructed via different visual modes. Indeed, these TV spots turned a blind eye to the active role that women play nowadays, as they frequently limit women to domestic roles; surprisingly, regardless of product type, they are portrayed as housewives and mothers cooking or caring for children, striving to please their families. Men, on the other hand, are depicted as carefree, never lending a helping hand, and, more notably, children are never their responsibility. Interestingly, gendered roles observed in adults are observed in children as well. Furthermore, Algerian men are stereotyped as emotionless, easily angered, domineering over their wives, and more importantly, demanding. Women, on the other hand, appear caring, submissive to their husbands, and accepting. In view of the conclusion, the current study recommends that advertising agencies break away from portraying the traditional roles of both genders. More research should be conducted on gender-biased representations in the various forms of media to raise awareness of the potential effect of advertising on the audience's self-perception and behaviors.

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