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A Socio-Pragmatic Analysis of Advertising Language in Algerian TV Channels

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the Degree of Doctor in Sciences in Sociolinguistics

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DECLARATION OF ORIGINALITY

I, **Choayb HADJADJ**, hereby declare that this thesis entitled “***A Socio-pragmatic Analysis of Advertising Language in Algerian TV Channels***” is my own original work and has not been submitted elsewhere for any other degree or qualification. All sources of information used, whether from published or unpublished works, have been properly acknowledged and cited in accordance with academic conventions.

To the best of my knowledge, this work contains no material previously published or written by another person, except where due reference has been made. Any contributions from other researchers or collaborators have been appropriately acknowledged.

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DEDICATIONS

To the memory of my beloved father, whose wisdom, strength, and unwavering belief in education continue to guide me beyond life.

To my dearest mother, for her endless sacrifices, unconditional love, and steadfast encouragement throughout my journey.

To my devoted wife, and my precious sons, whose patience, joy, and understanding gave me the strength to persevere.

To my brothers, for their camaraderie, support, and the shared dreams that keep me rooted.

To my Family-in-Law, for their kindness and unwavering support.

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ABSTRACT

Algeria is characterized by a complex diglossic and multilingual sociolinguistic landscape involving Standard Arabic, Algerian Arabic (Darija), Berber, and French. In this context, television advertising represents a rich site for the strategic use of language to influence consumers. Despite the growing body of research on advertising discourse worldwide, there remains a significant gap in sociopragmatic studies of advertising in multilingual North African settings, particularly regarding how linguistic diversity is mobilized for persuasive purposes. This dissertation addresses this gap by conducting a comprehensive sociopragmatic analysis of Algerian television advertisements. The central aim is to examine how advertisers' harness Algeria's linguistic resources to construct persuasive messages that resonate with local socio-cultural identities, values, and expectations. The study is motivated by the need to understand persuasion in non-Western, multilingual contexts and to provide culturally grounded insights that go beyond dominant Eurocentric models of advertising discourse. Drawing on an integrated theoretical framework, the research combines rhetoric theory for analysing persuasive structures, Searle's speech acts theory for classifying illocutionary forces, Gricean maxims and implicature for decoding indirect meanings, and Brown and Levinson's politeness theory for examining face management and in-group solidarity. While Hjelmslev's denotation/connotation framework is referenced to acknowledge the semiotic dimension of advertising, the study maintains a strictly sociopragmatic focus. A mixed-methods approach was adopted, integrating qualitative microanalysis with quantitative content analysis of a substantial corpus of Algerian TV commercials. The findings reveal a sophisticated orchestration of sociopragmatic resources. Code-switching and multilingualism function as strategic rhetorical devices for indexing identity, prestige, and intimacy. Advertisers frequently flout Gricean maxims to generate culturally resonant implicatures and memorable slogans. Speech acts are dominated by directives and commissives, typically mitigated through positive politeness strategies that emphasize shared cultural values and collective identity, often via indirectness and culturally embedded presuppositions. Ultimately, the study demonstrates that the persuasive efficacy of Algerian advertising is deeply rooted in the strategic deployment of these sociopragmatic patterns. It offers both a theoretically

informed empirical account of persuasion in a North African multilingual context and practical implications for advertisers and communication professionals seeking to develop culturally congruent and effective campaigns.

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List of Acronyms

AA	Algerian Arabic
AIDA	Attention, Interest, Desire, Action
ACCA	Awareness, Comprehension, Conviction, Action
AKLPCP	Awareness, Knowledge, Liking, Preference, Conviction, Purchase
CS	Code Switching
CA	Colloquial Arabic
DAGMAR	Defining Advertising Goals for Measured Advertising Results
(Pe)	Expected Chance Agreement
ESD	Exploratory Sequential Design
FEA	Face-Enhancing Act
FTA	Face-Threatening-Acts
FOMO	Fear of Missing-Out
H	High variety
Hs	Hypothesis
IRR	Inter-Rater Reliability
(κ)	Kappa
Li	Listener(s)
L	Low Variety
MSA	Modern Standard Arabic
MLF	Matrix Language Frame
O	Observance
(Po)	Observed Proportional Agreements
Q1	Questionnaire 1
Q2	Questionnaire 2
RQ1/2/3/4	Research Questions
ROI	Return-on-Investment
S	Speaker(s)
SEM	Structural Equation Modelling
V	Violation

GENERAL INTRODUCTION

GENERAL INTRODUCTION

For all its pervasive influence, the precise mechanisms by which Algerian television advertising shapes desires, builds brands, and navigates cultural sensitivities remain largely an elusive terrain for comprehensive scholarly inquiry. This thesis offers a sociopragmatic analysis of advertising language in Algerian TV channels, seeking to unravel the intricate layers of meaning, intention, and social negotiation embedded within these fleeting yet impactful communicative acts.

Advertising is a sophisticated form of communication, a strategic dance between sender and receiver, meticulously choreographed to elicit a specific response. As the renowned linguist Yule (1996) stipulated, “Pragmatics is the study of speaker meaning, utterance meaning, and contextual meaning.” In the realm of advertising, this means going beyond the literal words to grasp what advertisers truly intend to convey, how audiences interpret those intentions, and crucially, how the specific social and cultural context of Algeria shapes this entire process. It is not merely about what is said, but how it is said, to whom, and why.

The Algerian context presents a particularly fascinating and fertile ground for such an investigation. A nation rich in linguistic diversity, where Arabic (in its standard and myriad dialectal forms), Berber, and French often co-exist and intertwine in daily discourse, advertising must navigate a complex linguistic environment. This unique multilingualism is not simply a matter of translation, but a pragmatic choice imbued with social meaning, as it is insightfully noted by the sociolinguists Susan Gal, and Judith T. Irvine (2019), “Language choice is a form of social action.” In Algerian advertising, the strategic selection of a particular language or the artful blend of code-switching carries immense pragmatic weight, signalling different social identities, invoking distinct associations, and ultimately, shaping the persuasive appeal to diverse audiences.

Furthermore, Algerian society is deeply rooted in its distinct cultural values, traditions, and collective memory. These profound cultural foundations are inevitably leveraged by advertising discourse. Thus, the study examines how advertisers appeal to concepts of family solidarity, religious piety, or national pride through their linguistic choices. It further explores how they navigate politeness norms in a society that values

indirectness and respect. The answers lie not just in lexical items or grammatical structures, but in the subtle pragmatic strategies employed. As Tannen (2007) eloquently puts it, “Communication is a matter of give and take, of talkers and listeners jointly creating meaning.” In Algerian TV ads, this joint creation of meaning is deeply informed by a shared cultural understanding that often remains unarticulated but profoundly influential.

Striving to understand the extent to which linguistic choices perform communicative functions and reveal the Algerian socio-cultural standards, the researcher’s aim consists in conducting a comprehensive socio-pragmatic analysis underlying the Algerian TV advertisements from the linguistic perspective. To achieve this overall purpose, the following specific objectives are outlined:

- 1- To investigate the ways in which language in Algerian television advertisements functions pragmatically within a socio-cultural context and uncover the underlying communicative intentions, strategies, and social meanings encoded in commercial discourse.
- 2- To identify and classify the speech acts used in Algerian television advertisements according to Searle’s framework (1969), which help us determine how assertive, directive, expressive, and commissive function to attract and persuade, instruct, or engage viewers.
- 3- To uncover the implicit meanings (implicatures) and assumed beliefs (presuppositions) within ad discourse, drawing from Grice’s (1975) Cooperative Principle and presupposition theory to reveal how advertisers rely on shared cultural knowledge and indirect persuasion.
- 4- To examine the politeness strategies employed in Algerian TV ads in accordance with Brown and Levinson’s model (1987), which obligates advertisers to lessen face-threatening acts and align with Algerian social expectations such as respect, solidarity and mutual support.
- 5- To investigate the pragmatic significance of language choice, focusing on how Algerian TV ads use MSA, local dialects, French, and code-switching to achieve relevance and audience targeting.

In line with the above-mentioned objectives and considering the pragmatic discourse analysis key principles, this research addresses the following research questions:

- 1- *What persuasive techniques and rhetorical strategies do Algerian TV advertisements employ to influence viewers' attitudes and behaviours?*
- 2- *What pragmatic devices, particularly speech acts, implicatures, and Gricean maxims structure the communicative intentions of Algerian advertisements?*
- 3- *How do Algerian advertisers use politeness strategies to balance persuasion with respect for the audience's face wants?*
- 4- *What is(are) the dominant language variety(ies) used in the Algerian TV advertising discourse?*

Based on the prior set objectives and asked research questions, this study proposes the following hypotheses that predict relationships between the use of language in Algerian TV advertisements and the socio-pragmatic functions they perform.

- 1- Algerian advertisements primarily rely on emotional and cultural appeals (pathos and ethos) rather than purely logical reasoning (logos), foregrounding identity, trust, and collective belonging to achieve persuasion.
- 2- Algerian advertisers strategically rely on a convergent system of pragmatic devices. Assertive speech acts are deployed to establish experiential and testimonial foundations, whereas Expressive speech acts to activate cultural and emotional identification. Moreover, particularized conversational implicatures are generated via the recurrent flouting of both Quantity and Quality maxims, besides minimising Directives aiming at avoiding face-threatening acts.
- 3- Algerian advertising discourse employs a predominantly positive politeness structure and refutes negative strategies and Bald-on-Record imperatives.
- 4- language variation in Algerian advertising scripts is abundantly present and extensively dominated by AA, as opposed to MSA, which is used basically in slogans, while French is used within bilingual situations and types.

These hypotheses provide starting point for an empirical investigation, and allow gathering linguistic data from Algerian TV advertisements and analyse their reception

by target audiences. To reach this aim, the researcher relied on a set of five interconnected chapters, which are thoroughly explained sequentially below.

Chapter One provides a comprehensive overview of advertising as both a communicative and sociolinguistic phenomenon. It begins with defining advertising language as a persuasive and stylistically distinct form of discourse designed to attract, inform, and influence audiences. This initial chapter also traces the historical evolution of television advertising from its early beginnings in the 1940s to the digital and data-driven eras. It, then, examines the structure and typology of television advertisements, along with the mostly used marketing models. The second part of the chapter focuses on the Algerian sociolinguistic landscape, detailing the coexistence and interaction of Classical Arabic, Modern Standard Arabic, Algerian Arabic, Tamazight, and French. It explores Algeria's complex linguistic dynamics through the lenses of diglossia, bilingualism, code-switching, and borrowing, emphasizing how historical, cultural, and identity factors shape language use. The chapter concludes by linking this linguistic diversity to Algerian TV advertising, showing how advertisers strategically exploit multilingual and multicultural realities to appeal to varied audiences and enhance persuasive impact.

Chapter Two offers an integrated theoretical framework for analysing advertising discourse through pragmatic patterns namely: Rhetorical Theory, Speech Act Theory, Gricean Maxims and Implicature, and Politeness Strategies. However, it begins with an overview of semiotics, drawing on Hjelmslev's dichotomy of expression and content planes that highlights the interaction between form and meaning in TV advertising. The researcher's approach to semiotics in the theoretical aspect, while neglecting it in the analytical aspect, is merely an attempt to highlight the common ground between semiotics and sociopragmatic investigation in the analysis of advertising scripts. Overall, the chapter establishes a comprehensive foundation for examining how linguistic, semiotic, and pragmatic resources interact to produce persuasive meaning in Algerian television advertising.

Chapter Three presents the methodological framework of the study which adopts an **Exploratory Sequential Design (ESD)**, combining qualitative and quantitative approaches to provide both depth and generalizability. The qualitative phase, which

relied on a software package for qualitative and mixed methods data analysis called *NVivo 15*, explores *what* and *how* communicative and persuasive features operate in TV ads, while the quantitative phase measures *how much* and *to what extent* these features influence viewers' perceptions. The advantages of this design, such as flexibility, triangulation, and the ability to build quantitative instruments from qualitative insights, are emphasized. Integration of findings ensures a coherent interpretation that bridges both methodological phases. The corpus selection section details the sampling of Algerian TV channels, including public and popular private networks, to ensure linguistic and cultural representativeness. Ten advertising spots were selected for analysis, featuring diverse sectors such as telecommunications (*Algérie Télécom*, *Ooredoo*), food and beverages (*Aroma Coffee*, *Cevital products*, *Soummam Milk*, *Ricamar Tuna*, *Couscous Mama*, *Hamoud Boualem*), household products (*Lina Clean*), and consumer goods (*Iris TV*). The methodology ensures that each advertisement reflects specific sociolinguistic and persuasive features relevant to Algerian society. In conclusion, the chapter provides a rigorous and systematic methodological basis for the subsequent analytical discussion, ensuring that the study's findings are both contextually grounded and empirically validated.

Chapter four was dedicated to the detailed presentation and interpretation of the study's findings, moving from systematic data organization to their conclusive synthesis. The analytical journey began with a careful preparation of the advertising corpus within the *NVivo15* software environment, where a hybrid coding strategy was employed. Following this, a deep qualitative microanalysis of individual transcripts was undertaken, revealing the nuanced sociopragmatic machinery at work. To substantiate these rich qualitative insights that helped tailoring the required research instrument for quantitative data, a survey has been integrated to gather the adequate representative sample population and then explored using *Statistical Package for the Social Sciences (SPSS)* software program for statistical analysis of data aiming at determining all the possible frequencies and counts which clearly demonstrate that phenomena. Ultimately, this triangulation of deep reading and numerical evidence provided a robust foundation from which to directly address the research questions, leading to the strong validation of the central hypothesis that Algerian advertising persuasion is profoundly reliant on

indirectness and in-group solidarity, while also refining our understanding of how the nation's multilingual repertoire is pragmatically strengthened not as random variation but as a calculated tool for building identity and forging persuasive connections.

The subsequent chapter titled "A sociopragmatic synthesis of Algerian TV advertising" serves as the culmination of the research journey, which shifts from empirical analysis to theoretical and practical synthesis. Being a double folded chapter, which aims at providing a holistic synthesis of the research findings, integrating them into the reverse explanatory approach known as the Exploratory Sequential Design, it primarily provides a critical qualitative and quantitative alignment between the collected data, the initial research questions, and the formulated hypotheses. Besides, it strives to answer the research questions and check the validity of the set hypotheses. Finally, in order to establish the reliable validity and concrete significance, this chapter delivers a final and complete recapitulative synthesis that validates the research process through *Cohen's Kappa (k)* statistical equations which determined the exact corpus frequency measurements and also articulated the study's contributions and limitations.

Chapter One: Advertising Language within the Algerian Sociolinguistic Context

1.1 Introduction

Advertising is a form of communication and a market instrument which advertisers use to influence the behaviour of consumers at the point of purchase (Sandage et al., 1999). Television advertisements have emerged as a significant and fertile area of scholarly research. They reflect the concurrent evolution of media technologies, advertising techniques, and consumer culture. This has generated growing academic interest in analysing the content, strategies, and socio-cultural functions of television advertising. The aforementioned expedition has begun in the early 20th century with the appearance of the first commercial aired on television in the United States on July 1, 1941, for Bulova watches, marking a significant milestone in advertising history. The history of television advertising has gone through multiple stages that have evolved over time. Since its inception in the 1940s, television advertising has been a profitable program generating significant revenue and profits with commercial news programs such as *Camel News Caravan* on NBC and Television News with Douglas Edwards on CBS. With the spread and development of television in Western societies, new forms of commercialization emerged, including product placement, which raised the issue of ethical considerations to protect the product being advertised from the risk of imitation or theft of the intellectual property of the product. Then came the 1960s, a transformative decade for television advertising, as news programs became the most lucrative form of commercial television, especially after coverage of the assassination of President Kennedy in 1963, which intensified the attraction of sponsors to television news. Despite concerns about the cultural consequences of advertising, data from print advertising in the United States in the 20th century and television advertisements in the 1970s showed stability in the values promoted by advertisements, reflecting their societal impact over time and looking to keep up with the technological, scientific and cognitive development of the TV advertising field.

1.2 Advertising Language: Definition and Scope

Advertising language refers to the specific use of words, phrases, and stylistic elements in promotional materials designed to persuade consumers to purchase

products or services in real time. In this respect, Hong-Youl Ha said efficient advertising relies on delivering “the right message to the right customer at the right time” (Ha, 2004). This specialized form of communication is characterized by its strategic choice of vocabulary, tone, and structure aimed at capturing attention, generating interest, and ultimately influencing consumer behaviour. Advertising language often employs rhetorical devices such as metaphors, hyperbole, and emotional appeals to create a compelling narrative around a product or brand.

The effectiveness of advertising language lies in its ability to resonate with target audiences by reflecting their values, desires, and aspirations. It is crafted not only to inform but also to evoke emotions and create associations that enhance the perceived value of the advertised item. The language used in advertisements can vary significantly depending on the medium (print, digital, broadcast) and the demographic characteristics of the intended audience.

In addition to persuasive techniques, advertising language often incorporates elements of branding—such as slogans or taglines—that help establish a memorable identity for a product or service. The interplay between creativity and strategy in advertising language makes it an essential component of marketing communications.

In basic terms, Advertising is a component of marketing and it is also considered as the exercise that promotes advertising companies’ products or services by means of paid TV channels, newspapers and magazines, public surfaces, etc. Moreover, advertisers rely on different marketing models to sell their products or offer their services. The subsequent section will shed prominent light on the most important marketing models used by advertising companies.

1.3 The Evolution of TV Advertising

As we have already mentioned, the history of television advertising has witnessed varied phases from the early days of TV broadcast to the multi-billion-dollar industry today. Thus, the following section will synchronically explore the key moments and trends in the history of TV advertising.

1.3.1 Early beginnings (1940s-1950s)

This stage was characterized by fluctuations since the launch of the first television advertisement on July 1st, 1941, after the Federal Communications Commission (FCC) lifted its ban on TV ads, enabling brands to fully explore the potential of television as an advertising platform. Unfortunately, this era which witnessed the launch of the first television broadcast, coincided the second World War, which temporarily stopped the development of this medium. After the war, televisions began appearing in homes across the countries. And, the first pay television commercial was broadcasted on July 1, 1947, for Bulova Watch Co, which made the start of a significant transformation in the advertising industry. Advertisements during this early period were said to be of primitive content consisted of simple demonstrations or slides of products.

1.3.2 The Golden Age of Television (1950s-1960s)

Researchers attribute this stage to the Golden Age of Television, as these devices became affordable, which helped them spread more widely. Television has also become a powerful means of reaching a large audience. It also contributed to the spread and prominence of advertising agencies and working on advertising various products. We mention, for example, the advertising agencies "Madison Avenue", which developed this primitive advertising and created some advertising campaigns focusing on the features and benefits of the product, with catchy jingles and slogans that would rise to the admiration of viewers. Thus, researchers have asserted that during this era, advertisements have progressed from simple messages to sophisticated, creative campaigns designed to engage viewers.

1.3.3 The Creative Revolution (1960s-1970s)

This period witnessed a quantum leap and creative revolution in television advertising, characterized by the inclusion of innovative and experimental methods. Advertisements have also become more dependent on the aesthetics of the story and adherence to the quality of the advertising text, with the inclusion of representative

roles for well-known personalities or celebrities, along with the use of humour to attract viewers.

1.3.4 The New Look Era (1980s)

This period was remarked by the rise of the internet, which changed the landscape of TV advertising. It faced new challenges including audience fragmentation and the emergence of alternative viewing habits. However, TV advertising continued to thrive, particularly due to its ability to reach diverse demographics, including older generations who may prefer traditional TV. Moreover, what gave advertisers the opportunity to target specific demographics and sectors is the emergence of cable television and specialized channels that came into existence. This segmented the audience as viewers had more choices. These were among the features of the technological development of television at the beginning of the 1980s.

1.3.5 The Digital Revolution (1990s-2000s)

This period extends from the 1990s to the first decade of the 21st century, where the technological development of television did not stop with the emergence of specialized television channels, but rather developed further in the first decade of the 21st century and the transition was made to the digital era, which brought about a radical revolution in the field of the television advertising industry, which adapted to changes in consumer behaviour by integrating mobile and multiscreen environments, thus providing more personalized and relevant ad experiences. Owing to the new computer software and toolkits that advertisers have started to produce animated graphics that made advertisements more dynamic and visually stunning. On the other hand, the shift towards Video-on-Demand services has led to the emergence of Digital Video Recording (DVR), which gave birth to new advertising formats, such as interactive advertising flashes.

1.3.6 Data Driven and Targeted Advertising (2010-present)

This era started from 2010 up-to- the present time. The appearance of social media networks and the emergence of digital platforms paved the way to advent of

what is referred to as TV 2.0¹, which is characterized by the dominance of Connected TV (CTV)² and Over-the-Top (OTT)³ platforms. These recent technological features allow advertisers to control advanced audience targeting techniques, enabling them to deliver personalized and measurable ads to viewers across multiple devices that first decade of the 21st century was marked by the emergence of social media and the emergence of digital platforms that deal with big data. This reality has taken hold as television advertising has become increasingly targeted and personalized. Advertisers can also analyse data in order to target specific demographic groups.

1.4 Structures of TV Advertising

Structurally speaking, TV advertising witnessed several changes, which has adapted to fit the technological advances, audience behaviour and market changing aspects i.e. dynamics. For these reasons, structuring TV ads has become very delicate because both advertisers and producers are required to find the best formula that suits their advertising spots. As a result, TV advertising requires the existence of multiple elements that encompass ad formats and acceptable background, targeting strategies, measurement techniques, creative development, regulatory compliance, and budgeting considerations. Thus, there exist several structures different in forms but sharing the same objective which enable them achieve significant profits through sales by achieving customer satisfaction. As far as TV advertising structures are concerned, one can give reference to: Talking Heads, Realist vs. Anti-Realist, Animated, Series, Documentary and Demonstrations, ...etc

1.5 Typology of Television Advertising

Having a look at the television advertising timeline, one can understand that it encompasses the establishment of various formats, which have been employed over

¹ Television 2.0 is that it is delivered over an Internet Protocol address (IP address) connection.

² CTV advertising involves the delivery of advertisements via televisions that connect to the internet, allowing viewers to stream digital content through applications, whether integrated or through devices such as Roku, Apple TV, or gaming consoles.

³ OTT delivers streamed content via internet-connected devices. Viewers can watch video content across multiple electronic devices rather than visualizing video content from a TV set connected to a cable or satellite provider.

the decades with the aim to enhance products and services. In addition, the rapid growth of TV advertising has opened the door to the emergence of different publicity types that took the form of spots and/or flashes with different diffusing lengths that were broadcasted during commercial breaks in programming, allowing brands to reach a wide audience across different demographics.

The modernization of advertising flashes that keep pace with technological development and have confirmed the access to the digital world necessitates mentioning the traditional TV advertising types that still impose themselves in a world where most prevails is a shift towards reliance on modern advertising types, which in turn depend on highly advanced digital means. Thus, the subsequent section endeavours to display the different advertising types.

1.5.1 Traditional TV Advertising

This section strives to give some examples on the well-known traditional TV advertising types.

1.5.1.1 Commercials

Commercials, which are a type of television advertisings, are basic marketing tool for owners of different national or international brands to sell their products with the aim to target wider audience. These commercials are short video clips that are usually ranged between 30 and 45 seconds, and meet all the requirements of advertising, including both implicit and linguistic content of the product, acting characters, music, backgrounds and other components that we will be discussed in details in the coming sections. Besides, advertising spots in commercials are broadcasted as short breaks between daily television programs or after the end of a TV show waiting for a new program to start.

Thus, strategic placement commercials that means to select the adequate diffusing time is of paramount importance for they can reach a major number of viewers and achieve a very high sales rate. For example, airing new TV sets ads during sports events may well maximize viewership and impact. This action highlights the effectiveness of commercials.

Another feature that makes commercials particularly effective is the content of their production. Advertisers seek for the most skilled producers and content creators so that they can promote their product with ease. As a result, producers employ different combined techniques such as humour, emotional appeal, celebrity endorsements, and memorable jingles to convey their messages in compelling ways.

Nonetheless, experts in the field have affirmed that the production of inspired TV commercials, which involve creative development, filming, and post-production processes, are to some extent costly. Contrariwise, most of the advertisers believe that the potential Return-on-Investment (ROI) of well-crafted commercials lead to successful campaigns and, thereby increasing brand profits, loyalty and effective consumer engagement.

1.5.1.2 Sponsorship Advertising

As far as this traditional type is concerned, Sponsorship Ads is a form of collaboration for marketing. One of its conditions is the availability of two or more parties represented by the advertiser and the financing party or parties i.e. sponsors. We find this type of advertising through the cooperation of brands, which are the funding party, while the second party is either sports teams or sports, cultural, scientific, religious, or social organizations and associations that organize events of various fields and titles such as official celebrations, whether religious or national, charitable campaigns, sports or cultural events. The important thing in all of this is the satisfaction of both parties, as the funding party guarantees the appearance of its brand name to the public, while the other party guarantees funding that enables it to achieve its previously set goals. This strategy increases the popularity and reach of the sponsored entity to promote brand vision and interaction with target audiences. In this respect and to achieve the satisfaction of the sponsoring party and the sponsored party, author Jim Karrh⁴ insisted on the co-existence of the following four criteria:

1. *Relevance*—the cause must be relevant to the company's products or service.
2. *Branding Fit*—there must be a good fit with the overall company brand.

⁴ Jim Karrh, Ph.D. Instructor of Marketing, Department of Marketing, Culverhouse College of business, University of Alabama

3. *Mission Alignment*—the partnership must align with a company's mission.
4. *Business Result*—the company must believe it can achieve some measurable business result through the partnership. (Karrh, 2005)

Moreover, targeting specific demographics in an effective way is a crucial point of Sponsored ads. Hence, advertising companies (sponsors) must align their brand values with those of the events organized by the other party of the contract (event organizer(s)). For instance, mobile network operator companies, *Mobilis* and *Ooredoo* are both official sponsors of the Algerian Football Federation. In addition, sponsored Ads of the previously listed companies are broadcasted in the Algerian TV channels. Besides, three parties are involved in the signature of this cooperative contract. The first party, *Mobile operators Mobilis and Ooredoo* being the sponsors of Algerian Football Federation being the sponsored organization whereas the third party is the Algerian TV channels that broadcast the different Advertising spots. These partnerships not only increase brand revenues or create a more profound emotional connection with consumers but also fostered community engagement among them.

Technically speaking, producers of sponsorship ads are urged to rely on interactive engaging elements in the creation of the TV advertising spots so that they will guarantee audience participation. Even the very smallest detail is important and may possibly bring either positive or negative outcomes. As a good example, the Algerian mobile operator *Mobilis* produced a sponsored television advertisement that was broadcasted during the 2010 World Cup, which witnessed the honourable participation of the Algerian national team. As for the content of this sponsored advertisement, *Mobilis* introduced a new internet chipset adaptable with a USB key device as a promotional campaign. Furthermore, this operator seized the opportunity of the aforementioned football event to sell its new product called *MobiConnect* and sponsor the Algerian football team.

All-in-all, understanding the article entitled “*Why sponsors sponsor*” written by professor Jim Karrh explains the notion that sponsorship ads are considered as successful dynamic marketing strategy and significant ROI requires thoughtful execution. Moreover, the previous instance best exemplifies the principle that

advertisers must seize adequate opportunities and target suitable audience to maximize effectiveness achieve prior set marketing objectives.

1.5.1.3 Infomercials

Diving in the world of terminology, Infomercials are considered as “*portmanteau*” term to the word “*information*”. They reflect a dual purpose because they inform the potential audience about a new product or service and at the same time they try to convince them to buy it.

As opposed to commercials and sponsorship ads, infomercials get out of ordinary forms of TV advertisements. Europeans prefer to call them “paid programming” or “teleshopping”. They are longer-forms of TV productions that may run from 30 minutes to nearly one hour long. Another feature that makes infomercial different than other forms of advertisings is that they supply more detailed presentations of products due to the length of the advertising rubrics. Besides, they are generally broadcasted during peak-off hours during late-night programming slots between 2 a.m. and 6 a.m. and they may extend till 10 a.m. Recently, many TV channels use direct response TV infomercials either by contacting a toll-free number or consulting a website during the day to provoke an immediate reaction from viewers. They also broadcast back-to-back independent recorded commercials for the same or different products or services. Thus, they advertise their advertising selections all along the day i.e. 24 hours non-stop.

The above-mentioned information tends to be of great importance because this format of advertising has confirmed the effectiveness of selling different goods such as cleaning products, kitchen appliances, dietary supplements, fitness equipment, and beauty supplies and suggesting different services such as real-estates, business corporations, ...etc.

Nowadays, infomercials have introduced a new structure to their advertisements such as talk-shows that may include testimonials from customers who tried the advertised products and announce their satisfaction. We may also find live advertising spots that demonstrate the efficacy of the products. These direct marketing techniques enhance viewer engagement and encourage their immediate response.

1.5.2 Contemporary Television Advertising

Throughout its history, TV advertising has continued to evolve with technological advancements, cultural shifts, and viewer preferences. Due to the appearance of social media networks, interactive and immersive ads have emerged as virtual products that increased reality environments, and even more personalized ad experiences, which are likely judged to shape the future of TV advertising.

Moreover, the evolution of TV advertising is an ongoing process, where the world of marketing has gained a more powerful and influential strengths that facilitates the way advertisers connect with their audiences. Furthermore, the significance of TV advertising remains strong as it continues to generate substantial marketing expenses. As advertisers adapt to the ongoing shifts in viewer habits and preferences, they have clearly understood that there exist a fast growing and complex change of consumer behaviour, particularly in a cookie-less environment. Consequently, experts advise advertisers to enhance the efficiency of advertising campaigns and enable different brands to shape the future of TV advertising, mainly with the appearance of different artificial intelligence tools (AI) and machine learning (ML), which are intended to revolutionize the creation of content and its delivery to reach the right audience with the right message at optimal times.

In this vein, researchers and experts in this domain agree on the fact that there are several recent trends and developments that are shaping the future of the TV advertising industry. The following sub-sections will give a brief glance on the different recent tendencies in the world of TV advertising.

1.5.2.1 *Addressable TV Advertising*

Chronologically speaking, the first form of Addressable TV advertising has been around 2008. It is a type of targeted advertising that allows advertisers to customize focused ads to specific viewers while they are watching television. This trend uses State-of-the-Art Analytical Technology, which is able to segment spectators based on various factors such as demographics, behaviour, or geographical location, and deliver relevant and personalized ads to each viewer, enhancing the effectiveness and efficiency of TV advertising campaigns.

It is of paramount importance to know the process involved in Addressable TV advertising. First, data including demographics, viewing habits, and personal interests are collected from various TV devices whether they are satellite or cable TV boxes. Then, using personalization analytical tools, the collected data are segmented according to age, gender, location, income level, lifestyle, and viewing habits. This step is called audience segmentation and it is said to be the most important step in this process because it offers the following steps the opportunity to tailor the best Ad flash and deliver it to the adequate audience in the appropriate time. As a third step and based on the previous stage's obtained data, advertisers now are able to adapt their final product in what experts call Ad creation phase according to the different audience segments listed previously. Ad delivery is the final stage, in which personalized ads are ready to be broadcasted to the relevant viewers either in real-time or pre-scheduled.

1.5.2.2 *Programmatic TV Advertising*

Programmatic TV advertising is a technology-driven approach, which refers to the automated buying and selling of ad inventory through an exchange or platform. It is considered as a revolutionary data-driven tool advertised in real-time bidding (RTB)⁵ i.e. this automated process uses algorithms to determine the optimal time and place to deliver ads.

Although Programmatic TV advertising is facing numerous challenges such as ad fraud issues, brand safety and difficulty of managing data-driven campaigns, it succeeds to provide several key advantages that enhance campaign effectiveness and efficiency. The benefits of automation lie in increasing efficiency, reducing manual workloads, and allowing real-time analytics to quickly improve campaigns to ensure that certain audiences are reached through demographic, behavioural, contextual, and geo-targeting options. The importance of real-time data analysis lies in obtaining fast performance analysis, which in turn provides practical insights into impressions to

⁵RTB: An automated process that uses algorithms to determine the optimal time and place to deliver ads. Advertisers can apply fine-tuned targeting and focus on the inventory most relevant to them. This allows them to adjust their campaign budgets in real-time in order to optimize campaign performance.

rationalize costs of expenses, helping to improve return on investment and improve budget allocation. Furthermore, flexibility and scalability are key features, which fit different business sizes and marketing objectives, meaning that campaigns can scale as business grows or changes. As a result, program advertising becomes cost-effective by reducing hiring costs and ending wastefulness.

1.5.2.3 Interactive and Shoppable TV Advertising

Simultaneous interaction and blended TV commerce, which known as the use of second-screen, best explain Shoppable TV Ads. Nowadays, viewers are instantaneously using their smartphones or tablets with their TV sets. This innovative action that that blends traditional television commercials with interactive e-commerce features, facilitates shoppable TV ads. Consequently, interactive TV ads are gaining noticeable traction. Despite the fact that these ads are engaging viewers differently using different engaging methods, such as QR codes, clickable links, or on-screen prompts, they enable them to purchase the products directly from the ad or by seamlessly integrating e-commerce functionality into the viewing experience.

Moreover, experts in the domain of e-commerce assert that Shoppable TV ads are particularly effective in the age of streaming and smart TVs and succeed lessen the gap between advertisers and consumers because they offer viewers a real-time purchasing experience. Therefore, a wide range of significant benefits that align with the evolving landscape of consumer behaviour and digital technology are offered. Among the major benefits, one could mention the manner shoppable ads enhance viewer engagement by incorporating interactive elements that transform passive watching into an active shopping experience, thereby increasing the probability of conversion. Another feature of this type of modern advertising, which provides convenience for both the customer and the client alike, is enabling direct purchases through remote controls, smartphones or QR codes. In fact, shoppable television advertisements ensure the customer's comfort by reducing his movement to the marketing company, thus ensuring time savings. For advertisers, this format provides valuable real-time data on viewer preferences and purchasing patterns, enabling more

precise targeting and measurable Return-on-Investment⁶ (ROI). Furthermore, shoppable TV ads lessen the distance between conventional television advertising and e-commerce, creating a connected and integrated omnichannel experience for the modern consumer, who toggles between television and other screens, and prefer on-demand content. Moreover, this innovative approach not only increases sales, but also gives brands greater feedback that makes them adaptable in the market.

In general, shoppable TV ads are a strategic improvement in the advertising process. On one hand, they have succeeded to change the customers' perceptions towards this kind of businesses. On the other hand, they continue to increase advertisers' sales and offer the opportunity to get analytical feedback about the consumers' behaviour and preferences.

1.6 Advertising Marketing Models

Marketing models are useful tools that structure business ideas and communicate selling strategies effectively. In this respect, Philip Kotler; Kevin Lane Keller (2014) define marketing models as “simplified representations of reality designed to explain, predict, and guide marketing decisions. Thus, the basic aims that motivate advertisers to apply different models and frameworks because they simplify the complexity of consumer behaviour into actionable insights.” (Kotler; Keller, 2014)

This field witnesses the existence of varied marketing models with noticeable discrepancies at the practicality level, its process and insights. In this respect, one can list the following models: AIDA, DAGMAR, Hierarchy of Effects, 7Ps Marketing Mix, SWOT and TOWS Analysis, STP Marketing Model, Porter's Five Forces, Ansoff Matrix, SOSTAC Model, McKinsey 7-S Model, Product Life Cycle.

Due to fact that, there exist many marketing models, advertising companies are asked to select the suitable dynamic framework that predict the success of their products. In this vein, Byron Sharp said that “A good marketing model is like a map; it doesn't tell you where to go, but it helps you understand the terrain.” (Sharp, 2010).

⁶ ROI is the calculation of the monetary value of an investment versus its cost.

Regardless the chosen model, George Box asserted that “All models are wrong, but some are useful” (Box, 1976). Box wanted to emphasize the importance of practicality over perfection in modelling this is why he argued that no model is perfect in representing reality, however, some models are valuable because they afford useful approximations and insights for decision-making.

Although the domain of marketing is not our basic topic under review, it might seem wiser to shed some light on the well-known models used in TV advertising and explain how they function.

1.6.1 The AIDA Marketing Model

AIDA is an acronym that highlights the four key stages marking a buyer's journey. It stands for: **Attention**, **Interest**, **Decision** and **Action**. This model, which was proposed and developed by the American advertising advocate Elias St. Elmo Lewis⁷, was perfectly defined by Albert Lasker⁸:

The mission of an advertisement is to attract a reader so that he will look at the advertisement and start to read it; then to interest him, so that he will continue to read it; then to convince him so that when he has read it, he will believe it. If an advertisement contains these three qualities of success, it is a successful advertisement. (Lasker, 1987)

AIDA is widely used in marketing and advertising because it helps businesses to craft its communications and eventually encourage audiences to complete the purchasing process passing through the aforementioned steps. The following figure best explains how this linear model functions.

Figure 1 AIDA Advertising Model



⁷ Elias St. Elmo Lewis (March 23, 1872 – March 18, 1948) was an American advertising advocate and the author of AIDA marketing model. He wrote and spoke prolifically about the potential of advertising to educate the public.

⁸ Albert Lasker, often referred to as the "father of modern advertising."

1.6.1.1 Stages of AIDA Marketing Model

Figure 1 displays the funnel approach AIDA is using to engage the customers shift towards Action i.e. purchasing after being Attentive and aware, then interested and desired to test the advertised product or service. AIDA's phases appeared in *Figure 1* are defined in the subsequent sections.

1.6.1.1.1 Attention (also called awareness)

The first step of AIDA's funnel marketing model in which audiences' awareness must be grabbed. Experts in this field unanimously agreed that this phase is considered a very sensitive one, because of the serious consequences that it may produce for the advertiser, who is the one who bears all the brunt of the campaign's failure. Thus, if he succeeds to gets the audience's attention, he will guarantee proceeding to the next stages. This can be achieved through well-tailored advertisings that comprise striking visuals, catchy headlines and thought-provoking messages with personalized content to kindle intense emotional feelings about this product which make customers being aware of offerings. Finally, advertising companies must be prudent while relying on this approach which may damage their reputation and bottom line.

1.6.1.1.2 Interest

well-tailored advertisings maintain audience's curiosity because advertisers have shown their success in synchronising the personalized content with precise and concise well-paced information presented by a great personality or mascot according to the target audience's age range. Once buyers feel that their requirements are met, their logic of conviction is activated. Therefore, buyers yearning to learn more about the product and understand its benefits becomes a priority. Ultimately, the probability of deciding to buy this product increases.

1.6.1.1.3 Desire

After the advertisers make sure that the viewer **interest** has been successfully completed in the preceding step, they work to gain customer friendliness by focusing on the emotional side which in turn keeps the audience engaged. This is manifested by the provision of relevant information and attractive content. For this reason, the

advertising companies resort to the finest phrases, snapshots and backgrounds in order to stimulate the **desire** of the viewers and gain their trust and highlight the strengths of their product and its superiority over similar products in the market. This phase is to flatter and compliment the buyer so that he can interact with the content of the company and move to the final phase of this model known as the **Action**, where the purchase act takes place.

1.6.1.1.4 Action

Taking a specific action is the last step in this model that culminates in completing the sale process and convincing the customer to act at their interest by making a convincing call to action (CTA). However, the advertisers do not stop there, but continue with their strong shows to avoid any objections or reactions that might come from the customer. That's why advertisers should always make a positive impression on customers. This can only be achieved if these companies launch promotional offers or sales rebate campaigns to ensure the best price is on the market and other offers improve the value of the product in the customer's mind even if they do not make the purchase.

1.6.1.2 Critical Assessment of the AIDA Model

Although AIDA is considered by some experts for being outdated because it was launched a century ago, when there was no internet or digital supports, others think that this advertising model is efficient and can bring several benefits for businesses, such as:

- Enhanced customer relationships: this model strives to enhance audience's interaction through fascinating journeys, which focus on their needs, emotions, and behaviour at each stage; from grabbing attention to encouraging action.
- Flexibility in application: Due to its versatility AIDA adapts to various industries and for different types of products or services. Thus, marketing a product or offering a service will become easier.

- Effective communication: the aforementioned versatility opens a wide door to tailor and create effective messages that grab customers' attention, maintain their interest, strengthen their desire and engage them towards action.

As we have mentioned before, AIDA was initially proposed in the late 19th century, it has found the adequate mechanisms to adapt well to the nowadays digital world, including:

- Social media: Nowadays people have become addicted to different types of screens that comprise different social platforms namely: Instagram, X, Facebook, and LinkedIn. As a result, advertising companies have found social networking fertile ground to attract attention through visually engaging content and targeted ads.
- E-mail Marketing: Personalized e-mail campaigns are useful mainly with special offers. Due to the fact that they are considered as direct notifications, customers desire to benefit from the exclusive offers will be engaged.
- Digitalized Content Marketing: Advertising companies have shifted to broadcast their ads in blogs, videos, and infographics to demonstrate the value of the product and/ or service. This can instruct potential customers, build their trust, and create their desire.

However, AIDA model has missed some very essential details that exist in other models. The followings are some drawbacks marked by AIDA.

- Multifaceted broadcast: in the past, the AIDA's advertising posts were broadcasted as visual content on TV sets or as podcasts on Radio channels. Nowadays, however, they take the form of multifaceted broadcast with the inclusion of social media networks. Thus, an advertising campaign might start with a social media post, then appears as a blog post, and might end with a personalized e-mail asking for action. This process can confuse the customer rather than motivate him.
- Not always Linear: when we have previously introduced this model, we have mentioned that AIDA is a linear framework, unfortunately, customers may behave in an awkward path. They might possibly skip stages or do things without respecting the linear path from attention to action.

- Too simplistic: although AIDA focuses on customer- centric marketing due to its strategic way of thinking, it remains too simple for some critics because it makes some customers' journeys seem more nuanced as compared to other products or services.
- Impulse purchase inadequacy: due to AIDA's duration of application, it is not suitable for an impulse buy or an emergency purchase because the customer cannot go through all the steps of this modal, consequently he is obliged to seek fastest process to accomplish his action.

1.6.2 The Hierarchy of Effects Model

In 1961, Robert J. Lavidge and Gary A. Steiner introduced their advertising model known as Hierarchy of Effects Model, which is a model presented for the predictive measurement of advertising effectiveness. It is considered as a revisited and extended form of the previous model. Furthermore, the previously explained stages were reformulated and took a novel form. Thus, *Attention* became the *cognitive phase*. *Interest* and *Desire* were replaced by *Affective stage*, whereas *Action* took the form of *Behaviour stage*. To support this, Lavidge and Steiner declared that “Advertising objectives should be defined in terms of a hierarchy of effects, moving from awareness through comprehension, conviction, and finally to action.” (Lavidge; Steiner 1961). The figure below best explains the hierarchy model of advertising effects.

Figure 2 Hierarchy of Effects: AIDA Reformulated Model

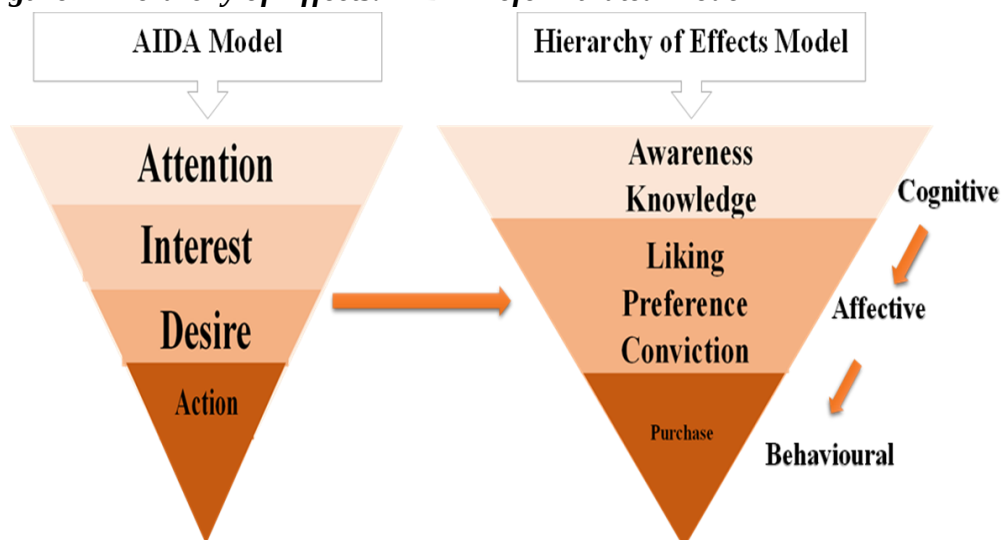


Figure 2 elucidates the hierarchy of effects theory which ranks the steps of the impact of advertising on customers' decision-making while purchasing certain products in a series of behavioural stages. In this respect, our authors coined this model which they derived its roots from AIDA model proposed by Elmo Lewis. Three psychological stages with different sub-stages were taken into consideration. The *cognitive stage*, also known as *thinking*, gathered both *awareness* and *knowledge*. Then, the *affective stage*, which describes the impact on consumers' feeling process, comprises *liking*, *preference*, and *conviction*. The final stage is the *behavioural stage*, which displays the advertisers' ultimate goal of *purchase*. The following section will explain the chronology of stages of hierarchy of effects.

1.6.2.1 Stages of Hierarchy of Effects Marketing Model

In a very down-to-earth term, the hierarchy of effects is a revisited form of AIDA. And, the common point between the two theories is that they describe the journey of the customer which starts from awareness, then, making decision and ultimately proceed to purchase the product. Thus, this model is chronologically outlined as follows:

1.6.2.1.1 Cognitive stage

This stage comprises two sub-stages, explained as follows

- A. Awareness: during this initial stage, advertising companies strive to gain audience's awareness, although, they will notice a very limited knowledge about the advertised product.
- B. Knowledge: In her book entitled, "*Dare to Lead*", Brown (2018) affirmed that *Knowledge* is the foundation of empathy and the more we understand, the more we can connect with others. Brown tried to link knowledge to emotional intelligence and human connection. Thus, it is a crucial fact that the advertising companies guarantee to afford sufficient information about their products so that the audience, who after becoming aware of such a brand, will start to evaluate the product and see whether it fits their needs as compared to other products existed in the market.

1.6.2.1.2 Affective Stage

This phase is split into three sub-phases, listed as follows:

- A. Liking:** In this phase, Lavidge and Steiner demonstrated the process's shift from cognitive to affective behaviour, in which people will reveal their *liking* feature after memorising the product's characteristics in the *Knowledge* stage. In this vein, Donaton (2005) declared that people do not remember ads; in fact, they remember how ads made them feel. For this reason, advertising companies must be very careful about the emotional comfort of the viewer, who is supposed to be the future consumer of their products.
- B. Preference:** The market contains various registered brands that sell the same product, but with differences in quality and price. Therefore, these brands must be careful to provide the finest products that meet the customer's requirements. The customer is intelligent enough to distinguish between the different products and make his preferences, which are considered by Berger (2014) as the roadmap to effective advertising. Berger has compared preferences with the roadmap to demonstrate the role of preferences in the conception of targeted and impactful advertising campaigns. In addition, gaining the consumers' preferences requires from the advertising companies to provide distinctive products.
- C. Conviction:** The job of the advertisers is to show people why they should believe in their products Sutherland (2019). Hence, the role of advertising companies, according to Sharp (2010), is to reveal and reinforce consumers' belief towards their products and achieve the point where the consumer's mind and heart align, leading to action. *Conviction*, then, is considered as "the bridge between interest and action...the consumer develops a belief that the product is the right choice" (Robert J. Lavidge; Gary A. Steiner, 1961) because it drives consumers into purchase decisions and make it their choice.

1.6.2.1.3 Behavioural Stage

This stage is highlighted by the **Purchase** action and considered as the final stage and the harvested fruit of the hierarchy of Effects model. In this respect, Adam Grant said that "The purchase is the result of a well-crafted journey. It is the moment

when all the elements of marketing—awareness, interest, desire, and conviction—come together.” (Grant, 2021). From the early beginning we have insisted that a well-tailored advertising campaign automatically achieves fascinating results and may encourage the consumers to stick to the same brand for the next purchase.

1.6.2.2 Critical Assessment of the Hierarchy of Effects Model

Hierarchy of effects model, also called *AKLPCP*⁹ proposed by Lavidge and Steiner, has become a crucial model in marketing because it provides a structured framework for understanding and evaluating the stages through which a potential customer gradually progresses over the three basic phases: cognitive (perception), emotional (information processing) and behavioural (actual buying decision). Thus, this model has revealed positive impact on both marketers and consumers as well. Hence, choosing the Hierarchy of Effects model might be for the following advantages:

- Structured Understanding of Consumer Behaviour: this model strives to understand the consumer’s conduct from awareness to action i.e. it is a step-by-step process which scrutinizes customers decision-making before purchasing a product.
- Effective Campaign Design and Accuracy: Successful advertising campaigns require pertinent study of the market and precise identification of the targeted audience. As a result, Hierarchy of Effects Model guarantees this fact ensuring tailored strategies with crafted and influential messages to address customers specific needs.
- Media reliance: this model relies on different media channels (e.g., TV, radio, print) to reach the effective engagement of potential customers.
- Effective Campaign Measurement and Scrutiny: as we have mentioned before, this step-by-step model enables marketers to obtain necessary data about understanding consumers’ behaviour at each stage of the buying process and

⁹ AKLPCP is an acronym that stands for the six stages of Hierarchy of Effects Model: **A**wareness, **K**nowledge, **L**iking, **P**reference, **C**onviction, **P**urchase

evaluate the success of their campaigns with the aim to identify shortcomings and avoid them, and to develop them in the next advertising campaigns.

Although implementing such a hierarchy-based structure has mentioned many beneficial effects, it can also have drawbacks. Here are some potential disadvantages to consider:

- Costly model: Hierarchical structures require the existence of various departments and qualified managers holding higher degrees who are responsible for each step of the process. In fact, a degree is a double-edged sword that plays an important role in the success of the model applied through effective planning, but can be costly and draining to the company's coffers because of high salaries.
- Customers' doubts: this organizational structure splits the customers' purchase behaviour into six interrelated steps, which demonstrates broad details about the product and may impact their final purchase behaviour. In this respect, cognitive psychologists affirmed that "the extensive background noise makes it almost impossible for advertisers to understand how the advertising information is processed in the consumers' brains at each stage." (CFI, 2024)
- Prior knowledge gap: this model has missed to investigate the customers' prior knowledge, experience and attitude which can influence their decision-making process.
- Wrong assumptions: this model wrongly considers that all customers are highly engaged into action and are able to distinguish between the existing products within a category, however, the prior set forward hypotheses are not always true.

To conclude with, Hierarchy of Effects Model focuses on different aspects of the customers' journey and their interaction with advertising, and it is closely related to other approaches such as the AIDA Model and Customer Journey Model. Besides, this model may be suitable for some product's advertising campaigns through its rational path that moves from one stage to another in order to convince the customer through well-tailored advertising flashes. Nonetheless, like other models, this model

¹⁰ CFI means Corporate Finance Institute.

can fall into lapses and shortcomings, which may result negative consequences that can affect the reputation of the product.

1.6.3 The DAGMAR Model

DAGMAR, which is another form of hierarchy of effects, is an acronym to **Defining Advertising Goals for Measured Advertising Results**. It is a marketing model, which was firstly coined by Russell Colley in a 1961 and later developed by Solomon Dutka in 1995. This model was created to give writing measurable goals for an advertisement. Indeed, understanding DAGMAR is of paramount importance in order to effectively communicate the desired message to the target audience. In this respect, and as cited in the book entitled: *Advertising Principles & Practice* by William Wells, Sandra Moriarty, John Burnett (2005) declared that “Advertising goals must be specific, measurable, and time-bound to ensure effective evaluation of advertising results.” In the same line of thought, Solomon Dutka (1995) insisted on the fact that advertising must be measured to show its efficiency. He declared: “No aspect of the advertising and marketing process has been more debated, more criticized, or more elusive than the measurement of advertising efficiency.” (Dutka, 1995)

DAGMAR stand on four main principles that will draw the model’s road map that facilitates the process of progression between the stages of this model and acquire the required feedback for an effective measurement. Indeed, the principles are as follows:

- a. **Objective specification;** it is a crucial matter that advertisers should set clear, specific and measurable objectives. Thus, the more objectives are succinct the better results will be.
- b. **Measurability:** this principle is subject to the condition that if advertisers set measurable goals, they will track progress easily.
- c. **Communication:** the major task of this principle is to change the consumer’s journey from being unaware of a product to making a purchase. As a result, DAGMAR stages stipulate a good communication.

- d. Feedback:** All advertising campaigns need feedback, regardless of whether their results are negative or positive. The important thing is that this feedback contributes to developing advertising campaigns in the future and avoiding the lapses and shortcomings recorded in previous ones.

1.6.3.1 Stages of the DAGMAR Model

DAGMAR, too, is a four-stage marketing model, which emphasizes the (ACCA) hierarchy of effects process. Audience scales from *A*wareness to *C*omprehension then *C*onviction and finally *A*ction. The following section will explain the grading procedure of this model.

Figure 3 DAGMAR Stages

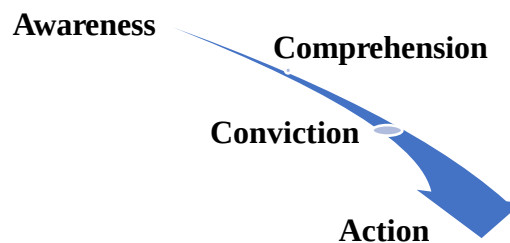


Figure 3 above highlights the different stages of DAGMAR, which follows a bottom-up strategy i.e. DAGMAR moves from *Awareness* to *Action* in an ascending way. The four steps are briefly explained through an advertising that belong to *ifri Beverages Company* and the advertising spot is about New Soda Quality without colourings and without artificial flavours. The proportions provided represent logic estimated measuring numbers.

1.6.3.1.1 Awareness

It is the launching step of the consumers' journey. People before visualising such an advertisement on TV are unaware of the advertised product but after watching the spot they become fully aware about this new product. For example, *the message coined by one of the Algerian beverages brand called ifri. The message is that "New ifri sodas are made from natural ingredients without colorings and without artificial flavors."* Hence, *ifri* company expect that **40%** of its target market is reached of audience's awareness is attracted only after analysing the aforementioned message.

1.6.3.1.2 Comprehension

this stage focuses on simplifying the provided information so that the audience is acquainted and can easily comprehend the product's value, characteristics, and which benefits can it bring. At this point, clarity is key. The audience should be able to clearly understand the product's message and might align it with their health. On the other hand, the company could aim for 25% of those who are aware to recognize that the product is healthy due to its composition.

1.6.3.1.3 Conviction

It is considered to be of great importance due to its sensitivity. If the future consumer is persuaded and reveal a positive attitude towards the product, automatically, he will proceed to the final stage and pass to the action of purchase. During this stage, advertisers aim to strengthen the consumers' belief about the product and achieve of convincing the audience that the product aligns with their values or needs. Thus, through the use of emotional appeals, testimonials, or expert endorsement, advertisers target to stimulate the emotional aspect of the audience. Experts in the field of marketing declared that nearly 15% of the comprehending audience are convinced that this drink marketed by *ifri company* is included among the healthy drinks because it is a natural drink free of colourings and artificial additives as compared to other drinks sold in the Algerian market.

1.6.3.1.4 Action

Ultimately, the audience who hold a conviction about the product's benefits, move directly to action, which is the last step of DAGMAR, and decide to buy the products. Now, viewers are called consumers and might represent 10% to 15% of the brand's sales forecast.¹¹

1.6.3.2 Critical Assessment of the DAGMAR Model

It is noteworthy to mention that advertising companies rely on DAGMAR for two main reasons highlighted by Dutka (1995). The first reason, because this

¹¹ In marketing, the rule of sales formula is: Sales forecast = estimated amount of customers x average value of customer purchases. N.B: there exist different sales forecasting methods, which are selected according to the product to be sold.

approach relies on communication with the customers to develop the products, as opposed to AIDA, which is a functional formula only, though, they stand on the same steps. As for the second reason, it allows the advertising companies to measure their success.

Moreover, one should highlight the advantages and the disadvantages of this communicative approach, which might let companies either rely on or avoid DAGMAR.

While talking about the advantages, DAGMAR framework can be a useful tool for advertisers, especially when it comes to setting clear goals that help advertisers focus on measuring its results through using measurable techniques, and finally, they can rate the advertising campaigns' success. Besides, it makes it easier and accountable to assess the Return-On-Investment (ROI)¹² and get more efficient use of advertising budgets. Also, DAGMAR offers its users a wide range of choices, which allow them to decide about the target audience and the market they want to reach. Moreover, advertising companies are free to choose the ripe timeframe to launch this procedure within which the company can achieve its objectives, and thus, the effectiveness of advertising efforts will be improved. Furthermore, relying on DAGMAR sets forward team spirit. Despite the different tasks, each member should commit to the adhered tasks to foster accountability among them and ensure the accomplishment of the objectives.

Nonetheless, "While DAGMAR has contributed to the advertising planning process, it has not been totally accepted by everyone in the advertising field." (George E. Belch; Michael A. Belch, 2003, p. 215). Due to fact that it is theoretically difficult and complex to implement in real-world advertising scenarios. In addition, the same authors have criticized the DAGMAR approach because it reveals problems with the response hierarchy. In this vein, George and Michael Belch wrote:

A major criticism of the DAGMAR approach is its reliance on the hierarchy of effects model. The fact that consumers do not always go through this sequence of communications effects before making a purchase has been recognized, and alternative response models have been developed. DAGMAR MOD II recognizes that the appropriate response model depends on the situation and emphasizes identifying the sequence of decision-making steps that apply in a buying situation.
(George E. Belch; Michael A. Belch, 2003)

¹² ROI is the calculation of the monetary value of an investment versus its cost.

Moreover, among the shortcomings that critics and researchers see as a result of relying on DAGMAR are erroneous sales objectives. Campaigns succeed in reaching communication goals but fail to achieve the most important objective in marketing logic, which is to increase sales. However, advertising will be effective only if it achieves the highest sales and is likely to stimulate consumers to make a purchase.

Another criticism of this model is related to practicality and the costs allocated. Thus, the process of producing a marketing advertisement using DAGMAR is a time-consuming process; due to its evaluation of each stage of ACCA's hierarchy. Besides, the overemphasis on quantitative measures and potentially neglecting the qualitative aspects of advertising such as brand image and emotional appeal may result in a huge imbalance between the way it is implemented and the budget allocated for it.

Another drawback that results from relying on this model is inhibiting creativity, where imposing too much structure on the people responsible for developing and producing advertising campaigns while relying on quantitative assessment of the campaign's impact on consumer awareness leads to a reduction in the creativity of advertising flashes, which is a value-added that can enhance the value of a marketed brand.

Put it in a nutshell, DAGMAR insists that every piece of communication must be decisive and responds to the overarching marketing goals. However, selling products is not merely the major aim of DAGMAR, instead, it emphasizes the fact of effective communication with consumers throughout their decision-making process, ensuring that each ACCA's step ensures the smooth shift into the next and afford required data that will be measured and analysed simultaneously. As a result, advertising companies using DAGMAR model are asked to tailor targeted messages for each phase, "measure the effectiveness of each, and adjust strategies accordingly. For instance, if awareness is high but comprehension is low, the focus might shift to more informative advertising." (FasterCapital, 2024)

1.7 The Algerian sociolinguistic profile

Algeria is known by the intricacy of its sociolinguistic landscape, which is characterised by a complex interplay of languages. And, what explains this situation is its rich history, colonial past, and cultural diversity. The coexistence of different codes represents the country's fertile sociolinguistic scenery. Modern Standard Arabic (MSA), which is the country's official language reflecting the identity of an Arab nation, is used in government, education, and formal settings. However, Algerian Arabic also called *Darija* stands as the *lingua franca* of the land and shows an intricate sociolinguistic situation because it gathers discrepant varieties that characterizes the everyday linguistic reality of communication. Moreover, Algerian Arabic serves as the dominant spoken dialect, which comes in the form of a dynamic blend of Arabic, Berber varieties, French, and even traces of Ottoman and/ or Spanish influences. Meanwhile, Berber varieties and more precisely the one spoken by the indigenous Amazigh population called *Tamazight* has gained official recognition as a national language in 2002 and later as an official language in 2016. This recognition highlighted the importance of *Berber* identity in contemporary Algeria. *Berber* varieties vary regionally according to the belonging of their native people. *Tamazight* is spoken in the region of the *Kabyle*, and *Chaoui* is spoken in the region of *Chaouia*; however, *Tergui* is spoken in the deep Algerian Sahara. Another indigenous variety that represents the colonial rule of the French existence in Algeria remains widely used mainly in administrative correspondence, business, media, and higher education, creating a bilingual environment, where code-switching between Arabic and French is dominant. Moreover, recently English is also growing in popularity, particularly among the youth and in academic circles, as the contemporary Algerian language policy seeks greater global engagement. This multilingualism reflects deeper social and political tensions, from debates over national identity to generational divides, making Algeria's linguistic profile not just a matter of communication but a mirror of its evolving society.

1.7.1 Classical Arabic (CA)

Charles Ferguson (1959) considered Classical Arabic (henceforth CA) as the unchanging linguistic ideal since it is the language of the Qur'an, which is divine and

immutable. Thus, as compared to all living languages that evolve, CA's preservation is tied to religious and cultural identity. Within the same line of thought, Versteegh Kees (1997) in his book entitled '*The Arabic Language*', asserted that CA is the standardized form of the Arabic language that traces its roots back to pre-Islamic era and the *Qur'an*, making it both a sacred and literary language with immense historical significance. Besides, Classical Arabic remains largely unchanged, preserving the grammatical structures, vocabulary, and eloquence of 7th-century Arabia. It serves as the linguistic foundation and highlights the linguistic rules that set Modern Standard Arabic (hereafter MSA) as the formal written and spoken language used in official communications, academia, and media across the contemporary Arab world.

In gross, CA has become a subject of deep study for linguists and scholars due to its complex morphology, intricate verb conjugations, and rich rhetorical devices. Besides, the religious and cultural importance is highlighted through its preservation over centuries, though, it is not used in everyday conversation. However, CA remains a mark of prestige, religious authority, and intellectual tradition that influences contemporary Arabic dialects in the Arab and Muslim world.

1.7.2 Modern Standard Arabic (MSA)

Modern Standard Arabic (MSA), often referred to as *Fus'ha*, is considered "as the modern descendant of Classical Arabic, unchanged in the essentials of its syntax but very much changed, and still changing in its vocabulary and phraseology." (Clive Holes, Roger Allen, 2004) In addition, MSA is regarded as the most prestigious variety of CA. used across the Arab world today in formal writings and talks, education, media, and official discourse. Georges Bohas, Jean-Patrick Guillaume, Djamel Eddine Kouloughli (1990) defined MSA as: "a simplified, modernized version of the Classical Arabic that Sibawayh described." The aforementioned authors got inspired by Sibawayh's systematic morpho-syntactic analysis that still govern formal Arabic nowadays. In this respect, Owens (2013) considered "Sibawayh's *Al-Kitab* is the cornerstone of Arabic grammar, and MSA is its direct descendant—streamlined for contemporary use but still rooted in classical norms." Moreover, MSA unifies the Arab world with its structures and functions that succeed to bridge the linguistic gap among the diverse regional dialects spoken in the Arab

world. Thus, people in the Arab nations are mutually intelligible and the grammatical and syntactical structure of Classical Arabic is preserved. However, MSA is rarely spoken casually unless in formal settings. Pegged to this claim, Kees Versteegh & C. H. M. Versteegh (2014) asserted that MSA is the prestigious variety of Arabic employed in newspapers, academic research, political speeches, and formal broadcasts, making it essential for education and professional communication. They have also declared that MSA, which is acquired through education, cannot stand as a mother tongue. Thus, one can understand that the Arab world is living a diglossic situation, where speakers regard MSA as the High variety [H] and the distinct dialects as the Low variety [L], although, “they are linguistically different that they are mutually unintelligible” Ferguson (1959). This linguistic phenomenon called ‘Diglossia’ (defined later) represents an excellent example of the co-existence of mutually unintelligible codes in the same speech community where people easily switch between their native dialect and MSA depending on context.

1.7.3 Algerian Arabic (AA)

As we have already mentioned, Algeria represents a rich and fertile area for sociolinguistic investigation. Algerian Arabic (hereafter AA) also called Colloquial Arabic (henceforth C) is understood by Algerians and by a small minority of the neighboring Arab countries, such as Morocco, Tunisia and Libya. As explained in HADJADJ (2015) “AA is part of the Maghrebi Arabic dialect continuum, which fades into Moroccan Arabic and Tunisian Arabic along the respective borders. The three dialects share the Darja name. Darija has a vocabulary mostly of Arabic origin, but includes many words borrowed from Tamazight and also from some European languages, especially from the French language.” AA, which represents the [L] variety, differs from MSA in terms of phonology, morphology and syntax. In this respect, Kaye (1970) stated that “It is much easier for the linguist to say what MSA is, *not* than what it is. This is obviously *not* the case for C. We can describe relevant features of phonology, morphology, and syntax for a given C, and there will be little debate as to the linguistic facts themselves.” Moreover, Colloquial Arabic spoken in the Maghreb region may be understandable while compared to other Arab regions: the Middle East, the Arabian Peninsula and the Nile Valley that comprise Egypt and

Sudan.

As far as AA jargon is concerned, it is pretty much analogous in the four regions of Algeria. The areas adjacent to the Algerian capital, or what is known as the central region, their colloquial language is similar with a slight difference in the pronunciation of some words. In addition, the further we go west, the more we find that the colloquial language is similar to its counterpart in Morocco, and the further we go east, the more we find the colloquial language dictionary similar to that found in Tunisia and Libya due to the proximity. As for the colloquial dictionary of southern Algeria, it is shared by the southern provinces of Algeria. AA also called Dialectal Arabic, refers to the diverse spoken forms of Arabic used in everyday communication across Algeria, and this linguistic phenomenon is characterized by significant regional and local variations. These variations have been shaped due to a myriad of influences that are subjected to ethnic, geographical and colonial factors. The colonial influences, in particular, have introduced a significant number of loanwords from languages such as Spanish, French, Turkish, and Italian. As a result, Algerian colloquial language, which is based on MSA, boasts a rich vocabulary, including many borrowed words from Berber, French, Turkish, Spanish and Italian. For example, the dialectal variety spoken in Algiers and its suburbs, has been heavily influenced by Berber due to its ethnic identity and belonging, Turkish due to the Ottoman presence in the region, and Italian due to geographical proximity. Meanwhile, the dialects of Oran and Aïn Témouchent reflect Spanish influence due to their geographical proximity.

Therefore, noticeable phonological, morphological and also grammatical differences in the various Algerian dialect. For example, the phoneme /q/ in Jijel and Ghazaouet in Tlemcen is replaced by /k/, /ð/ is pronounced as /d/, /d^s/ and /ð^s/ are pronounced as /t^s/, and /θ/ and /t/ are pronounced as /ts/. In the Wilaya of Tlemcen, the phoneme /q/ is realized as a glottal stop /ʔ/. In the spoken Arabic of Oran, /q/ is replaced by /g/. These are some of the major local variations that characterize AA.

Put it in a nutshell, all that we have said so far does not mean that there is no linguistic understanding between the Algerian provinces, but it can be said that the richness of the Algerian colloquial repertoire is limited by the geographical location

of each region, and each province has its own way of speaking, with the exception of the provinces that use the *Berber*, *Chaoui* and *Tergui* varieties, which use discrepant verbal repertoire and accents.

1.7.4 Tamazight

Berber languages are the indigenous languages of North Africa, which extend across the Atlas Mountains, the Sahara, and the northern part of the Sahel in Morocco, Algeria, Tunisia, Libya, Niger and Mali. Berber languages are said to be surviving varieties that has demonstrated strong resistance to linguistic phenomena resulting from language contact, either due to colonialism or other reasons which have altered and continue to alter the geolinguistic map. Algeria was not homogenous linguistically or culturally. It has always been home to both Arabic and Tamazight speakers. Despite the multiplicity of languages and dialects prevalent in Algeria, it has always been linguistically and culturally homogeneous and a shelter to both Arabic and Berber speakers. Berber varieties are spoken across various regions from the rugged Kabyle mountains to the vast Sahara, including Tamazight, Chaoui, Mozabite, and Tergui (Tuareg). Thanks to the language policy adopted the Algerian government that Tamazight has got its official recognition. The state has worked to promote the Amazigh language and establish it as the country's official language. This was reflected in the 2016 Constitution, where Tamazight became a national and official language. President Abdelaziz Bouteflika decided to establish the Amazigh language as a national and official language within the framework of the new constitutional amendment to strengthen national unity and preserve the Algerian linguistic heritage. What highlights the good intention of the Algerian state to preserve its linguistic heritage is the inclusion of Tamazight in the public life of the Algerian individual, as it is now taught in schools in the Kabyle region in general and in the form of pilot classrooms in some Algerian districts. In addition to this, the Tifinagh script now adorns the signage of the public administrations and the official documents of the state, after it was once classified as a symbolic relic only. However, the use of Berber remains modest despite its official recognition, mainly due to the dominance of Arabic and French in all sectors and fields. Contrariwise, the Tamazight language is still surviving and has not yet disappeared owing to the different activities

and ceremonies organized by different artists and intellectuals, who continue to revive it through music, literature, and digital media. For many Algerians, Berber varieties are more than just a means of communication; instead, it represents a vivid testament to their identity, and a connection to pre-Arab North Africa, and a stark affirmation of their place in modern Algeria.

1.7.5 French

Throughout the history of Algeria, several Islamic dynasties have ruled the country, namely *the Rustamid dynasty, the Idrisid dynasty, the Aghlabid dynasty, the Fatimid dynasty, the Zirid dynasty, the Hammadid dynasty, the Almohad dynasty, and the Zianid dynasty*. In addition, Algeria has witnessed occupations by European powers, mainly the Ottomans and the French colonialists. The French rule in Algeria lasted for 132 years and during this period they controlled everything: education, government, business and even the intellectual life of the Algerians. Experts and historians affirmed that “French continues to be the dominant language in business and professional circles” (Maamri, 2009) Thus, after 1962, which means during the post-independence era, it demonstrates a strong maintenance in education, media, business, and government despite official Arabization policies. Hence, the co-existence of MSA, AA and French made Algeria live either a diglossic situation or a bilingual one. This action made many Algerians fluent in the first foreign language of land, as a result, it is spoken by about a third of the population and understood by many more, despite the fact that it remains the language of the colonial power. In urban centres like Algiers and Oran, French blends seamlessly with AA in daily communication, creating a dynamic bilingual environment where speakers fluidly mix languages mid-conversation. The educational system remains a key battleground, with French dominating scientific and technical fields, while Arabic prevails in humanities, reflecting Algeria's ongoing tension between nationalist identity and pragmatic needs. Elite circles and private business sectors often favour French as a marker of sophistication and global connectivity, yet some view it as an unwelcome colonial relic and the contemporary situation requires that it is imperative to move immediately and focus on adopting English as a primary foreign language, replacing

French, so we can keep pace with science and technological development in all fields. This has become more imperative than ever before.

1.8 Algeria as a Sociolinguistic Crossroads

Language contact is a sociolinguistic phenomenon, the potential outcome of interaction between speakers of different languages, which in turn leads to various linguistic phenomena such as, borrowing, the creation of new contact languages, and shifts in language use. In this vein, Uriel Weinreich (1953) affirmed that "the bilingual individual is the ultimate locus of language contact." Certainly, language contact is a complex occurrence resulting from different social, economic, and historical factors, however, it happens when speakers of different languages interact, and their languages influence each other (Sarah Grey Thomason, Terrence Kaufman, 1988). According to Donald Winford (2003), this leads to dynamic changes in syntax, vocabulary, and overall language structure that can affect communities globally and "can lead to a variety of outcomes, from lexical borrowing to structural convergence and even the creation of entirely new languages." (Winford, 2003) such Pidgins and Creoles in France.

Talking about the Algerian linguistic landscape, Algeria stands as one of the world's most compelling case studies in language contact, where the interplay of Arabic, French, Tamazight, and, increasingly, English has created a dynamic and sometimes contentious linguistic ecosystem. Thus, foreigners can easily detect such a fascinating mosaic of contact, conflict, and coexistence, where multiple languages and dialects intersect, creating rich sociolinguistic phenomena unique to the region. As we have mentioned in the previous sections, the most striking feature of the Algerian linguistic situation is the coexistence of different codes, namely; MSA, AA and French, in addition to the different dialects, the adequate environment that contributed to the emergence of Diglossia and Bilingualism.

While diving to understand the reality that makes the different codes coexist within the Algerian speech community, we deduce that AA, which has its roots derived from classical Arabic, is a hybrid linguistic phenomenon full of French, Berber, Turkish, and even Spanish loanwords. French, despite its colonial baggage, never truly left after independence, instead, it imposes itself in education, media, and

elite discourse and remains to stand as the official language of administration and communication. Therefore, Diglossia and Bilingualism open the doors to other phenomena to appear and mark the Algerian speech community, such as: code-switching, code-mixing and borrowing. With the official recognition of Berber, the Algerian linguistic circle has got larger and at the same time it has introduced new dynamics and challenges that require an update of the adopted language policy. Taking into account the existing languages and phenomena that are the result of centuries of cultural exchange, it is now more necessary than ever that younger generations are asked to get in touch with the technological advent in all fields and get influenced by globalization and digital media to reshape the cultural landscape by creating a revisited form of bilingualism i.e. the inclusion of English through combining all the possible linguistic interactions from street markets to university halls will create a new form of colloquial language, as well as, it will set forward diverse types of bilingualism.

Today, globalization injects new variables, which are clearly noticeable on different societies, for instance; young Algerians who become glued to smartphones and streaming platforms, use a personalized jargon that comprises English tech words with their local variety. Hence, they either switch or mix codes. The following example best exemplifies this situation; [*"Dork, je vais downloader ça"* → *"Dork" → means Now*", *"je vais...ça" → French expression*", *downloader → English word pronounced in their speech to mean "Download"*]. Also, social media has given birth to hybrid slang.

Language here is never neutral, instead, it is a battleground for identity, a tool of resistance, and a bridge between worlds. Whether in Algiers café's polyglot chatter or a Kabyle poet's Tifinagh verses, Algeria's sociolinguistic landscape is alive, ever-shifting, and fiercely debated.

1.8.1 Diglossia in Algeria: A Multilayered Linguistic Phenomenon

One of the well-known linguistic phenomena that characterise some regions of the world and is defined as a paradoxical and contrasting phenomenon prevalent in societies whose languages are based on two types of speech context, as declared

by Charles Ferguson, Joshua Fishman, Dell Hymes and many other scholars. However, the concept under review was primarily coined by Emmanuel Roidis and Jean Psychari, who analysed the Modern Greek linguistic situation, where *Katharévusa* and *Dhimotiki* were used interchangeably for different purposes by the Greeks (Boyer: 1996). Later on, the French linguist William Marçais noted the linguistic phenomenon that prevails in Arab societies, with the coexistence of both MSA and colloquial Arabic and the goal of using each in the appropriate context. Marçais introduced the term "*Diglossie*" to explain "*The competition between a written scholarly language and a vulgar language, sometimes exclusively spoken.*"¹³ Later, the North American linguist Charles Ferguson popularized the concept Diglossia, which is modelled on the French *diglossie*, but with a conceptual content significantly different from that of Psychari and Marçais. The subsequent section sheds more prominent light on Ferguson's basic formulation of Diglossia.

1.8.1.1 Ferguson's Model of Diglossia

The concept of diglossia has been a pivotal framework in sociolinguistics for understanding the complex relationships between language varieties within a community. Charles Ferguson, in his seminal paper (1959) defined diglossia as: "...two or more varieties of the same language are used by some speakers under different conditions (...) two varieties of a language exist side by side throughout the community, with each having a definite role to play." (Ferguson, Diglossia, 1959)

Ferguson's scrutiny focused on understanding the contrast between *Fusha* and *al-Amiyyah* in Arabic, between *Schriftsprache* and *Schwiserdeutch* in Swiss German, between *Français* (H) and *Creole*, in Haitian Creole and between *Katharévusa* and *Dhimotiki* in Greek. Thus, he deduced that there exist a High variety (H) and a Low variety (L) of the same language, each of which is specifically used in different social contexts and settings and for different purposes. To put it more simply, the High Variety (H) is a superposed style which is subject to linguistic, morphological, and syntactic rules that speakers must master and adhere to. It is used in formal contexts such as education, literature, and formal communication. while, the second type

¹³ Translation to William Marçais's definition of diglossia "La concurrence entre une langue savante écrite et une langue vulgaire, parfois exclusivement parlée." [French in original]

represents the Low Variety (L), which is the colloquial variety that dominates everyday conversations and informal settings. Besides, it does not require the mastery of the aforementioned rules and it does not appear in a united form, but rather varies from region to region. In this vein, Ferguson asserted that:

DIGLOSSIA is a relatively stable language situation in which, in addition to the primary dialects of the language (which may include a standard or regional standards), there is a very divergent, highly codified (often grammatically more complex) superposed variety, the vehicle of a large and respected body of written literature, either of an earlier period or in another speech community, which is learned largely by formal education and is used for most written and formal spoken purposes but is not used by any sector of the community for ordinary conversation.

(Ferguson, Diglossia, 1959, p. 244-45)

Nonetheless, Ferguson faced some difficulties to clarify the problematic of the coexistence of two or more varieties of the same language. He declared that “it is instructive to note the problems involved in citing words of these languages in a consistent and accurate manner.” (Ferguson, Diglossia, 1959, p. 326) Thus, he discussed four problems, which are listed as follows:

1. How should the words be listed? in their [H] form or in their [L] form, or in both?
2. If words are cited in their [L] form, what kind of [L] should be chosen?
3. what kind of spelling should be used to represent L?
4. How should [H] be represented?

Seeking to answer the aforementioned questions, Ferguson proposed his main formulation of diglossia, taking into account a number of variables and important criteria that are briefly listed below.

- 1. Function:** Ferguson proclaimed that there should exist a strict functional separation between [H] and L. While [H] is used in particular settings, [L] is automatically confined to others, with very little interchangeability between the two. As an illustration, he delivered a sample listing of possible situations with indication of the variety normally used.

Table 1 Ferguson's Possible Situations of [H] or [L] Variety Use

Different Possible Situations	H	L
- Sermon in church or mosque	X	
- Instructions to servants, waiters, workmen, clerks		X
- Personal letter	X	
- Speech in parliament, political speech	X	
- University lecture	X	
- Conversation with family, friends, colleagues		X
- News broadcast	X	
- Radio 'soap opera'		X
- Newspaper editorial, news story, caption on picture	X	
- Caption on political cartoon		X
- Poetry	X	
- Folk literature		X

This table highlights the different probable circumstances of using the right variety in the right situation but giving much importance can hardly be overestimated.

2. **Prestige:** Typically, in diglossic communities, the [H] variety is generally perceived as more prestigious, more beautiful and logical to the [L] variety. This hierarchy confirms the superiority of [H] over L, which is considered an inferior, illegitimate and broken variety.
3. **Literary heritage:** This feature stipulates that in diglossic societies, the literature is all in [H] variety, and no written uses of [L] exist, except for dialect poetry, advertising, or low restricted genres for the reason that the [H] variety possesses a rich, respected literary tradition, which may originate from the historical past of the concerned speech communities (e.g., Classical Arabic or Ancient Greek) or be actively produced in another region where [H] remains the standard. Realistically, however, contemporary writers who use [H] in their works see their contributions as a tradition that reinforces cultural legitimacy.
4. **Acquisition:** While analysing the Arabic, Greek and Swiss German diglossic communities, one could notice that children naturally acquire the [L] variety as their mother tongue through everyday interactions and adults address to them using the same variety. However, the [H] variety "is chiefly

accomplished by the means of formal education, whether this be traditional Qur'anic schools, modern government schools, or private tutors.” (Ferguson, 1959, p. 331). This may reveal slight differences between [H] and L. Hence, speakers are fully fluent and intuitive in L, whereas H, which is learned through explicit rules, is less natural. Besides, [L] is unconsciously acquired; however, [H] is artificially learnt via prescriptive grammar.

5. **Standardization:** As far as this feature is concerned, Ferguson ordered that one should take into account the formal codifications established by grammarians. As a result, grammar books, dictionaries, and phonetic handouts govern grammar, pronunciation, vocabulary, and orthography. Thus, the [H] variety is rigorously standardized. Conversely, the [L] variety lacks formal codification, although any existing studies are conducted by outsiders i.e. foreign scholars and the language exhibits significant variability in pronunciation, grammar, vocabulary, and writing systems. Ferguson distinguished between two categories of speech communities. The first category concerns smaller speech communities such as Greek and Haitian ones, where a regional [L] standard may spread, though it remains confined to informal contexts. The second category, however, deals with larger speech communities, such as Arabic-speaking regions and Swiss German, where no unified [L] variety exists. Furthermore, both categories coexist, despite the fact that they are different in form, structure and effect. Thus, due to this disparity, H's formal prestige is reinforced and can achieve full standardization, however, L's role as an adaptable marginalized vernacular is not standardized but respected.
6. **Stability:** as opposed to the assumption that diglossia is an inherently unstable linguistic formation, empirical evidence of its remarkable longevity demonstrates that language flexibility manifests in adaptive, flexible diglossic systems through the emergence of intermediate varieties, such as Greek *Mykti*, Middle Arabic, and Haitian Creole de Salon. These varieties, which blend [H] and [L] features, remain institutionally unstandardised. As Ferguson asserts, this long-term phenomenon is explained by linguistic stability prevailing over

an indefinite period, during which [L] and [H] alternate between periods of strength and weakness. Sometimes [L] dominates and takes over sensitive areas, displacing [H], but [H] displacing [L] may only be possible if [H] is the mother tongue of a language community, usually in a neighbouring polity, as stated by Ferguson.

7. **Grammar:** Ferguson confirmed that the grammatical structure between [H] and [L] in diglossic speech communities is extremely complex. In addition, [H] typically retains more elaborate inflectional systems (such as noun cases and verb tenses) and grammatical categories absent in [L]. For example, “Classical Arabic has three cases in the noun, marked by endings; colloquial dialects have none.” (Ferguson, 1959) Furthermore, the problem of morphological forms is that [L] exhibits fewer alternations and adheres to less grammatical and morphological rules. Word order and conjunctions also differ markedly. This pattern applies to the field of diglossia studied by Ferguson: Arabic, Greek, Swiss German, and Haitian.
8. **Lexicon:** In the context of diglossia, two language varieties, [H] and [L], coexist with a shared vocabulary that varies in form, use, and meaning. [H] incorporates technical and learned terms absent in [L] and vice versa. For instance, popular expressions and terms for everyday use which are not found in [H] exist in L. A notable feature of diglossia is the presence of paired words, one from each variety, referring to common concepts frequently used in both, with the choice of word instantly marking the utterance as [H] or [L]. For instance, in Arabic the [H] word for ‘see’ is /ræʔæ/, the [L] word in the Algerian speech community is /ʃæf/ as the past form, and /ʃʊf/ for the present form. What is surprising about this example is that the word /raʔa/ never occurs in ordinary conversation, and /ʃæf/ is not used in normal written Arabic. Diglossic communities always contrast with others because formal and informal usage varies across word pairs, such as illumination vs. light, purchase vs. buy or children vs. kids. This confirms that formality exists on a continuum.
9. **Phonology:** The comprehensive explanation of the phonological

characteristics that exist in diglossic speech communities provided by Ferguson stipulated that the relationship between the [H] and [L] varieties can vary from minor differences, as seen in Greek, to significant distinctions, like those in Swiss German. This leads to two main patterns. As far as the first one is concerned, [H] and [L] sound systems form a cohesive phonological framework; L-variety is considered as the fundamental system; however, the [H] variety functions as a subsystem or parasystem. This condition helps speakers of the two varieties naturally navigate a shared set of phonemes, resulting in mutual interference between the two varieties. As for the second pattern, speakers in informal speech often replace phonemes that the L-variety lacks with those that exist in the H-variety. For example, the Arabic Classical morpheme /q/ is realized as /ʔ/ or /g/ in dialects but remains /q/ in formal borrowings. These patterns illustrate that [L] fundamentally influences the realization of [H] in everyday use, leading to frequent hybridization that obscures the strict boundaries between the varieties. Consequently, formal [H] pronunciation often gives way to [L] influenced variants outside of highly controlled contexts, underscoring the central role of [L] as the phonological foundation in diglossic systems. For example, Syrian and Egyptian Arabic frequently use /s/ for /θ/ in oral use of Classical Arabic, and have /s/ in *tatsamas* but have /t/ in words regularly descended from earlier Arabic not borrowed from the Classical.

Nonetheless, Ferguson's original diglossia formulation has been a topic of hot debates and criticism. And, pegged to this claim, Fishman avowed that "Gumperz (1961, 1962, 1964a, 1964b, 1966) is primarily responsible for our current awareness that diglossia exists not only in multilingual societies which officially recognize several "languages" but, also, in societies which are multilingual in the sense that they employ separate dialects, registers or functionally differentiated language varieties of whatever kind." (Fishman, 1967). In addition, Ferguson confessed that this phenomenon can also change towards a "standard with dialects", giving reference to Chinese, in which Mandarin had been a vernacular spoken language, but was fast becoming "a true standard".

1.8.1.2 Fishman's Extended Model of Diglossia

The concept of diglossia has gained vast popularity since its final formulation by Ferguson. Consequently, many linguists and sociologists have based their concept on Ferguson's original edifice and have added several significant considerations. However, their perspective and approach were different from Ferguson's principle, although they relied on his principle. This has led them to provide a novel interpretation of this linguistic phenomenon, but with significant expansions and refinements. Thus, the American sociolinguist Joshua Fishman proposed a revisited form of the concept of diglossia. He initially defined it as "the use of several separate codes within a single society [...] each code serving functions distinct from those considered appropriate for the other." (Fishman, 1967: 29) Fishman, with his pioneering perspective, broadened the scope of diglossia via including societies where two genetically unrelated and/or historically distant languages that fulfil both functions i.e. H(igh) and L(ow). A clear example is the situation of Latin during the mediaeval Europe which served prestigious domains such as religion and education, while vernacular languages were confined to informal, spoken contexts. Fishman further extended the concept to bilingual communities, arguing that diglossia need not be restricted to just two language varieties. Instead, he proposed that it could encompass any linguistic differentiation, from subtle stylistic variations within a single language to the use of entirely unrelated languages, as long as these distinctions were functionally embedded in societal communication. To this end, he coined the following quadrant (see figure) to show the relationships between diglossia and bilingualism.

Figure 4 The Relationships between Diglossia and Bilingualism

		Diglossia	
		+	-
Bilingualism	+	1. Both diglossia and bilingualism	3. bilingualism without diglossia
	-	2. Diglossia without bilingualism	4. Neither diglossia nor bilingualism

In sum, while Ferguson's (1959) model of classical diglossia remains foundational, Fishman's (1967) extended diglossia attempted to link diglossia to psychologically pertinent types of bilingualism, namely, compound and coordinate bilingualism.

1.8.1.3 Diglossia between Ferguson and Fishman: A comparative Overview

After we have explained the two seminal works on diglossia provided by Ferguson (1959) and Fishman (1967), let us give a prompt comparison between the two works. As far as the first study is concerned, Ferguson illustrated a stable linguistic situation marked by two versions of the same language that coexist within a speech community with clearly visible differences, which convey discrepant roles interchangeably. The first version represents the H-variety, which is used in formal settings mentioned previously, whereas the second version represents the L-variety, which is used for everyday conversations and casual interactions. Ferguson, in his seminal work, focused on two key points. The first point is that the two varieties are inherent from the same language, and the second one concerns the usage of these varieties; with [H] being taught in schools and seen as prestigious, while [L] is instinctively acquired at home but often of low consideration. However, Ferguson's approach mainly deals with hierarchies within a single language and assumes the continuum of this phenomenon, without fully considering the influence of power struggles and social changes.

In his article entitled, '*Bilingualism with and without Diglossia; Diglossia with and without Bilingualism*', Fishman pointed out that Gumpers added several important considerations and was primarily responsible for our current understanding. He pointed out that diglossia exists not only in multilingual societies that formally recognize their multilingualism, but also in multilingual societies that use separate dialects, registers, or functionally distinct linguistic varieties of any kind.

Fishman, then, introduced the idea of extended diglossia, although the starting point was based on Ferguson's basic formulation. Fishman utilised the term language rather than variety, which seems to be narrower than the first one. Thus, his formulation includes unrelated languages in multilingual speech communities. For example, Spanish serves as the H-language in Paraguay while Guarani is considered

as the [L] language. He supported his point of view with postcolonial Africa, where English stood as the H-language dominating the official and institutional areas; however, the local languages were considered inferior to English and remained in use in homes and for minorities only. Importantly, Fishman's perspective takes into account the morphological imbalances between languages that can alter the balance of power, which in turn can lead to the risk of language extinction and/or disappearance. In his original model, Ferguson missed to mention the dominance of [H] languages over [L] languages in cities and among elites, instead, he emphasised the separation of functions of each language. However, Fishman delved deeper into issues of ideological oppression and cultural identity, demonstrating how diglossia can reinforce colonial legacies or contribute to the decline of minority languages.

Finally, one can say that both models offer complementary investigations of linguistic social hierarchies present in language use but their focus is different. As we have mentioned before, Ferguson's diglossia explains the different varieties that exist in one language, whereas Fishman's framework extends to different languages and fits multilingual, postcolonial societies where language conflicts and shifts are common.

1.8.1.4 Ferguson's Diglossia and the Algerian Linguistic Landscape: A Critical Examination

The Algerian sociolinguistic profile epitomises a fertile ground and important case study, which requires reliance on Ferguson's foundational theory of diglossia, which assumes the stable coexistence of standard variety (H) and colloquial variety (L) that the Algerian linguistic milieu contains. Furthermore, the Algerian linguistic reality has been interpreted as significantly more difficult and complex as compared to the contexts found in the Middle East, for example. MSA ostensibly represents the role of the high (H) language in formal discourse, education, and media, while AA represents the L-variety used in informal situations, with its various dialects.

However, the coexistence of different codes within the Algerian speech community helped the existence of a quadripartite hierarchy composed of MSA, AA, Berber and French. Furthermore, Algeria's ancient history, Berber identity, and 132

years of French colonialism explain the linguistic diversity and attribute multiple variables to Algerian society, although French was not taken into consideration in Ferguson's original model. All these codes have begun to challenge Classical Arabic, destabilising its rules and norms. In fact, this diversity creates a flexible model that challenges the rigidity of diglossia and all forms of bilingualism. Moreover, the language policy adopted by the Algerian authorities, along with various educational and social reforms and the adoption of Amazigh as an official language, has given it national and official prestige, despite its use being limited to specific regions. However, this situation has directly faltered the practice of Ferguson's model of functional division. Algerians have increasingly integrated Modern Standard Arabic, French, and colloquial Arabic into media, advertising, and digital communication, a phenomenon that goes beyond his prediction of a strict separation between fields. Moreover, globalisation and the openness to the external world have become an urgent and compelling requirement to learn English. This fact drives people toward linguistic innovation, such as the use of technical jargon or the written use of colloquial language on social media, etc. Consequently, it may destabilise the boundaries between English and Arabic. This tension between theory and reality, which Ferguson could not anticipate, underscores the need for more flexible frameworks to account for power, hybridity, and change in diglossic societies.

1.8.1.5 Fishman's Extended Diglossia and the Algerian Sociolinguistic Mosaic: A Critical Reassessment

As explained above, Joshua Fishman expanded Ferguson's basic formulation of diglossia after being convinced that there exist societies where multiple languages, not just varieties of a single language, compete for prestige across different social domains, as is the case for the Algerian speech community. This detail made him expand the basic formulation of diglossia coined by Ferguson. Thus, unlike the concept proposed by Ferguson, which stipulates that diglossia is represented by the H-variety and the L-variety derived from the same language and coexist together in one speech community (e.g., Classical and colloquial Arabic), Fishman provided a more nuanced framework that facilitates the understanding of the complex linguistic hierarchies that exist within many speech communities. Contrasting Ferguson's

original conception, Fishman's broader notion of diglossia accommodates multilingual contexts like Algeria, where MSA and French share the [H] functions in formal education, governance and media, though their status is contested between nationalist and religious legitimacy and technical prestige for the economy but considered as a colonial holdover. On the other hand, Algerian Arabic (Darija) and Tamazight coexist in a stratified but dynamic equilibrium. Moreover, AA demonstrates resilience, penetrating social media, cultural discourse, and even political satire against any new linguistic influence that could undermine its position in Algerian society. The constitutional amendment that occurred in 2016 declared Tamazight as an official and national language in Algeria. This fact has elevated the status of this language despite its use being limited to minorities within a defined regional scope.

Fishman's emphasis on domain specificity proves particularly relevant: in Algeria, language choice signals not just context (e.g., French in business, MSA in mosques) but also ideological stances Arabization vs. Francophonie, centralization vs. Berber identity. Yet Algeria also defies Fishman's assumption of stability, as generational shifts, globalization, and digital communication foster rampant code-mixing and the rise of English among youth. Thus, while Fishman's model aptly captures Algeria's multilingual diglossia, the Algerian case also exposes its limits, revealing how postcolonial identity struggles and rapid sociocultural change can render even extended diglossia a fluid, contested, and ever-evolving phenomenon.

1.8.2 Bilingualism in Algeria: A Multidimensional Phenomenon Shaped by History and Identity

To evoke the phenomena of language contact, one should consider bilingualism as being the multidimensional phenomenon shaped by history and identity. François Grosjean (2012) initiated his book entitled '*Bilingual: Life and Reality*' with a fascinating explanation that captures the wonder and dynamism of bilingualism in everyday life. He started narrating a day in his life by saying:

As I sit down to work on this book, I marvel at people who are bilingual... In the span of a few hours this Monday morning, I bought croissants in French from the baker's wife, who then served the next client in Swiss German; I accompanied my

bilingual wife into town to meet her trilingual Italian-French-German friend; I stopped by my garage to have my car checked by a mechanic of Portuguese origin, who explained to me, in French, how the cooling system worked. While going from one place to another, I listened to the radio and heard that the former long-time Colombian hostage Ingrid Betancourt had spent her Sunday in Paris with French friends and had spoken in Spanish, on Colombia's Caracol Radio, to the hostages who had not been freed along with her...I can hear the children in the day-care center across the street singing songs in French and Italian. Bilingualism is indeed present in practically every country in the world, in all classes of society, in all age groups.

(Grosjean, 2012, p. vii)

The central point of this introductory excerpt is to illustrate the remarkable, often invisible ubiquity of bilingualism in everyday life, and to evoke a sense of wonder at the manner bilingual or multilingual individuals navigate multiple languages, cultures, and identities in ordinary moments. This highlights mundane encounters (a baker, a mechanic, a friend) to show that bilingualism is not exotic but *routine* in many speech communities. As a result, “A bilingual is not the sum of two monolinguals but has a unique linguistic and cognitive profile.” (François Grosjean, Ping Li, 2013)

Taking into consideration the geographical location, Algeria is perfectly shaped by its indigenous Berber heritage, Arabo-Islamic identity, Ottoman empires and the French colonialism. All these factors helped this country to stand as a prime example of deep societal bilingualism, and due to its intricate bilingual landscape, many linguists consider Algeria a multilingual country. Arabic with its two existing varieties MSA, which stands as the first official language used in education, media and administration, and AA is the true lingua franca of daily conversation. These varieties dominate the Algerian sociolinguistic profile. French remains dominant in government, business, higher education, and media, despite the language policy and the Arabization process adopted by the Algerian authorities in the post-independence era. As for the various Berber dialects, they represent a percentage of between 25 and 30%, with Tamazight variety of the Kabyle region at the forefront, followed by the other varieties, namely: Chaoui, Tamzabt and Tergui. In other words, the interplay between Arabic and French reflects deeper tensions between colonial legacies and post-independence nation-building. While MSA holds official dominance as a

symbol of national identity and cultural authenticity, French persists as a powerful second language, deeply entrenched in education, business, media, and intellectual discourse.

Furthermore, the existence of two different codes gives birth to the appearance of a unique form known as asymmetrical bilingualism. This phenomenon exists under the conditions where proficiency and usage patterns differ according to the significant discrepancies that happen across generations, social classes, and geographic regions. To support this claim, Algerian society often demonstrates remarkable fluency of French, which is often acquired through education. However, the further one moves from the city, the more people communicate primarily in AA, or their local variety, with varying degrees of mastery of French. However, the Algerian state's efforts to implement Arabization policies have sought to promote MSA and marginalize French. Nonetheless, the demands of higher education and engagement in global trade have prevented this from happening; on the contrary, French has ensured its continuity. This complex linguistic climate has revealed a paradoxical situation where many Algerians are neither fully proficient in Standard Arabic nor in French. In the meantime, this paradoxical situation has extended with the inclusion of English in higher education and the shift towards adopting Content and Language Integrated Learning (CLIL) in higher education. In addition to this and due to the appearance of both globalization processes and social networks, younger generations have shifted towards English use in their daily conversations; consequently, the multilingual speech community in Algeria has emerged as a new norm and reinforced the pervasive practice of code-switching in everyday speech, further illustrating how bilingualism operates as a lived, adaptive phenomenon rather than a fixed policy outcome. In sum, Algeria demonstrates a less balanced bilingual reality because Algerians “rarely have equal control of both languages, simply because people rarely use two languages in exactly the same situations with the same persons.” (Myers-Scotton, *Multiple Voices: An Introduction to Bilingualism*, 2005, p. 38). Instead, Algerians are considered to be “normal bilinguals and in such situations often use single words or clauses from both of their languages in the same conversation.”

Finally, studies of bilingual speech in full clauses as they are produced in naturally occurring speech are discussed in the subsequent section.

1.8.3 Code-Switching in Algeria: A Dynamic Sociolinguistic Phenomenon

According to Penelope Gardner-Chloros¹⁴ (2009) "It is quite commonplace for bilingual speakers to use two or more languages, dialects or varieties in the same conversation, without any apparent effort." In other words, bilinguals often alternate between the different codes that exist in their societies without effort. This phenomenon, known as code-switching (hereafter CS), has become a central topic in linguistic research. Within the same vein, Barbara E. Bullock¹⁵, Almeida Jacqueline Toribio¹⁶ broadly defined CS as "the ability on the part of bilinguals to alternate effortlessly between their two languages." (Barbara E. Bullock, Almeida Jacqueline Toribio, 2009). Thus, Scotton (1993) emphasized the fact that bilinguals 'communicative competence, which is highlighted in their mastery of different codes, make them unintentionally code-switch, though "it is not uncommon for bilinguals to segregate their languages, speaking exclusively in one language in certain domains (e.g. at home, with friends) while shifting to another in other contexts (e.g. school, work), a bilingual behavior commonly referred to as language shifting." Ibid. Moreover, bilinguals often alternate between languages within the same utterance. This last best explains the phenomenon of CS.

Many linguists have explored the study of CS and have contributed to classifying different types. Below is a list of the main types of CS linked to the researchers most associated with them:

- 1- Inter-Sentential CS, which occurs via switching languages between sentences or clauses. Poplack (1980) is one of the foundational researchers in code-switching studies. She explained this type with a shift from English to Spanish by saying: "*I don't know what to do. ¿Qué puedo hacer?*"

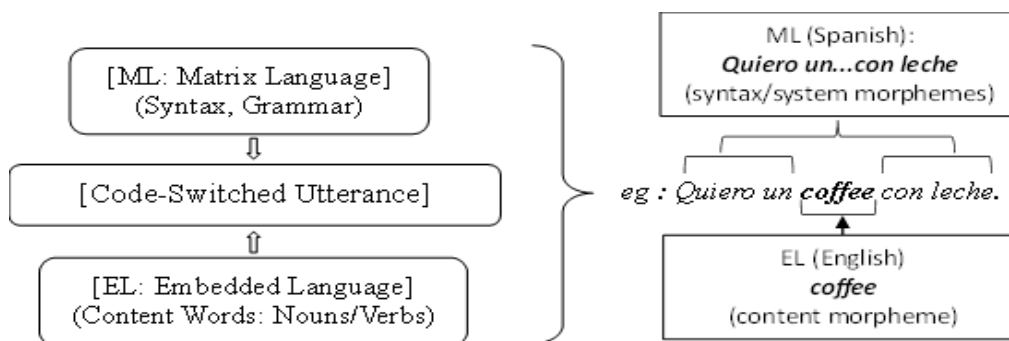
¹⁴ Penelope Gardner-Chloros is Senior Lecturer in the Department of Applied Linguistics and Communication, Birkbeck, University of London.

¹⁵ Barbara E. Bullock is Professor of Linguistics and French in the Department of French and Francophone Studies at The Pennsylvania State University.

¹⁶ Almeida Jacqueline Toribio is Professor of Linguistics and Spanish Linguistics in the Department of Spanish, Italian, and Portuguese at The Pennsylvania State University.

- 2- Intra-Sentential CS: this type occurs within a single sentence or phrase. Carol Myers-Scotton (1993) Developed the Matrix Language Frame (MLF) Model to explain intra-sentential switching, as it is highlighted in the following figure:

Figure 5 Carol Myers-Scotton's Matrix Language Frame (MLF) Model¹⁷



- 3- Tag-switching: this type was proposed by Michael Clyne (1967), who studied discourse markers in multilingual speech. It occurs while inserting a short tag phrase (e.g., interjections, fillers) from another language. For instance: "*That's so expensive, yaar!*" (English→ *That's so expensive* + Hindi/Urdu→ *yaar!*)¹⁸
- 4- Situational CS: Gumperz (1982) introduced the distinction between situational vs. metaphorical code-switching. He explained Situational CS as changing language based on social context (e.g., formal vs. informal). He justified his claim by A Nigerian speaker who uses English at work but Yoruba at home. English is formal whereas Yoruba is for informal settings. Within the same line of thought, Edwards (1990) acknowledged that "Switch to a code which expresses deference to others when special respect is called for by circumstances"
- 5- Metaphorical CS occurs to convey identity, humor, or emphasis rather than situational necessity. Gumperz contrasted it with situational switching. As a clear example: *This food is bomba!*" (English → this food is + Puerto Rican Spanish → *bomba*; a slang word that means amazing)
- 6- Emblematic CS: this type was proposed by Peter Auer (1984, 1998), who

¹⁷ My own interpretation

¹⁸ Yaar" in hindi/ urdu means "my friend" or "dude" in English.

analyzed conversational code-switching patterns. Emblematic CS relies on fixed phrases or loanwords from another language for cultural resonance. For instance, “Let’s go for a ciao bella! moment.” In this example Auer relied on English → Let’s go for a... moment + Italian→ ciao bella!)

In order to summarize the previous types of CS, the following table strives to encompass the different key scholars who contributed to the explanation of CS along with their main types.

Table 2 CS Key Scholars & their Contributions

Type of Code-Switching	Main Scholar(s)	Key Work/Theory
Inter-Sentential	Shana Poplack (1980) Variationist Sociolinguistics	Switching between sentences at clause boundaries
Intra-Sentential		switching within a single clause or sentence
Tag-Switching		insertion of tags/fillers from L2 into L1 discourse
Situational/Metaphorical	John Gumperz (1982) Interactional sociolinguistics	switch triggered by change in situation or interlocutor
Marked/ Unmarked	Carol Myers- Scotton (1993) MLF model	one language (the Matrix) provides the grammatical frame; the other (Embedded) supplies content morphemes

Code-switching in Algeria takes a unique form since it is a deeply rooted social practice that encapsulates the country's linguistic timeline, which is generated from Berber identity and origin, Islamic conquest, and colonial eras that have followed. Due to the aforementioned circumstances, the Algerian speech community demonstrates a complex linguistic identity as well as cultural dynamics. Thus, in Algeria, CS is not defined as a fluid interchange between languages within a single conversation, but it is a specific linguistic phenomenon that gathers different types and may be seen in diverse forms. The most prevalent form involves the interplay between AA and French, though Tamazight and even English increasingly appear in

hybrid speech, particularly among younger generations. This linguistic blending occurs effortlessly in daily interactions, media, and even advertising, revealing how Algerians navigate between languages to convey nuance, social positioning, and contextual appropriateness. For instance, a speaker might begin a sentence in Arabic; more precisely AA-variety, then switch to French by inserting a French word either to show prestige, modernity, humour, or any other feature or feeling. The following example best explains a tag-switching type and seamlessly insert French concept to transmit an idea; [*les frites* (Fr) نمشي نشري البطاطا باش نطيب (AA) → *I'm going to buy potato to cook French fries* (En)]. This example illustrates how code-switching transcends local expression to globalised terminology [*les frites* (Fr) → *french fries* (En)].

CS practice is both functional and symbolic at the same time because it completes lexical gaps. Thus, the tag-switching occurred in the above example may happen either because there is no common AA equivalent for [*French fries*] or to show the individual's social class and/or belonging. Edwards (1990), Scotton (1993), Poplack (2013) have agreed on the fact that recurrent French switching might denote prestige in elite circles, such as capital cities and regional capital cities, and in urban environments in general. However, it might be a feature that reflects practicality in rural areas and in working-class contexts. Meanwhile, the rise of digital communication has further normalized written code-switching, with social media posts often blending Arabic script, French phrases, and Latin-alphabet characters that transcribe the vernacular variety (Darija), e.g., [*7na 3aychin la vie haka*] → *We are living life this way*. (En)

However, CS is controversial because it is subject to the reality imposed by linguistic multiplicity. Some linguists and critics view it as a linguistic chaos that may create problems for the Algerian sociolinguistic landscape that may possibly cause cultural erosion. Contrariwise, others consider it a normal linguistic phenomenon, which is fluid, flexible and non-static. Thus, its persistence is said to be guaranteed due to the living and evolving reflection of historical stratification and contemporary identity negotiations. Far from being random, CS is a strategic practice steeped in identity, reflecting the country's sociolinguistic tensions and creativity.

1.8.4 Language Contact and Borrowing in the Algerian Context

It is avowed that the “exchange of linguistic materials between two varieties of speech, mainly languages” (Capuz, 1997, p. 81) is as old as the contact between humans who belong to different ethnolinguistic communities. Besides, one important linguistic phenomenon that is resulted from language contact and exists in all speech communities without any exception and in multilingual societies with great proportion is borrowing, which is defined as “the incorporation of foreign features into a group’s native language by speakers of that language” (Thomason, Kaufman, 1992). The definition coined by Thomason and Kaufman is considered more appropriate than others because it reserves the concept of borrowing within the scope of Lexis. The word “features” recommends the application of this phenomenon to any form of linguistic item: letter, words, phrase, etc. Pegged to this claim, Ivana Bojčić and Mira Braović Plavša (2012), in their research paper that examines graphemic and lexical borrowings in Twi¹⁹ for Academic Purposes (TAP), affirmed that linguistic resources are “borrowed when there is a need to name a new object and when there is a necessity to fill in the gaps in the vocabulary of a receiving language”. In this sense and according to Haspelmath (2008, p. 52), borrowing is generally done to increase a language’s functional load and realise the intended lexical enrichment.

As far as the Algerian context is concerned, history has shaped language contact between Berber, Arabic, Turkish, French, Spanish, Italian and other languages. This rich linguistic situation has led to the widespread of lexical borrowing, which has significantly enriched the Algerian linguistic repertoire, and created a dynamic and hybrid linguistic landscape. This is considered as a bidirectional process that involve two or more languages able to influence each other, though the impact is most evident in lexical and structural adaptations.

Furthermore, the lexical and structural adaptations have a considerable impact on Borrowing. In this respect, Campbell (1998) further clarifies that borrowing occurs in two primary ways:

¹⁹Twi is a dialect of Akan, a major language in Ghana, West Africa. It's spoken by approximately 85% of the Ghanaian population, both as a native language and a second language. Twi is part of the Kwa family within the Niger-Congo language group. It's a tone language, meaning the pitch of syllables changes the meaning of words.

1. Adoption (Direct Borrowing) – Words are taken from the source language and used without modification in the recipient language. For example, French words like "*télévision*" or "*restaurant*" are commonly used in Algerian Arabic without alteration.
2. Adaptation (Phonological & Grammatical Integration) – Borrowed words undergo modifications to fit the phonological, morphological, or syntactic rules of the borrowing language. For instance, the Turkish word "*kâğıt*" (paper) became "*kâğhet*" pronounced as /Kæyet/ in Algerian Arabic, adapting to local pronunciation.

1.8.5 Distinguishing Borrowing from Other Contact Phenomena

While borrowing is most visible in everyday speech, it also extends to written and visual media, including newspaper caricatures, advertisements, and digital communication. This demonstrates how deeply embedded borrowed terms are in various forms of discourse. Despite its prevalence, borrowing is sometimes confused with other language contact phenomena, such as code-switching or calquing.

To clarify, scholars like Poplack and Sankoff (1984) and Muysken (1990) outline some key characteristics of borrowing:

- Lexical Expansion: Borrowed words add to (rather than replace) the existing vocabulary.
- Linguistic Adaptation: Borrowed terms often undergo phonological, morphological, or syntactic adjustments to fit the recipient language.
- High Frequency in Natural Speech: borrowed words are commonly used in daily communication and media.
- Partial or Full Replacement: In some cases, borrowed words may displace native terms (e.g., French "*ordinateur*" replacing Arabic "*ḥāsūb*" for "computer").
- Semantic Shifts – Borrowed words may acquire new meanings in the recipient language.

1.9 Language Diversity in Algerian TV Advertising

Language in Algerian TV advertising is a fascinating reflection of the country's rich linguistic diversity and cultural identity. Given Algeria's complex sociolinguistic landscape, advertisers carefully tailor their messages to resonate with different audiences, blending dialects, languages, and even foreign influences to maximize appeal. The most dominant language in TV commercials is AA, the local Arabic dialect spoken in everyday life. Its informal, conversational tone makes it highly effective for connecting with the general public, especially in ads for household products, food, and telecommunications. For instance, telecom giants like Djezzy and Ooredoo often use *Darija* in humorous or emotional scripts to create a sense of familiarity. However, even within *Darija*, regional variations exist—ads might feature slight dialectal differences depending on whether they target viewers in Algiers, Oran, or the Kabyle region, ensuring a more localized touch.

French remains a strong presence in Algerian advertising, particularly in sectors associated with prestige, modernity, or technicality. Brands selling luxury items, banking services, or imported goods frequently use French to convey sophistication and reliability. For example, car commercials or high-end cosmetic ads often mix French slogans with *Darija* voiceovers to strike a balance between elegance and relatability. Additionally, certain industries, like pharmaceuticals and finance, rely on French for precise terminology, as many Algerians are more familiar with medical or economic terms in French rather than Arabic. Despite the political shift toward Arabization in official domains, French retains its influence in marketing due to its historical roots and perceived status.

Modern Standard Arabic (MSA) appears in more formal or institutional campaigns, such as government-sponsored public service announcements, religious messages during Ramadan, or corporate branding for national companies like Sonatrach. While MSA carries authority and seriousness, it can feel distant to the average viewer, so advertisers often blend it with *Darija* to soften the tone. For instance, a bank might use MSA for legal disclaimers but switch to *Darija* for the main pitch to maintain engagement. Meanwhile, Tamazight (Berber) has been

gradually gaining visibility in TV ads since its recognition as an official language in 2016. Though still limited, some brands targeting Kabyle or the Aurès regions incorporate Tamazight phrases to appeal to Berber-speaking communities, particularly in ads for local products like dairy or traditional crafts.

A striking trend in Algerian advertising is the growing use of multilingual mixing, where ads fluidly switch between Darija, French, and even English within the same commercial. This approach is especially popular with youth-oriented brands, such as fast-food chains or smartphone companies, aiming to project a cosmopolitan, trendy image. English, though not widely spoken, often appears in slogans, logos, or music tracks to add a global flair—think of phrases like “Enjoy the ride” in a car ad or “Unlimited possibilities” in a tech promo. The playful blending of languages mirrors how many Algerians, especially younger generations, communicate in daily life, mixing words and expressions for emphasis or humour.

Ultimately, language choices in Algerian TV ads are strategic, shaped by factors like target demographics, regional preferences, and brand identity. Whether it's the warmth of Darija, the prestige of French, the formality of MSA, or the cultural pride of Tamazight, each language serves a distinct purpose in crafting persuasive, relatable messages. As media evolves and younger audiences embrace digital platforms, advertisers continue experimenting with new linguistic styles, ensuring that Algerian commercials remain as dynamic and diverse as the society they represent.

1.10 Conclusion

This chapter, which is purely theoretical, strived to offer the relevant literature review about the first variable of this thesis, advertising. At the onset, the researcher has provided a brief definition of advertising language. The subsequent section provided a detailed overview highlighting the synopsis of TV advertising. This section has also spoken about the different structures of TV advertising. It shed more prominent light on listing diverse types of TV advertising existed then and now.

On the other hand, the Algerian linguistic landscape is a testament to the dynamic and adaptive nature of language contact. Borrowing has not only

expanded the vocabulary but also shaped the way Algerians communicate across different domains; from casual conversations to media discourse. Understanding this phenomenon helps in analysing how languages evolve through interaction, preserving historical influences while continuously adapting to modern needs.

Chapter Two:
Theoretical
Framework:
Semiotics, Rhetoric
and Sociopragmatics

2.1 Introduction

This chapter establishes the theoretical foundation for the dissertation's analytical framework, progressing systematically from semiotics to pragmatics and their application to television advertising. First, the semiotic component will be demonstrated relationally, contextually, and culturally via integrating Peirce's triadic and Saussure's dyadic models of the sign, along with Barthes's denotation/connotation distinction and Hjelmslev's semiotic hierarchy, to show how advertising signs function across multiple layers of signification.

Second, the pragmatics component will provide the core analytical tools that are based on Searle's Speech Act theory for classifying illocutionary force, Grice's Cooperative Principle and maxims for explaining implicature generation, and Brown and Levinson's politeness theory for analysing face-management strategies. These frameworks are presented as an integrated, multi-layered apparatus.

The final section will illustrate the direct applicability of these tools to television advertising, a context characterized by oblique meaning, emotional identification, and the strategic use of cultural codes for persuasion.

All in all, this chapter will highlight the conceptual tools necessary to examine not only what Algerian television advertisements communicate but also how they achieve their pragmatic and persuasive effects within the specific Algerian socio-cultural context.

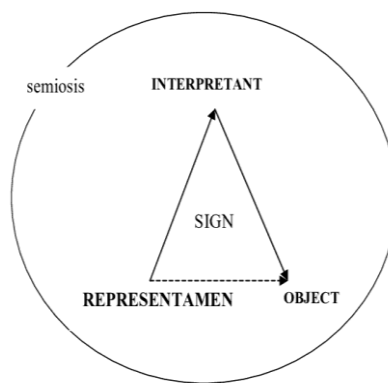
2.2 Semiotics: An Overview

Semiotics as a science studies the use and interpretation of signs, symbols, encompassing a wide range of sign systems, including language, visual images, gestures, and more. Throughout the history of Philosophy, different theories of signs appeared to show the importance of the *sign* and study it denotatively and connotatively. Augustine (c. 397 AD) was the first to argue that the *sign* is a means that handles various types and levels of communication. Lambertini, Marmo, and Tabarroni also agreed with Augustine's semiotic awareness theory.

John Locke²⁰ in his book entitled 'An Essay Concerning Human Understanding' asserted that semiotics is "the doctrine of signs, the most usual whereof being words, it is aptly enough termed also logic; the business whereof is to consider the nature of signs the mind makes use of for the understanding of things, or conveying its knowledge to others." **Invalid source specified.**

Charles Sanders Peirce²¹ is another pioneer semiotician who had perfectly explained the notion of the *sign* in his *Semiosis Triadic Model*²² that pinpoints three parts: *a representamen*, *an interpretant*, and *an object*.

Figure 6 *Pierce's Semiosis Triadic Model*



According to Peirce: "a sign as anything which is so determined by something else, called its Object, and so determines an effect upon a person, which effect I call its interpretant, that the latter is thereby mediately determined by the former." **Invalid source specified.** Peirce considered the *representamen* as the signifying component focusing on the form that a sign takes. The *interpretant* covers the intended meaning of the *representamen*. The *object* is Peirce's third element and it is the component to which the sign refers. Another recent edited version of *Peirce's Triadic Model* was adopted by Nöth (1990) who coined the concepts:

- *sign vehicle*; means the form of the sign
- *sense*; the sense made of the sign, and,

²⁰ John Locke (1632-1704) an English philosopher and physician, known as the "father of liberalism". He was widely regarded as one of the most influential thinkers of Enlightenment era.

²¹ Charles Sanders Peirce (1839-1914) known as "the father of pragmatism", was an American scientist, mathematician, logician, and philosopher.

²² Source: Peirce, C. S (1931). *Collected papers of Charles Sanders Peirce*. Edited by Charles Hartshorne, Paul Weiss, and A. W. Burks. Cambridge, MA: Harvard university Press

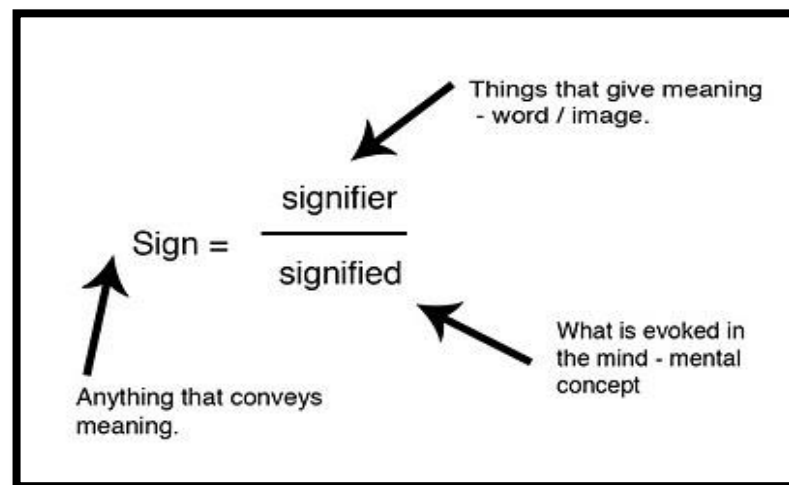
- *referent*; what the sign stands for. (Nöth, 1990, p. 89)

Contemporaneously with Charles Sanders Peirce, the Suisse linguist Ferdinand de Saussure defined semiotics as the “science that studies the life of signs within society and is a part of social and general psychology”²³. He coined the term *semiology* on his conviction that semiotics concern is the *sign*. And, he adopted the notion of a *sign* as a double-fold unit highlighted by *signifier* (sign-vehicle) and *signified* (meaning). In this respect, he wrote:

I call the combination of a concept and a sound-image a sign, but in current usage the term generally designates only a sound-image, a word, for example...I propose to retain the word sign [signe] to designate the whole and to replace concept and sound-image respectively by signified [signifié] and signifier [signifiant]; the last two terms have the advantage of indicating the opposition that separates them from each other and from the whole of which they are parts. As regards sign, if I am satisfied with it, this is simply because I do not know of any word to replace it, the ordinary language suggesting no other.

(Saussure, 1972)

Figure 7 Saussure's Semiotic Theory



Saussure's theory is mainly based on highlighting that the relationship between the *signifier* and the *signified* is not predetermined but instead depends on cultural norms and social agreements, which emphasizes the arbitrariness of the relationship.

Within the same line of thought, Umberto Eco proposed a narrower definition, as his definition of semiotics was limited to: “[...] everything that can be taken as a sign” (Eco, 1976). After analysing what was stated by the two scholars De Saussure

²³ Britannica, T. Editors of Encyclopaedia (2024, July 24). University of Vienna. Encyclopedia Britannica. <https://www.britannica.com/topic/University-of-Vienna>

and Peirce, Eco has adopted the ‘theory of the lie’, which denotes that “If something cannot be used to tell a lie, conversely it cannot be used to the truth: it cannot in fact be used ‘to tell’ at all.” (idem). Therefore, the *sign* is a typical basic element on which semiology builds its studies.

All in all, many philosophers and scholars have diachronically debated semiology as the scientific exploration of the *sign*, which investigates the nature of signs, their connotative and denotative meanings. Furthermore, semioticians have focused on two aspects of the sign; either on *Dyadic models of the sign* or *Triadic models of the sign* as represented respectively in *Figures 3* and *4*. As far as the first model is concerned, Augustine (397), Albertus Magnus and the Scholastics (13th cent.), Hobbes (1650), Locke (1690) PortRoyal (1985), Wolff (1720), Degérando (1800), Saussure and Hjelmslev, Cassirer (1923), Bühler (1933), Bloomfield (1933), Büysens (1943), Jakobson (1959), Goodman (1968)²⁴. The previously mentioned semioticians agreed that the correlates of the Dyad are based on *sign vehicle* and *meaning*, although they revealed different concepts with different hypothetical interpretations but one meaning. And, *signs* take two types (1) ideas as signs of things and (2) words as signs of ideas. To confirm this hypothesis, *Figure 8* provides us with a more precise explanation.

Figure 8 Synopsis of dyadic models of the sign (Nöth, 1990)

	Sign	① sign vehicle	② meaning
(1) Augustine (397)	sign	sign (as thing)	(other) thing(s), something else
(2) Albertus Magnus and Scholastics (13th cent.)	signum	aliquid (vox)	aliquo (res)
(3) Hobbes (1640)	sign	antecedent experience	consequent experience
(4) Locke (1690)	sign (1) sign (2)	idea word	thing idea
(5) Port-Royal (Arnauld & Nicole 1685)	sign	idea of the representing thing	idea of the thing represented
(6) Wolff (1720)	sign	one thing	another thing
(7) Degérando (1800)	sign	sensation	idea
(8) Saussure	sign (signe)	signifier (signifiant)	signified (signifié)
(9) Hjelmslev	sign	expression	content
(10) Cassirer (1923ff.)	symbol(ic) form	concrete sensible sign	content, meaning
(11) Bühler (1933b)	sign	representative (concrete thing)	meaning
(12) Bloomfield (1933)	linguistic form	speech sound, signal	response in hearer
(13) Buyssens (1943)	seme	semic act	meaning, signification
(14) Jakobson (1959ff.)	sign(um)	signans	signatum
(15) Goodman (1968)	symbol	[words, pictures, models, etc.]	denotatum, object

²⁴ as explained by Winfreid Nöth in his book “*Handbook of Semiotics*” (Nöth, 1990: p.95)

The dyadic models of the sign represent the essential principles of semiotic studies, which examine signs and symbols in detail as components of communicative behaviour. Dyadic refers to the bifurcated nature of such models which consists of the signifier and the signified. This model was particularly elaborated by the contemporary semiotic concepts' architect, Ferdinand de Saussure. He defined the *signifier* to be any physical manifestation that could be a word, picture, sound, or any other meaningful and perceivable aspect. For instance, in the case of language, the word 'tree' becomes a *signifier*. Whereas, the *signified* is the idea that comes to one's mind when the physical sign has been pronounced. In the instance presented, the word 'tree' exudes a certain tree picture or interpretation; its structure, purpose, and even context.

These two elements' linkage is conventional; *signifier* and *signified* do not have a natural bond. Saussure was at pains pointing out that there is no such thing as a preserved meaning waiting to be discovered in objects or concepts, but rather meanings have to do with the interactions of elements in a system of relations.

The importance of the dyadic model can not only be confined to linguistic, literary, cultural, or even communication studies but its application has far-reaching consequences. It points out how meaning is not inherent and universal but is created socially and without placing it in a rigid framework. This understanding explains the possibility of diverse interpretations of the signs in accordance to the existing cultures and their practices and historical experiences.

Despite its foundational status in semiotics, dyadic models have also been criticized for oversimplifying complex processes of meaning-making and their fundamental nature is still basic. It is further argued that signification cannot be reduced to two simple components because of other factors such as context, culture, and intertextuality which aid in interpretation.

Furthermore, Plato, Aristotle, Stoics, Boethius, Bacon, Leibniz, Peirce, Husserl, Ogden and Richards and Morris created a three-part *sign* model known as the *Triadic Models of the sign*, which included a *representamen*, an *object* as well as an *interpretant*, as it is highlighted in *Figure 4* under.

Figure 9 Synopsis of triadic models of the sign

	Sign	① sign vehicle	② sense	③ referent
(1) Plato (ca. 400 B.C.)	name	sound	idea, content	thing
(2) Aristotle (ca. 350 B.C.)	[sign]	sound	affections	thing (pragma)
(3) Stoics (ca. 250 B.C.)	[sign]	semainon*	sémainómenon, lektón	object or event
(4) Boethius (ca. 500)	[word]	voice	concept	thing
(5) Bacon (1605)	[word]	word	notion	thing
(6) Leibniz (ca. 1700)	[sign]	sign character	concept	thing
(7) Peirce	sign	representamen	interpretant	object
(8) Husserl (1900)	sign	expression	meaning	thing
(9) Ogden & Richards (1923)	—	symbol	thought or reference	referent
(10) Morris	sign	sign vehicle	significatum	denotatum

As opposed to de Saussure's dyadic model, the American philosopher Charles Sanders Peirce, developed another semiotic theory known as the triadic model of sign, which forms a cornerstone in the study of signs and sign processes referred to as semiotics. The way in which signs are constructed in Peirce's view is composed of three fundamental elements that are interdependent. These elements can be illustrated as follows:

- 1- *Representamen* means the physical form of the sign, it can take the shape of a word or a picture or a sound or a gesture etc. it is the medium of communication of a meaning.
- 2- *Interpretant* is the one who makes sense of the representamen interactively. This is a process that will always differ with the person owing to personal, cultural or circumstantial factors.
- 3- *Object* represents what the sign refers to; it is either immediate that signifies the direct reference or dynamic which refers to the more complex context or situation surrounding the direct one.

Peirce went on to develop a more comprehensive and logical theory of the sign and its elements which goes beyond the limitations of the two-element sign model proposed by Ferdinand de Saussure that only includes the *signifier* and *signified*. In

opposition, however, Peirce argued for a triadic conception of signs, as elaborated above. Thus, the scope of this model can be observed expanding into various disciplines; for instance, understanding how different cultures interpret signs differently in linguistics can lead to better cross-cultural communication strategies. To reinforce what we have just said, one takes another supportive example in art theory through analysing how viewers derive meaning from visual representations. This has the potential to deepen our understanding of artistic capabilities. Peirce's triadic scheme is useful in emphasising the dynamics of semiotic resources in the real world because it correlates the importance of constructive participation through representing, referencing and interpreting such a sign.

In conclusion, Saussure and Peirce, who are considered as pioneers of semiotics, have inculcated two major theoretical traditions that study the manner signs are used and interpreted, namely *semiology* which was coined by the former and *semiotics* proposed by the latter Chandler (2022). Taking into account both models, one can understand that while Saussure focused on how signs are involved in social life, Peirce (1931) who was inspired by Locke viewed semiotics as a formal doctrine of signs. He stated that:

Logic, in its general sense, is... only another name for semiotic (sémeiōtiké), the quasi-necessary, or formal, doctrine of signs. By describing the doctrine as 'quasi-necessary', or formal, I mean that we observe the characters of such signs as we know, and... by a process which I will not object to naming abstraction, we are led to statements, eminently fallible, and therefore in one sense by no means necessary, as to what must be the characters of all signs used by a 'scientific' intelligence, that is to say, by an intelligence capable of learning by experience.

(Peirce, 1931, p. 58)

According to Peirce, logic and semiotics form a comprehensive formal equation. Logic does not only represent the system of reasoning, yet, it also involves to understand how signs function in communication. Semiotics, on the other hand, strives to encompass the sign's various forms, namely; linguistic, visual, and cultural signs essential for conveying meaning. Moreover, Peirce used the term "quasi-necessary" to expose the necessity to logic, which helps us best comprehend the meaning of signs taking into consideration empirical evidence rather than constant

facts. Thus, semiotics, indicates that the principles derived from semiotic analysis are not absolute but rather contingent upon our observations and interpretations.

2.3 Semiotics in Advertising

According to De Saussure (1966), semiotics plays a crucial role in advertising, serving as a powerful tool for creating and conveying meaning through signs and symbols within society. Advertisers utilize semiotic principles to craft messages that resonate with consumers on both conscious and subconscious levels (Mick, 1986). As defined by Ferdinand de Saussure semiotics is the study of “the life of signs within society.” It is also the study of how signs and symbols convey meaning. Semiotics is essential in advertising as it helps to comprehend how visual and verbal elements convey precise ideas and concepts. Advertisers utilize symbols, colours, visuals, and language to establish connections and elicit specific emotions or thoughts in viewers. An illustration of this is how particular feelings or sectors are frequently linked with specific shapes (such as a heart shape is often used to symbolize love and affection, especially in ads for products related to relationships or health.).

According to Compagno (2021), semiotics of advertising expands the comprehension of the complexity of how the advertising message functions differently as a communicative symbol or sign, economic and political impact.

On the other hand, Peirce defined semiotics as “an account of signification, representation, reference and meaning.” (Peirce, 1931). And, he asserted that the meaning of a sign must continually be specified in accordance with diverse contexts that influence receivers’ perception.

Barthes (1964) tried to show a new semiotics doctrine that allowed analysing the sign systems to prove how nonverbal communication is open to interpretations through connotative meanings.

In the context of advertising, semiotics paves the way for brand owners to market their products seamlessly, relying on effective strategies that help design appropriate messages that convey meaning to consumers, targeting the final stage of the sales and purchase process and predicting purchase probability and consumer satisfaction. Among the most important types of semiotics that have received

significant attention in advertising content. As noted by Moriarty and Sayre in their study on intended perception, visual semiotics can be employed to examine the effectiveness of advertising messages (Sheree Josephson, James D. Kelly, Ken Smith, 2021). Interestingly, the application of semiotics in advertising has expanded beyond traditional media. Technological advancements and the digital world have led to the emergence of new digital platforms that have given new impetus to semiotic analysis. Furthermore, with the effective application of various semiotic theories, the analysis of television advertisements via cultural studies theory demonstrates a sort of intersection between the cultural context and advertising as a whole i.e. context, language, setting and objectives (ibid).

In conclusion, semiotics, which is a necessary component of communication, provides advertisers with the pertinent sociocultural framework to facilitate communication. Consequently, meaning is clearly understood and easily manipulated. To this end, Leeds-Hurwitz (1993); Meek et al. (2004) have confirmed that marketers can create more effective and impactful advertising campaigns that tap into the complex web of cultural codes and consumer interpretations if they succeed in leveraging semiotic principles.

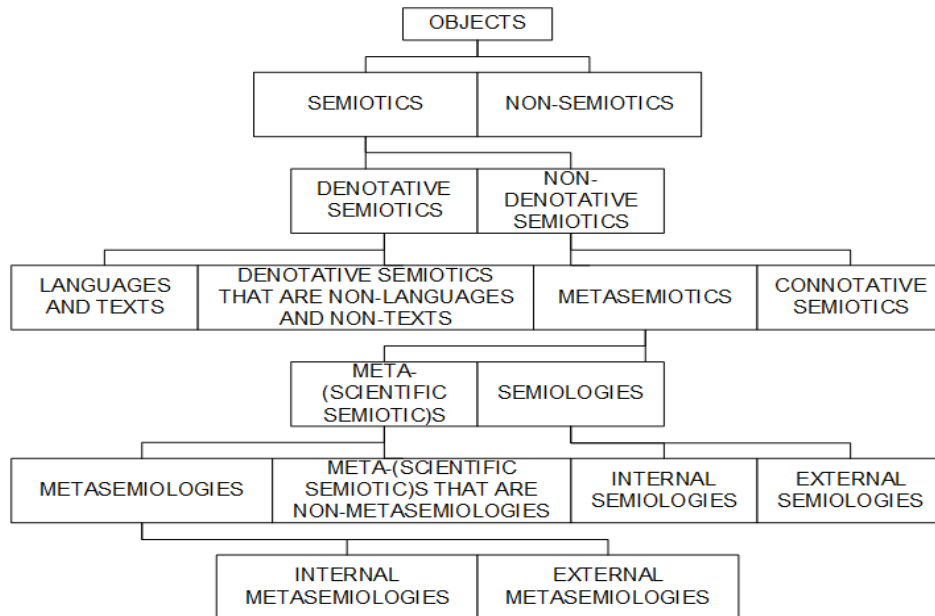
2.3.1 Hjelmslev's Semiotic Dichotomy

Synchronically speaking, semioticians make a clear distinction between denotative and connotative meanings, which describe how a sign is related to its referent. Denotation is often defined as the literal meaning of a sign, while connotation includes its social, cultural, and personal connections related to ideologies, emotions, etc.

In his book entitled “Elements of Semiology”, Roland Barthes (1964) discussed two levels of meaning: denotative meaning and connotative meaning. As far as the first level is concerned, denotation stands at the onset, and it is a system of signification (meaning) that uses the meaning of the sign as a definition literally real. As for connotation, it occurs second-order and leads to social conditions, culture, and personal associations. Barthes coined the term “*orders of signification*” by adopting

the notion from Hjelmslev, as stated in Daniel Chandler and Rod Munday (2011), who proposed the following semiotic hierarchy chart:

Figure 10 Hjelmslev Semiotic Hierarchy Chart



Taking into account the above dichotomies proposed by Hjelmslev about the concept of the semiotic class of objects, which is said to be a profound and nuanced aspect of his glossematics theory that seeks to provide a comprehensive framework for understanding the nature of signs and their relationship to meaning. This concept scrutinizes the classification of objects within the logic of semiotics, focusing on how different types of entities are filled with meaning and function within a sign system. Hjelmslev's approach is both rigorous and abstract, offering a unique perspective on the classification of objects in the context of language and communication.

Hjelmslev's semiotic hierarchy of objects explains the relational nature and contextual dependence of objects and discards the idea that they convey intrinsic meanings. As far as the first standard is concerned, objects acquire meaning through their relationships with other objects and with the sign system as a whole. This relational approach suggests that the meaning of an object is not fixed but is constantly shaped by its interactions within the system. For example, the meaning of a word is not inherent in the word itself but arises from its use in language and its relationships with other words. As for the second standard, the meaning of an object

is also dependent on the context in which it is used. Hjelmslev's theory acknowledges that the same object can have different meanings in different contexts, highlighting the dynamic and fluid nature of signification.

Furthermore, Hjelmslev's classified objects within the semiotic system according to their function and role in the process of signification. He distinguished between several key categories:

- **Signs and Symbols:** These are objects that have been assigned a specific meaning within a sign system. Signs are often arbitrary and conventional, while symbols may have a more direct or motivated relationship to their meanings. For example, the word "tree" is a sign that represents the concept of a tree, while a national flag is a symbol that represents a country.
- **Indices:** Indices are objects that have a direct or causal relationship to what they signify. For example, smoke is an index of fire, as it is directly caused by it. Indices rely on a natural connection between the object and its meaning, unlike signs and symbols, which are based on convention.
- **Icons:** Icons are objects that resemble what they represent. They have a visual or structural similarity to their meanings. For example, a picture of a tree is an icon, as it visually represents the concept of a tree.
- **Artifacts:** Artifacts are objects that have been created or modified by humans to serve a specific purpose. They are often imbued with cultural and social meanings. For example, a tool or a piece of art is an artifact that carries meaning beyond its physical form.

2.3.2 Implications for Semiotic Communication Analysis

Hjelmslev's concept of the semiotic class of objects has important implications for the study of semiotics and communication. By emphasizing the relational and contextual nature of meaning, his theory provides a framework for analysing the complex processes of signification and interpretation.

- **Dynamic Sign Systems:** The classification of objects within a sign system is not static but is constantly evolving in response to changes in context and culture.

This perspective encourages a dynamic and flexible approach to the study of semiotics, recognizing the fluidity of meaning and the importance of context.

- **Interdisciplinary Applications:** Hjelmslev's theory has applications across a range of disciplines, including linguistics, anthropology, sociology, and cultural studies. It provides a valuable tool for understanding the ways in which objects and signs are used to convey meaning and shape social interactions.

To recapitulate, Hjelmslev's semiotic class of objects offers a rich and nuanced perspective on the nature of signification and the classification of objects within a sign system. By emphasizing the relational, contextual, and cultural dimensions of meaning, his theory challenges traditional notions of intrinsic meaning and highlights the dynamic and interactive nature of signification. While it may be abstract and challenging, Hjelmslev's framework provides a powerful tool for analysing the complex processes of meaning-making and communication, offering valuable insights into the ways in which objects and signs shape our understanding of the world.

2.3.3 TV Advertising through Hjelmslev's Semiotic Framework

The relationship between TV advertising and Hjelmslev's semiotic hierarchy can be elucidated through Louis Hjelmslev's stratified model of signification, which expands upon Saussure's dyadic sign system by differentiating between the expression plane (signifier) and the content plane (signified), each further subdivided into form and substance. In TV advertising, the expression plane consists of the substance of expression—tangible audiovisual elements such as visuals, sounds, and language—and the form of expression, which structures these elements through techniques like editing, colour schemes, and compositional framing. Conversely, the content plane encompasses the substance of content—the ideological or affective meanings conveyed (e.g., happiness, status)—and the form of content, which organizes these meanings into coherent narratives or symbolic structures (e.g., binary oppositions, mythic archetypes). This framework reveals how advertisements operate as layered semiotic systems: the expression plane's formal and substantial properties articulate with the content plane to generate connotative meanings, often leveraging

cultural codes to transform denotative product features into persuasive, value-laden messages. For instance, a luxury car commercial's sleek cinematography (expression form/substance) aligns with notions of elite sophistication (content form/substance), demonstrating Hjelmslev's principle of double articulation, where minimal perceptual units combine into complex ideological signification. Thus, Hjelmslev's hierarchy provides a robust analytical tool for deconstructing TV advertising's semiotic mechanisms, exposing how mediated forms encode and naturalize dominant cultural discourses.

2.4 Rhetorical Theory and Advertising

The etymology of the concept *Rhetoric* dates back to the 14th century when it was first coined by the Greeks to indicate the art of speaking or writing effectively i.e. the effective use of both speeches, oral and written. '*Rhētorikē*', then, is a compound word composed of two parts. The first part '*Rhētor-*' means the speaker, whereas the second part '*-ikē*' signifies the linguistic art or skill that the speaker possesses. At the beginning, there was no explicit reference to the art of persuasion, however, it was used as a legal term denoting the people who often put forward motions in courts of law and general assemblies.

Later on, and before the first official recording of this word, Aristotle admitted the persuasive action rhetoricity is playing. He defined Rhetoric as "*the faculty of observing in any given situation the available means of persuasion.*" (Hugh Lawson-Tancred, 1993) According to Aristotle, the ability to observe the different scenes where persuasion takes place is also a rhetorical fact. Pegged to this claim, one can understand that "the capacity to affect and be affected" (Benedict de Spinoza, 2005) is clearly noticeable in Aristotle's definition of the concept "rhetoric". From this standpoint, rhetoric can be comprehended after understanding the way communication is influenced by the human perspective and his strong desire towards perfection while thinking rhetorically. Moreover, rhetoric, at its most basic definition, is a way of creating an organized discourse and realigning its standpoint, so that one could achieve the art of speaking well "*with*" people and not "*at*" people (Solis & Kutcher, 2010).

Within the same line of thought, Corbett and Connors consider rhetoric as, “the art or the discipline that deals with discourse, either spoken or written, to inform or persuade or motivate an audience, whether that audience is made up of one person or a group of persons” (Edward P. J. Corbett, Robert J. Connors, 1999, p. 1). This definition makes the essence of rhetoric limited to its spoken and written forms, however, other rhetoricians have extended rhetoric to the visual forms (Sharon Crowley, Debra Hawhee, 2011), chromatic modes (Mabel Amanda Lopez, José Luiz Caivano, 2009) and acoustic additions (Scott, 1990), (Hung, 2001) (Hung, 2001; Scott, 1990).

After analysing rhetoric theory, it seems that from its classical roots to its modern applications, it is a dynamic and evolving field that helps understanding human communication. In addition, it stands on five principles, which offer tools for analysing and tailoring persuasive messages, which occur in everyday interactions and across a wide range of contexts. The following subsection will demonstrate the five rhetorical canons that afford effective communication.

2.4.1 The Five Canons of Rhetoric

As the present title suggests, rhetoric theory, which is an essential key departure towards effective communication, tends to rely on five rules, which were originally conceived by Aristotle as a way to develop an effective message. Accordingly, invention, arrangement, style, memory and delivery are simply the five skills that individuals need to have to be great at communicating. Besides, these skills can be enhanced with both knowledge and theory, and with practice. Below is a brief description of each canon.

2.4.1.1 *Inventio* (Invention)

According to the post-Aristotelian handbooks, *invention* (Gk. *heurēsis*; Lat. *inventio*) is concerned with “*what to say in each of the conventional parts of an oration*” (Sloane, 2001) Crowley and Hawhee (Sharon Crowley, Debra Hawhee, 2011) asserted that *invention* as a process helps the rhetor develop insights and gets ideas that suit a given situation.

To get ahead to this stage, rhetor must rely on two persuasion techniques: *stasis theory* and *topics (topoi)*. As far as the first procedure is concerned, it enhances communication and facilitates consensus-building among diverse perspectives. Thus, *stasis theory* aims to come to an understanding or agreement to which participants can agree to address an issue or concern. Besides, it provides a structured approach for analysing issues through a four-question method of invention fact (conjecture), definition, quality (seriousness), and policy (plan of action).

Taking into consideration our case study, TV advertising, the *stasis theory* can be effectively applied to investigate and comprehend the dynamics of TV advertising, and identify the points where either consensus exists or disagreement arises regarding the effectiveness and ethical implications of advertisements. To achieve this, this process is broken down into four categories of questions mentioned previously:

1- Fact or Conjectures: Establishing the factual basis is the launching step in applying *stasis theory* to TV advertising. It requires asking questions that afford feedback about the claims made in the aired advertisement, the quality of the broadcasted product and the problems or issues that may arise from this advertisement. For example, if an advertisement claims that a new energy drink promoted by a certain company is a product that respects healthier production standards than its competitors, it is, therefore, necessary to check whether this claim is supported by scientific evidence or consumer feedback. To support this idea, *AZRO energy drink produced by the Ifri Beverages Company aired a fifty-second advertising spot on Algerian TV channels with the participation of trustworthy Algerian athletes Lakhdar Belloumi²⁵ with and Mohamed Ben Guesmia²⁶.*

²⁵ An Algerian former football player and manager. A former attacking midfielder, he is widely considered the best Algerian player of all time and one of the best players in Africa. (Source: Wikipedia)

²⁶ An Algerian former professional boxer who won the Universal Boxing Organizations (UBO). He competed from 1997 to 2012. (Source: Wikipedia)

Figure 11 AZRO Advertising spot by Mohamed Ben Guesmia and Lakhdar Belloumi



Ifri Beverages Company relied on the aforementioned characters to afford feedback about the asked questions and get the highest percentage of views.

2- Definition: The *stasis theory*, which is primarily based on highlighting and clarifying all message's related terms and concepts, is considered to be of utmost importance to achieve effective communication, and thus, convey the intended information to the target group. For this reason, advertisers often rely on familiar emotional appeals and symbols to enhance the brand's recognition and take advantage of viewers' social bonding patterns. Considering the previous example's caption "*Every sporting activity makes you lose water and minerals. AZRO, thanks to its mineral-rich formula, enables your body to rehydrate effectively.*" The speaker has introduced the basic ingredients of this drink and the nutritional value it can provide. It enables the consumer to compare AZRO to similar products on the market.

3- Quality: After defining the issue and disclosing the captions and messages, now, it is time to examine the quality or significance of this issue. Thus, it is important to answer the following questions: (1) Is this a serious concern? (2) Who is affected? and (3) What are the costs? Furthermore, this perspective wants to explain the manner in which emotional and visual elements can impact

consumers' insights. In other words, it reveals the persuasive power of advertising.

- 4- Policy:** The fourth and final question looks at the policy that should be followed to address the proposed course of action that advertisements suggest to consumers, which ensures enhanced brand loyalty as well as its impact on purchasing decisions. Questions centred on policies, if any, for solving the problem often include effective advertising strategies that are repeatedly offered to ensure the success of a product's advertising campaign, which in turn depends on how well it integrates into the everyday media experiences of consumers.

All in all, in TV ads, invention seeks to find the persuasive argument which involves determining the core message, value proposition, and emotional or logical appeals. For instance, a car commercial might invent arguments around safety (logos), luxury (pathos), or brand prestige (ethos).

2.4.1.2 *Dispositio* (Arrangement)

Arrangement or *Dispositio* in Latin, is one of the key elements of rhetoric and the backbone of persuasive communication. This effective communicative structuring process strives to organise someone's ideas in a way that makes his message clear, logical and convincing. Furthermore, this pillar strives to order the points highlighted in the invention stage and combine them to adapt the adequate, required and persuading message.

Arrangement, then and now, stands on the same pillars and the same principles, although classical arrangement and modern arrangement differ in terms of procedural steps. As far as the classical arrangement is concerned, the following table best explains the "Cicero aligned certain rhetorical appeals with specific parts of the oration. In the exordium or introduction, it is necessary for one to establish his or her own authority. Therefore, one employs ethical appeals (see ethos). In the next four parts of the oration (statement of facts, division, proof, and refutation), one chiefly employ logical arguments (see logos). In the conclusion, one finishes up by employing emotional appeals (see pathos)." (Burton, 2007)

Table 1 best explains Cicero's Classical Arrangement Rhetorical Function demonstrated by Burton.

Table 3 Cicero's Classical Arrangement Rhetorical Function

Latin	English equivalent	Rhetoric Function	Persuasive Appeals
1. <i>Exordium</i>	Introduction	This step introduces the topic and paves the way for the coming steps to grab the audience's attention.	Ethos
2. <i>Narration</i>	Narrative (statement of facts)	This stage outlines the known facts of the case and offers a narrative context for the arguments likely to arise.	Logos
3. <i>Divisio</i>	Division	This step splits the issue into possible positions and perspectives.	
4. <i>Confirmatio</i>	Confirmation (proof)	This stage showcases the arguments and supports them with convincing evidence.	
5. <i>Refutation</i>	Refutation	This stage as its name implies strives to analyze the arising counterarguments. This stage is known to be strong in <i>Logos</i> to refute with facts the opposing arguments.	
6. <i>Peroration</i>	Conclusion	As a final step, a summary of the project's main points is presented with the goal of leaving a positive impression on the audience. It also provides a good opportunity to clearly convey messages.	Pathos

Unlike Cicero's classical arrangement which must include an introduction, a statement of facts, a division between ideas, proof or evidence supporting all ideas, a refutation of ideas and a conclusion, modern arrangement that communicators usually rely on comprises only three stages: introduction, body and conclusion. Besides, what can be seen in contemporary arrangement is that it is not limited to following a fixed structure, but rather includes smooth transitions and even storytelling. This modern approach has significantly grabbed the audience's attention and made messages more

memorable. Hence, communicators are asked to be cautious with any form of arrangement to fit both the targeted audience and the chosen medium.

To sum up, TV ads respect a structured narrative that grabs audience's attention in the opening known as the Hook, then states the problem and suggests solutions through showcasing the products' benefits and concludes by a call-to-action. Arrangement, then, is known as message structuring phase.

2.4.1.3 *Elocutio* (Style)

Style, known as *elocutio*, is another component of rhetoric canons. It is the pathos side of Aristotle's rhetoric triangulation, which refers to the linguistic and aesthetic choices made in crafting an effective communicating discourse. Thus, emotional responses that gather divergent choices regarding language use, tone, figures of speech, and rhetorical devices to enhance the clarity, beauty, and persuasiveness of the message are revealed.

To achieve this rhetoric canon, some key elements of style must be included, mainly:

1. **Clarity:** It is the clear and precise use of language to avoid confusion and ambiguity in the message conveyed and ultimately the message is easily understood by the audience. In rhetoric, clarity aims primarily at setting effective persuasion to enable the audience to grasp the speaker's or writer's ideas effortlessly. In TV advertising, clarity is quickly and effectively communicated despite attention spans being a matter of few seconds only. Moreover, advertisers rely on clear visual elements that work in harmony with the chosen text to strengthen the key points without overwhelming the viewer. For example, a body spray commercial might use simple catchy phrases like “*Natural components, Unbeatable fragrance*”. In essence, clarity in TV advertising transforms a brief moment of screen time into a powerful and persuasive communication tool.
2. **Appropriateness** also known as *decorum*: this key element adapts the rhetorical style to align with the audience's expectations, the subject matter,

and the occasion aiming to enhance advertisers' trustworthiness and persuasiveness. It ensures the careful alignment of the ad's components, namely: audience preferences, values, and expectations of the target demographic, cultural sensitivity via considering cultural norms and avoiding offensive content, brand consistency, contextual relevance and emotional resonance. As a result, an appropriate style:

- Builds trust and fosters positive connection between audience and marketers.
- Enhances persuasion when it aligns with audience's values and expectations.
- Reduces the risks of negative reaction while avoiding inappropriate and offensive content that may damage the brand's reputation and alienate potential customers.

3. Figures of Speech: Literally speaking and as a powerful rhetoric tool, figures of speech enhance the style of discourse with their deliberate deviations from ordinary language using devices such as metaphor, simile, and hyperbole to create vivid and memorable expressions.

All in all, style plays a crucial role in rhetoric meaning because it has an impact in engaging the audience and strengthens the tailored message to achieve the desired outcome via the professional use of emotive language and rhetorical devices such as analogy, allusion and alliteration. Hence, style cannot only be considered as an ornamental component but as an important rhetoric pillar. Furthermore, the relationship between style as a rhetoric canon and TV ads is highlighted in crafting the aesthetic appeal through the inclusion of attractive visuals, lovely music and tone, and selected language that make(s) the ad appear distinct and stylistic in engaging target audiences. Thus, the aforementioned components of style pave the way to the following rhetoric tenet.

2.4.1.4 *Memoria* (Memory)

Memory serves as a crucial component of rhetoric that reveals the art of effective communication, particularly in oratory and public speaking. This concept has been originated from ancient practices and traditional educational techniques that highlight the “*Art of Memory*” as coined by Simonides of Ceos²⁷. Then and now, memory has evolved to play a key role in enhancing rhetorical strategies because it first connects with other rhetorical canons, such as invention, arrangement, style, and delivery. Thus, this technique must be of considerable strength to enable the parties engaged in an interaction share, comprehend and store contents confidently without notes, fostering better audience engagement and efficient communication.

As opposed to modern memorization techniques which often employ mnemonic devices to aid recall, emphasizing the audience's ability to retain and interact with information, traditional memorization has received huge criticism for potentially stifling critical thinking and creativity, prompting a call for educational approaches that emphasize understanding rather than mere recall. Additionally, the cultural implications of memorization practices necessitate careful selection of materials that promote cognitive and cultural growth.

As far as TV advertisings are concerned and in order to guarantee the dynamicity of successful rhetorical practice, practitioners challenge traditional approaches with contemporary objectives while communication is evolving. Additionally, they use jingles, slogans, repetition, and striking visuals to make the ads memorable and assure that they stick in viewers’ minds. For instance, the mobile phone operator slogan used by *Nedjma*²⁸ “*Nedjma, I love it and I love those who love it.*” As soon as you mention the previously mentioned phrase, the Nedjma’s Company advertisement comes to mind. This shows us that this advertisement was very successful in influencing the viewer and making him susceptible to remembering an advertising flashback as soon as the company’s slogan is mentioned.

²⁷ Simonides of Ceos (556 – 468 BC) was a Greek lyric poet, born in Ioulis on Ceos. The Roman rhetorician Quintilian (35–100 AD) wrote that “*Simonides has a simple style, but he can be commended for the aptness of his language and for a certain charm.*” (Campbell D. A., 1991)

²⁸ *Nedjma*, positioned as the third mobile operator in Algeria and officially rebranded as Ooredoo Algeria in November 2013

2.4.1.5 *Actio* (Delivery)

Delivery is the last of the five canons of rhetoric. It involves using all the available tools that ensure the message's pertinence and strengthen the journey's impact and guarantee effective communication. In other words, emphasis, tone of voice, change of pace, pauses, volume, gesticulation, body language, positioning and props are all tools that help practitioners effectively deliver arguments. Additionally, a flat voiceover, awkward acting, or poor pacing can ruin even the strongest concept, while a confident performance like the one partnered PepsiCo food company, and Algerian football star Riyad Mahrez that aimed at promoting the "Algerian pride" to inspire young people to achieve their "dreams" and "unite" the country around football. Thus, PepsiCo wanted to showcase Algeria's identity and persistence in the advert along with Riyad Mahrez and 40 million Algerian citizens' power of "Who we are? We are Algeria!" as a clear message to the world.

Put it in a nutshell, when all five canons work together persuasion, emotional impact and brand recall are maximized and the TV commercial is not going just to sell a product but it creates an experience that sticks with the audience long after the screen goes dark. Contrariwise, weakness in any canon (e.g., poor style or forgettable delivery) can make an ad ineffective.

2.5 Persuasive Strategies in Advertising

In the previous chapter, we elaborated some of the well-known advertising models used as marketing tools. Brief definitions of the selected modals were given and the process of each model was explained. Besides, the Pros and Cons of each model were highlighted. Hence, AIDA, Hierarchy of Effects, DAGMAR, and all the other marketing models share one common feature: persuasiveness. Thus, the major aim of the advertising companies is how to persuade consumers and engage their behaviour towards the action of purchasing. For this reason, marketers seek the best persuasive technique(s) to influence consumers' behaviour and enhance brand recognition. Hence, "Persuasion is what rhetoric is all about." (Edward P. J. Corbett, Robert J. Connors, 1999)

Pegged to this claim, Perloff defined Persuasion as “a symbolic process in which communicators try to convince other people to change their own attitudes or behaviour regarding an issue through the transmission of a message, in an atmosphere of free choice.” (Perloff, 2017). Thus, persuasion is a type of social interaction that attempts to influence and change consumers’ attitudes and engage them towards action. In this respect, Irina D. Romanova, Irina V. Smirnova, (2019) explained the collocation of persuasive technique to be “...a complex set of linguistic tools employed to change attitudes and get responses without openly imposing any ideas on the recipient.”

Furthermore, advertising companies seek the suitable persuasive techniques, which involve a range of effective strategies that will markedly change consumers’ attitudes, conjure emotional responses, establish credibility, and ultimately driving purchasing decisions.

Up to this point, one should first understand persuasive communication effects, which are different in kinds and result in different types of effects. Taking note on this, MILLER (1980) suggested three persuasive effects applied on communication, namely:

- a- Shaping; which is the process of forming new attitudes or behaviours in an uninformed audience to establish trust and create impact via the reliance on effective strategies that include clear messaging, credible sources, and emotional appeals. This effect strives to introduce new influencing ideas while launching a product or raising awareness about social issues.
- b- Reinforcing; means strengthening consumers’ attitudes or behaviours to resist change. In this respect, Perloff (2017) mentioned that people reveal solid attitudes toward a variety of topics, which are hard to change. Thus, marketers and/ communicators should *try to join’ em, not beat’ em*²⁹.
- c- Changing; aims to change behaviors that may reveal psychological conflicts between advertisers who want to convince people about their product or service and the future consumers who show a noticeable resistance. For

²⁹ Perloff used the expression of ‘*try to join’ em, not beat’ em*’ to show how can persuasive effects be reinforced.

instance, quit-smoking advertising spots highlight both risks associated with smoking and possible solutions that lead to smoking cessation. This strategy, then, tends to realize social trust via targeting emotional appeals and intimidation strategies to guarantee the successful change.

In gross, the importance of using persuasive techniques in advertising lies in the overall objective that intends to raise brand awareness and foster a trusting relationship between the marketer and the consumer rather than to increase sales.

Synchronically speaking and as mentioned by Perloff “Aristotle proposed that persuasion had three main ingredients: *ethos* (the nature of the communicator), *pathos* (the emotional state of the audience), and *logos* (message arguments).” (Perloff, 2017, pp. 55-56). Pegged to this claim, Hugh Lawson-Tancred³⁰ (1993) avowed that Aristotle gave a clear clarification of the previously proposed persuasive pillars. Although, persuasive techniques have changed and elaborated over the years, from ancient civilizations to modern digital world, they have succeeded to preserve Aristotle’s formula on the basis of rhetorical principles (*Table1*). They have also survived to show their ability to shape consumers’ perceptions and behaviour.

Table 4 Classification of persuasive techniques on the basis of rhetorical principles

LOGOS	ETHOS	PATHOS
Appeal to rationality	Self-representation Appeal to authority	Seeking common ground Personal involvement Appeal to desires/ preferences Appeal to state awareness Appeal to time awareness Appeal to benefit Flattery

Table 4 above as its title implies represents the classification of persuasive techniques that stand on Aristotle’s rhetorical principles, which serve distinct purposes. They are ranked into three main categories and based on the type of persuasive advertisement marketers want to create, they have the opportunity to select one rhetorical category and build the punch of their message around the ideals of that

³⁰ Hugh Lawson-Tancred (1993) translated Aristotle’s book entitled “The Art of Rhetoric”.

category. The decision of selecting the most suitable category discards the risks of misunderstood messages and paves the way to deliver ads that appeal to the targeted audiences. While **Logos** appeals to logical reasoning through data and facts, **Ethos** establishes brands' trustworthiness. As for **Pathos**, it connects with consumers on an emotional level.

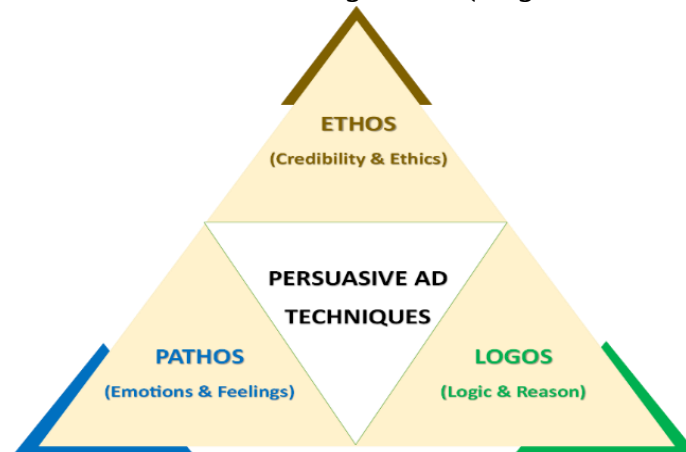
To enhance the effectiveness of advertising campaigns, advertising companies also employ a wide variety of common techniques, such as scarcity principle, the call to value, the bandwagon appeal, emotional appeals, social proof, second person approach and many other persuasive advertising techniques that help marketers create compelling advertisings that use persuasive thinking.

Today, advertisers have recognized the growing awareness of consumers, leading them to embrace ethical advertising practices that increase transparency, credibility, and accountability in navigating the complexities of persuasion. Furthermore, understanding and considering the psychological underpinnings of persuasion is a transformation that highlights the delicate balance between effective marketing and ethical considerations. As a result, advertisers can now create campaigns that not only resonate with audiences but also respect their independence and integrity.

2.5.1 Ethos, Pathos, and Logos: Definitions and Examples

The previous section has introduced advertising persuasive techniques used by marketers to establish their brands' trustworthiness and expand sales to collect larger sales numbers. Marketers, then, rely on applying Aristotle's rhetoric triangulation (*Figure 4*) in their advertisements to persuade, inform and motivate audiences based on their different age groups, preferences and requirements.

Figure 12 Aristotle's Rhetoric Triangulation (Hugh Lawson-Tancred, 1993)



Furthermore, Rhetoric types listed in *Figure 4* are considered as communicative categories and each category invokes a different appeal between marketer and audience. Besides, each of these rhetorical strategies can be effective in its own way, however, their potential effects grow exponentially when combined together. The subsequent subsections provide a detailed definition-based on the rhetoric categories stated above.

2.5.1.1 Ethos: Meaning and Usage

Ethos, which is derived from the Greek word for character, is a persuasive technique that refers to the brand's credibility and ethical appeals to the targeted audience, who are influenced by well-known characters and celebrities. These personalities offer credibility and dependability with *ethos* appeals. Thus, experts affirm that they are ethically reliable and the fact that they endorse a product, they are considered as representatives of the brand. The audience are thrilled with commercials or advertising campaigns performed by celebrities. As a result, audiences make connection with the advertising brand via celebrities' influence. This final action of convincing the audience with the appearance of famous characters is the purpose of *ethos* because advertisers have deduced that it is simpler to make a decision when the advertisements is performed by someone you respect.

To best exemplify *ethos*, a TV commercial broadcasted on Algerian public television since Monday, May 29, 2006 by the famous football legend Zinedine

Zidane³¹, who has been promoting the first mobile operator in Algeria, the Kuwaiti mobile phone operator Wataniya Telecom³².

Figure 13 Zidane advertisement for Nedjma



In this one-minute spot, the skipper of the French Team at that time juggled a ball made with bags of milk and surrounded by four Algerian children, one of whom wears the jersey of the Algerian national team. Amazed by Zidane, the children cheered him on. One of them offers him the Algerian jersey. Zizou kisses him, declaring: "I love her." He meant by this expression that he loves the Algerian National Football Team and Algeria because it is his country of origin and the birthplace of his parents. Another child, wearing a necklace with the inscription Nedjma, the commercial name of Wataniya in Algeria, replies: "I love those who love it". According to the child the personal pronoun "it" means the first mobile operator Nedjma Telecom Algeria.

Technically speaking, this advertising, which is categorized as *ethos*, relied on a persuasive technique called: Avant-garde that appeals to the consumer's desire to feel that they are on the cutting edge possess what others lack, considering the fact that *Nedjma* is the first mobile operator in Algeria.

In sum, Barry Brummett explained *ethos* as to be "the ways in which the speaker built up an appeal based on his own character, trustworthiness, goodwill

³¹Zinedine Yazid Zidane known as **Zizou**, born on June 23, 1972, is a French professional football manager and former player of Algerian origins. He widely regarded as one of the greatest players of all time.

³² the Kuwaiti mobile phone operator Wataniya, represented by Ooredoo that began in 2004 as Nedjma, positioned as the third mobile operator in Algeria and officially rebranded as Ooredoo Algeria in November 2013.

toward the audience, expertise, and qualifications. These appeals based on the speaker himself are called ethos.” (Brummett, 2015)

2.5.1.2 Pathos: Meaning and Usage

Pathos, which means suffering and/ or experience in the ancient Greek, is a fundamental concept in rhetoric and one of the three techniques of persuasion identified by Aristotle who stated that “Pathos is the quality of a persuasive appeal which stirs emotion.” (W.Rhys Roberts, 2015)³³. Thus, it specifically refers to arousing the audience's emotions through persuasive means that target the emotional side and can align with the speaker's or writer's arguments. As Aristotle pointed out and emphasized by a host of philosophers, thinkers, critics, and researchers, this emotional stimulation can significantly influence how the audience perceives the message and may motivate them to act or change their beliefs. To this end, Pathos is defined as the persuasive technique that puts “...the audience in a certain frame of mind.” (ibid). Aristotle’s book chapter entitled “*Rhetoric*” emphasized the fact that creating a connection between the speaker and the audience requires eliciting emotions and feelings such as pity, sympathy, anger, or joy. Thus, this action is crucial for effective communication, which must not consider only logical arguments (logos) and credibility (ethos) but also emotional resonance.

Nowadays, Aristotle’s Triadic framework remains relevant in diverse contexts such as literature, politics, and advertising by employing techniques such as storytelling, vivid imagery, and emotional language to enable speakers and writers resonate with their targeted audiences on one hand. On the other hand, they encourage them to feel and react in specific ways.

Research indicates that emotional appeals differ from logical reasoning in their persuasiveness, underscoring the power of emotion to influence public opinion and elicit desired responses. Nevertheless, the overdependence on emotional appeals raises ethical concerns about public trust in this aspect, which could suggest unethical transgressions and potentially pose the problem of manipulating people's emotions.

³³ Book chapter entitled “Rhetoric” written by Aristotle (Author) and translated by W. Rhys Roberts (Translator), February 9, 2015.

As it is mentioned before, *pathos* plays a pivotal role in the art of rhetoric mainly while combined with *ethos* (credibility) and *logos* (logic) to achieve greater effectiveness. Throughout history, the reliance on *pathos* as emotional appeals has gradually developed. In the early days of television, advertising was primarily focused on products' features and benefits. However, the strategy has changed as the medium evolved. Consequently, advertisers began to recognize the urgent and inevitable necessity of emotional engagement. As television advertising matured through the 1960s and 1970s, advertisers discovered that evoking feelings could significantly enhance consumer engagement and brand loyalty. Hence, they started to employ *pathos* to create connections with consumers and manipulate their emotions and enable them reveal their happiness, sadness, or fear. In this respect, Brummett (2015) declared that advertisers generally use *pathos* to bypass rational resistance and if they succeed to make you laugh, cry, or feel nostalgic, then, they can make you buy. A good example to this strategy, the Algerian TV commercial for charity about anti-cancer disease campaign launched in October 6th, 2021 by the mobile phone operator Ooredoo. This TV commercial was performed by Actress Malika Belbey who was designed as a goodwill ambassador for the Ooredoo brand and was selected to launch the Pink October "*HAYET*" campaign to raise awareness and promote breast cancer screening. The advertisement accompanied by haunting piano music, strived to convey a message of gratitude and appreciation to those living with the disease for their courage in confronting this malignant and dangerous condition. Artist Malika's lovely words also called-on Algerians to extend a helping hand to those suffering from it, motivating them to persevere in the fight against this deadly disease. Thus, this advertising elicited a strong emotional response that encourages viewers to contribute financially to the organization.

In gross, maximizing the impact of *pathos* is of paramount importance advertising designers to understand their audience's values and beliefs, as the appropriateness of emotional appeals can vary based on the audience's characteristics. Besides, a rhetor can strategically influence how the audience perceives the message

by carefully selecting which emotions to evoke. For instance, a call to action may be more effective if it taps into feelings of urgency or empathy rather than mere logic.

2.5.1.3 Logos: Meaning and Usage

The third persuasive mode coined by Aristotle is called *Logos*, which serve as vital components that effectively lessen the gap between consumers and brand owners. As visual symbols, *Logos* encapsulate a brand's identity and values through the use of logical arguments, facts, and reasoning that succeed to persuade the targeted audience. In other words, shaping consumer perceptions by presenting data, statistics, and rational appeals engage them forward towards action and lead them to purchasing decisions.

Historically speaking, logos witnessed a noticeable move from static imagery to dynamic visuals and adaptable designs. This alteration paved the way to advertisers to gradually apply the appropriate techniques to tailor their adverts that respect the cultural trends and respond to recent media formats. Thus, it has been confirmed that the aforementioned shift has successfully engaged audiences to behave more interactively. This success can be conspicuous through the fact that the focus on narrative-driven logos convey a deeper brand ethos rather than merely representing products.

According to Perloff (2017), TV advertising *Logos* relies on evidence (logical appeals) that targets the audience's rationality to convince consumers unlike emotional (*pathos*) or credibility-based (*ethos*) appeals, logos, making it particularly effective for products requiring justification for purchase. Thus, *logos* can be conveyed through:

1. **Statistical Evidence:** this evidence may be seen in different forms. TV ads often display on screen-text statistics, surveys or research findings to prove a product's quality. Advertising brands may well reinforce the tailored message with graphs or charts that appear briefly on TV screens. To support this, the Algerian TV advertising message about the multinational toothpaste brand known as 'Signal' which says, "*Teeth ten times stronger*". Number ten as a

complete set represents wholeness or completeness. Furthermore, this symbolization creates an impression of scientific validation, making claims seem more trustworthy.

2. **Comparative Advertising:** Brands often rely on direct comparisons with competitors to highlight their own advantages and help consumers make an informed choice by showing clear differentiation. Generally speaking, competitors always rely on mentioning the tagline “*Unlike other brands...*” to convince consumers and engage them to redirect their purchase action towards the advertised product(s) rather than consuming other competitors’ products.
3. **Expert Testimonials:** Endorsements from professionals is another *logos* strategy used by brand owners that enhances credibility and influence purchasing decisions. The goal of relying on expert testimonials from doctors, engineers, or professionals in TV ads is to add credibility to the product. Studies show that consumers have shown greater trust in experts than in celebrities, and people perceive them as less trustworthy than before, and that their participation in the ad is merely for the sake of generating advertising revenue. For example, a commercial for a cosmetic product features a dermatologist talking about the product's ingredients, then moves to a laboratory where experts wearing white aprons talk about the product's clinical trials. In addition, the ad text uses hints and allusions, such as “*Recommended by the International Council of Dermatologists.*”
4. **Demonstrations:** Demos in television commercials are a reliable visual demonstration of a product's effectiveness, capable of capturing a customer's interest and moving them from watching the ad to paying attention, then admiring it, and finally purchasing the product. For example, a laundry detergent product may employ visual effects to compare dirty clothes with clean laundry after using the product. This demonstrates that the goal of using visual proof is to remove any doubt about the product.

In gross, *Logos* that stand(s) as logical appeal are used in television advertising as a persuasive method in persuading audiences by presenting logical arguments and factual information that support a product or service and engage consumers effectively.

2.6 The Construction of Meaning in Advertising

It is of paramount consideration that advertisers pay heed to the desired message to be conveyed to their audiences, and aiming at delivering a message which is not considered as a simple message but its consideration should be very well tailored and perfectly analysed. Thus, all advertising owners are waiting to make big profits by selling and promoting their products. Consequently, they must take into account every little detail of their advertising flashes. As a result, analysing the meaning in advertising involves delving into the underlying messages, themes, and strategies that advertisers use to connect with their target audiences, aiming at persuading them.

To Analyse the meaning in advertising experts should pragmatically rely on adopting a multidisciplinary approach that combines elements of semiotics, psychology, sociology, and cultural studies. Moreover, they should decipher the codes, symbols, and strategies used in ad campaigns. On the other hand, adopting the aforementioned analysis allows people to gain insights into how advertisers shape people's perceptions, influence their behaviours, and create powerful connections with advertisers target audiences. The following section gives a deeper exploration of the analysis of meaning in the context of advertising.

2.7 Pragmatics: Concepts, Features and the Relevance to TV Advertising

Pragmatics is a significant subfield of linguistics that investigates how context influences the interpretation of meaning in language. Emerging in the 20th century as a response to the limitations of structuralist linguistics, pragmatics shifts the focus from static meanings of words to the dynamic interactions between language, context, and intention. Notable contributions from philosophers such as J.L. Austin, H.P. Grice, and later theorists have established core concepts including speech acts,

implicature, and deixis, each underscoring the importance of situational factors in communication. The study of pragmatics has grown increasingly vital in understanding how meaning is negotiated in various contexts, such as political discourse, intercultural communication, and everyday conversation. Key theories within the field, including Speech Act Theory and Grice's Cooperative Principle, highlight the performative aspects of language and the underlying assumptions that guide conversational exchanges. The field's interdisciplinary approach has enabled scholars to integrate insights from sociology, anthropology, and cognitive science, further enriching the analysis of language use in social interactions.

Despite its advancements, pragmatics faces ongoing critiques and challenges, particularly concerning its theoretical frameworks and applicability across different cultural contexts. Issues such as the ambiguity in definitions, the implications of digital communication, and the nuances of cross-cultural interactions have sparked debates among scholars, necessitating continued exploration and adaptation of pragmatic theories. As the world becomes more interconnected, understanding pragmatic principles will remain essential for effective communication in increasingly diverse linguistic landscapes.

Pragmatics, as a distinct field of study within linguistics, emerged in the 20th century as a response to the limitations of structuralist linguistics, particularly the ideas proposed by Ferdinand de Saussure. Initially, pragmatics engaged in synchronic analysis, focusing on language use at a specific point in time rather than its historical evolution. However, it quickly recognized the importance of meaning beyond mere abstract signs, laying the groundwork for the exploration of the interplay between language, context, and meaning. The roots of pragmatics can be traced to philosophical inquiries into language, notably through the works of early figures such as Charles Morris and Charles Sanders Peirce. Morris coined the term "pragmatics" in 1938, distinguishing it as the study of the relationship between signs and their interpreters. This foundational idea was further developed by philosophers like J.L. Austin, who introduced speech act theory, and H.P. Grice, who proposed the cooperative principle and maxims of conversation. Their contributions emphasized

the significance of context in understanding meaning, which is central to pragmatic analysis.

During the 1950s and 1960s, pragmatics began to gain recognition as an independent academic discipline. Scholars like Austin and Grice expanded the scope of pragmatic studies by exploring various discourse genres and implicatures, highlighting how these concepts could enrich the understanding of communication in diverse contexts, including political discourse and media. This period marked a pivotal transition where pragmatics began to incorporate interdisciplinary insights, drawing from cognitive science, sociology, and anthropology, thus broadening the analytical tools available for discourse analysis.

As the field continued to evolve, pragmatics became increasingly intertwined with theories of semantics and syntax, illustrating the interconnectedness of meaning, structure, and language use. The study of pragmatic competence, understanding speakers' intended meanings, emerged as a critical area of inquiry within this framework. Overall, the historical development of pragmatics reflects a dynamic interplay between linguistic theory and philosophical thought, culminating in its establishment as a vital component of contemporary linguistic studies.

2.8 Key Concepts in Pragmatics

Pragmatics is a vital subfield of linguistics that explores how context influences the interpretation of meaning in language. Unlike semantics, which examines the inherent meaning of words and sentences in isolation, pragmatics focuses on the dynamic interplay between language use and situational factors such as speaker intention, cultural norms, and the physical environment. This section outlines several key concepts integral to the study of pragmatics.

2.8.1 Speech Act Theory

When we communicate, we do not convey information only but we also perform actions through their utterances. This act is known as Speech acts, through which individuals can promise, order, greet, or apologize, and each form serves a specific communicative purpose. Understanding speech acts is essential for grasping

how language functions in social contexts and how meaning is negotiated between speakers and listeners.

One of the foundational concepts in pragmatics is the notion of speech acts, which was originating primarily from the work of J. L. Austin³⁴(1962) and later on refined by J. R. Searle³⁵ (1969). Thus, Speech act theory represents a significant area of study in linguistics and philosophy that explores how utterances function not merely as vehicles for conveying information, but as actions that can perform various social functions. This theory is founded on the evidence that language is inherently performative i.e. when individuals speak, they are not just stating facts but also enacting commitments and influencing social realities. This perspective has led to a more nuanced understanding of communication, emphasizing the importance of context and speaker intention in interpreting meaning.

As it is known, Searle, who was the student of Austin, expanded the foundational contributions coined by his teacher and refined the categorization of speech acts and rank them into three primary types explained in the subsequent subsection.

2.8.1.1 Locutionary acts

“It is the act of saying something in the full normal sense.” (Austin, 1962). Thus, the locutionary act is the act of producing a meaningful linguistic expression, such as a sentence or utterance. Besides, it involves the literal meaning of the words spoken. As far as our study is concerned, Algerian TV Advertising demonstrate locutionary act through the spoken text composed of literal wording (AA or *Darija*, MSA, French and Tamazight), grammatical structure and the surface-level information which comes before analyzing intent of the advertising flash and the possible effect in return. The following examples taken from Algerian TV advertising best explain the locutionary act.

³⁴ John Langshaw Austin (1911-1960) was an English philosopher of language and leading proponent of ordinary language philosophy, best known for developing the theory of speech acts.

³⁵ John Rogers Searle is an American philosopher widely noted for contributions to the philosophy of language, philosophy of mind, and social philosophy.

Table 5 Examples about the Locutionary act

Advertising Text	Translation	Locutionary meaning
جرب الجديد.	Try the new one!	Literal command to try something
نضمن الجودة.	We guarantee quality!	Statement about quality
العرض ينتهي غدا.	Offer ends tomorrow!	Fact about timing

Algerian TV advertising demonstrates pragmatic challenges in locutionary interpretation for example:

- Code-switching: A viewer might understand “*Promo*” (French) but not (MSA) "تخفيضات" for "discounts".
- Wordplay: Some ads use puns mixing French/Darija (e.g., "C'est إفريبيش" for "It's fresh!" with exaggerated Darija pronunciation).

Algerian TV ads leverage locutionary acts to:

- Anchor messages in multilingual clarity.
- Set up illocutionary intent (e.g., commands → directives).
- Resonate culturally through religious/nationalist terms.

2.8.1.2 Illocutionary acts

This act deals with the intention behind the utterance stipulated in the locutionary act. It conveys the speaker's purpose and intent. In this respect, Searle (1969) defined the illocutionary act as “the act performed in saying something: promising, warning, ordering, etc.” (Searle, 1969). In Algerian TV ads, illocutionary acts shape consumer behavior through:

- **Direct persuasion** (e.g., *Buy now!*)
- **Implied commitments** (e.g., *We guarantee quality!*)
- **Cultural/religious appeals** (e.g., *Halal-certified*).

Besides, they disclose the main categories of Speech Acts coined by Austin and expanded by Searle. These categories classify utterances based on their illocutionary force i.e., the speaker's intention and the effect the speech act has in a

social context. The following examples shed more prominent light on Searle's classification of illocutionary force.

A. Directives (Commands/Requests)

Ads directly urge action using imperatives:

- MSA: لا تفوت الفرصة! Don't miss the chance! (En) → **Warning**
- AA/ Darija: سجل الآن → Register now! (En) → **Order**
- French: Profitez de l'offre! → Enjoy the offer! (En) → **Invitation**

B. Commissives (Promises/Guarantees)

Brands commit to quality, price, or religious compliance:

- !نضمن لكم التوصيل في 24 ساعة → We guarantee delivery in 24 hours! → **Pledge**
- 100% منتج حلال → 100% halal product → **Religious vow**

C. Expressives (Emotional/Cultural Appeals)

Ads express values to build connection:

- من أجل عائلتك → For your family! → **Care assertion**
- صنع في الجزائر → Made in Algeria! → **National pride**

D. Assertives (Claims/Facts)

Brands declare truths to persuade:

- رقم 1 في مبيعات الحليب → Number 1 in milk sales! → **Boast**
- يحمي من الجراثيم → Kills germs! → **Health claim**

E. Declarations (Creating New Realities)

Some ads institute changes through language:

- بمناسبة العيد، جميع المنتجات بتخفيض → For Eid, all products on sale! →

Announcement

Furthermore, the Algerian sociolinguistic landscape helps setting the illocutionary force and exploit the meaning of the utilised words. Thus, the illocutionary nuance resulting from the use CS are clearly noticeable. For instance:

- French: the expression [Nouvelle collection!] is often used for modernity/authority
- Darija is used for relatability/humor as in [ما تخليهاش تفوتك] → Don't let it pass you by! (En).

- MSA guarantees formal assertions [جودة عالية] → High quality (En).

2.8.1.3 Perlocutionary Acts

Perlocutionary acts focus on the effects of the utterance on the listener. Pegged to this claim, Austin explained the perlocutionary act to be “what we bring about or achieve by saying something, such as convincing, deterring, or surprising.” (Austin, 1962). In Algeria, perlocutionary effects hinge on cultural-religious pragmatics, where ads trigger responses by tapping into:

- 1- Islamic ethics (e.g., charity → *10 dinars for diabetics for each product purchased* = moral comfort)
- 2- Collectivist values → (family/nation but not individuals)
- 3- Post-colonial identity (pride in local vs. foreign)

Moreover, this perlocutionary act triggers religious, cultural, national, and social aspects of Algerians. The following examples clarify this point.

A. Charity Effect:

10 دنانير لمرضى السرطان على كل منتج يشتري → *[10 Dinars for each product purchased]*
Table 6 Perlocutionary Act about charity effect (Religious aspect)

Illocutionary Act	Perlocutionary Effect
- Illocutionary Act: Commissive (promise)	- Perlocutionary Effect: Religious relief → Purchases driven by moral conscience - Social validation → Avoiding community judgment

B. The "Ramadan Rush" Effect

بمناسبة رمضان! إشتري علبة حليب و أحصل على الثانية بنصف السعر → *[On the occasion of Ramadan! Buy a box of milk and get the second one at half price.]*

Table 7 Perlocutionary Act about the Ramadan Rush effect

Illocutionary Act	Perlocutionary Effect
- Declarative (creating sale reality) - Expressive (Ramadan empathy)	- Ritual participation → Buying = cultural belonging

C. The National Effect Also Patriotic Duty

نشري منتوج بلادي باش نضمن مستقبل ولادي → *[I buy my country's local products to secure my children's future]*

Table 8 Perlocutionary Act about the National Effect (Patriotism)

Illocutionary Act	Perlocutionary Effect
- Directive (command)	- Guilt-to-action → Choosing local brands to avoid "betrayal"
- Expressive (Pride)	- Identity reinforcement → Purchase as anti-colonial statement

D. Social

Ooredoo's "Ramadan Connectivity" Campaign

→ ربط العائلة في رمضان أجمل! مع عروض أوريدو، كلم ماماك ببلاش

Connecting family in Ramadan is precious! With Ooredoo offers, call your mom for free!

- Perlocutionary Analysis:
 - ربط العائلة → (Family connection)
 - رمضان → (Links calls to spiritual reward (Ramadan = extra blessings))
 - أجمل → (Most beautiful)
 - ماماك → (Your mom – Darija diminutive)
- Emotional intimacy → "Free" feels personal, not corporate
- Result: Surge in SIM card purchases – A significant increase in SIM card purchases – consumers are seeking religious and familial support embodied in maintaining family ties.

Speech act theory has garnered notable acclaim for its innovative approach to understanding language, yet it has also faced substantial criticism. Scholars have challenged its foundational assumptions, arguing that the focus on individual speaker intentions may neglect broader social and contextual factors that shape communication. Additionally, critiques related to methodology suggest that the existing taxonomy of speech acts may not encompass all forms of linguistic action across diverse languages and cultures. Furthermore, philosophical discussions influenced by figures like Jacques Derrida (Kuang, 2018) have introduced skepticism

about the reliability of meaning derived from speech acts, raising questions about how language can effectively convey certain knowledge in complex social contexts.

The diverse applications of speech act theory reveal its relevance to contemporary debates in various fields. In philosophy, it has reshaped discussions about meaning and intention; in linguistics, it provides frameworks for discourse analysis; and in sociology, it highlights the performative nature of language in shaping social structures. Moreover, its implications for artificial intelligence underscore the importance of understanding human communicative intentions in the development of intelligent systems. As such, speech act theory remains a pivotal lens through which the intricate relationship between language, action, and meaning is explored and understood.

2.8.1.4 Context

Context is a crucial element in pragmatic analysis, as it encompasses the circumstances surrounding a communication event that add layers of meaning to utterances. This includes not only the physical setting and cultural background but also the relationship between the speakers and any prior discourse that may inform the conversation. Without context, language can lose its richness and depth, rendering it a mere collection of words devoid of significant meaning.

2.8.1.5 Deixis

Deixis involves expressions that require contextual information to be understood. These expressions, such as '*here*', '*there*', '*now*', and '*then*', depend heavily on the situational context in which they are used. For example, the meaning of '*there*' can vary widely depending on the physical location being discussed. Analysing deixis helps linguists understand how speakers anchor their discourse in particular contexts, making it a significant area of focus in pragmatic studies.

2.8.1.6 Shared Knowledge and Inference

The role of shared knowledge in pragmatics cannot be overstated. Effective communication often relies on common understanding between the speaker and listener. Inferences made based on this shared knowledge enable individuals to derive meaning from interactions that may not be explicitly stated. This aspect of pragmatics highlights the collaborative nature of language use and the importance of context in shaping communication.

2.8.2 Grice's Cooperative Principle and Implicature

One of the most foundational concepts in the study of language pragmatics is Grice's maxims and implicature (Grice, 1989), which offer a smooth ability to highlight the complexities that may arise from human communication, mainly those concerning unspoken implicatures and shared background knowledge.

2.8.2.1 Grice's Maxims

In his influential paper entitled "*Logic and Conversation*", Paul Grice³⁶ proposed four conversational maxims, namely:

- 1- **Quantity maxim:** represents the quantity of information to be provided during an exchange. It should be as informative as is required i.e. the right amount of information is neither too little nor too much.
- 2- **Quality maxim:** it emphasizes truthfulness, requiring that speakers only say what they believe to be true and for which they have evidence. In this vein, Grice asserted that "try to make your contribution one that is true- and two specific maxims: 1) Do not say what you believe to be false. 2) Do not say that for which you lack adequate evidence." (Grice, 1989, p. 27)
- 3- **Relation maxim:** It requires that the topic of any conversation should be pertinent. Grice insisted on the fact that the interlocutors should "Be relevant",

³⁶ Herbert Paul Grice (28 August 1913-13 March 1993), usually publishing under the name H. P. Grice, was a British philosopher of language who created the theory of implicature and the cooperative principle (with its namesake Gricean maxims), which became foundational concepts in the linguistic field of pragmatics. Source: (https://en.wikipedia.org/wiki/Paul_Grice, s.d.)

though the maxim's formulation conceals a number of problems, such as the differentiations derived from sorts and focuses of relevance, the shift in the course of a talk exchange and the legitimate changes of conversations' subjects.

- 4- **Manner maxim:** Grice claimed the supermaxim "Be perspicuous" that requires being brief and ordered and avoiding obscurity of expression, and ambiguity. This maxim is explained "as relating not to what is said but, rather, to *how* what is said is to be said." (ibid)

The aforementioned maxims, which compose Gricean Theory, seek the adequate "conversational implicatures, as being essentially connected with certain general features of discourse" (Grice, 1989, p. 26) to explain the way interlocutors conduct everyday conversational interactions, allowing for nuanced understanding of implied meanings and context-dependent interpretations.

2.8.2.2 Implicature

Implicature refers to the idea that speakers often convey additional meanings beyond the literal interpretation of their words. This phenomenon is critical for understanding everyday conversations, humour, and sarcasm, as it allows listeners to infer meanings based on context and shared knowledge. The study of implicature reveals how pragmatic understanding can alter the perceived intent of a message, which is particularly relevant in persuasive discourse, such as advertising or political debates.

2.8.3 Politeness Theory

Human communication and social interaction urged researchers to propose the corresponding framework that offers insights into how speakers manage the potential risks inherent in every interaction, which involves them in face-to-face or mediated contact with other participants (Goffman, 1967, p. 5). These contacts that consist of verbal and non-verbal acts are generally called a *line* by which interlocutors are triggered in effect and assume that they have more or less wilfully taken a stand that requires mutual responsiveness. From this standpoint, Goffman (1967) coined the

term *face* to explain “...the positive social value a person effectively claims for himself by the line others assume he has taken during a particular contact. Face is an image of self-delineated in terms of approved social attributes-albeit an image that others may share, as when a person makes a good showing for his profession or religion by making a good showing for himself.” Idem

Goffman distinguished between two faces that a person may reveal. The first “When a person senses that he is in face, he typically responds with feelings of confidence and assurance.” (Goffman, 1967, p. 8). As for the second *face*, it occurs “When a person is in wrong face or out of face (...) he may feel bad because he had relied upon the encounter to support an image of self to which he has become emotionally attached and which he now finds threatened.” Idem. In other words, Goffman’s *face*, which denoted the positive social value a person claims during interaction., is divided into two dimensions: *positive face*, which reflects the need for approval and belonging, and *negative face*, which denotes the desire for autonomy and freedom from imposition. Because every communicative act has the potential to threaten one or both aspects of *face*.

Generally speaking, Goffman’s book entitled *‘Interaction Ritual: Essays on Face-to-Face Behavior’* paved the groundwork to linguists Penelope Brown and Stephen Levinson (1987) who set the Politeness Theory that stands on understanding the two contradictory dimensions of the concept of *Face* to signify the social value a person claims during interaction; either positive or negative.

Politeness theory, which has long been recognized as a central concern in human communication, emerges as a universal phenomenon, though its expression varies significantly across cultures, transcending the belief that it is just an etiquette of superficial manners of persons, instead, it turns about how individuals negotiate relationships, preserve dignity, and sustain social harmony.

Brown and Levinson made the assumptions that all competent adult members of a society reveal *Face* that represents the public self-image intended to be claimed by each individual. This personalized image is seen in two related aspects, listed as follows:

- 1- The negative face, which is most prominently manifested through the display of freedom of ownership and freedom from the slightest restriction or imposition, such as basic claims to land, personal preserves, and non-dispersal rights.
- 2- positive face; displays the positive consistent self-image or personality appreciated and approved by interactants.

In addition, Brown and Levinson (1987) asserted that the corresponding *Face* can exhibit certain rational capacities such as consistent modes of reasoning from ends to the means that would achieve those ends.

2.8.3.1 Politeness Strategies: An Overview

Brown and Levinson asserted that interlocutors rely on a range of politeness strategies to manage social interactions, broadly categorizing these strategies into positive and negative politeness strategies. The first strategy is used when speakers adopt situations or contexts that enable them to positively enhance their image to listeners, manifested by emphasizing their social attractiveness. However, the second strategy happens when speakers adopt situations or contexts that minimize imposition and acknowledge their autonomy to listeners who reveal their negative face. In addition, the effectiveness of these strategies often stands on various contextual factors, including social power dynamics, cultural norms, and the degree of intimacy between interlocutors, i.e. speaker and listener. The subsequent section best explains the different types of politeness strategies coined by Brown and Levinson.

2.8.3.2 Typology of Politeness Strategies

Brown and Levinson emphasized on the fact that politeness strategies are crucial tools employed by individuals to navigate communication effectively and respectfully in various social contexts and circumstances. Brown and Levinson's foundational framework outlines four primary types of politeness strategies, namely: bald on-record, positive politeness, negative politeness, and off-record also indirect strategies. The core kernel of the aforementioned strategies is polite and effective communication which may be influenced by the relationship between interlocutors,

cultural norms, and the context of the interaction. Besides, each of these strategies serves different communicative functions, are thoroughly listed and explained.

2.8.3.2.1 Bald-on-Record

Bald on-Record is a direct communication style used to straightforwardly address the other person or the hearer to express the speaker's needs without neglecting imposition. While defining this strategy, Brown and Levinson shed prominent light on Grice's Maxims, which represent "an intuitive characterization of conversational principles that would constitute guidelines for achieving maximally efficient communication." (Brown & Levinson, 1987, p. 108).

Briefly speaking, Grice ranked four different maxims, which are summarized as follows:

1. Maxim of Quality: Be non-spurious (speak the truth, be sincere).
2. Maxims of Quantity: Don't say less or more than is required.
3. Maxim of Relevance: Be relevant.
4. Maxim of Manner: Be perspicuous; avoid ambiguity and obscurity.

Later on, Brown and Levinson deduced that relying on these Maxims that underly every talk exchange does not imply that utterances in general do not always meet these conditions. Indeed, the majority of natural conversations do not proceed as one powerful and pervasive motive for not talking Maxim-wise but it requires to give considerable attention to face. Pegged to this claim Brown and Levinson said that:

Politeness is then a major source of deviation from such rational efficiency, and is communicated precisely by that deviation. But even in such departures from the Maxims, they remain in operation at a deeper level. It is only because they are still assumed to be in operation that addressees are forced to do the inferential work that establishes the underlying intended message and the (polite or other) source of the departure - in short, to find an implicature, i.e. an inference generated by precisely this assumption.

(Brown & Levinson, 1987, p.109)

Thus, the prime reason for bald-on-record usage is generally elucidated by the speaker S who seeks to demonstrate the Face-Threatening-acts (henceforth FTA)

with maximum efficiency rather than willing to satisfy the listener's face. Besides, S can have different motives that may well lead him adapt his FTA's according to different circumstances.

These fall into two classes: those where the face threat is not minimized, where face is ignored or is irrelevant; and those where in doing the FTA baldly on record, S minimizes face threats by implication. Direct imperatives stand out as clear examples of bald-on-record usage, and we concentrate on them in the examples that follow.

(Brown & Levinson, 1987, p.109)

The point Brown and Levinson try to make is that these strategies fall into two classes: those in which the face threat is not minimized, and those in which it is mitigated by contextual implication. To support this, in Algerian advertising discourse, bald on record strategies frequently occur, particularly in the form of direct imperatives that either ignore face concerns or minimize them only implicitly. A clear example of the first class can be found in Ooredoo's advertising about a new application called "My Ooredoo", where the slogan "Download the new application, now!" operates as a direct command, entirely disregarding the consumer's negative face wants, since urgency and efficiency are prioritized over politeness. However, the second class is exemplified by culturally shared values demonstrated in health-related product commercials, such as the *Soummam* milk advertisement, which urges viewers to "*Drink Soummam every day!*". Structurally speaking, this expression is a direct imperative; though the imposition is implicitly softened through the context of health and wellbeing. The audience's inferred expectation about the directive stems systemically from concern rather than coercion. To sum up, in both cases, the bald on record strategy is evident, but the degree of perceived threat varies depending on whether the imperative is presented as a mere directive or as a directive justified by culturally shared values such as health, family care, or urgency.

2.8.3.2.2 Positive Politeness

This strategy, which stands on sharing familiarity, solidarity and friendship between people, is considered as the language of intimacy that enhances the hearer's

positive face. It aims to discard any impactful threat or risk that menaces any positive face. This situation stipulates that the addressee is treated as an in-group member and a real friend. By fostering a sense of camaraderie and reducing social distance, positive politeness helps to mitigate potential conflicts and enhance relational dynamics. It is generally visible in finding common ground, using friendly language, and juxtaposing criticism with compliments. In this respect, Brown and Levinson's (1987) seminal work on politeness theory, encapsulates the essence of positive politeness, which is:

Positive politeness is redress directed to the addressee's positive face, his perennial desire that his wants (or the actions/acquisitions/values resulting from them) should be thought of as desirable. Redress consists in partially satisfying that desire by communicating that one's own wants (or some of them) are in some respects similar to the addressee's wants.
(Penelope Brown, Stephen C. Levinson, 1987)

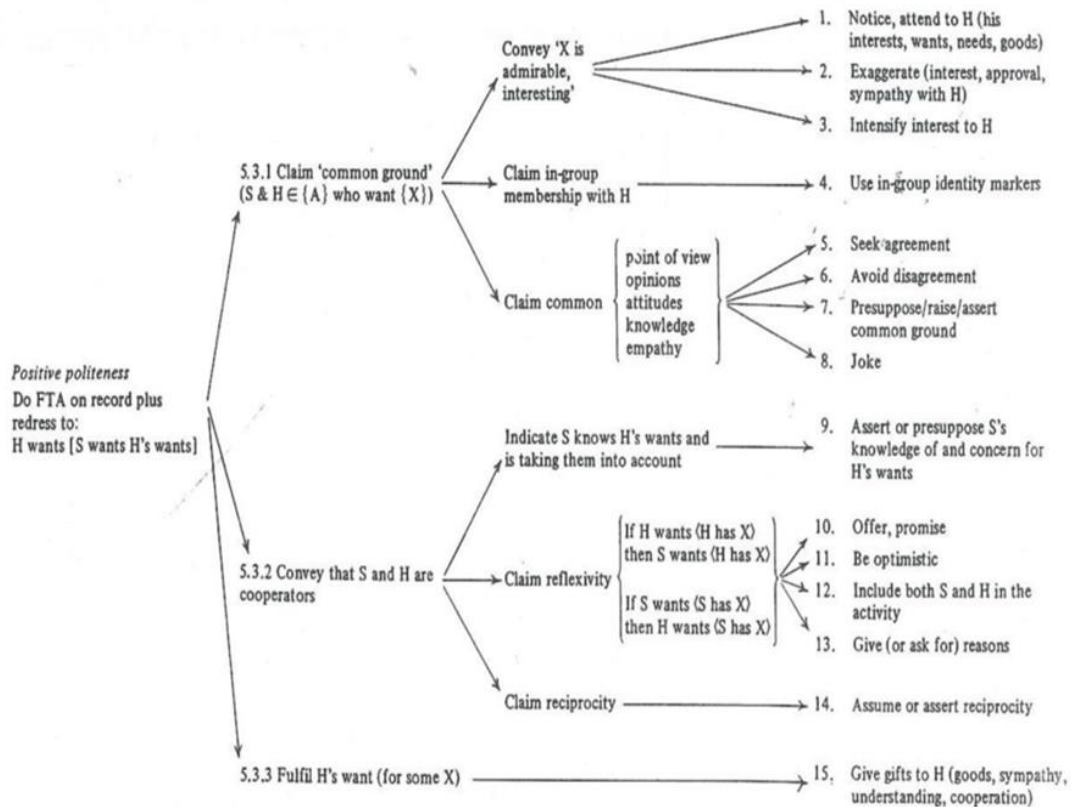
Pegged to this claim, Brown and Levinson insisted on the fact that positive politeness, which is a communicative strategy aimed at maintaining social harmony through solidarity and approval, operates on the level of facework, specifically addressing the addressee's positive face, which refers to the individual's desire to be appreciated, accepted, and approved of by others. The above quotation can be split into two parts. The first part highlights that positive politeness is not merely about avoiding offence, but about actively enhancing the interpersonal relationship. In pragmatic terms, it is a face-enhancing act (FEA) that seeks to minimize potential threats by affirming the social value of the hearer's self-image. This is achieved through linguistic strategies that express involvement, common ground, or empathy, such as compliments, inclusive pronouns ("we"), or expressions of understanding ("I know how you feel"). The second part underscores the reciprocal and cooperative nature of communication. By aligning the speaker's wants with those of the addressee, the speaker reduces social distance and reinforces a sense of shared identity. From a pragmatic standpoint, this alignment functions as a mitigation strategy that softens face-threatening acts (FTAs) by appealing to solidarity. It signals that the speaker and hearer are part of the same social group or share similar goals,

which is particularly powerful in cultures or contexts where collectivism and social cohesion are highly valued (as in many North African societies, including Algeria).

In essence, the quote points to the relational work that language performs: positive politeness is not simply about being “nice,” but about strategically managing interpersonal relations to maintain mutual respect and cooperation. It demonstrates how pragmatic choices are guided by both social norms and contextual expectations, making positive politeness a cornerstone of successful and harmonious interaction. In media, particularly advertising, positive politeness is strategically crafted to simulate intimacy between brands and consumers, constructing an illusion of personal connection. Such linguistic choices underscore how politeness is not merely a social nicety but a tool of pragmatic influence. In Algerian advertising, for instance, positive politeness is often realized through inclusive appeals (“we all deserve the best”), shared cultural references, or communal values (e.g., hospitality, family, pride). Such discourse functions not only to persuade but also to create a sense of belonging, reflecting precisely the pragmatic principles outlined in this quotation.

To be perfectly clear, *Figure 9* best illustrates all the possible strategies of the linguistic realizations of positive politeness that represent the normal linguistic behaviour between intimates. Besides, interest and approval of each other's personality and presuppositions indicate shared desires and knowledge.

Figure 14 Chart of Positive Politeness Strategies (Brown & Levinson, 1987, p. 100)



The fifteen strategies of positive politeness highlighted by Brown and Levinson evolve three broad mechanisms, categorised as 5.3.1, 5.3.2 and 5.3.3 on the chart above. The first category involves S claiming 'common ground' with H, by indicating that S and H both belong to some set of persons who share specific wants, including goals and values. As for the second mechanism, 5.3.2, it conveys that S and H are cooperators through sharing the same goals in the same domain. This category is characterised by the positive face of S and H who might interchangeably share sensitivity, reflexivity and reciprocity of their requirements. The last mechanism, 5.3.3, indicates that H's wants are fulfilled by some X, as explained by Brown and Levinson: "S may satisfy H's positive-face want (that S want H's wants, to some degree) by actually satisfying some of H's wants."

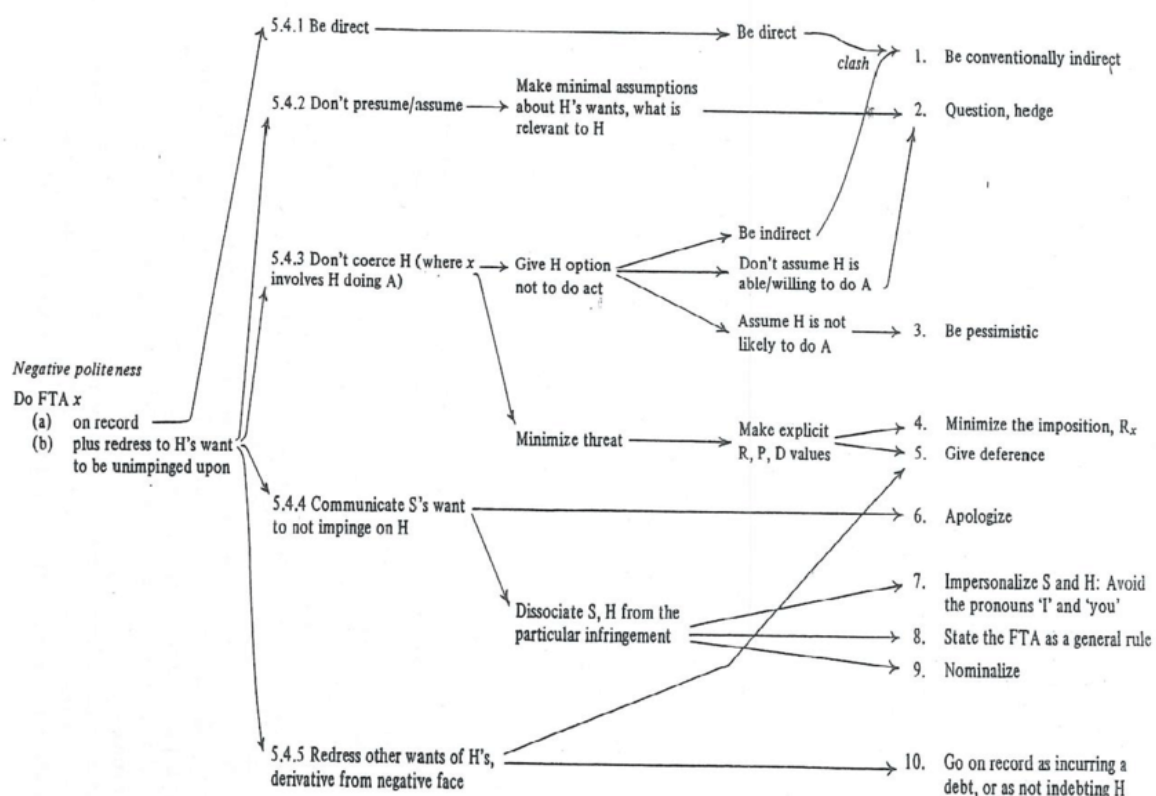
2.8.3.2.3 Negative Politeness

Negative politeness, which corresponds to Durkheim's 'negative rites', rituals of avoidance, is distinct from positive politeness strategy because it is oriented toward

the addressee's negative face highlighted by the strong desire to have freedom of action and not be imposed upon. Moreover, it seeks to maintain social distance and avoid encroaching on the hearer's autonomy. Brown and Levinson (1987) explained that, "negative politeness is specific and focused; it performs the function of minimizing the particular imposition that the FTA unavoidably effects." To fulfil this aim, negative politeness urges both bald-on-record delivery and redress of an FTA, then, the message is directly conveyed.

Nevertheless, this action demonstrates two clashes between "the want of being direct stemming from Do FTA on record and the want to Be indirect that derives from don't coerce H", as illustrated in *Figure 10* below.

Figure 15 Chart of Positive Politeness Strategies (Brown & Levinson, 1987, p:131)



After analysing figures 9 and 10, positive and negative strategies respectively, both strategies stress the fact that politeness is a pragmatic phenomenon, which links linguistic forms to underlying social meanings. It also demonstrates that politeness is rather a purely strategic process, which transcends mere etiquette and is

fundamentally shaped by the context of face management. This latter is influenced by power relations, social distance and cultural norms.

However, some scholars have criticized Brown and Levinson's model because of its Anglo-centricity rather than being a universal concept of face and autonomy. According to these critics, this model cannot fully be applied to collectivist or highly contextualized cultures. Nevertheless, the Brown and Levinson's politeness model remains essential since it provides a conceptual perspective for analysing linguistic politeness across communicative contexts.

2.8.3.2.4 Off-Record

Off-record is the fourth type of politeness strategies coined by Brown and Levinson (1987). It relies on indirectness as opposed to the bald-on-record strategy explained at the onset of this section. According to Shoshana Blum-Kulka (1991), the hearer in this strategy is urged to interpret the intended meaning without direct imposition. To support this claim, Brown and Levinson asserted that:

A communicative act is done off record if it is done in such a way that it is not possible to attribute only one clear communicative intention to the act. In other words, the actor leaves himself an 'out' by providing himself with a number of defensible interpretations; he cannot be held to have committed himself to just one particular interpretation of his act. Thus, if a speaker wants to do an FT A, but wants to avoid the responsibility for doing it, he can do it off record and leave it up to the addressee to decide how to interpret it.

(Brown & Levinson, 1978: p. 211)

From a sociopragmatic standpoint, the quotation has perfectly delineated the core mechanism of off-record communication as strategic ambiguity. Aiming at avoiding sole responsibility for FTAs, the addresser who speculates an utterance with multiple defensible interpretations, thereby transfers the interpretive burden to the addressee.

This process, which operationalizes Grice's concept of conversational implicature through the flouting of a conversational maxim, extends beyond mere politeness to encompass critical dimensions of relational work, power dynamics, and cultural specificity. While the quotation precisely describes the speaker's strategy of creating plausible deniability, a full sociopragmatic analysis must also consider the

significant potential for miscommunication inherent in this high-inference strategy, as its success is contingent upon the addressee's ability to correctly infer the intended meaning within a shared sociocultural context.

2.8.3.3 Theoretical Standpoints on Politeness Strategy

After reading about politeness strategies, it is clearly visible that the application of these strategies is deeply shaped by cultural norms, taking into account the social belonging of the interlocutors. It is widely admitted that Western societies often emphasize the negative face that reflects values of individual autonomy and directness, however, many Eastern societies prioritize the positive face, favouring harmony and indirectness. Furthermore, due to the division of the cross-cultural context, politeness may be conveyed through subtle, non-verbal cues in high cross-cultural contexts and it may typically privilege explicitness and clarity in low-context cultures. Such cultural variations underscore the importance of situating politeness strategies within their broader social contexts to avoid ethnocentric interpretations (Kecskes, 2023).

Beyond theory, the practicality of politeness theory is across multiple domains. In education, for example, stakeholders and teachers manage themselves to create a sort of equilibrium that balances authority and learners' sensitivity, though some incongruities can arise from time to time because of some misunderstanding. Another example to support this claim is the professional context, where politeness strategies help maintain workplace hierarchies and settle adequate cooperative relationships. Within families, politeness mitigates conflict and sustains harmony, even in environments where directness is more common.

Nevertheless, Brown's and Levinson's politeness theory has not escaped criticism. Gino Eelen (2001) argued that Brown and Levinson's emphasis on face is reductionist, overlooking complexities such as power relations, shifting identities, and institutional dynamics i.e. classical politeness theories including Brown and Levinson's are too focused on the individual psyche and fail to adequately account for social structure, power and ideology.

Another critique coined by Matsumoto (1988) who declared that Brown and Levinson's model lacks universality and cross-cultural variation. He argued that the concept of negative face is not salient in Japanese culture in the same way, and that the model is ethnocentrically biased.

Moreover, A. Locher and J. Watts (2005) criticized that Brown and Levinson's model is too static and categorical because it failed to capture the fluid and hybrid nature of real communication. Thus, they propose that politeness is an emergent property of interaction, not a set of pre-defined strategies.

Despite these critiques, the politeness theory proposed by Brown and Levinson remains a foundational framework in sociolinguistics and pragmatics. It provides an essential lens through which to examine the negotiation of social relationships in language use, demonstrating that communication is never only about the transfer of information but also about preserving dignity, managing social distance, and fostering mutual respect.

2.9 Conclusion

This chapter has established the theoretical foundation of the present study. By tracing a coherent path from semiotic principles of sign and meaning, through the core concepts of pragmatic theory, to their specific applications in television advertising discourse, the chapter has assembled a multi-layered analytical framework. The concepts reviewed, including speech acts, implicature, maxim flouting, and politeness strategies, will serve as the primary instruments through which Algerian television advertising discourse is systematically examined in the chapters that follow.

Chapter Three : Research Methodology Design and Data Collection Procedure

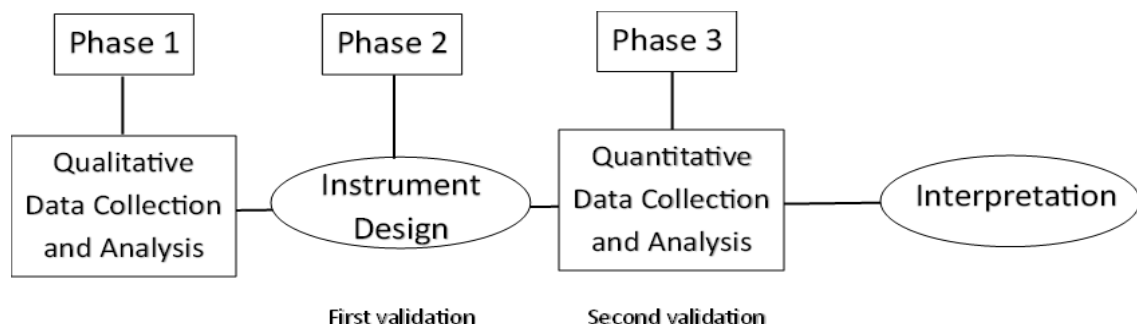
3.1 Introduction

Remember that the previous chapter was devoted to providing a precise systematic description of the critical variables on which this thesis is based. This chapter sheds more prominent light on research methodology design and the procedure adopted for data collection, which are considered as the backbone of any research investigation through which researchers attain consistent results that help them answer the previously asked research questions and check the validity of the priorly set hypotheses. Thus, this chapter highlights the research instrument used in this research through which the researcher attempts to explore the relationship between linguistic strategies employed in advertisements and their effectiveness in swaying consumer decisions. Moreover, it is widely agreed that the field of pragmatics studies the way a context influences the interpretation of meaning in communication. For this reason, research methodology and data collection procedures are of paramount importance to obtain reliable evidence about language use. The intricacy of human communication requires a diverse strategy for research design, incorporating both qualitative and quantitative techniques.

3.2 Research Design: Exploratory Sequential Mixed-Methods Approach

This investigative study relies on applying Exploratory Sequential Design (henceforth ESD), which is a three-phase mixed method design. This reverse explanatory approach starts by exploring and analysing the qualitative data. Then, comes the instrument's design first validation, where relevant features are instructed and tested quantitatively to tailor the sample population. Finally, quantitative findings are interpreted, confirmed and overgeneralized. The following figure best explains this reverse research design.

Figure 16 Exploratory Sequential Design (Creswell & Clark, 2011)



All in all, this method is particularly useful while exploring a new phenomenon or when existing theories are insufficient. Moreover, it strives to use qualitative results to develop a new instrument or taxonomy for the quantitative strand. Furthermore, this design stands on the following key features of investigation:

1. **Qualitative-first approach:** This design begins with an in-depth qualitative exploration using methods like interviews, focus groups, or observations. This phase aims to understand the phenomenon from the participants' perspectives, identify key themes, and develop initial hypotheses. As John W. Creswell, Vicki L. Plano Clark (2018) state, the qualitative data collection and analysis are conducted first and then the quantitative data collection and analysis are conducted second” (p. 74). This initial deep dive allows researchers to uncover nuances and complexities that might be missed in a purely quantitative study.
2. **Sequential nature:** The findings from the qualitative phase directly inform the development of the quantitative phase. This sequential flow ensures that the quantitative measures are grounded in the lived experiences and perspectives gathered during the qualitative stage. For example, themes identified in interviews might lead to the creation of survey questions or the selection of specific variables for statistical analysis. “The purpose of this design is to use the qualitative findings to assist in the development of the quantitative phase.” (John W. Creswell, Vicki L. Plano Clark, 2018, p. 74)
3. **Emphasis on exploration and integration of findings:** When a phenomenon is not well-understood or when existing theories fail to clarify a study ESD is utilized. The qualitative phase allows for rich, in-depth exploration, generating new insights and hypotheses. In this respect, Morse (1991) emphasizes the exploratory nature, stating that qualitative research “seeks to understand the world from the perspective of those who live it” (Morse, 1991, p. 120). This initial exploration is crucial for building a solid foundation for subsequent quantitative testing. Second validation phase merges both methods findings. While the quantitative results provide generalizability and statistical power, the qualitative data offer rich contextual understanding and explanation. This triangulation of

data sources leads to a more comprehensive and nuanced understanding of the research problem. “The core idea in mixed methods is that the qualitative and quantitative methods are combined in some way to provide a better understanding of the research problem than either method could alone.” (John W. Creswell, Vicki L. Plano Clark, 2018, p. 5).

3.5.1 Rationale and Benefits of the Exploratory Sequential Design

Exploratory Sequential Design has proven considerable benefits because it relies on qualitative results to develop adequate research instruments that are interpreted by quantitative strands. Thus, the following key points highlight the benefits of ESD.

- 1. Enhanced Understanding:** By combining qualitative depth with quantitative breadth, ESD provides a more complete and holistic understanding of the research phenomenon. The qualitative phase helps to explain the "why" behind the quantitative findings, while the quantitative phase validates and generalizes the qualitative insights.
- 2. Development of Contextually Relevant Instruments:** The qualitative phase can directly inform the development of surveys, questionnaires, or other quantitative instruments that are more relevant and appropriate to the specific context being studied. This ensures that the quantitative measures accurately capture the constructs of interest.
- 3. Generation of New Hypotheses:** ESD is particularly useful for generating novel hypotheses that can then be rigorously tested in the quantitative phase. This iterative process of exploration and testing is a hallmark of robust scientific inquiry.
- 4. Addressing Complex Research Questions:** When research questions are multifaceted and require both in-depth exploration and broad generalization, ESD offers a powerful framework. It allows researchers to delve into complex social or psychological phenomena with greater precision and insight.

In conclusion, ESD is a valuable mixed-methods approach that controls the strengths of both qualitative and quantitative research. By starting with in-depth exploration and then moving to broader generalization, it provides a comprehensive and nuanced understanding of complex phenomena. This design is particularly well-suited for situations where the researcher seeks to develop new theories, build contextually relevant instruments, or simply gain a deeper understanding of an under-explored area. Abbas Tashakkori and Charles Teddlie (2003) declared that mixed methods research is more than simply combining methods, instead, it is about combining paradigms, worldviews, and disciplines to gain a fuller understanding of complex phenomena and the exploratory sequential design stands as a prime example of this powerful integration.

3.5.2 Phases of the Exploratory Sequential Design Process

As it is previously mentioned, this study stands on ESD, which would be highly valuable due to the nuanced and culturally embedded nature of advertising language and its reception. Thus, this two-phase design is structured and explained in the subsequent section.

3.5.2.1 Phase 1: Qualitative Exploration, Data preparation and Coding

Procedure

The Qualitative Exploration phase strives to thoroughly understand the sociopragmatic features within Algerian TV advertisements and how they are interpreted by their target audience. It also seeks to uncover the implicit rules, cultural norms, and specific linguistic choices advertisers use for persuasion. For this reason, the adopted methodology endeavours to qualitatively analyse a considerable set of Algerian TV advertisements and explore linguistic elements and language choice, specific vocabulary, rhetorical devices, and speech acts like directives or promises alongside visual components and overall messages. Furthermore, this analysis seeks to visualise the elements employed by advertisers, such as recurring patterns, themes, and unique sociopragmatic strategies, which will be analysed using thematic and discourse analysis. Pegged to this claim and aiming at improving the efficiency of qualitative data analysis, NVivo 15 software by *Lumivero*, released in March 2025,

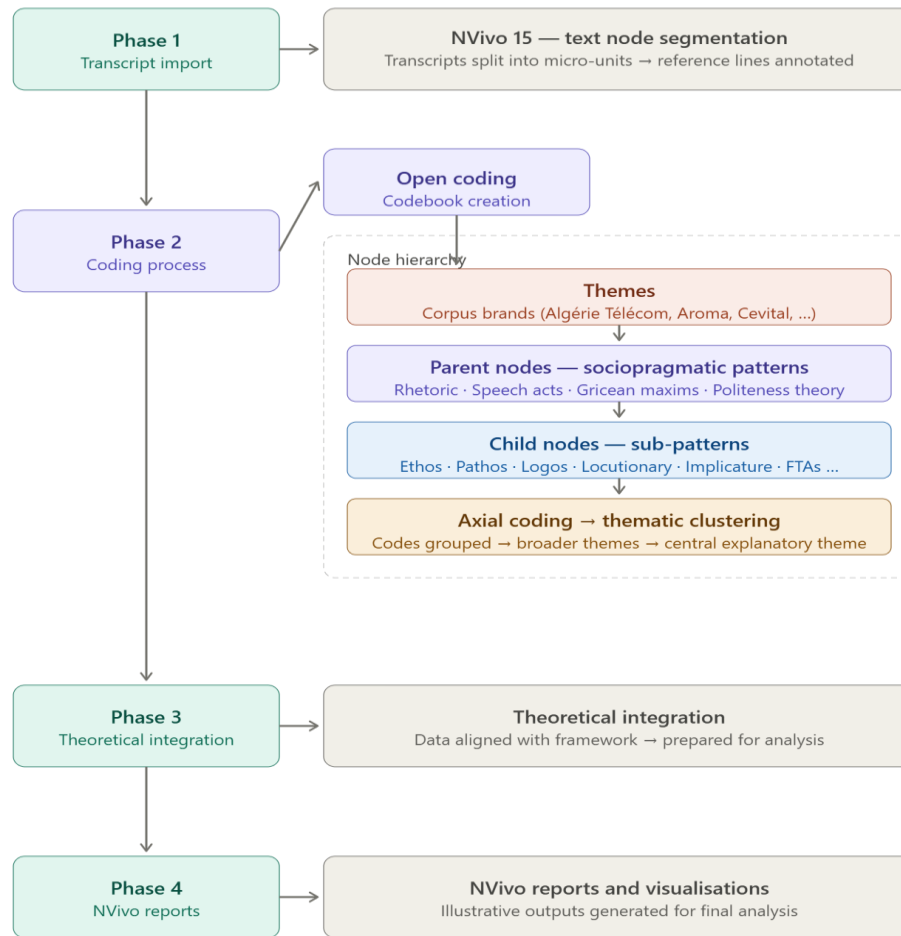
is employed for generative tasks, auto-coding sentiments, suggesting child nodes, summarising memos and enhanced reflexivity tools for iterative coding.

As demonstrated in **Figure 17** below, the data preparation methodology passes through four phases. In the first phase, transcripts of the selected corpus highlighted in chapter 3 were separately imported as text nodes in NVivo 15, which segmented them into micro-units to highlight the reference lines making them ready for annotations and analysis. The second phase, which concerns the coding process, is the most important stage, as all qualitative analyses focus on the specific codes of the research under study. After creating a codebook based on open coding, we get themes, parent nodes (codes) and child nodes (codes) also sub-nodes. Regarding this study:

- Themes represent the selected corpus brands.
- Parent nodes are the sociopragmatic patterns: Rhetoric Theory, Searle's Speech Acts Theory, Grice's Maxims and Implicature and Brown and Levinson's Politeness theory.
- Child nodes represent the sub-patterns of each parent node.

After that, axial coding occurs to set the theoretical grouping of codes to organise them into broader themes, which are refined via thematic clustering to serve as a central theme that explains the entire dataset. This step is followed by the third stage, where data are theoretically integrated and set for analysis. Finally, NVivo generates illustrative reports and visualisations useful in the final analysis.

Figure 17 Qualitative Data Preparation and Coding Procedure



3.5.2.2 Phase 3: Quantitative Testing and Generalisation

The second phase of the ESD requires testing the qualitative findings via measuring different frequencies of certain sociopragmatic features that are likely to occur in advertising. In other words, this step, which stipulates different variants, focuses on confirming the extent and significance of the patterns and hypotheses identified in the earlier qualitative phase by testing them on a broader, more representative sample. The key difference among the method's variants lies in what is developed during the findings' interpretations in the first phase of this design. Pegged to this claim, a structured survey is administered to a representative sample for quantitative analysis. According to John W. Creswell, J. David Creswell, (2023, p. 197), representativeness “...means that each individual has an equal probability of being selected from the population, ensuring that the sample will be representative of

the population.” In other words, representativeness identifies quantitative linguistic patterns and findings which will be overgeneralized to a larger linguistic population. The primary objective is to quantify the prevalence of key sociopragmatic features in advertising and evaluate their impact on consumer perceptions and attitudes.

To achieve this goal and in order to analyse the pragmatic features uncovered in the previous stage, a structured survey is designed to provide a quantitative description of trends, attitudes, and different opinions of a randomly selected population from all walks of life to emphasise diversity of participants across various age groups and educational backgrounds and lifestyles, aiming at obtaining more reliable data about the Algerian society only. Thus, the survey includes a set of well-tailored closed-ended questions, ranked into two categories, qualitative and quantitative, collected on Likert scales, to measure attitudes toward different advertising language styles, perceived persuasiveness, and the cultural appropriateness of sociopragmatic strategies. Additionally, scenarios and brief advertisement spots, drawn from qualitative findings, are presented with follow-up questions to gauge participant interpretations and reactions.

3.5.3 Survey: Structure and Breakdown

Within the field of socio-pragmatics, surveys serve as a critical research instrument in exploratory sequential designs. They are basically used to gather quantitative data that contribute in validating the prior obtained qualitative findings regarding language use in social contexts. In other words, surveys are structured to test social norms, and different context-dependent discourse after initial qualitative exploration. These surveys typically operationalize complex sociopragmatic constructs, for example, speech acts or politeness strategies, using carefully designed Likert-scale items, and multiple-choice responses to capture respondents' perceptions, attitudes, and self-reported communicative behaviours. Instrument development entails rigorous pilot testing and expert review to ensure content validity and internal consistency, often assessed through different qualitative software programs such as NVivo and quantitative ones such as SPSS. As far as the first one

is concerned, NVivo, it analyses descriptive unstructured data like video transcripts, surveys that enables generating thematic reports. NVivo's analysis process requires that the researcher codes texts under exploration manually to identify the key concepts and themes that require subjective interpretation to build hypotheses and draw conclusions from them. As for the second tool, SPSS, it is a toolkit that comprises different statistical programs, such as Cronbach's Alpha, which is used to measure the internal consistency, or reliability which is indicated via higher values of a single numerical coefficient between 0 and 1. This statistical tool provides an objective number that indicates the consistency of a measurement tool. A value above 0.7 is generally considered acceptable.

As far as our study is concerned, the focus is on analysing the selected corpus video transcripts to obtain qualitative data that help designing the quantitative research instrument. Thus, the present study relies on a structured questionnaire distributed to a sample of Algerian television viewers to investigate the sociopragmatic aspects of advertising in Algeria, focusing on exploring the interplay between language use, audience perception, media consumption, and behavioural influences. The survey captures demographic and sociolinguistic profiles, television viewing habits, linguistic comprehension of advertisements, attitudinal and behavioural reactions, advertising preferences, and factors influencing brand perception.

Designed to reflect Algeria's linguistic behaviours and social perceptions, the survey comprehensively addresses key variables that influence the interaction between language, society, and media discourse. It is methodically structured to yield both quantitative and qualitative insights, essential for a nuanced understanding of how advertisements function within Algeria's complex sociolinguistic landscape. Below is a detailed breakdown of the survey's structure.

Table 9 Survey Breakdown Segmentation

Segments	Question N°	Utility
Objective: Identify demographic patterns in ad reception and language use.		
Demographic information (Q1→Q5)	Q1 (e-mail)	- Ensures validation; anonymity is compromised
	Q2(Age) & Q3(Gender)	- Helps correlate responses with generational and gender-based trends in advertising perception.
	Q4 (education)	- Assesses whether educational background influences language preference or ad comprehension.
	Q5 (Language)	- Gauges multilingualism, a key factor in Algeria where Arabic, French, and Amazigh coexist.
Objective: Understand how language choice in ads aligns with or diverges from daily communication norms.		
Language Use and Code-Switching (Q6→Q9)	Q6 (Daily Language)	- Determines the dominant language(s) in informal communication.
	Q7 (Language for Clarity)	- Reveals which language is perceived as most effective for comprehension.
	Q8 & Q9 (Code-Switching)	- Examines hybrid language use (e.g., mixing Arabic and French), a common phenomenon in Algeria.
Objective: Assess how language and content in ads affect viewer engagement.		
TV and Advertising Consumption (Q10→Q14)	Q10 (Algerian TV Channels)	- Filters respondents based on exposure to local ads.
	Q11 (Ad Flashes)	- Measures engagement with commercials.
	Q12 (Most Understood Ads)	- Directly ties language use (MSA, Algerian Arabic, French) to ad effectiveness.
	Q13 (Reaction to Ads)	- Tests emotional responses (interest, indifference, annoyance).
	Q14 (Anticipation of Ads)	- Indicates whether ads are seen as valuable or disruptive.
Objective: Determine how ads shape consumer behaviour and which formats resonate most.		
Advertising Influence and Preferences (Q15→Q23)	Q15 (Reasons for Watching Ads)	- Explores utilitarian (e.g., product info) vs. entertainment motives.
	Q16 (Emotional Response)	- Measures feelings like relief (positive) or resentment (negative).
	Q17-18-19 (Commenting on Ads)	- Reveals social discourse around ads (e.g., discussing with family/friends)

	Q20 (Preferred Ad Topics)	- Identifies product categories of interest (e.g., food, electronics)
	Q21-22 (Behavioural Influence)	- Tests if ads drive purchases, a key metric for advertisers.
	Q23 (Ad Formats)	- Examines preferences for lyrical, cartoon, or celebrity-endorsed ads
Objective: Likert-scale questions evaluate attitudes toward specific Algerian brands and compare the effectiveness of different brands' advertising strategies.		
Brand-Specific Perceptions (Q24→Q 25)	Q24 (Satisfaction with Ads)	- Rates ad appeal for brands like Aroma Coffee or Hamoud Boualem
	Q25 (Purchase Intent)	- Measures likelihood of buying products based on ads.

The data will be analysed in the subsequent section to validate the qualitative findings and elucidate the sociopragmatic dynamics shaped by advertising reception in the Algerian context.

3.6 Integration of Research Findings

The strength of the exploratory sequential design in this study lies in the integration of the two phases. The qualitative phase which provides rich, in-depth insights into the *why* and *how* of sociopragmatic practices in Algerian TV advertising, generating hypotheses about the functions and effects of certain linguistic choices. Whereas, the quantitative phase tests the validity of these hypotheses, providing statistical evidence of their prevalence and impact, thus confirming or disconfirming the initial qualitative observations.

For example, the qualitative phase might reveal that Algerian advertisers frequently use indirect speech acts and appeals to tradition, so, the quantitative phase would then measure how widespread these practices are across different advertisements and how consumers generally react to them, potentially finding that indirectness is indeed perceived as more polite and persuasive in certain contexts, while overt appeals to tradition resonate strongly with specific demographics. This comprehensive approach offers a far more robust understanding of the complex

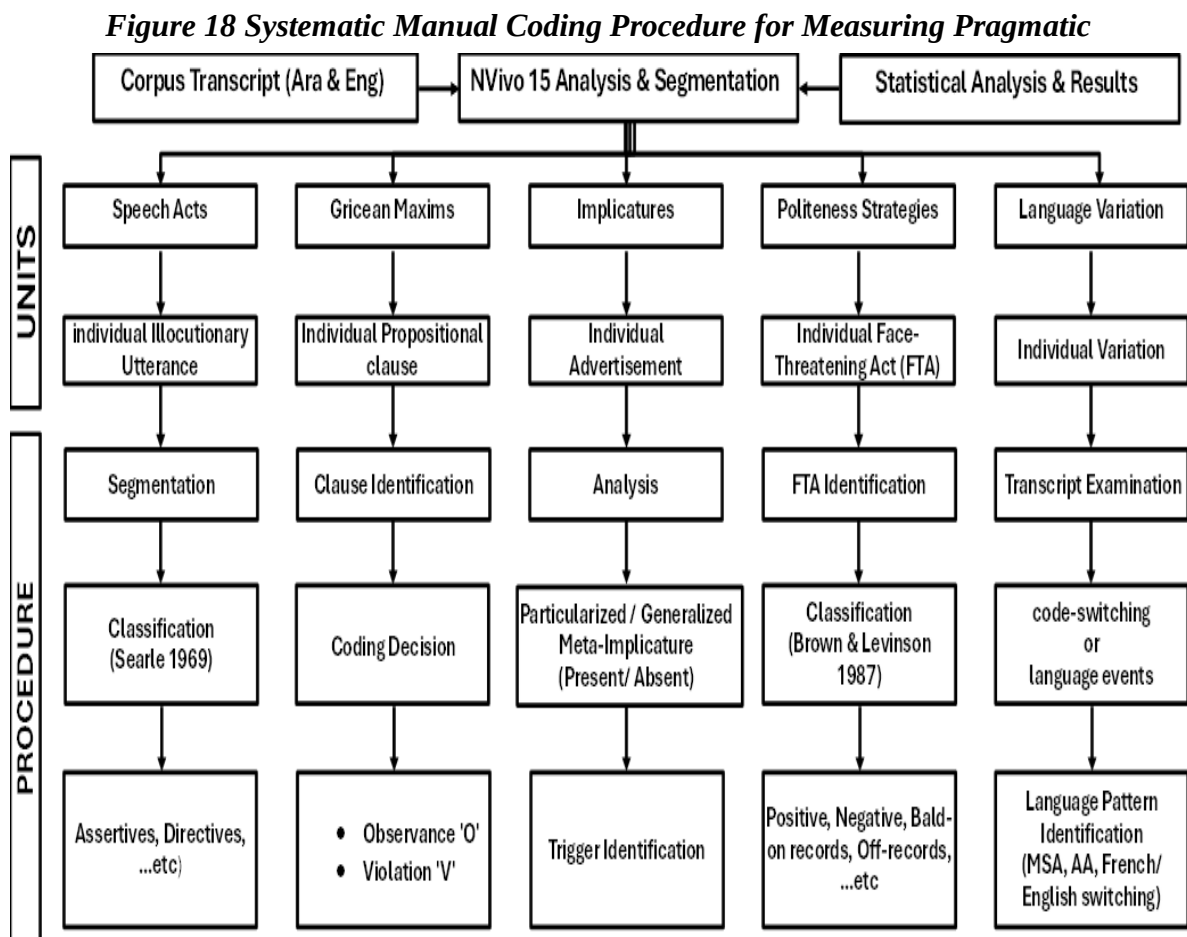
interplay between language, culture, and advertising in Algeria than either method could achieve alone.

3.7 Hypothesis Validation: Methodological Explanation

In the context of this study, it is very important to afford a methodological explanation of the corpus's frequency measurement and the procedure used in calculating the derived proportions, which allow us check hypotheses' validity.

3.7.1 Corpus Frequency Measurement

Pegged to this claim, *Figure 18* displays a systematic manual coding procedure operationalised within a NVivo 15 qualitative data analysis framework, which is utilised to find out all the statistical results and get the correct frequency measurements.



The above figure provides a detailed methodological procedure to explain the frequency measurement across all five pragmatic dimensions detailed in the text

(Speech Acts, Gricean Maxims, Politeness, Implicatures, and Language Variation). Furthermore, the diagram maps out the first four steps before proceeding to the counting and reporting stage, which will be elaborated in **Chapter Five** of the present study. Besides, the coding procedure which is operationalized within NVivo 15 is progressed through the following stages:

- 1- **On-boarding:** It is the input phase, where the selected corpus is inserted in NVivo for coding accuracy and cross-verification.
- 2- **Analysis and segmentation:** This stage determines units of analysis of all the five pragmatic dimensions.
- 3- **Procedure (Identification):** Each dimension's unique step is elaborated, from segmentation to extraction.
- 4- **Categorization and Coding Decision:** This stage focuses on classifying the segmented units according to the research's taxonomic strategies: Searle's speech acts, Grice's maxims and implicature and Brown and Levinson's politeness theory.
- 5- **Counting and Reporting:** This phase, which is proceeded in **Chapter Five**, is restricted to count the proportions, seek the hypotheses' relevant percentages and compliance rates for each category.

3.7.2 Proportional Calculations

In studies that rely on quantitative and qualitative analysis, it is essential to clearly state the methodology used to analyse the data in order to obtain reliable results. Furthermore, a crucial element that every researcher must adhere to is including a scale of interpretation used in the study. This scale serves as an evaluation tool that the researcher uses to determine the reliability of the hypotheses.

Validation in qualitative-quantitative pragmatic research refers to the procedures taken to ensure that the findings are credible, consistent, transferable, and dependable. Thus, **Inter-Rater Reliability (IRR)** is used to measure the degree of agreement in corpus-based pragmatic research by means of the standard statistical measures called **Cohen's Kappa (κ)** alongside with **Gwet's AC1** that functions as a

supplementary statistic model set for correcting the possible *Cohen's Kappa* (κ) prevalence paradox. The following equation is utilised:

$$\kappa = \frac{P_0 - P_e}{1 - P_e}$$

Where: 1) P_0 represents *Observed Proportional Agreement*, and

2) P_e represents *Expected Agreement by Chance*

Moreover, *Kappa* stands on a special interpretation scale to facilitate the rate of validation. *Table 10* best explains the values and interpretation of *Kappa* scale.

Table 10 Kappa Interpretation Scale

Kappa Value	Interpretation
< 0.20	Poor agreement
0.21 — 0.40	Fair agreement
0.41 — 0.60	Moderate agreement
0.61 — 0.80	Substantial agreement
0.81 — 1.00	Almost perfect agreement

This scale is used to show reliability of data, which is a crucial item in any research.

In this respect Krippendorff (2006) wrote that:

...the reliability of data is an issue; the worst-case scenario is not when one coder looks over the shoulder of another coder and selects a nonmatching category. It is when coders do not understand what they are asked to interpret, categorize by throwing dice, or examine unequal units of analysis, causing research results that are indistinguishable from chance events. Zero percent agreement has no meaningful reliability interpretation.

(Krippendorff, 2006)

Although the aforementioned equation seems to be simple and easy, the researcher must respect the step-by-step *Kappa* calculation, explained as follows:

- 1- **Step 1:** This step requires calculating the *Observed Proportional Agreements* (P_0) via applying this equation $P_0 = \frac{\text{agreements}}{\text{total instances}}$. Regardless the category of instances, proportions are derived from raters agreed from all coding decisions.

For example:

$$P_0 = \frac{\text{agreements}}{\text{total instances}} \rightarrow P_0 = \frac{118+115}{247} = \frac{233}{247} = 0.943$$

Interpretation: The two raters agreed on **94.3%** of all coding decisions.

- 2- **Step 2:** This step requires calculating the *Expected Agreement by Chance* (P_e), which accounts for the probability that raters would agree **purely by chance**, based on their individual coding distributions. For example, **Rater A** value **0.256** concerns *Expected Chance Agreement* (P_e) for **assertive category**, and the **Rater B** value **0.244** is for **Non-assertive category**. Hence, the total expected agreement is: $P_e = 0.256 + 0.244 = 0.500$

Interpretation: If both raters were coding purely by chance, they would be expected to agree on **50.0%** of instances, a baseline that *Kappa* (κ) corrects for.

- 3- **Step 3:** this step entails applying the following *Kappa* (κ) formula $\kappa = \frac{P_0 - P_e}{1 - P_e}$

$$\kappa = \frac{P_0 - P_e}{1 - P_e} \rightarrow \kappa = \frac{0.943 - 0.500}{1 - 0.500} = \frac{0.433}{0.500} = 0.886$$

Interpretation: The κ value of **0.886** confirms almost perfect inter-rater agreement, establishing that the **51.2%** assertive frequency is a reliable, theoretically grounded, and statistically validated measurement of the corpus — not a product of subjective coding judgment.

It is very important to mention that the minimum acceptable threshold was $\kappa \geq 0.80$ for all dimensions except those subject to the prevalence paradox, where $ACI \geq 0.85$ was applied. Disagreements were resolved through negotiated consensus grounded in the operationalization criteria specified in this codebook.

3.8 Corpus Selection

Corpus selection is considered a foundational step in the field of sociopragmatic analysis because it directly determines the validity, generalisability, the quality and applicability of findings. For the present study, which analyses advertising language in Algerian TV channels, we have relied on the following points:

1. Algerian TV channels, which represent the source on which this corpus is based.
2. A number of 10 famous advertisements with different time slots advertising different products that determine Corpus Size of the present study

This corpus serves as the empirical data for the investigation, which entails the careful and systematic identification and collection of actual TV advertisements.

Thus, the present study requires a corpus which is ideally selected from a diverse and representative selection of the most popular and influential channels within the Algerian media landscape. As a result, it is important to consider both public and private TV channels.

3.8.1 Algerian Public Television Channels

In Algeria, there are several public television channels, managed by the Public Television Company (EPTV). Here are the main channels:

- ENTV also Programmes National: This is the traditional general-interest channel, broadcasting a variety of programs for a wide audience.
- Canal Algérie: A general-interest channel, but predominantly French-speaking, it targets a wider audience, particularly French-speakers in Algeria and abroad.
- Algérie 3 (TV3): A news channel that broadcasts reports, analyses, and information on local and international news.
- TV4 Tamazight: A channel dedicated to the Berber language and culture, broadcasting in various Berber languages spoken in Algeria.
- TV5 Coran: A channel focused on religious programs, particularly the Quran and topics related to Islam.
- TV6: A youth-oriented channel with a diverse programming target.

- TV7: Educational channel, with programs focused on education and training.
- TV8: Channel dedicated to historical memory, with programs on Algerian history.
- TV9: Parliamentary and political channel, broadcasting parliamentary sessions and political debates.
- AL24 News: 24-hour news channel, broadcasting national and international news.

These public channels are accessible via terrestrial television, satellite, and sometimes online.

3.8.2 Algerian Private Television Channels

The following list represents the most popular private Algerian TV channels that broadcast its programmes on satellite and on line.

- *Echourouk TV*: This is consistently one of the most-watched private channels, known for its diverse programming, including drama, entertainment, and news. Its advertising is likely to be highly visible and indicative of contemporary advertising trends in Algeria.
- *Ennahar TV*: Another highly popular private channel, particularly strong in news and current affairs. Its advertising would provide insights into commercial strategies targeting an informed or news-oriented audience.
- *El Bilad TV*: Known for its general and popular content, including social programs and entertainment, this channel's advertisements would offer a valuable perspective on the sociopragmatic appeals used to engage a wide, general public.
- *Samira TV*: As a channel primarily focused on cooking and home-related content, its advertising would be particularly relevant for examining how products related to household, food, and lifestyle are advertised, and the specific pragmatic strategies used to appeal to this demographic (often women).

Note that there are other Algerian private TV channels that broadcast on satellite and online, such as *Berber TV* which is diffused in Tamazight, *El-Haddef TV* specialized in sports, *El-Fadjr TV* (1 & 2), *Bahia TV*, *El-Djazairia*, *One TV* that aire programs of general content.

As for our study, it is important to note that the selected advertisements, as well as all other advertisements, are broadcast on Algerian television channels, whether public or private, but at varying rates subject to the supervision of the Algerian Audiovisual Regulatory Authority. Furthermore, the number of daily broadcast minutes varies depending on the budget of each advertising company and its own content. For example, we do not find an advertisement with sports content broadcast on the cooking channel *Samira TV* the same number of times as it is broadcasted on *El-Heddaf*.

3.9 Method of Data Collection

The advertisements under study were carefully collected and systematically double-visualised; during their broadcast on the aforementioned television channels and later on you tube channels, over a period of time extending from 2016 to late 2024. It is important to note that this research comprised two distinct phases: the structuring and data collection phase, followed by the formulation and analysis phase. This lengthy period of time, though significant, contributed significantly to ensuring a diversity of advertisements for various products and services, covering different times of the day and different programming contexts. In addition, as the author of this research, the researcher paid close attention to the verbal and nonverbal elements that contribute to practical social meaning.

3.10 Advertisement Corpus Selection

Regarding the selected advertisements for study and analysis in this thesis, they are all advertising flashes and advertisements for Algerian production companies marketing various locally produced Algerian products. As for the research variables, the selected corpus contains the verbal transcripts highlighted in **Appendix-A-**, and nonverbal elements that possess the sociopragmatic elements on which this research is based.

On this basis, the following paragraph provides summaries of each advertisement included in the sociopragmatic analysis in this thesis.

3.10.1 Algérie Télécom Advertisement

This advertisement entitled “*Reaching 2 million subscribers to the #fiber_optic_internet service*”, was posted by *Algérie Télécom* on April 29th, 2025, and lasts exactly 52 seconds. It conveys a poetic and inspiring message centred around the power of connection and energy that binds people together. It begins by highlighting the fundamental role of feelings, energy, and interactions among individuals in revitalizing homes and illuminating lives. This energy acts as a source of support, hope, and learning that fosters understanding, joy, and wonder. The narrative underlines how such energy draws people closer to their loved ones, their goals, and their world. It speaks to overcoming great distances step by step through shared experiences and collective growth. The ad then emphasizes the immense impact this connection has had on millions of Algerians, who have felt and benefited from it, actively sharing their ideas and improving their lives collectively. The concluding statement affirms that this is just the beginning, reinforcing the ongoing role of the telecommunications provider, *Etisalat El-Djazair (Algérie Télécom)*, as an ever closer and sustaining presence in people's lives. It concludes with the slogan “*Algérie Télécom, always closer*”.

To put it in a nutshell, this advertising highlights the following key insights:

- The fundamental role of emotional energy: The video opens by emphasizing a “pulse” or heartbeat of feelings and energy that serves as the origin of all connections. This underscores the importance of emotions as the foundation upon which relationships and communities are built, highlighting their vital, often unseen power in driving human interaction and cohesion.
- Energy as a catalyst for growth: The use of the word “energy” illustrates a dynamic force that not only brings light to homes but also nurtures hope for the future (promises of tomorrow). This vision reflects how the intangible aspects of human connection can have tangible positive effects, enabling not just survival but thriving and development.
- Close bonds facilitate learning and empathy: The narrative moves to describe how energy and feelings “teach, understand, laugh, and marvel,” drawing attention to

how closeness promotes emotional intelligence and mutual support. This mirrors wider social theories that suggest deep human connections enhance knowledge sharing and emotional well-being.

- Stepwise progress as a metaphor for resilience: The reference to “a great distance travelled step by step” metaphorically captures perseverance and incremental progress, showing that meaningful change and connection are not instantaneous but built gradually through persistent efforts.
- Mass participation signals large-scale social transformation: By stating that millions of Algerians have felt and benefited from this connection, the text highlights the role of telecommunications technology as a powerful enabler of social change, democratizing access to information and communication among a broad population.
- Idea-sharing as a driver of community innovation: The mention of sharing thoughts and ideas points to the collaborative nature of modern connectivity. This insight reveals how digital communication platforms can foster creativity, innovation, and problem-solving at both individual and collective levels.
- Brand positioning as a community enabler: The final reinforcement of *Etisalat El-Djazair* as “always closer” positions the company not simply as a service provider but as an integral part of the social fabric, supporting ongoing growth, communication, and connection. This reflects a strategic marketing message emphasizing reliability, proximity, and partnership in the lives of customers.

Together, these insights illustrate a narrative that blends emotional resonance with technological empowerment, using poetic imagery to frame telecommunications as a deeply human and transformative force.

3.10.2 Aroma Coffee Advertisement

“Aroma Coffee” advertisement witnessed the participation the famous Algerian actor, Othmane BENDAOUD. It was posted on April 5th, 2024 and last 57 seconds; focuses on the cultural significance and everyday routine surrounding coffee, particularly focusing on “Aroma coffee”, as a popular and cherished type in the local community. The speaker expresses a strong preference for Aroma coffee

over other varieties, highlighting its unique flavour and importance in social settings. They describe typical scenes of youth gathering in neighbourhoods, drinking coffee, and enjoying moments filled with conversation and music. The narrative also touches upon the value placed on Aroma coffee at home, work, and local shops, emphasizing its role as more than just a beverage but a social glue within the community. The speaker insists on how Aroma coffee should be served and respected, suggesting that no substitute can match its quality and the tradition it represents.

Aroma Coffee advertisement highlights the following key insights:

- **Cultural Identity Through Coffee:** The repeated emphasis on "Aroma coffee" illustrates how coffee is not merely a drink but a symbol of cultural identity and social connection. This reflects a broader phenomenon where certain food or drink types become anchors for community tradition and collective memory. The mention of specific coffee experiences, at home, on the job, or in local markets, underscores coffee's role in daily rituals and social cohesion.
- **Social Rituals and Music:** The transcript's reference to "listening to music and the neighbourhood vibe" during coffee time highlights the multi-sensory nature of cultural rituals. Coffee drinking is intertwined with auditory experiences and social interactions, showing that coffee functions as a catalyst for community engagement and emotional expression. This supports the idea that shared rituals enhance social bonds and cultural continuity.
- **Preference for Authenticity:** The speaker's insistence on Aroma coffee over milk coffee or other variations reveals a common tension between tradition and modern adaptations. The preference underscores a value placed on authenticity, taste purity, and maintaining established customs against changing trends or substitutes. This insight is relevant to understanding consumer loyalty and cultural preservation in food and beverage industries.
- **Coffee as a Marker of Place:** By indicating that Aroma coffee is present "in the house," "at work," and "around the markets," the narrative shows how coffee marks social spaces and environments. It serves not just as a beverage but as a

signifier of belonging and routine across multiple domains of life, making it integral to both private and public spheres.

- **Impact of Coffee Availability on Mood:** The mention of frustration when Aroma coffee is not available at work or in a café if you don't find Aroma coffee, don't keep it in your heart" suggests that coffee supplies influence emotional well-being and daily energy. This reflects the psychological role of habitual comforts and the importance of consistent access to preferred goods for social stability.
- **Language and Nostalgia:** The conversational and somewhat poetic language used ("don't keep it in your heart", "every day when someone asks you for Aroma coffee...") evokes nostalgia and pride. This emotional tone indicates that coffee is wrapped in personal and collective memory, making it a medium through which people express identity and attachment to place and tradition.
- **Contrast with Milk Coffee as Symbolic:** The contrasting mention of coffee with milk versus pure Aroma coffee symbolizes broader social or generational divides in taste or lifestyle. It may point to a preference for stronger, more traditional flavours and signals resistance to dilution of cultural practices by newer trends or conveniences. This contrast reveals how food and drink preferences can serve as markers of social attitudes and values.

Overall, the transcript paints a vivid portrait of how Aroma coffee functions as a powerful cultural artifact, fostering social interaction, maintaining tradition, and shaping everyday moods and memories within the community.

3.10.3 *Cevital* Advertisement

This video, which was posted on June 9th, 2016, represents a commercial for an Algerian company called *Cevital*. In a duration of 59 seconds, this ad succeeded to highlight the pride Algerians have in their identity and connects this pride to *Cevital's* products. As for the characteristics demonstrated in this spot, this commercial portrays Algerians as:

- Always in a hurry to get things done, both for themselves and their loved ones.
- Social and affectionate, enjoying gatherings and close relationships.
- Talkative and grounded in their traditions.

- Determined to achieve their goals.
- Generous and fun-loving, always looking to make their loved ones happy and known for their cheerful nature.

Moreover, the video emphasizes that Algerians are proud of their identity, and that *Cevital* offers them the best products. This suggests that *Cevital's* products embody the positive qualities and values associated with being Algerian.

In addition, this advertisement highlighted the following key insights:

- Visual Reinforcement: Throughout the video, various *Cevital* products are shown in different aspects of Algerian life, including: Sugar used in a cafe [00:05], drinks shared during family gatherings and celebrations [00:14], oil and margarine used in traditional cooking [00:16], margarine for baking [00:26], jam and butter for breakfast [00:30], water for hydration, particularly after sports [00:37].
- Brand Endorsement: The video concludes with Islam Slimani, a renowned Algerian football player, expressing his pride in being Algerian, thereby associating his image with *Cevital* and the shared national pride [00:54].

3.10.4 Couscous Mama Advertisement

This advertising, which lasts 1 minute 2 seconds, posted on September 6th, 2022, highlights the ease and enjoyment of preparing traditional couscous. It identifies the specific participation of famous Algerian figures, namely: the famous Algerian football player, Youcef Belaili; a well-known chef and TV personality called fares Djeidi and Khoubaib; a popular Algerian Youtuber known for his adventurous and discovery-based content.

Couscous Mama advertising reveals the following key insights:

- Convenience for Modern Lifestyles: The ad suggests that *Couscous Mama* is an easy-to-use product, making it suitable for those with busy or modern lifestyles, like the man who quickly prepares it after returning home [00:07].
- Quality Ingredients: The close-up shots of fresh vegetables like tomatoes [00:10], carrots [00:23], and zucchini [00:30], along with the couscous itself [00:16], emphasize the quality of ingredients that go into making a delicious meal.

- Social Connection: The video shows two men collaboratively preparing the meal [00:22] and later enjoying it with a third friend [00:51]. This highlights that food, especially couscous, brings people together and fosters social connections.
- Sensory Experience: The advertisement engages the senses through visuals of vibrant ingredients and the cooking process, and the sound of someone mentioning “the smell of couscous” [00:40], suggesting an authentic and appealing culinary experience.
- Brand Message : The french tag line, « *Il n'y a que Mama qui sabe faire ça!* » “*Only Mum knows how to do that!*” [00:59], positions *Couscous Mama* as the expert and best choice for preparing couscous.

3.10.5 Hamoud Boualem Advertisement

Hamoud Boualem's advertising spot for the holy month of Ramadan, posted on July 7th, 2014 last 46 seconds, focused on the concept of miniature or small things being capable of significant impact or action, metaphorically represented by a “miniature that plays with the heart.” It highlights how even small intentions or minor efforts can lead to remarkable outcomes, likened to something flying or moving ahead expansively in its own realm. The use of repetitive references to “miniature” along with the idea of travel emphasizes movement, progress, and mental or emotional journeys. The mention of “mental copies” and traveling with music suggests themes of imagination, creativity, and the transformational power of art and thought. Overall, the message encourages appreciation of subtle forces and the profound effects that seemingly minor actions or thoughts can have on our personal experience and wider reality.

Regarding the key insights present in this advertising, one lists the following:

- Impact of Small Actions: The metaphor of a miniature that “plays with the heart” highlights how even the smallest gestures or intentions can have profound emotional resonance. This underscores the human tendency to find significance in delicate, seemingly minor experiences, suggesting that value lies not in size but in depth of feeling and intention.

- **Metaphor of Flight as Progress:** The notion that a small thing can “fly” within its own country symbolizes progress and success originating from humble beginnings. This encourages viewers to recognize potential within modest efforts, advocating for a mindset that nurtures small ideas into impactful realities.
- **Power of Mental Constructs:** The reference to “mental copies” reveals an understanding of how recreations and reiterations of ideas within the mind can influence behaviour and external outcomes. This aligns with psychological concepts about visualization and the mental modelling of success or change.
- **Role of Music in Transformation:** Music here is not just background but a symbolic element that drives or accompanies the journey. It represents emotional and spiritual dimensions, connecting intellectual and sensory experiences and facilitating personal transformation through rhythm and harmony.
- **Dual Nature of Travel:** The transcript’s mention of travel implies both physical movement and inner journeys of the mind and spirit. This duality reflects holistic understanding of growth as encompassing external changes and internal evolution simultaneously.
- **Significance of Intent:** Throughout the text, “intention” or “the mind” is a recurrent theme, emphasizing that purposeful thought precedes meaningful action. Intent transforms superficial acts into profound experiences, highlighting mindfulness as a key to unlocking deeper life qualities.
- **Cycles of Growth:** The repetition and cyclical references suggest that personal progress is not linear but rather an ongoing process with phases of renewal and repetition. This reflects real-life patterns of learning, adaptation, and self-improvement, reminding us to embrace patience and persistence.

3.10.6 IRIS TV Advertisement

The advertisement entitled “*TVC IRIS new range Gaming TV, Portable TV, Music TV, Wallpaper TV*” with a duration of 1 minute 35 seconds, was posted on March 24th, 2025. This advertisement showcases IRIS's new range of televisions, highlighting their innovative features and versatility. The advertisement features a

well-known Algerian actor Merouan Guerouabi, who appears in various roles to demonstrate the different TV models, listed as follows:

- IRIS Wallpaper TV (Z8030): Presented as a work of art, this TV is only 3 cm thick and designed to blend seamlessly into any wall.
- IRIS Gaming TV (Q7700 Pro): Designed for an immersive gaming experience, this TV features a 144Hz refresh rate.
- IRIS Portable TV (G4030P): This versatile TV is shown in various outdoor settings, emphasizing its portability and 3-hour battery life.
- IRIS Music TV (S9030): Highlighted for its audio capabilities, this TV can transform any gathering into a karaoke session.

Iris televisions stand out due to their elegant aesthetics, making them not just an electronic device but a piece of art suitable for modern interiors. The new lineup incorporates cutting-edge technology enabling them to function efficiently in extreme environments, such as deserts and even underwater, reflecting Iris's commitment to durability and versatility. Alongside their technological prowess, these TVs offer unique features like "Cinema TV" experiences, enhancing the viewing quality with superior visuals and immersive sound. The promotion emphasizes Iris as a pioneer in innovation, merging style and technology, maintaining its status as a leading quality brand shaping the future of television.

The speaker, Merouan Guerouabi, transforms into different characters to represent the various uses of the televisions. He appears as a news anchor, an art critic, a video game character, a football fan, a character in a historical setting, and finally as a presenter in a modern showroom. This emphasizes the versatility of the IRIS televisions.

This advertising shows the following key insights:

- Technological Resilience in Extreme Environments: Iris's ability to ensure their TVs work effectively in harsh conditions like deserts and underwater significantly sets them apart from competitors. This resilience expands potential use cases, appealing to a broader, adventurous customer base or specialized sectors requiring robust electronics.

- **Design as Art:** The portrayal of Iris televisions as museum-worthy art highlights the growing trend of integrating technology and interior design. TVs are no longer just functional devices but elements that complement and elevate living spaces aesthetically, attracting consumers who prioritize home décor along with tech specs.
- **Enhanced Viewing Experience with "Cinema TV":** The emphasis on a cinema-like experience suggests Iris focuses on audiovisual excellence, likely incorporating advanced display resolutions, color accuracy, and immersive sound systems to emulate a theater environment. This feature caters to media enthusiasts seeking premium home entertainment.
- **Innovation and Market Leadership:** Iris's continuous emphasis on innovation and quality positions it as a benchmark brand. Their strategic branding as a future-oriented company reflects a deliberate attempt to retain a competitive edge by continually introducing state-of-the-art features and pushing technological boundaries.
- **Balancing Form and Function:** Iris demonstrates a successful balance between elegant design and high functionality. This combination appeals to a demographic that values both aesthetics and performance, potentially increasing brand loyalty and customer satisfaction.
- **Brand's Vision for the Future:** The message conveys Iris's commitment to ongoing innovation and quality, suggesting that their product development is forward-looking and responsive to evolving consumer needs and technological advancements, sustaining relevance in a fast-changing market.
- **Versatility and Wide Application:** By ensuring their TVs can operate in diverse environments, Iris opens doors to markets beyond traditional home use, such as outdoor venues, commercial installations, and potentially maritime or desert-based applications, reflecting comprehensive versatility.

3.10.7 Lina Clean Advertisement

This advertising is about laundry detergent by Lina Clean. It was posted on March 15th, 2023 with a total duration of 43 seconds. As a feature of Lina Clean

company, it uses advanced deep-cleaning technology to effectively remove tough stains while preserving the natural colors of clothes. The advertisement encourages parents to let their children play freely without worrying about their clothes getting dirty. It emphasizes confidence in the product's ability to clean various types of stains and maintain the freshness of the garments, thanks to the long-lasting fragrance technology incorporated in the detergent.

This advertising spot highlights the following key insights:

- **Deep-Cleaning Technology:** The detergent features a cutting-edge formulation designed to penetrate deeply into the fabric, breaking down and lifting difficult stains. This advanced cleaning capability ensures that even the most stubborn dirt is effectively removed, highlighting the product's superior efficacy compared to standard detergents.
- **Color Preservation:** One of the key benefits emphasized is the protection of the fabric's natural colors. Many detergents can cause colors to fade over time, but this laundry cleaner is formulated to maintain the vibrancy of clothes, making it ideal for everyday use and especially valuable for preserving children's bright and colorful clothing.
- **Parent-Centric Messaging:** The advertisement addresses common parental concerns regarding children's play and clothing hygiene. By reassuring parents that the detergent can handle any mess, it psychologically frees them from the stress of keeping children clean, promoting a healthy and playful lifestyle for kids without compromising cleanliness.
- **Long-Lasting Fragrance:** Beyond cleanliness, the product also focuses on sensory appeal with a stigma on a persistent fresh scent. The long-lasting fragrance technology means that clothes smell fresh for an extended time after washing, enhancing user satisfaction and encouraging continued product loyalty.
- **Durability and Reliability:** The detergent's promise to manage all kinds of stains without damaging the fabric speaks to its reliability for everyday tough use. This positions the product as an essential household item, especially in environments with active children or heavy traffic.

- **Versatility:** It is highlighted that the detergent is effective on all types of stains and fabrics. This universal utility simplifies laundry routines for families, reducing the need for multiple cleaning products and streamlining care for a variety of garments.
- **Market Positioning:** By focusing on both practical stain removal and care plus the sensory benefit of fragrance, the product appeals to a broad consumer base looking for comprehensive laundry solutions. It leverages technology and user-centric benefits to stand out in the crowded detergent market, targeting families particularly.

This combination of deep stain removal, color protection, fragrance longevity, and family-friendly messaging creates a compelling value proposition for consumers seeking efficiency and care in their laundry products.

3.10.8 Ooredoo ‘Dima Offer’ Advertisement

Regarding Ooredoo Dima offer advertising posted on November 28th, 2024 and lasting 21 seconds, it showcases a mobile internet plan offering 100GB of data for 2500 dinars. The advertisement highlights the large amount of data, emphasizing that it's more than 100,000 megabytes, enough for over 100 hours of HD video streaming. Besides, the offer encourages users to connect and talk freely, mentioning unlimited calls as part of the package. The overall message promotes the plan as a way to expand one's world through ample internet access and communication.

As for the key insights highlighted in this ad, Ooredoo emphasizes its generous data and call benefits:

- **100 GB of Internet For 2500 Algerian Dinars**, users get 100 GB of internet data [00:00]. This is equivalent to over 100,000 MB [00:06].
- **100 Hours of HD Streaming** The 100 GB data allows for more than 100 hours of streaming movies and series in HD quality [00:09].
- **Unlimited Calls** The offer also includes unlimited calls to all networks [00:15].
- **Call to Action** The ad encourages users to “Connect and speak to your fill”

3.10.9 Ricamar Tuna Advertisement

This Ricamar Tuna advertisement cleverly employs self-aware humor to mock traditional advertising tropes while reinforcing the product's uncompromising quality. The ad opens with a ship captain figure—a nod to tuna's maritime origins, who sarcastically presents a series of over-the-top marketing devices, from dramatic sea-sourcing sequences to absurd Bollywood-style dance numbers, highlighting how *Ricamar* does not rely on flashy theatrics to sell itself. Instead, the core message is clear: the tuna's superior taste and quality speak for themselves, eliminating the need for celebrity endorsements or exaggerated claims. Throughout the ad, the product's versatility is subtly showcased, positioned as both a healthy protein source for athletes and a delicious, family-friendly meal ingredient, appealing to a broad audience. The self-deprecating humor not only entertains but also conveys brand confidence, suggesting that *Ricamar* is so good it doesn't need marketing tricks to stand out. The visual storytelling, featuring rapid set changes, the captain's shifting costumes, and exaggerated scenarios, enhances the comedic tone while keeping viewers engaged. Ultimately, the ad succeeds by subverting expectations, using wit to emphasize that *Ricamar*'s true value lies in its authentic quality, not gimmicks.

3.10.10 Soummam Milk Advertisement

With a total duration of 31 seconds, *Soummam* milk advertisement was posted on October 17th, 2016. This advertisement emphasizes that *Soummam* milk retains the nutritional benefits and delicious taste of natural milk. The commercial uses a family setting to convey its message.

Besides, this advertising highlights the following key insights:

- Connection to Natural Milk: The advertisement starts with children returning from their grandmother's house, where they enjoyed fresh cow's milk [00:04]. They then state that *Soummam* milk tastes just as good [00:17].
- Family Setting: The advertisement features a family in various scenarios, including children greeting their mother [00:01] and the family enjoying *Soummam* milk at home [00:21]. This reinforces the idea that *Soummam* milk is a wholesome choice for the entire family.

- Rural Setting: The advertisement concludes with the children visiting their grandmother in a rural setting and offering her *Soummam* milk [00:23], further connecting the product to a natural and traditional environment.
- Visual Appeal: The commercial uses warm, inviting visuals, showing happy children, a loving family, and a picturesque rural setting, creating a positive association with the *Soummam* brand.

3.11 Conclusion

To recapitulate, this chapter has focused on explaining the ESD research design, being the adopted methodology used in the current study. Besides, more prominent light was given to the data collection procedure, population sampling, the selected corpus and the utilized instrumentation. Put it in a nutshell, this chapter paved the way to the following chapter to uncover the latent sociopragmatic dimensions of Algerian TV commercials relying on ESD research design. As a result, qualitative analysis stipulates to put the selected corpus transcripts under microscope to maximize data reliability, and facilitate the task to quantitative analysis, which confirms and generalizes qualitative findings. Thus, the integration of qualitative depth with quantitative breadth in this design helps constructing validity and theoretical development in this sociopragmatic research.

Chapter Four: Data Analysis

4.1 Introduction

The present chapter is devoted to the interpretation of the findings obtained from the analytical examination of the selected Algerian television advertisements. Building upon the preceding analytical framework, which explored persuasive techniques, rhetorical structures, speech acts, Grice's conversational maxims and implicatures, and politeness strategies, this chapter aims to synthesize the results into a coherent interpretative account. The interpretations presented herein seek to explain how meaning, persuasion, and social positioning are constructed through linguistic and pragmatic choices. Attention is given to how advertisers exploit both explicit and implicit communication strategies to appeal to viewers' emotions, cultural identities, and cognitive expectations. The findings confirm that Algerian advertising, while influenced by global marketing conventions, maintains distinctive local features rooted in shared cultural values, collective identity, and everyday communicative norms. Consequently, the chapter not only interprets linguistic and pragmatic tendencies but also highlights the socio-cultural mechanisms underlying persuasive communication in the Algerian media context.

4.2 Overview of the Analytical Framework

It is widely agreed that TV advertising in Algeria functions within a dynamic sociolinguistic and cultural framework, characterized by the widespread of linguistic phenomena such as code switching (**89.96%**), family centric-viewing (**63,86%**) and post-colonial economic aspirations (Hall, 1976; Hofstede, 1984). As it was previously mentioned, this study analyses ten Algerian TV commercials broadcasted between 2019 and 2024, namely: *Algérie Télécom* (2025), *Aroma Coffee* (2023), *Cevital Products* (2018), *Couscous Mama* (2021), *Hamoud Boualem* (2023), *IRIS Nouvelle Gamme Gaming TV* (2024), *Ooredoo "Dima offer"* (2023), *Lina Clean* (2022), *Ricamar Tuna* (2019) and *Soummam Dairy food* (2020). To explore how sociopragmatic strategies shape viewers' attitudes and behaviours, this study employs an exploratory sequential design (Creswell & Plano Clark, 2018), facilitated by NVivo software to conduct qualitative content analysis, identifying themes that inform quantitative analysis of **Q1** (e.g., **50.60%** influence, **19.68%** food preference)

and **Q2** (e.g., **45%** food buy likelihood). NVivo's role in coding thematic analysis enhances the study's rigor and offers a systematic approach to uncovering persuasion dynamics in Algeria's media landscape.

The analysis interprets themes and patterns in the responses through a sociopragmatic lens, focusing on how language, social context, and pragmatic strategies in Algerian TV ads influence perceptions, attitudes, and behaviours. Discussions are structured around the specified criteria, integrating interpretations of survey data with insights from relevant scholarly sources on Algerian advertising discourse. Key patterns include prevalent code-switching (**89.96%** of respondents in **Q1** engage in its daily, mirroring ad language use), positive reactions to entertaining ads (**50.60%** watch intently because they are *attractive and entertaining*), and higher affinity for culturally resonant products (e.g., in **Q2**, **45-60%** satisfaction rates for local brands like *Cevital* and Hammoud Boualem versus lower for foreign ones).

4.3 Phase 1: Qualitative Analysis of Algerian TV Commercials

The qualitative insights generated from the NVivo 15 examinations of the selected corpus are methodically categorized and codified under four main theoretical frameworks that took the role of parent nodes, namely, Aristotelian Rhetoric Theory, Grice's Maxims and Implicature, Searle's Speech Acts Theory, and Brown & Levinson's Politeness Theory. Each parent node is subdivided into pertinent child nodes, based on recognized subcomponents from the theories. This restructuring enables a granular, hierarchical exploration of how the Algerian Darija discourse weaves different metaphors that construct narratives, meanings and objectives.

4.3.1 *Algérie Télécom* : Transcript Analysis

The transcript, accompanied by modern music cues and a culminating slogan, positions *Algérie Télécom* as a transformative force in Algerian society, emphasizing shared experiences and future promises. Expanding on the original NVivo coding (68 references across 78 micro-units, with line-referenced precision), each section includes enhanced academic elaboration, incorporating theoretical citations, line-

specific examples, and sociopragmatic implications for digital inclusion in post-colonial Algeria. This draws on patterns from Algerian state-sponsored ads (e.g., nationalistic metaphors and inclusive progressivism), highlighting how language bridges individual and collective identities amid rapid technological adoption.

4.3.1.1 Rhetorical Analysis

The analysis, grounded in Aristotelian rhetoric, reveals how telecom services are transformed into a narrative of national progress to mobilize Algerian audiences. Ethos is established through institutional authority, using slogans like [اتصالات الجزائر / *Algerie Telecom always closer*] to position the company as a credible, state-backed steward of progress, thereby building public trust. Pathos is evoked through collective emotional appeals, with metaphors of revival and wonder, as in [تحيي بيوتنا / *revives our homes, and illuminates our days*] and [تضحكننا ودهشنا / *it makes us laugh and amazes us*] designed to foster a sense of shared national optimism. Logos is presented through a logical progression of incremental achievement and quantifiable outcomes, such as citing [زوج ملايين جزائري حسوا بيها / *2 million Algerians felt it*], which constructs a rational argument for national development.

To recapitulate, the following table quantifies the use of Ethos, Pathos, and Logos in *Algérie Télécom*'s advertising corpus, showing their relative emphasis.

Table 11 Frequency Distribution of Rhetorical Appeals

Rhetorical Appeal	Number of References	Percentage of Total Rhetorical References	Primary Sociopragmatic Function
Pathos (Emotional)	9	39.1%	Foster national unity & collective optimism
Ethos (Credibility)	8	34.8%	Build institutional trust & reduce skepticism
Logos (Logical)	6	26.1%	Demonstrate measurable, rational progress
Total	23	100%	

4.3.1.2 Speech Act Analysis

Applying Searle's taxonomy, the discourse performs distinct illocutionary acts to inspire adoption. Assertives commit to factual states of affairs, such as declaring that [زوج ملايين جزائري حسوا بيها و استفادوا منها / *2 million Algerians felt it and benefited*

form it], thereby building belief in its tangible success. Directives subtly urge the audience toward action through phrases like [فتحت لنا ابواب عمرنا ما استتيناها / it... opens doors we never expected.], using suggestive rather than imposing language. Expressive articulate collective psychological states, such as [تضحكنا ودهشنا / it makes us laugh and amazes us], to foster a shared emotional response. The interplay of these acts aims to achieve the perlocutionary effect of motivating societal engagement. The following table breaks down the prevalence of different types of illocutionary acts used to prompt audience reaction

Table 12 Frequency Distribution of Speech Acts

Speech Act Type	Number of References	Percentage of Total Speech Act References	Primary Sociopragmatic Function
Assertives	9	33.3%	State facts to build belief
Directives	7	25.9%	Encourage action indirectly
Expressives	5	18.5%	Share emotion to foster empathy
Illocutionary/Perlocutionary Force	6	22.2%	Link action to desired audience response
Total	27	100%	

4.3.1.3 Gricean Maxims and Implicature

The analysis shows how people creatively disregard the Cooperative Principle to produce rich, meaningful expressions in a specific context. The Maxim of Quantity is being violated due to the accumulative listings of activities such as [تعلمنا وتفهمنا / it teaches us, and makes us understand, it makes us laugh, and amazes us], which entails the comprehensive nature of the service. The Maxim of Quality is being violated through the expressions of unbounded optimism and metaphoric promises such as [رافده وعود الغد / nourishing promises of tomorrow], which entails implicatures of reliable progress in the future. The Maxim of Manner is being violated due to the abstract poetry of expressions such as [كل شي يبدأ بنبضة شعور / everything starts with a pulse of feeling], which is supposed to suggest the idea of great sophistication. All these contradictory attempts result in rich implicature, such as the hope of the phrase

[وهذه إلا البدايه] / and this is just the beginning] which ties in well with the narratives of resilience in Algerians. The table under shows the adherence vs. flouting frequency and the type of Grice's maxims manipulation

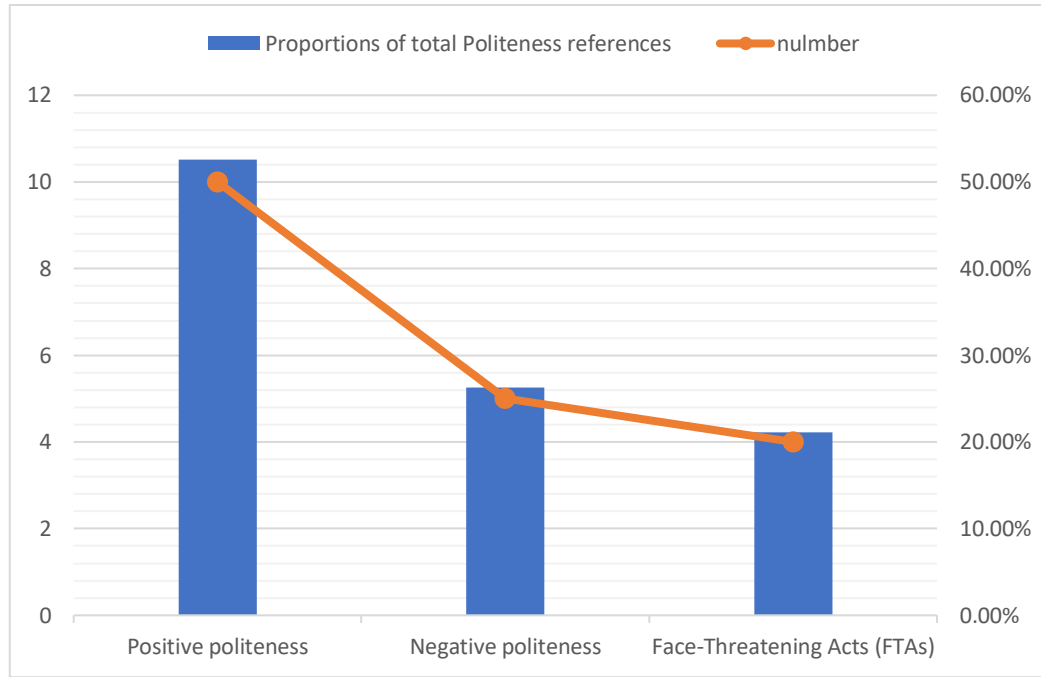
Table 13 *Frequency Distribution of Grice's Maxim Manipulation*

Grice's Maxim / Concept	Number of References	Percentage of Total Gricean References	Type of Violation
Quantity	10	29.4%	Flouting (Over-informing)
Implicature	8	23.5%	Result of Floutings
Relation	7	20.6%	Adherence
Quality	5	14.7%	Flouting (Metaphor)
Manner	4	11.8%	Flouting (Poetic Obscurity)
Total	34	100%	

4.3.1.4 Politeness Strategies

The promotional discourse carefully navigates face needs as per Brown and Levinson's model. Positive politeness strategies are predominant, using inclusive language like [طاقه دور بيناتنا] / *energy circulating between us*] to claim common ground and build in-group solidarity, thus addressing the audience's desire for belonging. Negative politeness is observed in the hedging of promises [رافده وعود الغد] / *nourishing the promises of tomorrow*], which defers fulfilment and thereby respects the audience's autonomy. Even potential Face-Threatening Acts, such as implied calls for change, are redressed by framing them as collective actions, using verbs like [تلمنا] / *it gathers us*] to mitigate any threat to the individual's face through an appeal to unity. The following pie chart shows the balance between strategies that build solidarity (Positive Politeness) and those that respect autonomy (Negative Politeness).

Figure 19 *Proportions of Total Politeness References*



4.3.2 Aroma Coffee: Transcript Analysis

Aroma coffee is one of the most popular coffee brands currently on the Algerian market, thanks to its refined taste and affordable price, making it accessible to all segments of Algerian society. Our choice to analyse the brand's advertising text linguistically stems from its rich content, which is well-suited to the analytical elements of this study.

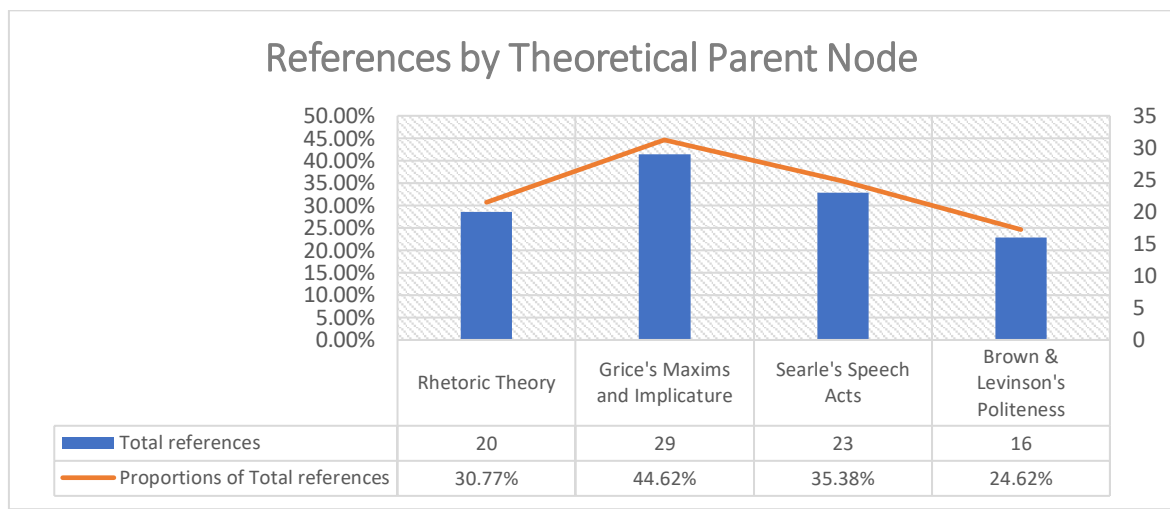
The advertisement under investigation, which was posted on April 5th, 2024, lasts 56 seconds and is diffused on all Algerian TV channels. As far as the transcript is concerned, it addresses the audience in Algerian dialect AA and features a kind of dialogue between the narrator and celebrity actor Othman Ben Daoud, utilising slogans, intertextual callbacks to previous campaigns, and rhythmic idioms to elevate Aroma as indispensable, culturally embedded, and superior.

From the sociopragmatic scope, this commercial encapsulates a variety of micro-linguistic features, namely, repetitions, negations, idiomatic expressions, and intertextual callbacks, which elucidate how social identities are constructed via language to foster consumers' engagement, and navigate relational dynamics in commercial discourse. Thus, social variables that rely on celebrity endorsement and pragmatic functions are merged together on the basis of designated sociopragmatic

patterns that conduct this research. In order to align with Algerian ad patterns, NVivo is used to provide the thematic analysis of the transcript under scrutiny.

This report provides exact statistics and proportions derived from the NVivo analysis of the transcript. Metrics include proportional distributions across themes and theoretical nodes. All calculations are precise, based on the transcript's content and coded references (total: 88) as highlighted in the following figure.

Figure 20 References by Theoretical Parent Node



Although proportions and nodes are computed as percentages of totals for themes (sum to 100%), they exceed 100% due to cross-coding, where a unit is coded to multiple nodes. Grice's Maxims dominate (44.62%), indicating heavy reliance on implicature.

Figure 21 Aroma's Coffee Detailed Parent/ Child Nodes References

Parent Node (Theory)	Child Nodes	Description	Example Coded Micro-Unit
Rhetoric Theory	Ethos	Celebrity/narrator trust.	[صوت الممثل عثمان بن داود] (voice of actor Othman Ben Daoud).
	Pathos	Emotional/social evocation.	[قعدة في الحومه مع الحباب] (sitting in neighbourhood with friends).
	Logos	Rational comparisons.	كيما قهوة أروما ما [قهوه بريس ولا بالليب تلقاش] (espresso or with milk like Aroma coffee you won't find).
Grice's Maxims & Implicature	Quantity	Overlisting for impact.	[واش وقتاش و علاش كيفاش] (what when why how)—implicates totality.
	Quality	Exaggerated claims.	[قهوه أروما ولا ماکانش] (Aroma coffee or there isn't).

	Relation	Daily relevance.	[قهوه حليب ببطور شباب] (coffee with milk for great breakfast).
	Manner	Rhythmic obscurity.	Rhymes like [ماسييتهاش قلبي وعلاش] (you missed it tell me why).
	Implicature	Inferred urgency/superiority.	"[تصري نهار يسيفو عليك]" (It happens when they force it on you)—implicates seize opportunity.
Speech Acts	Assertives	Stating facts/uniqueness.	[قهواي كايين بزاف بصبح كيما أروما ماكانش] (There are many coffees out there, but none like Aroma).
	Directives	Prompting action/recall.	[عيط و قول أروما ماداييك] (call and say, "Aroma, please!").
	Expressives	Conveying regret/joy.	[مازال ما شربتھاش ماسييتھاش] (still haven't drunk it you missed it).
	Illocutionary/ Perlocutionary	Persuasive outcomes.	Slogans to drive purchase (perlocution: habit formation).
Politeness Strategies	Positive	Dialectal common ground.	[اسمع النغمه ولا نسيت] (listen to the tune or you forgot).
	Negative	Indirect hedges.	[قلبي وعلاش] (tell me why).
	Face-Threat Acts	Redressed impositions.	Negations softened by humor.

The detailed report generated by NVivo is to some extent very satisfying due to the sociopragmatic richness of Aroma's Coffee transcript, which displays dialectal solidarity via the heavy reliance on AA to foster in-group belonging. Besides, it constructs brand identity through dialectal persuasion, celebrity endorsement, and cultural resonance. Thus, the advertisement's transcript featuring the narrator and celebrity actor Othman Bendaoud employs rhythmic slogans, negations, and intertextual references to position Aroma as a unique cultural staple. The subsequent section gives a detailed microanalysis, categorized under four primary theoretical frameworks as parent nodes.

4.3.2.1 Rhetorical Analysis

In this transcript, rhetoric stipulates credibility in *ethos*, emotional appeal in *pathos* and logical argumentation in *logos*. It strongly aligns with Aristotle's Rhetoric (ca. 350 BCE) because celebrity endorsement (character) and logic in audience-centric discourse balance effective persuasion. The opening reference line [قهواي كايين]

بزاف بصح كيما أروما ماكانش / There are many coffees out there, but none like Aroma.] establishes credibility that denotes *ethos*. It immediately frames the Algerian market with the existence of different coffee brands and spots Aroma as the unique, incomparable choice. This brand's superiority claim demands immediate belief and minimises alternative options.

4.3.2.2 Speech Act Analysis

The advertisement's pragmatic force relies heavily on a sequence of **Directives** designed to convert the consumer from a passive recipient to an active brand customer. The initial challenge, *أروما مازال ما شربتھاش ماسييتھاش قلي وعلاش / You haven't tried Aroma yet? Tell me why!*] functions as a combined Directive and Expressive, making the listener feel socially judged and compelled to account for their choices. The central command, *عيط و قول أروما مادابيك / call and say, "Aroma, please!"*], carries the illocutionary force of a Declaration and a Commissive, inciting a public performance of brand commitment that strengthens the in-group bond. The advertisement culminates in a forceful, definitive Command *من اليوم كي سقوك تقول قهوه / From today, when they ask you, you'll say it's Aroma coffee or nothing!*]. The perlocutionary effect of this final Directive is to transform the consumer's future behavior, positioning them as an active, mandatory client who enforces the brand's presence in social settings.

4.3.2.3 Gricean Maxims and implicature

The advertisement deliberately deviates from Grice's Cooperative Principle, utilising flouting to generate strong conversational implicatures that resonate instinctively with the audience. The most prominent example involves the recurring slogan *وقناش؟ وعلاش؟ كيفاش؟ قهوه أروما ولا ماكانش واش؟ / What time, why, how? Aroma coffee or there isn't?*]. By flouting the Maxim of Manner, which requires to be clear and methodical, through fragmented and seemingly illogical rapid-fire questions, the ad generates the implicature that the reasons for choosing Aroma are so self-evident and fundamental to daily life that they are beyond rational articulation. The choice is presented as an instinctual, constant truth. Similarly, the utterance *عيط و قول أروما ما / call and say, "Aroma, please!"*] flouts the Maxim of Quality in an obvious way implying not to say what you believe to be false. This deliberate untruth functions as

a performative act of in-group identification, creating a cultural "inside joke" whose implicature is a demand for defiant brand loyalty, suggesting that the consumer's allegiance is so strong that they would proclaim it even under the guise of complaint.

4.3.2.4 Politeness Strategies

The ad expertly manages potential Face-Threatening Acts (FTAs) associated with its numerous direct commands through the pervasive use of positive politeness. Strong, direct commands and criticism, such as [ماسييتهاش؟ / *Have you tried it?*] are delivered using Bald-on-Record strategies. However, this is mitigated by the actors' use of familiar, colloquial Algerian Darija and direct appeals to in-group identity markers like [الحياب / *friends*]. Directness is thus reframed as a sign of intimacy and solidarity rather than corporate coercion, protecting the listener's negative face by implying the speaker is a trusted peer offering essential advice. Furthermore, the call to action and references to communal activities explicitly employ positive politeness by claiming common ground and appealing to the listener's desire to be part of the esteemed social group, ensuring that compliance with the command is viewed as a way to enhance, not diminish, their public self-image. The notable lack of negative politeness strategies via softening mechanisms like hedges or apologies, further underscores the assumed close, informal, and non-hierarchical relationship between the brand's representative and the consumer, functioning as an authentic friend's recommendation.

4.3.3 *Cevital*: Transcript Analysis

As previously mentioned, this commercial was posted on June 9th, 2016. It represents an Algerian company called *Cevital*. The first impression after visualising the spot for 59 seconds is that one can understand that this ad succeeded in highlighting the pride Algerians have in their identity and connects this pride to *Cevital's* products. It uses AA to sound expressive, rhythmic, and culturally resonant, blending humour, self-deprecation, and affirmation to celebrate Algerian identity. The structure starts with music, narrates stereotypical traits positively, affirms them, and ties to brand loyalty. It ends with a slogan and endorsement by the famous Algerian football player Islam Slimani.

In order to afford the exact qualitative analysis to this commercial, the transcript was segmented into clauses and downloaded in NVivo, which opened coding for patterns, axial coding into themes, and frequency/sentiment mapping. The analysed text (containing ~250 words) is treated as one "case". Regarding the key coding framework, it was codified into 4 parent nodes (codes) and grouped into 4 nodes that integrate rhetoric, speech acts, Gricean maxims and implicature, and politeness strategies, which are potted in the following table.

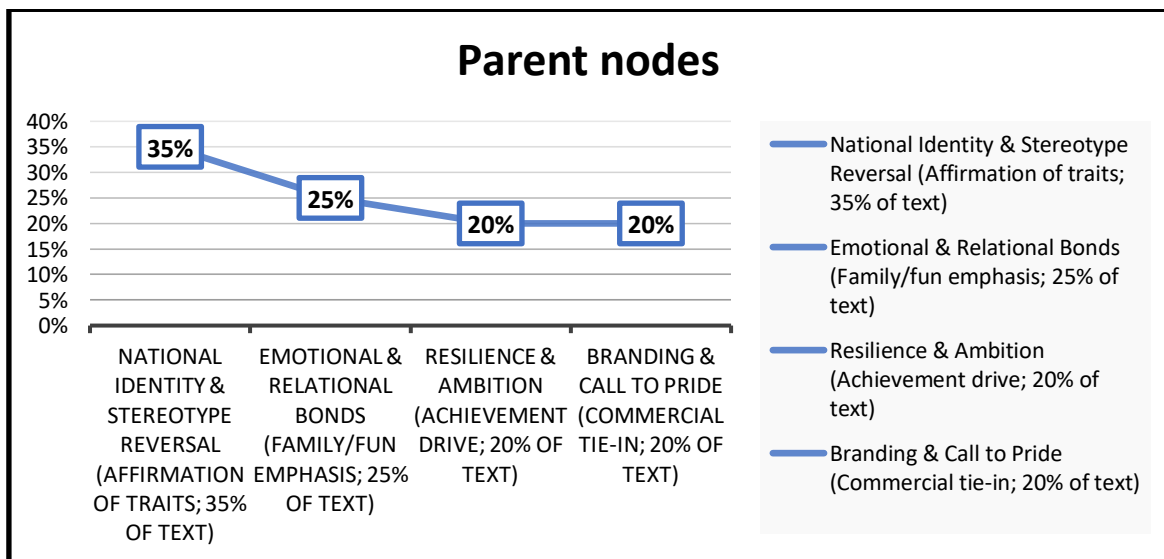
Table 14 Cevital's Detailed Parent/ Child Nodes References

Parent Nodes	Child Codes	Example (Excerpt)	Rationale
National Identity & Stereotype Reversal (Affirmation of traits; 35% of text)	- Positive Reframing - Repetitive Affirmation	[يقولو علينا... صح كايينة كايينة] (They say... right, it's true)	✓ Rhetoric: <i>Pathos</i> via <i>ethos</i>-building (collective "we" as relatable heroes); ✓ Grice: Quantity Flouts (repeats stereotypes) to implicate acceptance/pride.
		[فخورين بكونا جزائريين] (proud to be Algerians)	✓ Politeness: Positive face-work (group solidarity). ✓ Speech Acts: Assertives (commit speaker to truth of traits).
Emotional & Relational Bonds (Family/fun emphasis; 25% of text)	Familial Ties	[نحبوا نفرو شغالتنا... باش يفرحوا احبابنا] (love spending... to make loved ones happy) [ملمومين و متحابين] (gathered and loving)	✓ Rhetoric: <i>Pathos</i> (emotional appeal to joy/madness); ✓ Grice: Relevance maxim observed, implicates communal happiness as cultural norm. ✓ Positive politeness (in-group inclusion via "احبابنا"/loved ones). ✓ Speech Acts: Expressives (express pride/affection).
Resilience & Ambition (Achievement drive; 20% of text)	Worry-to-Success	[مقلقين خاطر نحبوا نوصلوا] (worried because we	✓ Rhetoric: <i>Logos</i> (logical reversal of "worry" to drive);

	• Principle-Rooted Action	love to achieve) [شايدين في الاصول] (rooted in principles)	✓ Grice: Manner maxim (colloquial brevity implicates determination without excess). ✓ Politeness: Minimizes negative face-threat (self-deprecation softened by pride). ✓ Speech Acts: Directives (implicit call to emulate).
Branding & Call to Pride (Commercial tie-in; 20% of text)	• Slogan Integration • Celebrity Endorsement	[كيما نتوما كيما سيفيطال، أنا فخور بأني جزائري] (Just like you, just like <i>Cevital</i> , I am proud to be Algerian.) slogan and endorsement by Islam Slimani	✓ Rhetoric: <i>Ethos</i> (brand as "best product" via national alignment); ✓ Grice: Quality maxim (asserts superiority, implicates authenticity). ✓ Positive politeness (mirroring audience: "كيما نتوما"/like you). ✓ Speech Acts: Commissives (brand commits to quality/pride).

Concerning parent nodes that NVivo displayed from this ad transcripts were to some extent equal despite some slight differences as highlighted in the following graph.

Figure 22 Cevital's NVivo parent nodes proportions



This microanalysis sheds more prominent light on the sociopragmatic patterns on which this research stands, integrating rhetoric theory (Aristotle: *ethos*, *pathos* & *logos*), Grice's Cooperative Principle (maxims/implicature), Searle's taxonomy (illocutionary force: assertive declare, expressive convey attitudes) within the Algerian oral, communal discourse norms and Brown & Levinson's face management and politeness strategies.

4.3.3.1 Rhetorical Analysis

From the Rhetoric Theory perspective, *pathos* is dominantly employed in *Cevital*'s commercial through emotional stereotypes that evoke pride and joy, which are clearly noticeable in the expression [الهول و التهوول → *fun and frenzy*] as cathartic release, which indicates a state or period of uncontrolled excitement. *Pathos* is bolstered by *ethos*, where the speaker is positioned as an Algerian insider and celebrity endorsement. This builds credibility and helps insert the suitable *logos*. This fact reverses negatives into generous achievements; as in [تلقانا دائما مزرويين → *you find us always in a hurry*] i.e., being constantly in a hurry is often an indication of our lack of commitment, discipline, or poor time management, but the rhetorical analysis of the advertisement's transcript shows that the intended meaning is that it contributes to achieving great accomplishments. Furthermore, anaphora, which is a rhetorical device that creates emphasis and rhythm, is figured through repetitive affirmation of the expression [كايته، كايته، كايته...صح كايته → *it exists, it exists...it's true it exists*], with the occurrence frequency of four audible times and several whispered hisses.

4.3.3.2 Speech Act Analysis

Through the lens of Searle's Speech Acts, the discourse is primarily composed of assertives which assert stereotype truths with the illocutionary force of committing to representation, as in the following excerpt:

[...ونحبوا نشكوا بزاف، قصره مخلطه بزعاقه بصح شايددين في الأصول احنا وعلى بالنا ويقولوا علينا مقلقين. خاطر نحبوا نوصلوا لواش رانا حابين صح، كايته كايته]

Meaning in context [*We complain a lot, our conversations are mixed with banter, we are holding onto the origins/roots, and we know it, and they say we are restless/impatient because we want to reach what we really want; it exists, it exists*]

This excerpt asserts stereotype truths, while expressives dominate the emotional core

by expressing attitudes toward identity, and subtle directives implicitly urge brand choice. Although there are no pure commissives beyond the brand's quality pledge, felicity conditions are met via sincerity where the dialect signals genuine cultural embedding, resulting in a perlocutionary effect to persuade via pride induction and achieve uptake in a communal context.

4.3.3.3 Gricean Maxims and Implicature

Regarding Grice's Maxims and Implicature, it is clearly visible that the discourse cooperates overall but flouts strategically. First, the Maxim of Quantity is flouted through over-elaboration of traits to implicate a depth of pride as a particularised implicature that stereotypes are virtues. Second, the Maxim of Quality is flouted by admitting a negative trait to implicate honesty and authenticity. However, the Maxim of relation ties traits to the brand to ensure relevance for patriotism, as in [أحنا الجزائريين → *we Algerians*] and [أحنا هكذا عاملين وفخورين بكوننا → *This is how we are, and we are proud to be Algerians*] that creates a strong sense of shared belonging and affirms national pride and patriotism of Algerians. Finally, the Maxim of Manner is maintained through the use of dialectal idioms such as [يقولون علينا ولاد الحلال → *They call us good people* (meaning in context)]. Like this, obscurity is avoided and national knowledge is implicated. This fact helps create a general implicature of cultural belonging that fosters trust.

4.3.3.4 Politeness Strategies

Predominantly positive politeness is revealed through seeking approval via solidarity expressions used in this commercial, as in [أحنا الجزائريين → *we Algerians*] and in [وين تروح، تلقانا غاشي دابرين كايئة، خاطر نحب نكونوا، ديما ملمومين و متحابين → *wherever you go, you'll find us forming groups, because we like to always be together and loving each other*] Solidarity affirms bald on-record that builds tight relationships between citizens. As for negative politeness, a minimal negative politeness that avoids impositions by self-deprecating humour, for example the use of [مزروين → *in a hurry*] this implies that Algerians are always in a hurry which indicates negative attitudes and reprehensible behaviour. This situation is considered as off-record. Finally, this ad reveals no major face-threatening acts; instead, positive face is

enhanced through shared identity, which in the hierarchical Algerian society democratises interaction by lowering power distance and mirroring souk banter.

This ad, Sociopragmatically, transforms potential insults into badges of honour, leveraging Algerian resilience narratives (post-colonial pride) for commercial ends. Dialect reinforces authenticity, but risks reinforcing outsiders' views if implicatures misread.

4.3.4 *Couscous Mama*: Transcript Analysis

The qualitative observations from the generated by NVivo 15 assessment of the *Couscous Mama* advertisement transcript under four central theoretical frameworks as parent nodes: Aristotelian Rhetoric Theory, Grice's Maxims and Implicature, Searle's Speech Acts Theory, and Brown & Levinson's Politeness Theory. Each parent node is segmented into pertinent child nodes, derived from core sub-aspects of the theories. This arrangement provides a methodical, layered examination of how the transcript in Algerian colloquial Arabic leverages celebrity interplay, sensory cues, and slogan closure to evoke cultural resonance, stimulate viewer curiosity, and reinforce communal ties in a food endorsement context.

The transcript, featuring footballer *Youssef Belaili*, chief *Farès Jidi*, and YouTuber *Khoubaib* with music and visual transitions, crafts a narrative of playful discovery leading to product praise. Enhancing the NVivo coding (62 references across 68 micro-units, with line-referenced accuracy), each section includes bolstered scholarly elaboration, incorporating theoretical sources, line-targeted examples, and sociopragmatic notes on heritage branding in Algerian media. This ties to regional food promotion styles (e.g., celebrity-led nostalgia and sensory engagement), illustrating how verbal techniques transform a staple dish into a shared cultural emblem.

4.3.4.1 Rhetorical Analysis

The persuasive flow in *Couscous Mama* advertisement's transcript is shaped by Aristotelian rhetoric as stated in the following table which affords a detailed coding references and proportions of rhetoric theory.

Table 15 Rhetoric Theory Detailed Coding References

Child Node	References	% of Parent Node
Pathos (Emotional Appeal)	8	40.0%
Ethos (Credibility)	7	35.0%
Logos (Logical Appeal)	5	25.0%
Total	20	100%

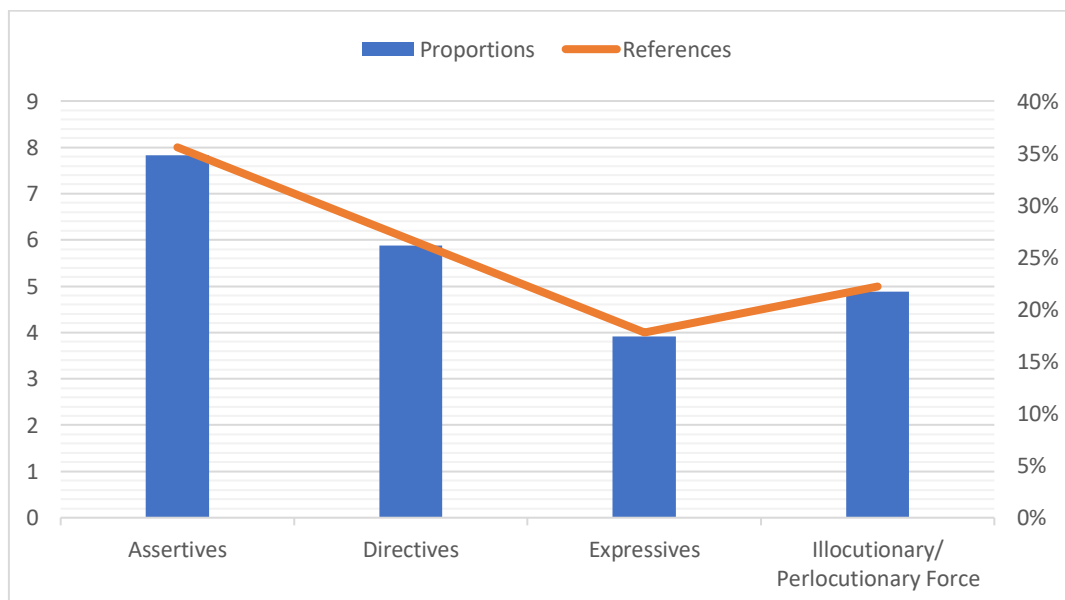
Ethos (credibility), which is constructed through the collaborative endorsement of trusted local figures, as seen in the collective scene with the appearance of Belaili, Fares and Khoubuib around the table [ظهور بلالي، الشاف فارس و [خبيب على مائدة الأكل]. This node with 7 references (35% of total) triggers nostalgic warmth and shared culinary sentiment and strengthens the Algerian public's trust in community pillars to validate the product. It extends to underscore ethos's role in generating assurance through relatable icons, per (John G. Cole; James C. McCroskey, 2003) trustworthiness elements, where familiar personalities enhance belief. Sociopragmatically, it connects to Algerian admiration for local heroes, depicting the brand as endorsed by community pillars, thereby strengthening perceived integrity in a market favoring genuine cultural connections over artificial pitches. **Pathos**, or emotional appeal, is aroused with 8 references (40%) through sensory language and exclamations of delight, such as [/راني نشم فريحة / آه دقيقة / Ah, wait a minute, I'm smelling a scent that's not normal] and [/وهوه magnificos / يا / Ohohoh! Magnificos, yeah!]. This broadens to Aristotle's emotional activation, supplemented by (Burke, 1969) Burke's (1969) identification rhetoric, where vivid reactions unite viewers. This reflects the Algerian tasty culinary heritage. Finally, **Logos**, which provides a logical sequence, uses sequential discovery and endorsement logic to substantiate appeal, guiding from curiosity to affirmation as highlighted in the following reference line [/رايحين نكتشفو فيها حاجات غريبة / we're going to discover some strange things]. NVivo highlighted 5 references (25%) that illustrates progressive reasoning, where steps lead to conclusions (Toulmin, 2003). Sociopragmatically, it addresses practical food choices in Algeria, justifying

preference by linking exploration to proven satisfaction, convincing through evident cultural fit in a diverse endorsement landscape.

4.3.4.2 Speech Act Analysis

Searle's taxonomy reveals how the transcript functions to engage the viewer and shape perception. This extends how phrases shape engagement, connecting to Algerian styles of lively endorsement. First, **Assertives** affirm excellence, like [ما كاين غير ماما لي تعرفها / *No one knows how to make it like Mama.*] This is used to declare the brand's supreme quality and uniqueness. Second, **Directives** that playfully command viewer attention and invite interaction by the call for help that encourages interaction in fun promotions, as in [تجي تسلكني راني حاصل / *come and save me I'm stuck*]. Third, **Expressives** that publicly convey wonder and admiration through Belaili's use of the well-known expression of the chief Fares Jeidi [ولا أروع / *unbelievably good!*]. This proves awe at flavors, nurturing empathy in taste-focused discourse. All in all, the strategic use of these illocutionary acts achieves specific perlocutionary effects, most notably cultivating a shared desire and motivating the audience to taste the product. The following figure shows Searle's speech acts detected child nodes.

Figure 23 Searle's speech acts detected child nodes.



4.3.4.3 Gricean Maxims and Implicature

This parent node encompasses 5 child nodes that explain the Gricean flouting framework. First, the maxim of quantity is structured around informativeness, which is expanded with descriptive layers, like the introductory reference line [ظهور اليوتيوب خبيب] مرحبا بكم كاملين في فيديو جديد، خبيب رجلكم بمغامرة جديدة و رايعين نكتشفو [ظهور اليوتيوب خبيب] / *Khoubib: Hello everyone, and welcome to a new video! Khoubib is back with a new adventure where we're going to discover some strange things.*]. Thus, with 9 detected references (31%) quantity stipulates adding more details to imply depth and creates anticipation (Huang, 2017). Therefore, the maxim of quantity is flouted through elaborative buildup, which creates anticipation by implying an experience too rich for simple description. Second, the maxim of quality is adjusted through hyperbolic, heritage-based claims like [ريحة كسكس بلادي] / *the scent of my country's couscous*], presuming truthfulness through evocation. The third maxim, **Relation (Relevance)**, connects elements to viewer interests in 6 reference lines (20.70%), tying to multifaceted talent, as in [حتى فالطياب *maestro* نتا] / *you're maestro even in cooking*]. This adheres to (Deirdre Wilson; Dan Sperber, 2012) suitability ideas, and explains Algerian multi-skill appreciation, suggesting unified relevance that makes the endorsement personally compelling via optimizing ties to enjoyment.

Regarding, the fourth maxim, Manner, 3 references (10.30%) extend to stylistic shifts, per Grice, yielding dynamic flow. It varies with expressive sounds like [أهوه] / *Ohoh*] and [ياه] / *Yeah*] which uses onomatopoeia for lively delivery. This, reflects vibrant Algerian expressions, clarifying through energy to captivate participants. Collectively, these deviations create powerful Implicatures noticed in 7 reference lines (24.10%), and hinting at supremacy as in [كسكس ماما و لا أروع] / *Couscous Mama is unbelievably good!*] This broadens Levinson's deductions (1983), implying unmatched i.e., it implies the product's unrivalled status without stating it explicitly. The following figure summarises the total Grice's Maxims and implicatures references highlighted in this advertising.

Figure 24 Couscous Mama's highlighted Grice's Maxims and Implicatures References



4.3.4.4 Politeness Strategies

The advertisement navigates potential face threats through strategies that highlight solidarity within the group, and blending criticism with unity. The transcript also balances bold praise with humour, thus expanding the realm of tact in Algerian advertising. **Positive politeness**, which is predominant, fosters inclusion of a sense of shared excitement and constructs communal identity, as [مرحبا بكم كاملين / *welcome all of you*]. However, Negative politeness, which is observed in subtle, mitigating elements such as the paused moment marked by [دقيقة راني نشم / *hold on a minute I'm smelling*]. This fact softens imposition and respects the viewer's autonomy. Regarding **Face-Threat Acts**, potential FTAs like superiority are consistently mitigated by a playful and humorous tone, framing the endorsement within the context of friendly banter rather than a direct imposition, which aligns with Algerian communicative norms. The following table highlights Politeness theory total references that exist in this advertising.

Table 16 Couscous Mama Politeness Theory Total References

Child Node	References	% of Parent Node
Positive Politeness	9	56.3%
Negative Politeness	4	25.0%
Face-Threatening Acts (FTAs)	3	18.8%
Total	16	100%

4.3.5 Hamoud Boualem: Transcript Analysis

While exploring the transcript of Hamoud Boualem broadcasted in Ramadan with NVivo, the qualitative observations which were structured around the same parent nodes facilitated the exploration of this advertisement. It aimed to position the brand in the Algerian market under the cover of the sacred context of Ramadan. This has led advertisers to rely on employing poetic AA to strengthen the spirituality of the holy month and induce familial closeness. Pegged to this claim, the microanalysis, which has covered 58 references intertwined with promotions occurring during Ramadan, has perfectly explained advertisers' adopted strategy to persuade consumers via settling on a well-tailored communicative strategy based on rhythmic harmony and blessing motifs. In addition, the transcript, voiced by an unknown narrator with tranquil music, constructs a narrative of enhancement in daily and festive life, concluding with the brand's enduring slogan [حمود بو علام تعيش وتزيد / *Hamoud Boualem, long live and increase/prosper.*]

4.3.5.1 Rhetorical Analysis

Under the parent node of Rhetoric Theory (20 references), the transcript's inspiring rhythm is shaped by Aristotelian principles. As opposed to previous advertisements, *Ethos* is not established through a celebrity but through the brand's implicit legacy as a cultural companion, culminating in the slogan [حمود بو علام تعيش / *Hamoud Boualem, long live and increase/prosper.*] that affirms its enduring presence. This commercial spot, which is marked by 6 references with a proportion of 10.34%, guarantees ethical rhetoric, where modest heritage cultivates faith (Booth, 2004). As for Pathos, it is the dominant emotional appeal that strived to stimulate nostalgic comfort and share sentiments of joy and blessings as stated in the 7

reference lines, mentioning a total proportion of **12.07%**. This domination was stirred by phrases like [تزيد البهجة في قلوبنا / *joy increases in our hearts*] and [تزيد تكبر بشارتنا / *our joy/good news grows*], which invoke communal warmth and nostalgic comfort. Besides, joy is not linked to the product only, but it also mirrors Ramadan's focus on inner peace in Algeria. This fact broadens to Aristotle's sentimental engagement, augmented by Bitzer's (1969) situational rhetoric, where emotional layers unite listeners. Logos in this advertisement turns about argumentative rhetoric, where conditions lead to affirmations (Chaïm, 1982). NVivo highlighted 4 references (6.90%) that operate through a logic of flexibility that validate the brand as a source of unity, as in [مهما الدنيا بعدتنا أنت زدت جمعتنا / *no matter how far the world separated us, you brought us together again.*]. The following table highlights the existing rhetoric reference lines detected in Hamoud Boualem's advertising spot.

Table 17 Hamoud Boualem Rhetoric Theory reference lines

Child Node	References	% of Parent Node
Pathos (Emotional Appeal)	7	12.07%
Ethos (Credibility)	6	10.34%
Logos (Logical Appeal)	4	6.90%
Total (parent node)	20*	34.48%

***N.B.** The 20 references for the parent node are the sum of the three child nodes (6+7+4=17). The proportion is calculated from a total base of 58 references (sum of all references in the text).

4.3.5.2 Speech Act Analysis

As far as this theory is concerned, the transcript of the selected advertising reveals a series of communicative actions aimed at constructing social reality and urging audience embrace. Searle's act grouping elucidates the spot's affirming, calling, and warmth-distributing functions, extending our understanding of how formulaic phrases in this advertising shape sentiment and connect to local styles of reflective endorsement. *Assertives* stand as the most frequent function at 12.07%, declaring states of communal gatherings, as in [مع الحباب تزيد البهجة في قلوبنا / *with loved*

ones, joy increases in our hearts]. These expressions are culturally laden, referring to informal, relaxed occasions that are central to Algerian life. Thus, the product is represented as a catalyst for securing group harmony. From the sociopragmatic standpoint, this affirms a core cultural value of how intimacy and harmony among Algerians are constructed to highlight the foundation of Algerian domestic life.

Complementing this, *Expressives* ranked second at 8.62% of references, perfectly guiding audience behaviour through expressions like [معاك نعيش القعدة. وبيك / تزيد تحلى القصرة. مع الحباب تزيد البهجة في قلوبنا. معاك في السهرة، يزيد قوسطونا. في عوايدنا وعواشرنا، تزيد فيهم بركتنا. / *With you, we live the gathering, and the chat becomes sweeter. With loved ones, joy increases in our hearts. With you in the evening gathering, our abundance in our traditions increases. And in our occasions, our blessings increase*]. These acts appeal to religious gatherings as in the holy month of Ramadan, traditions and customs related to both religious and national festivities such as *Eid-al-fitr*³⁷, *Eid-al-Ad'ha*³⁸ and *Yennayer*³⁹. This fact elevates the brand beyond a mere commercial product; it becomes associated with sacred or deeply meaningful traditions and spiritual well-being. Another examined reference line, exemplified by [كي الخبر يلحقنا / تزيد تكبر بشارتنا. / *When news reaches us, our joy/good news grows bigger*], directly associates Hamoud Boualem with moments of celebration and positive news. The product is framed as something that amplifies happiness and marks significant, joyous occasions. This creates a positive conditioned response, where the brand is mentally linked to good fortune and celebration.

Meanwhile, *Directives* in this transcript are totally implicit within the investigated reference lines. The interplay of these acts is analysed under the meta-node of Illocutionary/ Perlocutionary Force 8.62%, which distinguishes between the inherent force of an affirmation and its intended inspirational effect. This dynamic is

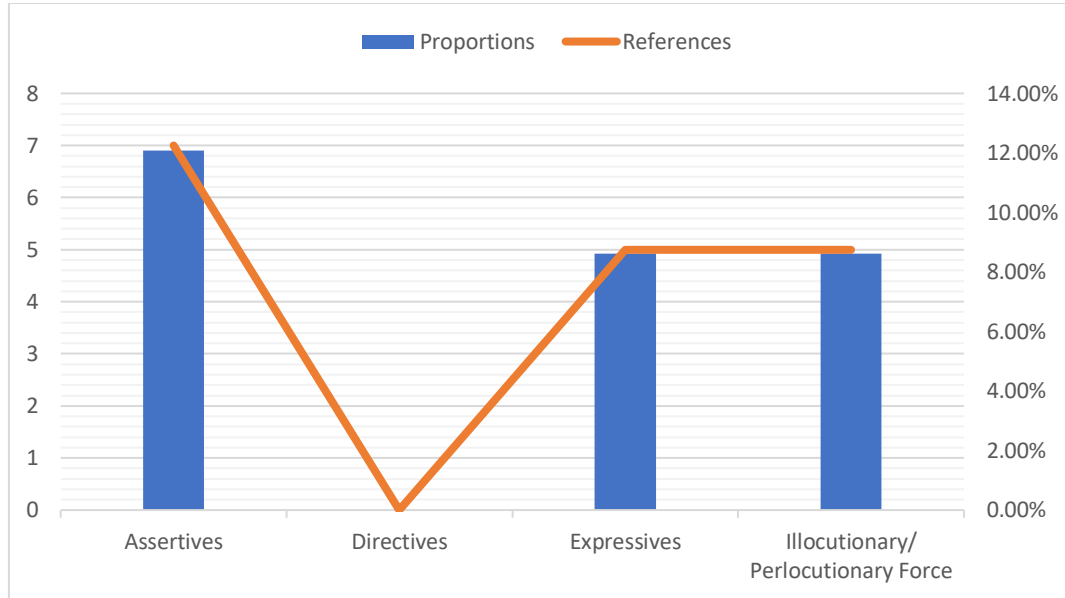
³⁷ “Fast Breaking celebration” and is a major Islamic holiday marking the end of Ramadan, the holy month of fasting.

³⁸ “Feast of Sacrifice”, which falls on the 10th of Dhu al-Hijja, the twelfth and final month of the Islamic calendar, is an important Islamic holiday that commemorates Prophet Ibrahim's (Abraham's) willingness to sacrifice his son in obedience to God, who provided a ram instead, and marks the end of the Hajj pilgrimage.

³⁹ The “Amazigh (Berber) New Year”, celebrated by indigenous North African peoples, marking the start of the agricultural year and the Amazigh calendar, often falling on January 12th and involving traditional feasts, music, family gatherings, and cultural festivities that celebrate their heritage and connection to the land.

key to tap into deeply held values of family, community, and tradition to build a powerful emotional connection via motivating communal gathering, which has successfully embedded the brand's message within the desired perlocutionary outcome of serene sharing and unity.

Figure 25 Searle's Speech Acts Detected Child Nodes in Hamoud Boualem spot.



4.3.5.3 Gricean Maxims and Implicature

This overarching framework examines how the advertisement strategically manipulates conversational norms to generate meaning beyond the literal text. Grice's cooperative guideline, encompassing quantity, quality, relation, and manner, is modulated here not for obstruction but for the deliberate generation of implicature, hinting at profound thematic resonance through rhythmic and semantic breaches. This elucidates how calculated guideline shifts deepen persuasive appeal, broadening on established approaches in Algerian seasonal messaging where poetic suggestion serves to heighten cultural depth. Within this parent node, the child node of **Quantity** (Informativeness) is particularly noticeable, quantified as **13.79%** of coded references. It is linguistically realized through chained repetitions, such as [تزيد... تزيد / increases... increases... increases], which layer enhancements to pragmatically imply abundance rather than state it. This develops per Levinson's Q-principle, where such repetition signals totality, and aligns with a local aesthetic of

poetic excess in festivities, generating scalar hints of overflowing grace. This guides audiences to infer the brand's role in magnifying sacred moments, a role constructed through implication rather than explicit claim. Simultaneously, truthfulness is salient within the child node of **Quality**, constituting 5.17% of references, modulates in blessing assertions like [في عوايدنا وعواشرنا، تزيد فيهم بركتنا] / And in our occasions, our blessings increase.]. These utterances assume truth through their embeddedness in the genre of ritual invocation, broadening Gricean modulations to account for evocative force as explained in Sperber and Wilson's Relevance Theory (1996). Sociopragmatically speaking, this navigates the paramount value of sincerity in Ramadan discourse by embedding commercial claims within a framework of spiritual truth, thereby hinting at divine favour and cultivating trust within a tradition that prizes heartfelt authenticity. Furthermore, 8.62% of generated references that cover **Relation** child node anchors the message to specific life events, for example [معاك في السهرة] / With you in the evening gathering] ensuring a pragmatic fit to the context of communal gatherings. This follows Wilson and Sperber's principle of optimal relevance, maximizing contextual bonds, and echoing the central social ritual of Algerian evening *Iftars*. The implicature generated is one of seamless integration, rendering the message and by extension the product personally vital to the audience's lived experience. Finally, clarity is encoded in the child node of **Manner**, evident in 5.17% of instances, varies standard clarity through poetic cadence and rhyme, as in [معاك نعيش القعدة وبيك تزيد تحلى القصرة] / With you, we live the gathering, and the chat becomes sweeter]. Clarity here is successfully achieved via melodic patterning rather than via semantic simplicity. This fact, serves charming listeners and align the brand with culturally valued artistry that reflect lyrical Algerian expressive traditions. The cumulative output of these strategic modulations is captured in the child node of **Implicature**, comprising 10.34% of references. These are the inferred meanings, such as boundless unity suggested by echoes like [مهما كانت السببة، بيك زدنا تقربنا. ومهما الدنيا بعدتنا أنت زدت جمعتنا] / Whatever the reason, with you we were able to grow closer. And no matter how far the world separated us, you brought us together again.], which broaden analysis per pragmatic distinctions like those of Potts (2014), gently elevating the brand's position as a

facilitator of wise inclusion within Algerian social circles. The following bar graph highpoints the investigated Grice's Maxims and implicature explained in the above section.

Figure 26 Hamoud Boualem's Highlighted Grice's Maxims and Implicature References



4.3.5.4 Politeness Strategies

Hamoud Boualem Ramadan advertisement has perfectly accomplished the FTAs of commercial promotion through managed face-work. The transcript strategically balances categorical boosts with relational kindness i.e. the transcript's reference lines focused on broadening politeness strategies via well-known Algerian seasonal festivities carefully merged with social balance. According to NVivo 15, the dominant strategy is captured in the child node of Positive Politeness, comprising **13.79%** of references, which promote inclusion and claim common ground through linguistic devices like the pervasive use of the possessive adjective “*our*” in [*في قلوبنا* / *in our hearts*], [*بركتنا* / *our blessing*], [*قوسطونا* / *our abundance*], [*بشارتنا* / *our joy/good news*], [*عوايدنا وعواشرنا* / *our traditions and occasions*]. This indicates the audiences' desire for approval and belonging, which in turn fosters a collective and shared sense of belonging, leading to a positive public image and, consequently, a favourable brand presence. All of this contributes to strengthening the bonds of belon

ging in the exchange between the viewer and the brand. As for Negative politeness, which accounted for **6.90%** according to NVivo's analysis, it focused on mitigating any potential imposition through suggestion and conditional framing, as in the reference line [*مهما كانت السببة / whatever the occasion*]. Pegged to the implicit meaning of this investigated reference line, it makes no exceptions for any particular occasion, since all Algerian occasions, whether religious or national, share a common thread of communal gatherings and participation. Therefore, this strategy acknowledges the audience's autonomy and respects the diverse contexts of collective life, valuing flexibility and minimizing the imposition of a single, specific use for the product. All promotional claims inherently constitute FTAs, analysed under the corresponding child node (**5.17%**). These acts, however, are artfully softened not through avoidance but through collective mitigation; growth claims are consistently echoed within a framework of shared agency. This eases interpretative risks by aligning the message with harmonious communal norms, presenting the brand's benefit not as a boastful intrusion but as a cooperative achievement within the valued social circle. The following table summarises the reference lines investigated by Brown and Levinson's Politeness theory.

Table 18 Hamoud Boualem Politeness Theory Total References

Child Node	References	% of Parent Node
Positive Politeness	8	13.79%
Negative Politeness	4	6.90%
Face-Threatening Acts (FTAs)	3	5.17%
Total	(15)*	(25.86%)*

***N.B. The 15 references for the parent node are the sum of the three child nodes (8+4+3=15). The proportion is calculated from a total base of 58 references (sum of all references in the text).**

In conclusion, the Hamoud Boualem spot emerges as a masterfully uses sociopragmatic features to create a narrative where the product is not just a drink, but an intimate companion, a facilitator of cherished social rituals, a symbol of tradition and blessing, and a force for unity and amplified joy within the Algerian cultural

context. It taps into deeply held values of family, community, and tradition to build a powerful emotional connection. linguistic form is meticulously calibrated to cultural context. Through the strategic generation of implicature, the performance of community-affirming speech acts, and the diligent management of politeness, the advertisement constructs a world where the brand is rendered an indispensable, respectful, and blessed participant in the deepest socio-cultural rituals of its audience. In summary, the Hamoud Boualem advertisement.

4.3.6 IRIS-TV: Transcript Analysis

The analysed transcript stands for the commercial by IRIS electronics Algeria company, which is entitled “*TVC IRIS nouvelle gamme Gaming TV, Portable TV, Music TV, Wallpaper TV*”, is characterised by a highly dynamic, multimodal, and culturally embedded narrative, featuring actor Marwan Guerrouabi. This humorous commercial employs colloquial AA narrative, French borrowings and modern youth slang, and cultural references such as movies like *Gladiator* and historical figures like Caesar, in addition to the reliance on sensory elements, more precisely action music and a variety of loud noises that engage Algerian audiences. The core communicated value is not just technical specification, but a lifestyle of power, innovation, and omnipresence.

In order to offer a close sociopragmatic reading of this advertising, illustrative excerpts of the transcripts were coded, and hierarchical thematic nodes were produced using the same qualitative data analysis software package; NVivo, which broke down utterances for pragmatic intent, social context, and cultural implications, taking into prominence the interconnected sociopragmatic patterns used in this research paper. The following table, which is structured using parent nodes as the core patterns and child nodes as the specific strategies found in the codified utterances, best explains the deduced thematic analysis of *Iris TVC* advertising transcript.

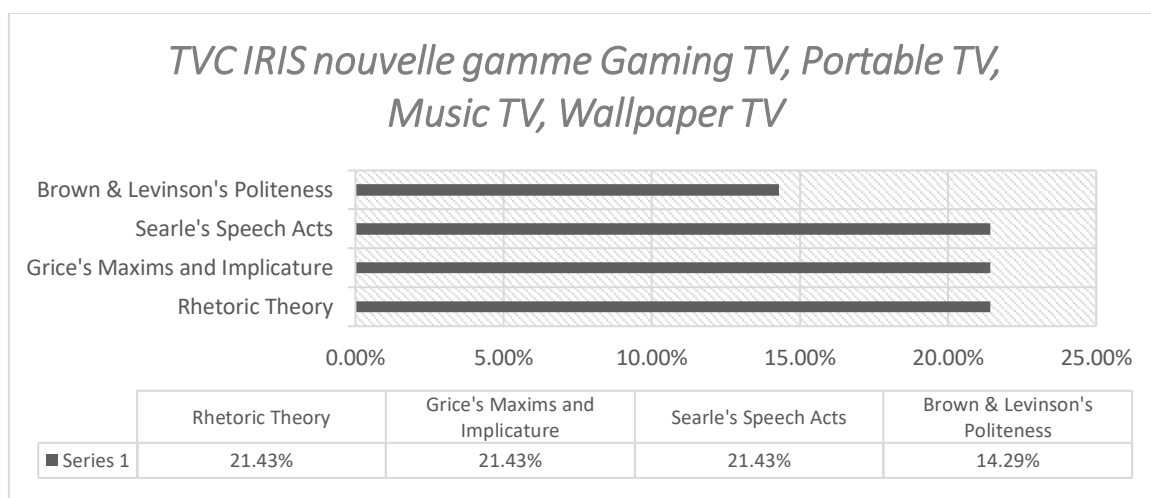
Table 19 Iris TVC Advertising Transcript's Parent and Child Nodes

Parent Nodes	Child Nodes	Examples	Analysis Summary
Rhetoric Theory	<i>Ethos</i> (Credibility and Authority)	[اريس عادت بتلفزيونات جدد] Iris has returned with new and non-heavy televisions..." - Lines 28-30: "Iris remains the first in innovation..." - Lines 4-5: Marwan Qorouabi's involvement	Builds brand trustworthiness and relatability using innovation claims, slogans, and celebrity endorsement, appealing to Algerian pride in local brands.
	<i>Pathos</i> (Emotional Appeal)	- Lines 15-18: Desert/sea sounds with portability - Lines 23-25: "Did you like the situation, Caesar..." - Lines 9-11: "Impossible to be a loser"	Evokes humor, excitement, and cultural resonance through sensory elements and pop culture references to engage emotions and aspirations.
	<i>Logos</i> (Logical Appeal)	- Lines 6-8: "A masterpiece... 3 centimeters" - Lines 19-20: "OLED TV cinema" - Lines 12-14: Portable features	Provides rational product details like slim design, tech specs, and practicality to justify purchase logically.
Grice's Maxims and Implicature	Maxim of Quantity	- Lines 4-8: Design and elegance details - Lines 21-22: Versatility understatement	Concise yet feature-packed, implying abundance and value through selective information.
	Maxim of Quality	- Lines 9-11: "Impossible to be a loser" - Lines 28-30: "First in innovation"	Uses playful exaggeration for aspirational implicatures of superiority, assuming ad convention allows hyperbole.
	Maxim of Relation	- Lines 15-18: Geographic sounds - Lines 23-25: Movie to karaoke link	Ties elements to product benefits, implicating real-life adaptability and multifunctionality.
	Maxim of Manner	- Lines 12-14: Informal phrasing - Lines 26-27: "Normally you understood..."	Flouts clarity for humor and relatability, implicating user-friendliness and audience inclusion.
Grice's Maxims and Implicature	Implicature	Overall flouting for positive inferences	Generates implied meanings like "IRIS elevates your life" through humor and subtlety.
Searle's Speech Acts	Assertives	- Lines 1-3: Novelty assertion - Lines 6-8: Superiority assertion	Commits to factual claims about features to establish product value.

Brown & Levinson's Politeness Strategies	Directives	- Lines 12-14: Imagine ownership - Lines 21-22: "Flip it to karaoke"	Indirectly urges engagement and usage, prompting consumer action.
	Commissives	- Lines 28-30: "Look to the future"	Promises ongoing innovation to build long-term trust.
	Expressives	- Lines 23-25: Amusement expression - Lines 9-11: Confidence expression	Conveys positivity and joy to align with audience emotions.
	Declaratives	- Lines 29-30: "The quality brand"	Declares brand status to alter perceptual reality.
	Positive Politeness	- Lines 23-25: Humorous address - Lines 12-14: Inclusive narrative	Builds solidarity through in-group humor and attentiveness in high-context Algerian culture.
	Negative Politeness	- Lines 19-20: Hedging - Lines 15-18: Option offering	Respects autonomy by indirect benefits and minimal imposition.
	Bald on Record	- Lines 28-30: Direct claim	Efficient directness in slogans, suitable for ad urgency.
	Off-Record	- Lines 9-11: Subtle hint	Indirectly implies benefits to avoid face threats.
	Face-Threatening Acts and Mitigation	Persuasion as FTA, mitigated by humor	Balances imposition with positives to manage face in consumer interaction.

To recapitulate the obtained NVivo results, the following figure shows the proportions of parent nodes relative to a total number of 33 adjusted references.

Figure 27 IRIS TV advertisement's Parent Nodes



After generating NVivo's query results of the sociopragmatic patterns investigated in this research, it became clear that the total number of items is approximately 78% due to rounding in the original data and the remainder is implicit.

This NVivo's micro-focus thematic analysis output visualises node hierarchies that reveal different proportional sizes. The length of the commercial's transcript played an important role in facilitating the task for NVivo, which counted 5 parent nodes and 18 child nodes. In the context of sociopragmatic analysis and to guarantee clarity, NVivo requires the segmentation of the transcript under study to make the investigation more structured and easier to reference. For this reason, IRIS TVC ad's transcript has been broken into 33 logical chunks based on pauses, sentences, or thematic shifts, as explained in the above table, drawing on theoretical foundations that conduct this research. Thus, the following results are obtained after setting the suitable codes and analysing the selected transcript's lines.

4.3.6.1 Rhetorical Analysis

Aiming at dissecting how this ad relies on Aristotle's tripartite model, which comprises *ethos*, *pathos* and *logos* that help constructing persuasive appeals. *Ethos* strives to establish the advertiser's credibility and authority through the presence of a well-known performer called Marouane Guerrouabi, who acted as an authoritative narrator and performer of the different scenes of the ad. As for *pathos*, it is clearly noticeable that the utilised sound effects (hereafter, SFX) evoke emotional engagement and responses, as represented in different scenes, such as in the scene highlighting heroic action-film cues that create excitement. As well as stadium noise, desert and sea SFX create expansiveness and epic scale. The karaoke scene shifts tone to conviviality and identification. As far as *logos* are concerned, explicit claims aim to supply rational grounds for choosing Iris. However, *logos* are frequently delivered alongside hyperbole, reducing the strict evidential weight but increasing the persuasive effect.

As far as the first rhetoric pattern is concerned, *ethos* is constructed on two pillars. First, celebrity endorsement, which is clearly noticeable in the voice of Marouane Guerrouabi, who acted as the ad's main narrator and actor performing

different roles. His performance offers authenticity and credibility and reflects the advertiser's smartness in leveraging the parasocial trust. Second, brand assertion, as highlighted in the following references 1) [*Iris is back with a brand-new generation of TV* / ايريس بيقى هو الاول فل اينوفاسيون] 2) [*وردنا قبل قليل، اريس عادت بتلفزيونات جدد وغير ثقيل* / *IRIS remains the first in innovation*] 3) [*ايريس علامه الجوده* / *IRIS the quality brand*]. These sentences directly build the brand's authoritative identity, imply reliability and forward-thinking. Besides, repetitive slogans create a trustworthy persona and reinforces the brand's authority.

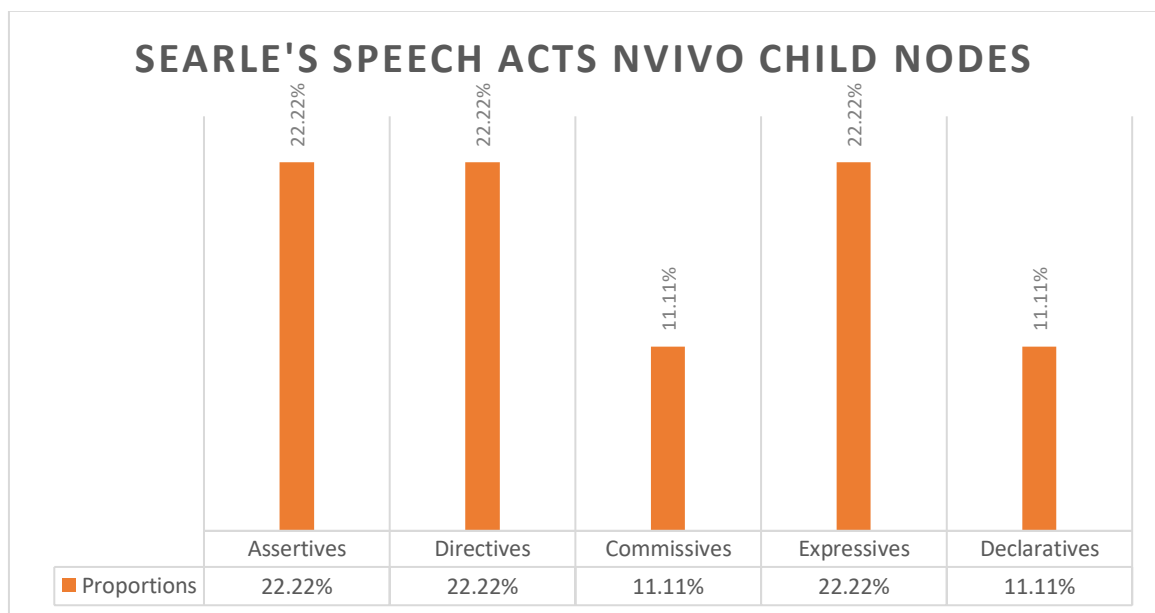
After visualising the commercial under scrutiny, it has been noted that the primary persuasive force is *Pathos*, achieved through [موسيقى / music], [تداخل ضجيج / stadium crowd noise], [صوت ضجيج الملعب / Action movies sound effects], [فيلم أكشن / sound of sea waves], [صوت أمواج البحر / Gladiator film sound effects], in addition to the expressions altered by the protagonist [تحفه تاع متحف / A museum masterpiece] and [عجبك الحال يا سيزار، / Did you like the situation, oh Caesar]. All the previously mentioned references reflect that this advertisement is a cinematic journey through which the viewer builds and strengthens emotional resonance and feels the TV's capabilities via the thrill of sports, the epic scale of cinema and the freedom of portability. All in all, *pathos* is successfully conveyed in this advertisement. The third persuasive appeal, *logos*, is strategically embedded within *pathos* via exposing the specific technical specifications, such as [الحطة في الحيط، تحفه / the piece on the wall, a museum masterpiece of 3 centimetres] that emphasises the aesthetic appeal and functionality of the slim TV when mounted, rather than just the literal action of hanging it. Another feature that is revealed as *logos* in the following reference lines, [سينيما، [موسيقى] [ضجيج بلا ما نحكي على OLED TV] / Not to mention OLED TV cinema, [Music] [Gladiator movie noise] And when you're full from Gladiator, Flip it to karaoke with the Mini LED], which implies superior visual technology assuming audience knowledge of OLED and karaoke benefits. Additionally, this advertisement has mentioned easy life via portable TV device powered with battery appealing to logic in mobile lifestyle in this reference line [نزيدك معا بور تابل تيفي كي تهبط للحومه تكنولوجياي اريس تجي معاك، [موسيقى] [صوت ضجيج الملعب] ولا فين، فالصحراء [صوت رياح في الصحراء] ويمشي

حتى في البحر [صوت أمواج البحر] بيان سور باتري ، / We'll add for you the Portable TV When you go down to the neighborhood, IRIS technology comes with you, [Music] [Stadium crowd noise] And nowhere, In the desert [Sound of winds in the desert] And it even works at sea [Sound of sea waves] Powered by battery].

4.3.6.2 Speech Act Analysis

Searle's (1969) speech act theory posits that language is used to perform actions, not merely to convey information. Applying Searle's classification, the NVivo software categorized speech utterances as speech acts, whose primary purpose in advertising is to achieve persuasion by relying on assertive statements to emphasize product benefits within a sales context. In the advertisement under analysis, assertive statements commit the speaker to truthfulness; directive statements request an action; commissive statements involve promises; expressive statements convey attitudes; and declarative statements change states of affairs. The following graph displays NVivo generated proportions of Searle's Speech Acts child nodes.

Figure 28 Speech acts child nodes



It is clearly visible that the results generated by NVivo clearly display that this commercial is basically built on Searle's assertives, directives and expressives, scoring the same proportion of **22,22%** for each. However, commissives and declaratives scored **11,11%** each, and the total is approximately **88,88%** of the

speech acts used in this commercial, and the remaining 12,12% represents the implicit content, which cannot be parsed.

- 1- **Assertives:** This advertisement is dominated by assertiveness via committing to truth and asserting features. Assertives are present in [*ايريس عادت بتلفزيونات جديدة، و غير ثقيل / IRIS is back with new and lightweight televisions*], [*ايريس ايريس يبقى هو الاول فل اينوفاسيون / IRIS remains the first in innovation*] and [*ايريس علامه / IRIS the quality brand*] by which novelty, lightness and innovation are asserted committing to brand's value proposition. Assertives are also present in the lines asserting aesthetic and technical excellence, as in [*تحفه تاع متحف 3 / A museum masterpiece 3 centimeters, no joke*], and asserting superior viewing quality in [*بلا ما نحكي على OLED TV سينما / Not to mention OLED TV cinema*]. All the listed reference lines share the illocutionary point, which is to commit the speaker to the truth of these propositions, whereas, the perlocutionary effect builds belief and factual grounding for the emotional experience.
- 2- **Directives:** although the engaging power of the illocutionary force seems to be an indirect command in this commercial, it engages the viewers with the product's features pointing to *Karaoke* in [*اقلبها كراوكي مع المينيلايد / Flip it to karaoke with the Mini LED*], followed by [*نورمالمون راكم فهمتوا الاغنيه / normally you understood the song*] which implicitly shows the direct usage of *Karaoke* to imply ease. The third implicit urging engagement comes in [*كي تهبط للحومه / When you go down to the neighbourhood, IRIS technology comes with you*]. It indirectly directs the visualization of ownership. Directives in this commercial are set mainly to request viewers' action and move them from passive observers to active users. In addition, the perlocutionary speech act aims to create a sense of interaction with IRIS TV products.
- 3- **Expressives:** to convey enthusiasm via humour, the advertiser relies on the following utterances [*تحفه تاع متحف / A museum masterpiece*] and [*عجبك الحال / Did you like the situation, oh Caesar*], which were codified by NVivo

and were classified as expressive patterns that express the narrator's psychological attitude toward the product. Thus, calling the TV [*a museum masterpiece*] is an expression of high valuation, while addressing [*oh, Caesar*] is an expression of triumphant satisfaction, expressing delight, and aligning with the audience.

- 4- **Declaratives:** the product's leadership is strongly declared via confessions as in [ايريس بيقى هو الاول فل اينوفاسيون / *IRIS remains the first in innovation*]. In addition, superiority is declared via the powerful slogans used in this commercial, as in [شعار] اريس نظره للمستقبل، ايريس علامه الجوده / [Logo] *IRIS a look to the future, IRIS the quality brand*]
- 5- **Commissives:** this pattern is introduced through future action commitments that sustain quality. The reference line, [اريس نظره للمستقبل / *IRIS a look to the future*], stipulates the promises and commitments to brand's ongoing innovation.

4.3.6.3 Gricean Maxims and Implicature

Grice's maxims (1975) are present in the nodes generated by NVivo, although, it is frequently noticed that ads frequently flout maxims for rhetorical effect to generate implicatures. NVivo parent node evaluates adherence to Grice's cooperative maxims; quantity, quality, relation, manner, and resulted implicatures. Generally speaking, this strategy is applied to the advertisement under scrutiny, and it infers IRIS's superiority and lifestyle integration without explicit claims, aligning with indirect communication in high-context cultures like Algeria. The examined transcript has revealed 10 reference lines, which are analysed as follows:

- 1- **Maxim of Quantity:** when analysing this advertisement, one can easily deduce that there exists a sort of imbalance between brevity and feature density of the product, as in the following reference lines, which display a concise listing of attributes, namely design, elegance and thickness [ايريس و / *IRIS and Paper TV fine design and elegance*] and [بايبر تيفي فن ديزاين وأناقة / *IRIS and Paper TV fine design and elegance*] and [تحفه تاع متحف 3 سنتيمتر / *A museum masterpiece, 3 centimeters*]. This content provides adequate info but implies exhaustive premium qualities,

encouraging implicature of value-for-money. Another flouting of the maxim of quantity happens while blinking the following features [*portability*], [*battery*], [*144 Hz*], [*OLED*], and [*karaoke*] in an overwhelming stream of benefits, hence, without providing explanations. The implied message behind all these infringements is not “*it has X*” but “*it has so much that we can't even list it all*”. As a result, the implicature of extreme abundance is engendered.

- 2- **Maxim of Quality:** this maxim is flouted through reliance on hyperbole so as to convey persuasive emphasis and assume viewers' tolerance in ads. NVivo has detected an exaggerated claim that flouts literal truth to convey aspirational quality in the reference line [*تكون خاسر impossible / impossible to be a loser*]. In addition, the reference line [*ايريس يبقى هو الاول قل اينوفاسيون / IRIS remains the first in innovation*] asserts unsupported primacy, implicating factual superiority through confident tone. Contrariwise, the maxim of quality is respected via demonstrating evidence that reinforces the truthfulness of the advertising propositions. This fact is fulfilled through the use of SFX to prove the experience, and it is very clear that while listening to the ad, you do not hear that the sound is good for movies; you hear the sounds of *Gladiator*. So, you hear the evidence.
- 3- **Maxim of Relation:** NVivo has detected several elements that are thematically bound to product utility. The use of SFX such as stadium noise, action movie noise, sea waves sound, desert windy day denote that contextual relevance is reinforced. The maxim of relation is easily perceived in the aforementioned SFX representing the Algerian environment and implicating practical relevance for nomadic lifestyles. The cultural relevance and immersive experience are totally understood from the inserted sound Caesar's post-gladiator allusion. This relevant situation ties entertainment modes hidden in this advertising transcript.
- 4- **Maxim of Manner:** despite the modest reliance on MSA, which is only used within the slogan [*ايريس نظره للمستقبل، ايريس علامه الجوده*] / [*شعار*] / [*Logo*] *IRIS a look to the future, IRIS the quality brand*], dialectal informality creates engaging ambiguity, which is exploited for humour. To put it clearer, NVivo

dismissed some expressions or reference lines because the utilised language indicates a situation, but in reality, the meaning is something else. For example, the reference line [الحطة في الحيط] has been processed by NVivo as [put it/ hang it on the wall] , since it is a casual way to hang a slim TV on the wall. Nevertheless, the clarification on the nuance in AA about the reference line [الحطة في الحيط], indeed, carries a more interpretive meaning in this context, emphasising the aesthetic appeal of the slim TV when mounted, rather than just the literal action of hanging it.

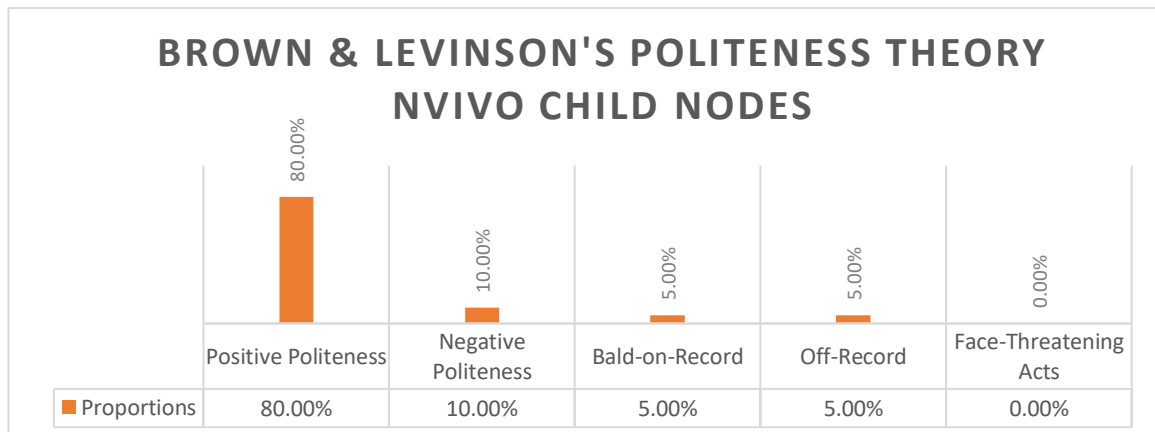
- 5- **Implicature:** as far as this pattern is concerned, implicature is present in this advertising with regard to the flouting proportion of different maxims. As a result, conversational implicatures arise from maxims violations that generate positive implicatures of innovation and implicate brand volution.

4.3.6.4 Politeness Strategies

In human communication, Politeness theory investigates how individuals negotiate relationships, preserve dignity, and sustain social harmony. Brown and Levinson (1987) asserted that all social interactions are governed by a desire to maintain *Face*, which represents the public self-image intended to be claimed by each individual.

Considering the created codebook, NVivo generated five sub-nodes and highlighted 9 reference lines investigated according to Brown and Levinson's face management patterns detected in this query. The following figure provides a clear, proportional overview matrix coding visualizations of politeness strategies.

Figure 29 Iris TV Politeness Theory Examined Child-Nodes



According to the generated reference lines, positive politeness scored the highest proportion of **80%** in the ad under investigation. The overwhelming use of AA, exaggerated humour and inclusive language as in [*نورمالمون راكم فهمتوا الاغنيه / Normally you understood the song*] strengthen solidarity and frame the sales pitch as a friendly, in-group interaction, thereby reducing consumer resistance. Therefore, using group language and humour to build understanding, and employing a direct approach claim in-group membership and fulfils H's want (for some X) as explained in figure 27 *Chart of Positive Politeness Strategies (Brown & Levinson, 1987, p:102), p: 114*.

However, negative politeness is measured minimal because it is manifested only through the absence of a direct [*Buy now*] command. Thus, this advertisement succeeds to guarantee the addressee's freedom of action via minimizing imposition and giving them option. The narrator and protagonist of this advertising spot listed all the characteristics that the new IRIS TVC generation comprise without mentioning the command [*Buy now*].

The Bald-on-record strategy has scored **5%** with a total number of only one reference line cited in [*ايريس بيقى هو الاول فل اينوفاسيون / IRIS remains the first in innovation*]; this reference tends to be efficient in claims. The Off-record, which is referenced in [*امبوسيل تكون خاسر / impossible to be a loser*] only at **5%**; has technically urged the hearer to interpret the intended meaning without direct imposition.

Inversely, Face-Threatening Acts, which are built on the idea of *Face* and the potential that threatens either the speaker's or the hearer's positive or negative face, are totally absent due to the engaging discourse that mitigates any act that might be imposed on the listeners' freedom of action i.e. listener's Negative face (autonomy) or listener's positive face (self-image).

4.3.7 Lina Clean: Transcript Analysis

The qualitative findings from the simulated NVivo 15 review of the Lina Clean advertisement transcript offers a clear, tiered perspective on how the script in Algerian colloquial Arabic uses rhythmic chants, reassuring imperatives, and tech

claims to alleviate daily worries, highlight practical gains, and sustain interpersonal balance in a home care promotion.

The script, with music, child voice, chorus, and female narrator, crafts a light-hearted story of carefree play and effective cleaning, ending with a tech-infused slogan. Building on the NVivo coding (60 references across 62 micro-units, with line-referenced detail), each section features refined academic discussion, including theoretical citations, line-specific illustrations, and sociopragmatic reflections on family life in Algerian advertising. This connects to local household product trends (e.g., fun family appeals and tech-reliability), showing how linguistic strategies shift routine tasks into joyful assurances.

4.3.7.1 Rhetorical Analysis

The advertisement's persuasive backbone is built upon a balanced application of Aristotle's three modes of persuasion: *ethos* (credibility), *pathos* (emotion), and *logos* (logic). By contrasting play freedom with tech efficacy, rhetoric positions Lina Clean as a dependable family helper, aligning with Aristotle's *Rhetoric* (ca. 350 BCE), where successful talk tailors to listener concerns for believable, moving arguments in everyday matters.

Ethos, or ethical appeal, is carefully constructed not through celebrity endorsement but through an invocation of technological authority. The narrator's phrase [ليناكлин غسول الملابس بتكنولوجيا التنظيف العميق] / *Lina Clean laundry detergent with deep cleaning technology*] grounds the product's credibility in the perceived infallibility of modern innovation. This tactic, accounting for roughly 16.7% of the coded rhetorical elements, leverages a societal trust in scientific progress to alleviate household anxieties. It positions Lina Clean not as a mere soap, but as a reliable proven solver within the Algerian society that prioritises practical aids i.e., a modern solution valued for efficient household management. This appeal to *Logos*, or logical reasoning, further substantiates this credibility through clear cause-effect propositions with a proportion of 11.1%. Claims like [القضاء على أصعب البقع والحفاظ على طبيعة الألوان] / *eliminate toughest stains and preserve the nature of colors*] present a pragmatic, problem-solution framework that resonates deeply with the practical concerns of busy Algerian families. The logic is straightforward: life's messes are

inevitable, but this product offers a reliable, technologically-backed resolution. However, it is the emotional core, *Pathos*, which truly animates the message. Accounting for over 27.8% of the rhetorical appeals, it directly targets the emotional landscape of parenthood. The liberating directive [خلي اولادك يلعبوا كايين لينا كلين / *let your children play, there is Lina Clean*] stands as the perfect central pathos unit that encapsulates the entire value proposition in an emotional release. It does more than promoting a detergent; it offers a philosophy of relaxed and joyful child-rearing. It speaks to a universal parental desire for their children's freedom, cleverly positioning the product as the enabler of that carefree happiness. This emotional pull is amplified by the triumphant declaration of results [كلشي كلين، حوايج باهيين / *everything is clean, beautiful clothes*], which ties the product's efficacy directly to domestic delight and pride.

The following table highlights the proportions obtained that facilitates deducing the advertisement's methodological strengths.

Table 20 Lina Clean 's Analysed Rhetorical References

Child Node	References	% of Parent Node
Pathos (Emotional Appeal)	5	27.80%
Ethos (Credibility)	3	16.70%
Logos (Logical Appeal)	2	11.10%
Total (parent node)	10	55.60%

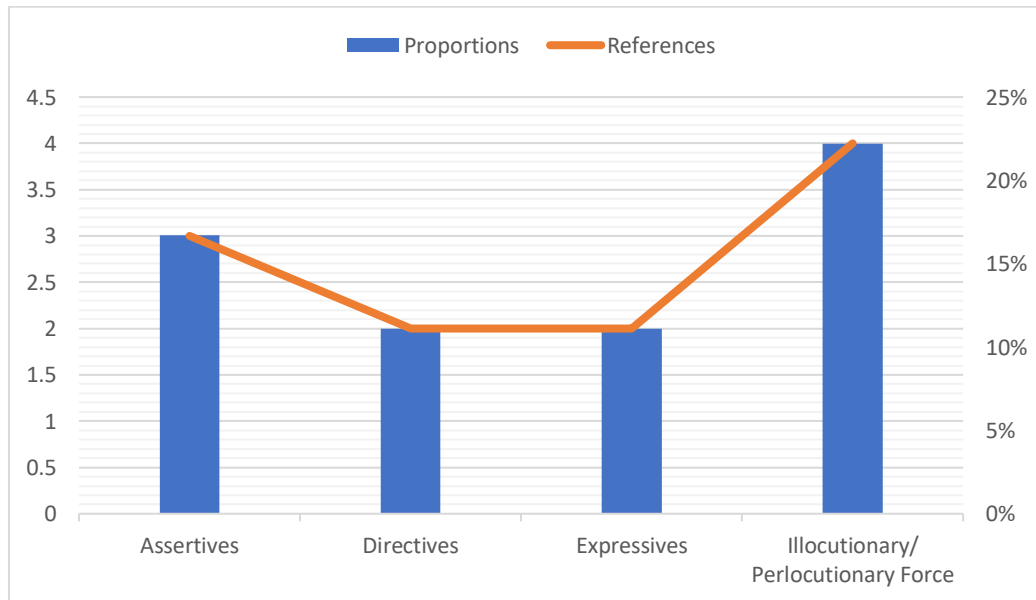
The table effectively captures the rhetorical dependency unique to this genre. *Pathos (27.80%)*, which surpasses *Ethos* and *Logos*, establishes the primary function of this advertisements through selling an emotional outcome rather than just a product. However, *Ethos (16.70%)* provides the credible reason in comforting the audience and *Logos (11.10%)* represents the proof of the practical results.

4.3.7.2 Speech Act Analysis

The advertisement functions as a series of strategic communicative actions, best understood through Searle's Speech Acts Theory. The script is a carefully calibrated performance of verbal deeds aimed at shaping the listener's reality and

responses. First, *Assertives*, the most frequent act at nearly 16.70%, commit the brand to truths about its technological prowess and efficacy. Each declaration of “Lina Clean with technology” is an illocutionary act of guaranteeing, building a foundation of belief. These are complemented by expressive acts, such as the joyful singing of the brand name, which outwardly convey a psychological state of cheer and satisfaction. Perhaps most strategically, the advertisement employs *directives* in the form of gentle, permissive encouragements rather than utilising harsh commands. The reference line [خلي اولادك يلعبوا كايين لينا كلين / *let your kids play there's Lina Clean*] is a directive that performs the act of granting freedom. Its perlocutionary force lies in the intended effect on the listener that targets to induce a sense of relief and permission to relax. Crucially, the interplay between what is done in speaking as the locutionary acts and the feelings of confidence and adoption they aim to create as their desired perlocutionary effects forms the advertisement’s operational engine. It does not just state features; it performs reassurance, aiming to embed the brand within the listener’s own narrative of competent, worry-free parenting.

Figure 30 Searle’s Speech Acts Detected Child Nodes in Lina Clean

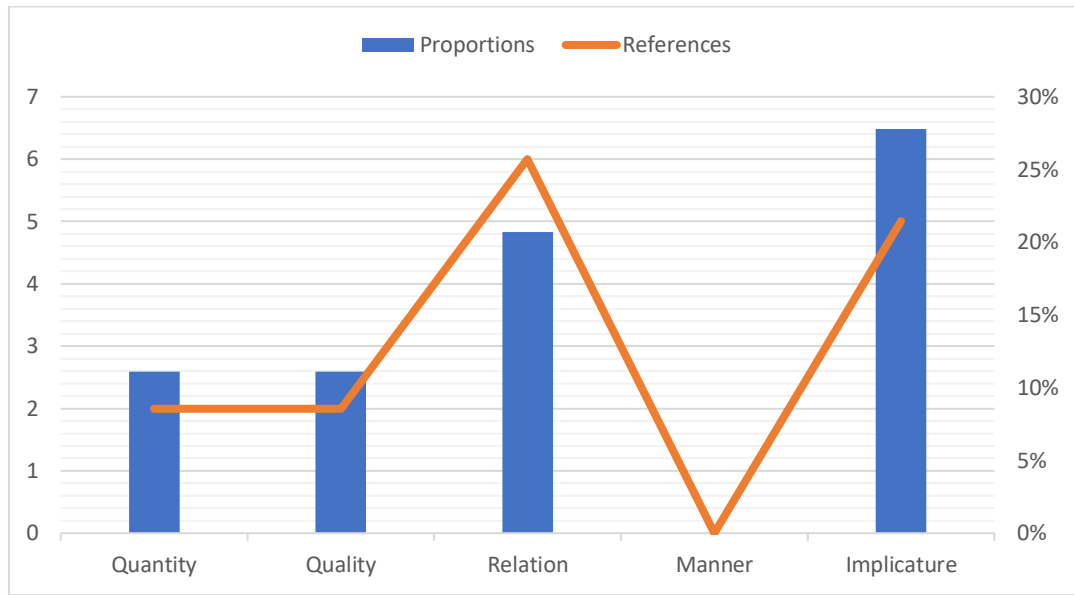


The most significant insight here is the classification of the key line as a *Directive (11.1%)* though it is not a directive to buy but a directive to relax [خلي اولادك يلعبوا / *let your kids play*]. This re-frames the brand’s role from a vendor to a permission-granting authority. The *Expressives (11.1%)* marked by the joyful

singing are not mere decoration; they are speech acts that perform the happiness the product promises to deliver. High coding for *illocutionary/perlocutionary force* (22.2%) underscores that every act is designed to work in concert to achieve a specific perlocutionary effect: transforming listener anxiety into confident calm. It moves beyond basic classification to capture how speech acts can be used to alter emotional states. The analysis shows the ad is less about transferring information (*Assertives at 16.7%*) and more about performing a therapeutic, reassuring interaction.

4.3.7.3 Gricean Maxims and Implicature

As outlined by Grice's Cooperative Principle, the advertisement's nuance, however, is most vividly displayed in its deliberate and artful manipulation of conversational norm. The script consistently flouts the maxims not to mislead, but to generate deeper implicatures, which resonate on a cultural level. Analysis reveals that this particular advertisement exhibits a characteristic of hyperbole, exceeding 13%. This characteristic overrides the principle of *Quantity* through repeated and cumulative phrases such as [كلشي كلين مع لينا كلين، كلشي كلين / *Everything is clean with Lina Clean*], This hyperbole, subject to Grice's analysis, generates an implicit meaning of total and uncompromising cleanliness. It does not simply say "it cleans", rather, it suggests comprehensive care for the belongings of all family members. Similarly, the maxim of *Quantity* is flouted through the bold, unverifiable claim [الريحة تدوم / *the scent lasts*]. This assertion, functioning within the genre of promotional discourse, generates a particularised implicature of enduring freshness and, by extension, dependable quality. *Relation* is upheld by tying features directly to family concerns, like worries over colored clothes during play, maximizing relevance per Sperber and Wilson (1995) and implicating everyday utility. Besides, the advertisement also brilliantly plays with the maxim of *Manner* through stylistic creativity rather than strict clarity. The playful onomatopoeia [دوم دوم دووم / *doom doom doom*] violates straightforward expression to create a memorable, rhythmic obscured charm, though it implicates persistence and fun. Overall implicatures, especially from tech-slogan fusions, conventionally suggest innovation and superiority (Potts, 2005), aligning with understated value expressions in Algerian ads.

Figure 31 Lina Clean's Highlighted Grice's Maxims and Implicature References

Lina Clean's key flouts are in **Manner**. The playful sound [دوم، دوم، دووم / Doom, Doom, Dooom] and Quality hyperbolic claim [الريحة تدوم / *lasting scent*] generates character and experience class of implicatures. The onomatopoeia implies fun and energy; the lasting scent implies enduring care and freshness. The strong showing for the Implicature node itself (27.8%) indicates that the ad's most powerful meanings, "*this brand is playful and caring, and providing long-lasting comfort*", are implicitly conveyed, making them more effective and less contestable than explicit claims. Coding the musical, non-lexical elements [دوم، دوم، دووم / *Doom, Doom, Dooom*] under a Gricean maxim is sophisticated and correct, as these elements carry deliberate, implicature-laden meaning. It highlights how advertising often communicates through affective and sensory "language" that operates pragmatically.

4.3.7.4 Politeness Strategies

The entire persuasive edifice is cushioned by a strategic application of Politeness Theory, ensuring the message is received as supportive rather than imposing. The advertisement navigates the inherent **FTAs** of giving advice—essentially telling a parent how to manage their home—by heavily employing positive politeness strategies. Reference lines like [ما تخافيش على الحوايج / *don't worry about the clothes*] assume a shared concern and common ground, building

camaraderie with the listener. This strategy, the most prominent politeness move at over 13%, functions as a verbal affirmation of solidarity, saying, “We, as fellow care givers, understand this worry, and here is our shared solution.” Simultaneously, negative politeness is observed in the indirect framing of solutions [كاین لینا کلین / *there's Lina Clean*], which softly suggests rather than dictates, respecting the autonomy of the parent. This delicate balance allows the advertisement to make bold claims of technological superiority while redressing the potential threat to the consumer's negative face (their desire for independence) with a tone of playful, familial warmth.

Table 21 Lina Clean's Politeness Theory Analysed References

Child Node	References	% of Parent Node
Positive Politeness	4	22.20%
Negative Politeness	2	11.10%
Face-Threatening Acts (FTAs)	3	16.70%
Bald-on-Record (redressive action)	5	27.80
Total	14	77.80%

The extremely high aggregate total (77.8%) indicates that politeness strategies are not just present but constitutive of the ad's message. The dominance of Positive Politeness (22.2%) using in-group language [حوايج باهين / *beautiful clothes*] and claiming shared concern [ما تخافيش / *don't be afraid*] shows the ad building a coalition with the housewives. It does not just address the consumer; it speaks *as a fellow insider* to the parenting experience. The Face-Threatening Act (FTA) is deftly identified through the act of giving domestic advice, which is redressed by framing it as empathetic reassurance rather than criticism. The high percentage overlap is analytically sound here. The ad's core script is a continuous act of redressive positive politeness. The reference line [ما تخافيش / *don't be afraid*] simultaneously performs an FTA (implying you *should* be worried), a redress (showing empathy), and a positive politeness strategy (claiming common ground). This layering is the essence of its effectiveness.

4.3.8 Ooredoo ‘Dima offer’: Transcript Analysis

The script, promoting Ooredoo’s Dima package, employs metric build-up and relaxed questioning to showcase data richness and call freedom, wrapping up with the brand’s upgrade slogan. This advertisement tends to be distinct from the previous ones because it merges FOMO⁴⁰ being among the global telecom marketing techniques with local linguistic and social particularities, targeting Algeria’s youth demographic. This preserves social relationship in a digitally contested environment.

Enhancing the NVivo 15 coding has resulted 74 references across 45 micro-units, with line-referenced accuracy, each section includes enhanced scholarly elaboration, incorporating theoretical sources, line-targeted examples, and sociopragmatic notes on tech usage in Algerian communities, explained in the subsequent sections.

4.3.8.1 Rhetorical Analysis

The Aristotelian triad in the Ooredoo advertisement is meticulously recalibrated for the digital age via standing more basically on *FOMO*, which is considered as a powerful psychological lever in the context of marketing and mainly digital/ telecom advertising like the Ooredoo Dima Package. Results confirmed that the rhetoric of this ad appeals on pure mathematical persuasion rather than emotional or cultural one. Thus, it centres on a radical quantification of value. First, **Logos** dominated the rhetoric exploration with the proportion of 55%, marked by its structured syllogism mentioned in the successive reference lines listed as follows (1) [*مع ديمّا 2500 دينار عندك 100 جيج انترنت* / *With Dima 2500 dinars, you get 100 GB of internet.*], (2) [*على بالك شحال 100 جيج، اكثر من 100 الف ميجا* / *Just so you know, 100 GB is more than 100 megabytes*], (3) [*تقدر تشوف بيه اكثر من 100 ساعه ل فيلم و ليسيري اللي تحبهم* / *you can watch over 100 hours of films and your favourite serials.*]. from the sociopragmatic standpoint, this section is considered as a chain of logical explanation that uses relatable equivalencies to make abstract data tangible. **Ethos**, which ranked second with 6 investigated reference lines and 30% of total, is data-

⁴⁰**Fear Of Missing Out (FOMO)**; is a psychological marketing tactic. It plays on the consumer's anxiety about missing out on a good deal or exclusive opportunity to push them to act and buy immediately.

driven. It is constructed through numerical authority and technological literacy. As it is clearly noticeable in the advertising's script, the narrator is unfamiliar to Algerians though his voice reflects his identity and belonging of being an Algerian citizen. This fact serves as a strategic purpose of using the narrator's unfamiliar voice to sound like a neutral, technical expert who delivers facts and not a familiar face that delivers emotions. As far as the emotional appeal is concerned, *Pathos*, shifted towards selling freedom from restriction and cognitive relief instead of selling joy or nostalgia. Reference lines like [مع ديمّا 2500 دينار كونيكتي واهدر بالشبّعة والمكالمات ثاني راهي غير محدوده] / *Grab Dima 2500 dinars, connect and talk as much as you want. The other calls are totally unlimited.*] delivers a climax of removal that lessen the anxiety of counting minutes or megabytes.

Table 22 Ooredoo's Dima Offer Analysed Rhetoric References

Child Node	References	% of Parent Node
Pathos (Emotional Appeal)	3	15%
Ethos (Credibility)	6	30%
Logos (Logical Appeal)	11	55%
Total (parent node)	20	100%

Table 22 confirms that logical appeal at **55%** addresses the pragmatic, discerning Algerian consumer who seeks value and clarity in their expenditures. Besides, the unfamiliar narrator's voice enhances the technical, almost clinical ethos, distancing the ad from warm, familial marketing and aligning it with a global, corporate tech aesthetic. Therefore, Ooredoo offers the "Dima Package" as a logical, affordable, and transparent solution.

4.3.8.2 Speech Act Analysis

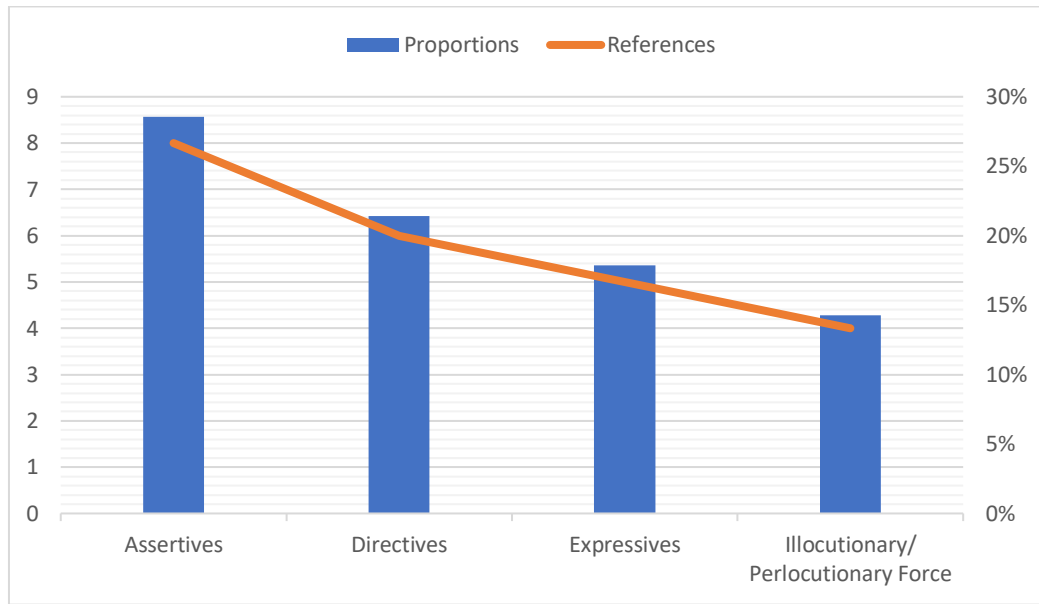
The Algerian style of convincing perfectly performs commitment and inclusion. Pegged to this claim, and through Searle's lens, the *Dima's offer* transcript by Ooredoo performs a series of illocutionary acts aimed at constructing social reality via assertions of value, directives for engagement, and expressives of aspiration. Thus, *Assertives* are dominant with 8 references (**28.57%** of total), that expand on

Searle's illocutionary commitment to truth, perlocuting trust in tangible outcomes like data volume. Thus, with the transcript's main segment [مع ديمّا 2500 دينار، عندك 100 جيجا / *With Dima 2500 dinars, you get 100 GB of internet*] the brand commits itself to acts of promising and guaranteeing, building a framework of trust.

Concerning **Directives**, it expands with 6 reference lines with a partial proportion of **21,43%** that carry interrogative force, as in [على بالك شحال 100 جيجا؟ / *Do you know how much 100 GB is?*]. This perlocutionary fact determines the narrative's curiosity and self-inclusion. Besides, the reference line [تقدر تشوف بيه اكثر / *you can watch over 100 hours of films and your favorite serials on HD*] proposes options and reviews promotions. To recapitulate, directives in this ad align with Algerian advisory styles in ads, suggesting empowerment without imposition, inviting consumers to envision expanded connectivity in daily routines like streaming or calling, thereby promoting loyalty through participatory persuasion.

As for **Expressives**, they articulate emotional states of desire and expansion to convey aspirational joy at 17,86%, as highlighted in the closing reference line [مع ديمّا 2500 دينار كونيكتي واهدر بالشبّعة والمكالمات ثاني راهي غير محدوده / *with Dima 2500 dinars, connect and talk as much as you want. The other calls are totally unlimited.*]. Evidently, the joy shown in users' attitudes and behaviours reflects the celebratory tone surrounding the unlimited internet package and calls. This fact transforms the ad from sales pitch to empathetic enabler of personal growth.

Regarding the **Illocutionary/Perlocutionary Force**, 4 references (**14.29%**) distinguish forces, perlocuting subscription intent. This dynamic comforts budget-conscious Algerians, embedding the brand in ideals of boundless opportunity while countering skepticism in a market prone to overpromising. the following figure best highlights the speech acts detected in *Ooredoo's Dima offer package*.

Figure 32 Ooredoo's Dima Offer Highlighted Speech Acts

Assertives lead at **28.57%**, indicating a reliance on factual anchoring typical in Algerian persuasive discourse, where consumers demand transparency. The lower expressives (**17.86%**) suggest subtlety in emotional appeals, avoiding overt sentimentality in a culture favouring understated motivation. Overall, the **14.29%** coverage highlights speech acts' centrality in perlocuting behavioural change.

4.3.8.3 Gricean Maxims and Implicature

The aim behind applying Grice's cooperative norms is manipulated via different floutings to imply the brand's superior value, with rhythmic quantifications generating implicatures of unlimited opportunity. Consequently, this clarifies nuanced persuasion in Algerian ads, where implicature implicitly underlines reliability within code-mixing.

After analysis, the script reveals a sophisticated use of Grice's cooperative principle, with 9 **Quantity** references scoring **15%**, generalised implicatures of excess are generated, flouting this maxim, as it is the case for the question [على بالك / شحال 100 جيجا؟ / Do you know how much 100 GB is?], which is technically redundant and directly flouts the maxim of quantity. Abundant enumeration information also helps flouting this maxim as in [كثير من 100 الف ميجا، تقدر تشوف بيه اكثر من 100 ساعة ل / فيلم و ليسيري اللي تحبهم أون أشدي / It is more than 100 megabytes, you can watch over 100

hours of films and your favourite serials on HD.]. These floutings overload details have perfectly inferred comprehensive support for informativeness that transcends data constraints.

NVivo 15 has detected 7 reference lines at 11.76% related to the maxim of **Quality**, which operates within advertising's hyperbolic truth, is adjusted in the provided assurances like [*connect / كونيكتي واهدر بالشبعة والمكالمات ثاني راهي غير محدوده* / *and talk as much as you want. The other calls are totally unlimited.*]. This assumes hyperbole for effect, also known as call-to-action. The slogan [*upgrade your world / طور عالمك* / *upgrade your world*] also flouts this maxim in the sense that choosing Ooredoo packages is a step-change towards a better, more connected, and modern lifestyle. Moreover, within this pragmatic frame, claims are presented as facts that generate implicatures of superior, unmatched value.

Pegged to the claim that this advertisement is directed to the category of Algerian youth via denoting an entire chain from *Dima's offer* price to the benefits of gigabytes and unlimited calling-hours. This reflects the maxim of **Relation**, where all information is tightly relevant to the core concerns of the target demographic: cost, data volume, and its application for entertainment and communication. **Relation**, then, is detected within 8 references scoring the proportion of **13.33%**, totally tied to modern life features; namely *HD films and serials*. The following key reference line [*It is / اكثر من 100 الف ميجا، تقدر تشوف بيه اكثر من 100 ساعة ل فيلم و ليسيري اللي تحبهم أون آشدي* / *It is more than 100 megabytes, you can watch over 100 hours of films and your favorite serials on HD.*] is analysed as hyper-relevant to the target demographic (youth). Thus, Ooredoo understands very well that strict adherence, where no irrelevant information exist, helps building efficiency and trust.

As for **Manner**, 6 references at **10%** imply persistence. It is clearly noticeable that this script uses rhythmic and clear AA with music to achieve clarity. For example, the expression [*اهدر بالشبعة / talk as much as you want*] deviates the script from formal clarity towards cultural vividness. This violation attains greater persuasive effect via implicating a deeply satisfying physical experience of consumption.

In general, the analysed script by **Ooredoo mobile operator** comprises 10 reference lines at **16.67%** that represent **Implicature**, and the most reliable reference

line is generated from the script's slogan [طور عالمك / *upgrade your world*], which suggests transformation and necessary change. It shifts from conventional implicatures to aspirational values in Algerian discourse.

Figure 33 Dima offer Coding References for Grice's Maxims and Implicature



Ooredoo's Dima offer favours inference over explicitness to build trust. This is obviously visible through Implicature's high proportion (**16.67%**), which reflects its pivotal role in subtle persuasion, outpacing manner (**10%**). Furthermore, flouting the maxim of quantity via hyperbole can suggest balanced maxim flouting, optimizing cooperative dialogue in a context where directness might seem aggressive.

4.3.8.4 Politeness Strategies

The present study has revealed that *Ooredoo Mobile Operator* adopts Brown and Levinson's **Face method** to mitigate doubts through inclusive queries, in addition to respecting cultural hierarchies. Pegged to this claim, the script navigates **Face** through **Positive Politeness Strategies**, which claim the common ground via the use of the second person singular "**You**" in [أنت تتحصل / *you get*], [أنت تعرف / *You know*], [أنت تستطيع أن تتفرج / *you can watch*] and [أنت تريد / *you want*]. Hence, using "**You**" singular) acts as a positive face stroke, treating the customer as a friend rather than a stranger. Another example of claiming common ground in the query that assumes shared curiosity question [على بالك شحال 100 جيجا؟ / *Do you know how much 100 GB*

is?]. This in-group language choice, where the ad speaks as a pragmatic Algerian to another, is considered as a powerful positive politeness strategy.

Contrariwise, *Negative Politeness Strategies* are detected in 8 reference lines at 13.33%. They all turn around indirectness and hedging, as in the reference line [مع دينا 2500 دينار / *Grab Dima 2500 DZD*]. The lack of “please” or hedging suggests a context of either extreme urgency or assumed common ground.

As far as FTAs are concerned, Bold claims like [راهي غير محدوده / *totally unlimited*] are redressed playfully via music. 7 references (11.67%) use bald strategies with fun. This aligns with gentle norms.

Table 23 Ooredoo’s Dima offer Coding References for Politeness Theory Nodes

Child Node	References	% of Parent Node
Positive Politeness	11	18.33%
Negative Politeness	8	13.33%
Face-Threatening Acts (FTAs)	7	11.67%
Bald-on-Record (redressive action)		
Total	26	43.33%

4.3.9 Ricamar Tuna: Transcript Analysis

This Ricamar tuna microanalysis revealed that this ad goes beyond traditional advertising techniques through the reliance on self-referential humour and code-mixing with the insertion of some French and English loanwords, namely: [*publicité*], [*les athletes*] and [*Bollywood*]. Targeting Algerian consumers familiar with hyperbolic commercials, the script positions Ricamar as a brand of inherent quality that transcends gimmicks, resonating in a cultural context where authenticity and value-for-money prevail amid global media influences.

The analysis draws on rhetoric theory (Aristotle, ca. 350 BCE), speech act theory (Searle, 1969, 1979), Grice’s (1975) cooperative principle and implicature, and politeness theory (Brown & Levinson, 1987), simulating NVivo 15 coding with hierarchical nodes. Total references: 60 across 11 segmented units (derived from natural syntactic and multimodal breaks, e.g., music cues and slogan). Percentages

denote coding density, emphasising the script's ironic persuasion in Algerian consumer discourse, where multilingualism signals modernity and relatability.

4.3.9.1 Rhetorical Analysis

The script's rhetorical patterns, namely *Ethos*, *Pathos* and *Logos* establish *Ricamar* as a reliable alternative with exceptional interactive resonance, in contrast to the flashy advertisements prevalent in the Algerian market, which is saturated with celebrity endorsements and incredible offers, where effective discourse adapts to audience expectations for credible, resonant arguments in everyday contexts. Moreover, results have confirmed that this advertising spot is to some extent different from other commercials because it executes a sophisticated, meta-discursive tactic, which relies entirely on the rhetorical technique known as '*Apophysis*' also called '*Logic of Denial*'. The repetition of the phrase [كنّا قادرين / *We were able to - We could have*], which occurred six times, creates a rhetorical effect known as '*Hypothetical Amplification*'. This effect anticipates advertising's deconstruction before the consumer and creates critical credibility which positions *Ricamar tuna* as superior to the other competitors.

The above-mentioned analysis does not lead us to exclude Aristotelian rhetorical devices as highlighted in Table under. *Ethos*, which is established through confident transparency and a claim to intrinsic, unembellished value, is built via humble, anti-celebrity positioning marked by an unknown narrator, who declares brand's self-assurance via the reference line [ما يعرفش Ricamar / *There's no one who doesn't know Ricamar*], which builds unparalleled credibility by explicitly *rejecting* the standard tools of advertising (celebrities, spectacles). This strategy establishes the brand's reputation without celebrity reliance.

Pathos, which delivers the high score with 14 analysed references at 23.33%, stirs amusement and relief via ironic hypotheticals as in [كنّا قادرين نقلبوا لکم بوليوود شطیچ / *We could have turned it into a Bollywood movie with singing and dancing [Music], and we wouldn't miss a beat.*]. This example reflects Algerian humour in ads that evoke delight. Additionally, this fosters emotional connection and sets mutual understanding between the brand and the consumer through shared cultural impact. In this respect, this advertising's slogan

[*Slogan*] with Ricamar, the quality doesn't need publicity.], flatters the audience for being too smart for cheap tricks, fostering pride in choosing what is *real* over the *show*.

As for **Logos**, the advertisement employs a logical structure of enumeration in [*كنا قادرين نديرولكم Publicité ونورولكم بابور يقطع البحور باش نجيبولكم قلب الحبه* / *We could have made you a commercial and shown you a large ship crossing the seas just to bring you the heart of the grain.*], [*كنا قادرين ويعمرو العين باش نورولكم فوائد البروتين les athlètes* / *We could have brought you athletes who catch the eye to show you the benefits of protein.*], [*كنا قادرين نجيبولكم les chefs يقدمولكم les recettes بنان بزاف* / *Just like we could have brought you chefs to present you with very delicious recipes.*], [*كنا قادرين نجيبولكم les influenceurs ولا un grand footbaleur* / *We could have brought you influencers or a big football player.*], [*كنا قادرين نقلبوها لكم بوليوود شطيح ورديح [موسيقى]* / *We could have turned it into a Bollywood movie with singing and dancing [Music], and we wouldn't miss a beat.*] followed by a powerful adversative pivot [*بالصح اللي يهمننا هو أننا نقدم لكم أفضل طون* / *But what really matters to us is offering you the best tuna.*]. This constructs an irrefutable argument for prioritization by listing increasingly excessive and globally recognisable promotional elements altered in French namely: *athlètes, les chefs, les influenceurs, un grand footbaleur and Bollywood*. This makes the final, simple focus on "the best tuna" appear as the conclusion of a rigorous cost-benefit analysis, positioning it as the only logical priority. To sum up, **Logos** in this advertising is 9 references (15%) that address pragmatic Algerian needs for straightforward benefits in food ads, persuading through enumerative and contrastive Logic in a competitive sector.

Table 24 Ricamar Tuna Advertising's Rhetoric Coding References

Child Node	References	% of Parent Node
Pathos (Emotional Appeal)	14	23.33%
Ethos (Credibility)	11	18.33%
Logos (Logical Appeal)	9	15%
Total (parent node)	34	56.67%

Pathos's prominence (23.33%) highlights the script's reliance on humour for engagement, a common strategy in Algerian advertising to build rapport in a culturally expressive society. *Ethos* and *logos* provide balance, with the total 56.67% indicating rhetoric's foundational role in subverting expectations for persuasive impact.

4.3.9.2 Speech Act Strategies

Pegged to the claim that Algerian persuasive patterns are enhanced by the intricate sociolinguistic phenomena like diglossia, bilingualism, code-switching and code-mixing, paving the path for Searle's illocutionary forces to reveal assertions of capability, directives for reflection, and expressives of priority, perlocuting trust by layering irony with sincerity. It expands on how acts critique while affirming and integrating with Algerian patterns of humorous persuasion in consumer goods.

Speech acts theory stipulates that such advertising functions as a *Commissive Act* that endeavours promising agents. Contrariwise, Ricamar employs the technique of reverse promises that relies on a negated conditional promise strategy.

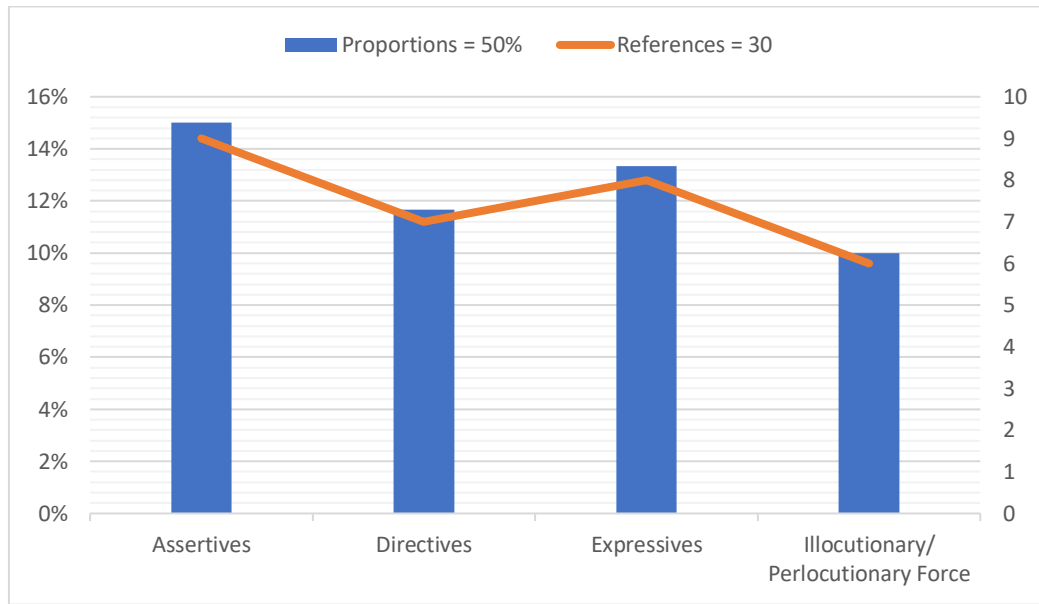
Analysis reveals that *Assertives*, which states realities and declares capabilities, comes with 9 references at 15%, asserting hypothetical commitments via the reliance on the expression [كنا قادرين / *We could have*], which has been repeated abundantly for 6 times to indicate the brand's commitment to possessing the means and global reach to compete at the highest level of international marketing in [كنا قادرين نديرولكم *Publicité* ونورولكم بابور يقطع البحور باش نجيبلكم قلب الحبه *made you a commercial and shown you a large ship crossing the seas just to bring you the heart of the grain.*], creativity in [كنا قادرين نقدمولكم *les recettes les chefs* كيمما *les chefs* بزاف *Just like we could have brought you chefs to present you with very delicious recipes.*], and both humour divertissement in [كنا قادرين نقلبوها لكم بوليوود شطيح / *We could have turned it into a Bollywood movie with singing and dancing [Music], and we wouldn't miss a beat.*]. Furthermore, the aim behind repeating the same expression is to declare the brand's power and resources to execute world-class advertising campaigns. It seems also that nearly the same *Assertives* play the role of *Commissives* in the sense that they denote counterfactual acts that commit the speaker not to do something and commit the brand

to hypothetical, unrealised actions. On one hand, this strategy of tailoring an advertising spot is considered as the brand's illocutionary force, which displays the brand's power and strength. On the other hand, it is regarded as the perlocutionary effect that constructs a rigid trust between the advertiser and the consumer through transparency and clarity.

As for **Directives**, the 7 analysed references (11.67%) carry suggestive force that encourages Algerian audiences to align with authenticity, fostering participatory trust. The implicit hypothetical urging, like [ونورولكم بابور يقطع البحور / and shown you a large ship crossing the seas] invites viewers to consideration and prompts simplicity value.

Expressives, which are mentioned in 8 references at a rate of 13.33%, convey the brand's core values in a somewhat ironic way, expressing a false sense of regret that reflects certain behavioural situations, thus creating a fun atmosphere, according to Searle. The reference line [كنا قادرين، وقادرين، وقادرين... / we could have, and could have, and could have...] expresses ironic capability that everything is easy to perceive. Besides, the closing reference line [بالصح اللي يهمننا الصح هو اننا نقدم لكم افضل / but what really matters to us is offering you the best tuna.] represents the pivotal expressive act. It conveys the brand's authentic values (truth, quality, customer focus). The repetition of the word "الصح" which means "the truth" and "what is right" underscores sincerity. The perlocutionary goal is to inspire trust and alignment with these stated values.

All the previously explained speech acts, detected in Ricamar's Tuna advertising spot and highlighted in **Figure 34** below, participate in generating the **illocutionary force** through the slogan [Publicité / ما تحتاجش la qualité مع ريكامار ، / with Ricamar, quality doesn't need publicity] that perlocutes confidence in quality and attains the **perlocutionary effect** via declaring an axiomatic truth for the Ricamar brand universe, attempting to reshape consumer perception by fiat.

Figure 34 Ricamar's Tuna Coding References for Speech Acts Theory Nodes

As recapitulated in the above combo chart, *Expressives*' slight edge (13.33%) underscores emotional layering in Algerian discourse, where irony perlocutes engagement more than direct assertions (15%). The even distribution supports the script's balanced perlocutionary strategy for building consumer affinity.

4.3.9.3 Gricean Maxims and Implicature

Ricamar Tuna advertisement's script is a masterclass in calculated maxim flouting to generate conversational implicature. The entire central section constitutes a massive flouting of the maxim of *Quantity*. The script provides excessive, detailed information about unrealized advertising campaigns, far more than is required or expected, which are easily detected in the following reference lines: [ونورولكم بابور / كنا قادرين نديرولكم *Publicité* يقطع البحور باش نجيبلكم قلب الحبه of the grain.], [كنا قادرين نجيبولكم *les athlètes* ويعمرو العين باش نورولكم فوائد البروتين], [*les recettes* les chefs يقدمولكم Just like we could have brought you chefs to present you with very delicious recipes.], [*un grand footbaleur* ولا les influenceurs نجيبولكم / كنا قادرين نجيبولكم *les influenceurs* or a big football player.], [كنا قادرين نقلبوها لكم بوليود شطيح ورديح [موسيقى] وما]

نطيلحكمش من العود / *We could have turned it into a Bollywood movie with singing and dancing [Music], and we wouldn't miss a beat.*]. Based on 10 references at a rate of 16.67%, this quantitative hyperbole leads the listener to ask, “*Why tell me all the ads you didn't make?*” The advertiser's inferred answer, which is the core conversational implicature, may well be: “*Because our product is so superior that it renders these standard, expensive persuasive techniques unnecessary.*”

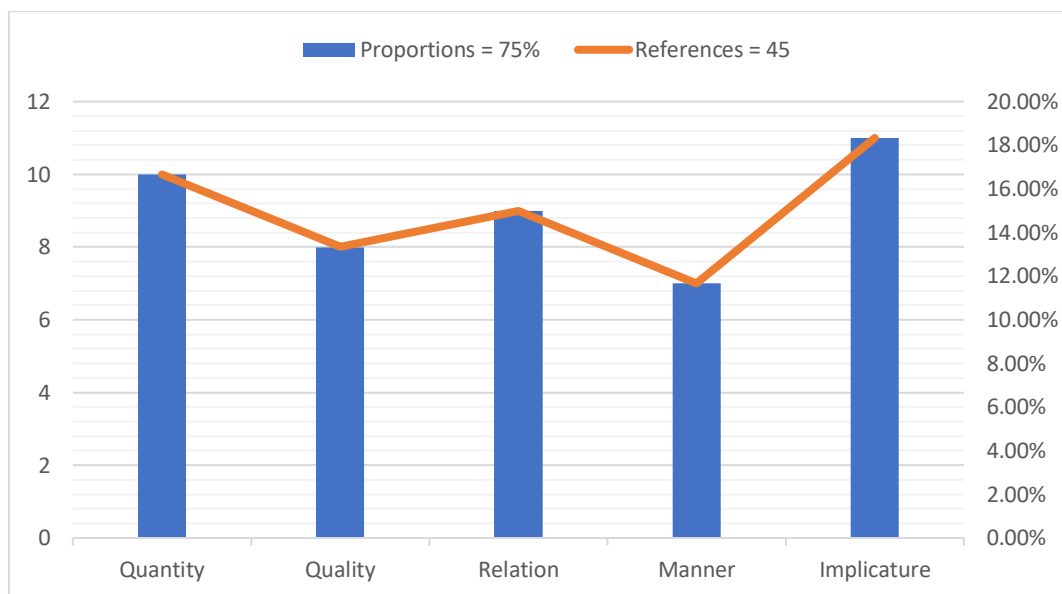
Simultaneously, **Quality** flouting is expressed through hyperbolic capability as opposed to the maxim of quantity, which relies on quantitative exaggeration. Although the common denominator between them is the utterance [*كنا قادرين / we could have*], only 8 reference lines at 13.33% that flout this maxim through assuming irony for effect and generating particularized implicatures of authenticity.

Similarly, the maxim of **Relation**, detected in 9 reference lines at **15%**, is strategically flouted. References to [*Bollywood musicals*] or [*international footballers*] seem irrelevant to the action of selling canned tuna. This very irrelevance highlights the absurdity of applying such metaphors to a modest, basic item in the sequence. The resulting **implicature** seems to embarrass more the other trademarks, forcing the appearance of the following implied meaning: “*Look how ridiculous and disconnected typical advertising can be. We respect you too much to resort to that.*”.

Adherence to the maxim of **Manner**, it employs rhythmic repetition with music, e.g., “[*موسيقى*]” cues [Lines 1,8], charmingly obscuring for memorability. Thus, 7 references (**11.67%**) imply persistence per Grice. This influences Algerian oral traditions, attracting audiences.

Moreover, **implicatures** from the slogan [*publicité ماتحتاجش la qualité مع ريكامار / [Slogan] with Ricamar, the quality doesn't need publicity.*] imply self-sufficiency and sets distinguished conventional implicatures of excellence. Besides, the use of the French / Arabic intra-sentential code-switching provides a clear, memorable resolution, making the slogan feel like an earned truth rather than a hollow claim. As a result, the slogan's syntactic parallelism and rhyme make it an instantly retainable summary of the entire ad's philosophy. The following figure reviews NVivo's detected Coding References for Grice's Maxims and Implicature Nodes analysed in the previous sections.

Figure 35 Ricamar's Tuna Coding References for Grice's Maxims and Implicature Nodes



The prevalence of *implication* (18.33%) reflects its pivotal role in satirical persuasion, surpassing *manner* (11.67%), as Algerian discourse tends to rely on inference to grasp exact cultural connotations. The high overall percentage (75%) indicates that flouting Grice's maxims is the primary mechanism within the script's primary mechanism for nuanced meaning-making.

4.3.9.4 Politeness Strategies

By applying Brown and Levinson's face theory, it has been noted that the *Ricamar Tuna* advertisement comes in contrast to all the advertisements previously analysed by moving beyond conventional advertising, which typically performs acts of positive self-promotion. The script executes a complex discursive manoeuvre: it publicly catalogues and then rejects the very tactics of celebrity endorsement and hyperbolic show that define its competitive field. Through a close reading of the original Algerian Arabic (Darija) script, this analysis argues that the advertisement's persuasive power lies in its strategic use of **negative politeness** and **bald-on-record** statements to redress the inherent FTAs of boasting. By framing its restraint as a mark of integrity and consumer respect, *Ricamar* constructs an ethos of transparent, no-nonsense quality, effectively positioning its product and by extension, the consumer who chooses it as superior to outshine market tricks.

Brown and Levinson define *negative politeness* as oriented towards the hearer's negative face, where their desire is free from imposition. The Ricamar script masterfully employs this strategy by acknowledging and then deferring to the consumer's intelligence. The entire narrative structure is built on a series of conditional, unrealized actions [كنا قادرين / We could have....] [كنا قادرين نديرولكم / ونورولكم بابور يقطع البحور باش نجيبلكم قلب الحبه Publicité / We could have made you a commercial and shown you a ship crossing seas to bring you the heart of the grain.] By speaking of hypothetical actions, the brand avoids the direct boasting and thereby acknowledges alternative advertising situations it *could* have taken, and implicitly distracts the consumer's attention on the highlighted hypothetical actions. This is not a direct claim of superiority but a demonstration of considered choice. The advertisement acts as if it is consulting the consumer's own preferences, saying, "We know that you have noticed these tricks; but we did not want to use them out of respect for your judgment." This deference to the audience's critical faculty is a profound form of *negative politeness*. It minimizes the imposition of the sales pitch by framing the brand as being on the same side as the consumer, jointly dismissing hollow spectacle.

Furthermore, the slogan [publicité ماتحتاجش la qualité / مع ريكامر [Slogan] with Ricamar, the quality doesn't need publicity.] is a proverbial assertion that carries the force of a universal truth. Proverbs, as indirect speech acts, allow the speaker to make a pointed claim while attributing its wisdom to a broader cultural consensus. This distances the brand from a personal boast and grounds its claim in an external, respected logic, further mitigating the *FTAs*.

Paradoxically, the advertisement's most potent strategy is apparently impolite, in the sense that the *Bald-on-Record* dismisses industry norms. In this respect, Brown and Levinson note that *FTAs* can be performed without redress when the speaker's power is great or when the act is in the hearer's best interest. *Ricamar's* power comes with the reference line [بالصح اللي يهمننا الصبح هو اننا نقدم لكم افضل طون / but what really matters to us is offering you the best tuna.] that follows the crescendo of [قادرين و قادرين وقادرين / we could have, and could have, and could have]. This *Bald-on-Record* asserted the brand's priorities. In addition to this, the narrative that precedes the

before slogan, reinforces the ad's *FTAs*, which explicitly state that "*Ricamar tuna is the best*". Furthermore, the different forms of publicity rejection, implicitly implied within the following reference lines : [ونورولكم بابور يقطع البحور باش نجيبلكم قلب الحبه] / *Publicité* كنا قادرين نديرولكم *Publicité* / *We could have made you a commercial and shown you a large ship crossing the seas just to bring you the heart of the grain.*], [ويعمرو العين] / *les athlètes* كنا قادرين نجيبولكم *les athlètes* / *We could have brought you athletes who catch the eye to show you the benefits of protein.*], [اينان بزاف] / *les recettes* *les chefs* / *Just like we could have brought you chefs to present you with very delicious recipes.*], [ولا] / *les influenceurs* كنا قادرين نجيبولكم *les influenceurs* / *We could have brought you influencers or a big football player.*], [كنا قادرين نقلبوها لكم بوليوود شطيح ورديح [موسيقى] وما نطيلكمش من العود] / *We could have turned it into a Bollywood movie with singing and dancing [Music], and we wouldn't miss a beat.*] construct a binary opposition: hollow spectacle versus substantive quality. By listing and rejecting the former, the brand, pragmatically, earns the right to claim the latter directly. The bald statement becomes framed not as an arrogant boast, but as a justified conclusion, a moment of sincere clarity amidst a world of noise. This directness serves the consumer's interest by offering a simplified, trustworthy heuristic: choose substance over style. Thus, the risk of *Face-threat* is transformed into a badge of honest communication.

It has been also noted that the script is rich with *Off-Record Politeness*, where the critical force is conveyed through implication rather than direct statement. The humorous, almost sarcastic enumeration of clichés, namely: [Bollywood musicals], [influencers], and [footballers] generates a strong conversational implicature. The audience is invited to draw the unstated conclusion: other brands rely on these silly, expensive tricks because their product cannot stand on its own. This shared inference builds a sense of complicity between the brand and the viewer. They become co-conspirators in seeing through the industry's façade. This strategy brilliantly protects the brand's positive face (its desire for approval) by aligning itself with the consumer's presumed pessimism, attacking competitors without ever naming them, and thus avoiding a direct, on-record FTA against a third party.

While the advertisement secures its appeal through truth-telling strategy highlighted in *negative politeness* and *bald-on-record*, the dominant frame is clearly noticeable within the *positive politeness strategies*. The use of AA, including culturally specific metaphors as [*إكنا قادرين نورولكم بابور يقطع لبحور* / *We could have shown you a large ship crossing the.*], and [*إكنا قادرين نقلبوها لكم بوليوود شطيح ورديح* / *We could have turned it into a Bollywood movie with singing and dancing*] firmly places the brand within the local in-group humour. *Positive politeness* also assumes familiarity and redress positive face via shared assumptions. This is evidently perceptible within the reference line [*ماكانش لي ما يعرفش* / *there's no one who doesn't know*]. This explains Algerian collective identity and shared knowledge in enhancing rapport. Another important reference node that strengthens the dominance of positive face is the reliance on an unknown narrator. This fact simply rejects celebrity endorsement in favour of an everyman authenticity and constructs a “we” combination meaning both *Ricamar* and *Algerians* versus “them” pointing at world flashy advertising brands. The brand claims common ground by valuing what “*really matters*” to Algerians i.e. providing a high-quality product as mentioned in the reference line [*قلب الحبه* / *quality at the heart of the product*]

Table 25 Ricamar's Tuna Coding References for Politeness Theory Nodes

Child Node	References	% of Parent Node
Positive Politeness	12	20%
Negative Politeness	9	15%
Face-Threatening Acts (FTAs)	8	13.33%
Bald-on-Record (ironic redress)		
Total	29	48.33%

Table 25 above, which highlights *Ricamar's Tuna Coding References for Politeness Theory Nodes*, stipulates that *Positive politeness* dominates (20%), emphasizing solidarity in Algerian culture, where ads foster collective bonds. The distribution suggests effective face management, with *FTAs* (13.33%) carefully mitigated to avoid alienation in persuasive discourse.

4.3.10 Soummam Milk: Transcript Analysis

The advertisement under scrutiny employs a sort the polyphonic design featured by three primary voice types: a mother figure initiating conversational exchange, two children recounting experiences at their grandmother's farm, and a professional narrator articulating product claims. This design, which was coined by Bakhtin (1981), is known as dialogic heteroglossia, in which multiple voices interact to construct a unified persuasive narrative.

Technically speaking, Soummam milk advertisement's script reveals six distinct utterance sequences totalling approximately 68 words in AA, with structural progression from experiential grounding (lines 1-3) through authoritative transition (line 4) to reciprocal confirmation (lines 5-6). This tripartite architecture sets this advertisement as a particularly rich site for sociopragmatic investigation, which will be elicited in the subsequent sub-sections.

4.3.10.1 Rhetorical Analysis

Soummam milk ad demonstrates sophisticated deployment of Aristotelian rhetorical appeals, *Ethos* construction comprises **23.50%** of coded references (4 instances). The most noticeable feature is that this rhetorical element operates through three-way authentication mechanisms that collectively establish product credibility via cultural authority transfer. First, the advertisement willingly reinforces traditional authority via repeating the lexical reference [عند جداتنا / at our grandmother's], who represent repositories of culinary wisdom and nutritional knowledge. In this vein, Bourdieu and Nice, (1984) confirmed that grandmothers function as 'cultural capital', whose endorsement, even implied, carries significant persuasive weight. Besides, tradition markers appear 6 times along the script's lexical units mentioning a total proportion of **35.30%**. Second, the ad's script comprises 'mythology of rural purity' (Barthes, 1957), wherein pastoral imagery and farm-sourced products such as [البقرة / cow], [الطماطم / tomato], [الحاجنة / hen], and [جنانها / her garden] possess essential dominance over industrial alternatives. Third, *Ethos* is also expressed via the narrator's MSA authoritative claim in [صومام تمكنت من الاحتفاظ بالامتيازات الغذائية / Soummam has managed to preserve the nutritional benefits and the

delicious taste of the milk.], which has managed to preserve nutritional benefits. Additionally, using the perfect aspect verb [تمكنت / *has managed*] implies both brand's competitive accomplishment and ongoing commitment.

Regarding the emotional appeal, **Pathos**, detected in this advertisement, it represents the dominant rhetorical device accounting **29.40%**, processed from 5 reference lines. First the script starts with the mother's directive inquiry that evokes familial curiosity in [صوت امرأة- الأم] قولولي ملا واش درتوا عند جداتكم [Woman's voice - Mother] *So tell me, what did you all do at your grandmother's place?*]. Then, reference line 2 [صوت طفلة] كلينا واحد البيض عند جداتي تا الجاجة [Girl's voice] *We ate some eggs from my grandmother's hen!*] and reference line 3 [صوت طفل] وكلينا واحد [Boy's voice] الطماطيش تاع جنانها، وشرينا واحد الحليب تاع البقره هابيلين *And we ate some of the tomatoes from her garden, and we drank some of that wonderful cow's milk!*], both function as assertive descriptions with sensory appeal targeting nostalgia building. As for the fourth reference line [صوت الطفل] هاكمي جده حليب / مممم كيما الحليب تاع جده [Mmm, it tastes just like Grandma's milk.] expresses the boy's expressive delight of tasting Soummam's milk and comparing it to the cow's milk. Reference line 5 [صوت الطفل] هاكمي جده حليب / صمام بنين كيما حليب البقره تاعك [Boy's voice] *Here, Grandma, Soummam milk is delicious, just like your cow's milk.*], which is considered as an extension to the previous one, serves as a directive offering that emphasise positive politeness.

Logos is built on two complementary reference lines [صومام تمكنت من الاحتفاظ / Soummam has managed to preserve the nutritional benefits and the delicious taste of the milk.] and [صوت الطفل] هاكمي جده حليب صمام بنين [Boy's voice] *Here you are, Grandma, Soummam milk is delicious, just like your cow's milk.*]. The arguments respect analogical reasoning, thus, if Soummam milk equates grandmother's cow milk in taste, and grandmother's cow milk is fresh and nutritious, then Soummam milk is fresh and nutritious too. The closing slogan completes the logical circle by asserting that quality equivalence stems from natural production methods rather than technological intervention.

Table 26 Soummam Milk Coding References for Rhetoric Theory Nodes

Child Node	References	% of Parent Node
Pathos (Emotional Appeal)	5	29.40%
Ethos (Credibility)	4	23.50%
Logos (Logical Appeal)	3	17.60%
Total (parent node)	12	70.50%

Pathos's **29.40%** density underscores its primacy in evoking cultural empathy, while ethos (**23.50%**) anchors trust, reflecting Algerian advertising's hybrid appeal to emotion over pure rationality (**17.60%**).

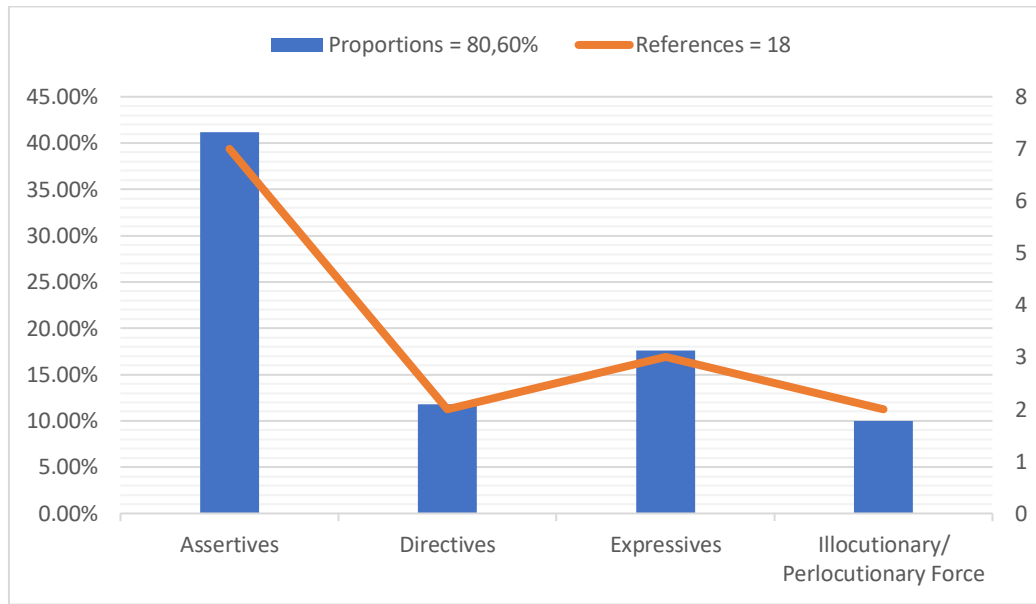
4.3.10.2 Speech Act Strategies

Applying Searle's (1979) speech acts taxonomic framework on Soummam milk script reveals performative language that perlocutes brand endorsement through family dialogue and interactive communicative exchange. The script's analysis notices the predominance of *Assertive* acts present in 7 reference lines mentioning a total proportion of **41.20%**, which commits to personal experiences narrated by the boy and the girl in [صوت طفلة / كلينا واحد البيض عند جداتي تا الجاجة] / [Girl's voice] *We ate some eggs from my grandmother's hen!* and [صوت طفل / وكلينا واحد الطماطيش تاع جنانها] / [Boy's voice] *And we ate some of the tomatoes from her garden* and [وشربنا واحد / الحليب تاع البقره هايلين] / [Boy's voice] *and we drank some of that wonderful cow's milk!*. Thus, committing to children's experiential truth and perlocuting belief in natural benefits affirm the brand's quality claims and nutritional value in Algerian health-focused narratives.

As for *Directive* speech acts perceived in this advertisement, it is strategically detected at the onset of the narrative with the mother's opening utterance [صوت / امرأة- الأم / قولولي ملا واش درتوا عند جداتكم] / [Woman's voice - Mother] *So tell me, what did you all do at your grandmother's place?*. The *Directive* appears in the mother's mitigated order [قولولي / tell me] that establishes conversational frame while respecting the children's negative face needs through question form rather than imperative command. Besides, the utterance functions within the familial interaction

frame that provides naturalistic cover to the commercial communication frame to function as the advertising's persuasive intent. The second **Directive** detected in the script, the reference line emerges from the child offering *Soummam's milk box* to his grandmother in [صوت الطفل/هاكي جده حليب صمام بنين كيما حليب البقره تاعك] / [Boy's voice] *Here you are, Grandma, Soummam milk is delicious, just like your cow's milk.* Significantly, this **Directive** which starts by the reference word [هاكي / here you are] would be classified as **Directive-Commissive** according to Austin (1962), in the sense that it commits the speaker to action of giving and offering (**commissive**) and requests grandmother's judgement and acceptance (**directive**). Pegged to this explanation, the script relies on Hoey's (1983) frame marking, which requires a structural positioning of **directive** acts at the onset and at the end as well. This fact signals conversational boundaries allowing central assertive content to appear spontaneous rather than written.

Expressive speech acts carry disproportionate pragmatic weight through affective intensity and strategic positioning. The boy's AA evaluative exclamative reference words [هايلين /wonderful] and [بنين /delicious] encode what Du Bois (2007) termed 'stance-taking' to show beauty and pleasantness via a phonaesthetic non-lexical **expressive** expression secondly detected by NVivo15 [إممم... / emmm...] that represents gustative evaluative reaction. Thus, satisfaction is highly expressed without propositional content, creating a conceptual universal that requires no cultural translation. The script reveals another expressive reference in [لذيذ / delicious], which was pronounced in the advertisement's slogan in MSA. Although **expressives** are numerically limited (3 instances, 17.6%), they create lexical echo that reinforces taste claims through repetition while maintaining apparent spontaneity in the child's voice and professional polish in the slogan. These **expressives** collectively construct an evaluative ecosystem wherein product quality appears as shared social fact rather than contested commercial claim.

Figure 36 Soummam Milk Coding References for Speech Acts Theory Nodes

The above combo-graph displays that *assertives* dominate speech acts constructing a reality where traditional authenticity and modern product quality coexist without contradiction. The sequence progresses naturally from family conversation to commercial message, demonstrating sophisticated illocutionary blending and embedding the brand in heritage continuity. The overall proportion of **80.60%** that represents the coded references for Speech Acts mentions that *commissives* are totally absent in this advertising because quality is presented as inherent rather than promised, suggesting brand confidence and naturalization of excellence.

4.3.10.3 Gricean Maxims and Implicature

Analysis through Grice's (1975) Cooperative Principle framework reveals ample patterns of maxim observance and strategic minimal infringements that generate commercially advantageous conversational implicatures while maintaining surface cooperation through anecdotal details. Quantitative coding demonstrates that the **Quantity** maxim shows **11.67%** scored by 7 reference lines marked by systematic under-informativeness. The technical specifications Soummam Milk, including fat content, pasteurization methods, source location, production processes, are absent, however they are replaced by sensory details as in reference line 2 [صوت طفلة/كلينا واحد]

الببيض عند جداتي تا الجاجة / [Girl's voice] *We ate some eggs from my grandmother's hen!*] and in reference line 3 [صوت طفل] وكلينا واحد الطماطيش تاع جنانها، وشربنا واحد الحليب تاع البقرة هاييلين / [Boy's voice] *And we ate some of the tomatoes from her garden, and we drank some of that wonderful cow's milk!*]. This omission generates a generalized conversational implicature explained in:

- 6- What is not said: Technical processing details, industrial production information, which are perfectly replaced by;
- 7- What is implicated: Technical details would undermine the 'natural' positioning; their absence reinforces authenticity and traditional production methods.

The third **Quantity** reference line is addressed by the narrator's vague utterance in [الراوي، صوت امرأة] صمام تمكنت من الاحتفاظ بالامتيازات الغذائية والذوق اللذيذ للحليب / [Narrator, woman's voice] *Soummam has managed to preserve the nutritional benefits and the delicious taste of the milk.*]. All the focus here is on [الامتيازات الغذائية / nutritional benefits/ advantages], which sounds scientific and convincing without committing to specific, verifiable nutritional claims that could require confirmation. This pragmatic vagueness has led to **Quantity** maxim flouting confirmed via under-informativeness, which is highlighted by the reliance on emotional content comprising **67.60%** of lexical sensory descriptions and evaluative language rather than technical content with only **14.70%**.

Regarding the **Quality** maxim analysis, NVivo15 reveals divergent specifications, namely possessive ones in [الببيض تا الجاجة / eggs from my grandmother's hen!] and [الطماطيش تاع جنانها / tomatoes from her garden] and [الحليب نتاع البقرة / cow's milk], in addition to another categorical claim that focuses on the product's natural taste in [شعار] حليب صمام لذيق طبيعي / [Slogan] *Soummam milk is naturally delicious.*] Speakers in the previous reference lines commit to proposition truth and demonstrate full **Quality** maxim observance. Statistical analysis confirms that **13.33%** of 8 quality-coded references, which demonstrate verifiable factual claims that viewers would readily accept as true assertions about the children's experiences. However, the product comparison utterance [بنين كيما حليب البقرة تاعك / delicious exactly like your cow's milk] represents hyperbolic assertion and subjective evaluation via the use of

the intensifier [بنين / *delicious*], which flouts the maxim of **Quality** because industrialized milk cannot be molecularly identical to fresh cows' milk. Pegged to this explanation, Grice coined particularized conversational implicature to this kind of floutings. Hence, the explicit meaning is that *Soummam milk* tastes exactly like fresh cow's milk; however, the implicated meaning asserts that *Soummam milk* possesses the quality attributes (richness, purity, natural taste) consumers associate with farm-fresh products. These implicatures as well as the narrator's assertion in the following reference line [الراوي، صوت امرأة] صمام تمكنت من الاحتفاظ بالامتيازات الغذائية والذوق / اللذيذ للحليب [Narrator, woman's voice] *Soummam has managed to preserve the nutritional benefits and the delicious taste of the milk.*] strive to preserve the product's nutritional facts and the commercial value as well.

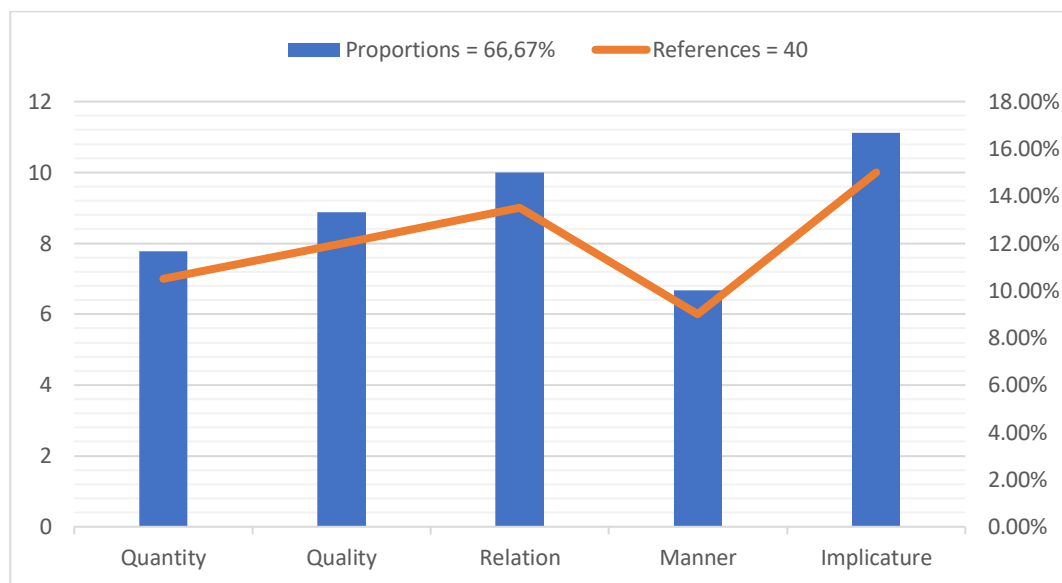
As for the **Relation** maxim, investigations demonstrate 9 reference lines scoring **15%** of total coded instances. First, the script mentions question-answer adjacency pairs highlighted in the different discussions between the mother and her two kids. Second, thematic continuity and the smooth shift from rural experience to product quality are referenced during the various stages of the advertising text. Third, the **Relation** maxim is clearly revealed through analogy construction from *grandmother cow's milk* to *Soummam's Company industrialised milk*. This element leads us to compare the two milk sources, stating that they have the same taste though they are different. Another **Relation** maxim entry is present in building an association chain linking multiple natural products, such as [الحليب / milk], [الطماطيش / tomatoes] and [البيض / eggs] to the farm context thereby strengthening the grandmother-authenticity schema through cumulative reinforcement. As a result, each thematic element reinforces others: grandmother evokes tradition, farm evokes nature, nature evokes purity, purity evokes quality. Statistical analysis of relevance density reveals that tradition/authenticity markers appear in **35.3%** of utterances, quality/taste references in **29.4%**, nature/farm vocabulary in **23.5%**, and direct product identity mentions in only **11.8%**. This distribution demonstrates that relevance is maintained not through product-centricity but through context-building via creating a thematic universe.

Moreover, the stages of this advertisement occur in AA except for its slogan, which is pronounced in MSA. This explains the **Manner** maxim, detected in 6 reference lines at 10%, and mentioning strategic chronological progression: (1) questioning, (2) experiential narrative, (3) authoritative claim, and lastly (4) reciprocal confirmation. This evolution is subject to a unique lexical choice, which is accessible through AA rather than MSA. According to Myers-Scotton (1993), this fact termed '*code choice*' enhances text's clarity and marks solidarity among society's individuals via building affective connection. Nevertheless, the **Manner** maxim is completely violated in the narrator's words while mentioning [الامتيازات / الغذائية / nutritional *benefits*] in the reference line previously stated. This utterance carries scientific connotation without specifying which benefits or how they are measured, making pragmatic vagueness, wherein apparent clarity covers strategic indefiniteness. Thus, the Manner maxim is flouted due to this strategic vagueness that masks the narrative's clarity.

All in all, *Soummam's Milk* discourse generates a sort of conventional **Implicature**, resulted from the *logical implication equation*⁴¹ that '*Soummam milk*' EQUALS '*Grandmothers' cow milk*' and '*Grandmothers' cow milk*' EQUALS '*Natural perfection*', SO, '*Soummam milk*' equals '*Natural perfection*'. Thus, **Implicature** in this advertisement scores 16.67% affirming culturally shared premises about traditional food superiority.

⁴¹ In Mathematics, **Transitivity** is a property of a binary relation where if a first element is related to a second, and the second to a third, then the first is also related to the third [if $(x = y)$ and $(y = z)$, then $(x = z)$]

Figure 37 Soummam's Milk Coding References for Grice's Maxims and Implicature Nodes



The combo graph above shows dominance of *Implicature* over the other maxims, mentioning a proportion of **16.67%**, operating as the central persuasive mechanism that indicates a strategy balancing authenticity claims with narrative coherence aimed at preserving the brand's product and persuading the audience. These inferences construct *Soummam milk* as naturally superior, aligning with understated value in Algerian ads.

4.3.10.4 Politeness Strategies

Taking into consideration *face* management in relational appeals, politeness analysis under Brown and Levinson's (1987) framework reveals a complete domination of **Positive politeness strategies** comprising **47.10%** of 8 total coded references. The text, then, reveals multiple simultaneous references that construct and enhance interlocutors' **positive face** desires. Starting with the mother's opening plural inclusive [قولولي / *tell me*] occurs at the script's onset, familiar plural imperative best exemplifies the use of in-group identity markers and creates instant intimacy through grammatical choice. Another *positive face* is present with the diversified use of the reference word [Grandmother]; it appears as [جداتكم / *your grandmother*] in the first reference line, and [جداتي / *my grandmother*] in the second reference line, besides, the use of the affectionate diminutive [جده / *grandma*], which is mentioned in three

occasions. This changing possessive progression from shared possession [جداتكم / *your grandmother*] through individual attachment [جداتي / *my grandmother*] to intimate affection [جدّه / *grandma*] creates escalating intimacy that draws viewers into parasocial interaction. Consequently, one can understand that the affectionate form [جدّه / *grandma*] rather than the formal version [جدتي] specifically deploys *Strategy 4*, which stipulates in-group identity markers while simultaneously activating *Strategy 1* that Attends the hearers' interests, wants, needs and goods by selecting address forms that signal emotional warmth rather than social distance. Statistical analysis confirms that in-group identity markers appear 3 times (37.5% of positive politeness instances), representing the most frequent single strategy.

The advertisement also conveys that S and Li, who claim reflexivity, are cooperators included in different activities highlighted in the script as in [كلينا واحد / *Girl's voice*] *We ate some eggs from my grandmother's hen!* and in [صوت طفل / *كلينا واحد الطماطيش تاع جنانها، وشربنا واحد الحليب* / *Boy's voice*] *And we ate some of the tomatoes from her garden, and we drank some of that wonderful cow's milk! Mmm, it tastes just like Grandma's milk.*]. The focus in these two reference lines is on the reference words [كلينا / *we ate*] and [شربنا / *we drank*] that frame collective activity action including both speaker and hearer in the same activity. The reference words [هائلين / *wonderful*] and [بنين / *delicious*], which are considered as evaluative language, attend to the hearer's interest and wants by focusing on qualities viewers value (taste, pleasure) rather than corporate priorities such as market share.

Another **positive politeness strategy** deployed in this script is highlighted through the boy's gift-giving gesture to his grandmother in [هاكمي جدّه / *صوت الطفل*] *Here, Grandma, Soummam milk is delicious, just like your cow's milk.*].

As far as **Negative politeness** is concerned, it receives minimal arrangement, appearing only in the mother's opening question [صوت امرأة- الأم / *قولولي ملا واش درتوا* / *Woman's voice - Mother*] *So tell me, what did you all do at your grandmother's?*]. Through this question the mother replaces a command with a request, which discards the kids away from imposition. As a result, this strategy

provides the boy and the girl who act as the hearers in this reference line with apparent response autonomy that respects their negative face need for freedom from obligation. However, this isolated negative politeness instance serves primarily to establish conversational naturalism, in which the mother's question appears as genuine parental inquiry rather than scripted commercial dialogue.

As opposed to **negative politeness strategies**, the script reveals a considerable proportion of **Off-record/indirect strategies** mentioning **23.5%** of **4** reference lines that provide sophisticated mechanisms for achieving persuasive goals while minimizing accountability and *FTAs*. Thus, strategy **8** stating the FTA as a general rule is clearly visible in the reference line that resembles Soummam milk as being like cow's milk in [*صوت الطفل*]هاكي جده حليب صمام بنين كيما حليب البقره تاعك [*Boy's voice*] *Here you are, Grandma, Soummam milk is delicious, just like your cow's milk.*]. It goes without saying that artificial milk cannot replace fresh cow's milk. However, it pragmatically conveys quality equivalence without explicit assertion. Consequently, the advertisement generates favourable inferences while maintaining deniability if challenged. So, the figurative comparative word '*LIKE*' explains **off-record indirect strategy**.

Table 27 Soummam Milk Coding References for Politeness Theory Nodes

Child Node	References	% of Parent Node
Positive Politeness	8	47.10%
Negative Politeness	1	5.90%
Face-Threatening Acts (FTAs)	4	23.50%
Off-record/ Indirect strategies		
Total	13	76.50%

Positive politeness dominates (**47.10%** of politeness references), indicating a strategy of affiliation and shared identity construction. The advertisement functions less as a traditional sales message than as a cultural performance that includes the product as a natural element within valued traditions.

4.4 Quantitative Analysis: Surveys Results

The television advertising landscape is highly competitive, and its effectiveness is contingent upon a deep understanding of the target audience's culture, language, and media consumption habits. This fact stipulates a deep microanalysis. Based on the provided dataset, a statistical analysis using **IBM-SPSS** statistics software is used to achieve quantitative evidence that supports the initial qualitative findings. Hence, this study relies on a double-folded questionnaire that investigates the qualitative results. The first part of this dataset (Q1), which included 249 complete responses, aims to explore relationships between variables such as demographics, language use, viewing contexts, psychological reactions, and subsequent behaviours to provide a holistic view of the Algerian consumer's response. Furthermore, analytical methods included descriptive statistics and cross-tabulation.

4.4.1 Part One: Descriptive Statistics and Frequencies

Regarding the first part of the survey, it covers a range of crucial topics including demographics (Age, Gender, Educational level), language use (number of languages spoken, language used in daily conversations, code-switching behaviour), TV viewing habits (watching Algerian TV channels, viewing companions, location), and attitudes towards advertising flashes (understanding, reactions, feelings, commenting behaviour, preferences, influence on behaviour, and reliance on different factors when commenting). Thus, data collected from Q1 represent 249 participants, who afforded dataset vis-à-vis perceptions and reactions to advertising flashes.

4.4.1.1 Demographic and Linguistic Profile

The analysis represented in *Table 10* respectively includes **descriptive statistics** (frequencies) to explore relationships between demographic variables, linguistic behaviours, and consumer responses to advertising in the Algerian context based on the full dataset, where the Frequency *N* represents **249** participants (*N* = **249**).

Table 28 Demographic Descriptive Statistics

Variable	Category	Frequency	Valid Percent
Gender	Female	155	62.2%
	Male	94	37.8%
Age	18-30 Years	37	14.9%
	31-50 Years	184	73.9%
	Above 50	28	11.2%
Education	Post-Graduate (Master/Doc/Prof)	169	67.9%
	Undergraduate (Licence)	43	17.3%
	Secondary / Middle School	37	14.8%

The sample is characterized by a predominantly female (**62.2%**) and highly educated demographic, with nearly 68% holding post-graduate degrees. This high educational attainment correlates with the age distribution, where the majority (**73.9%**) are mature adults (**31-50** years). This suggests the data reflects the attitudes of an established, "intellectual middle-class" Algerian segment rather than the general population.

Table 29 Linguistic Descriptive Statistics

Variable	Category	Frequency	Percentage
Daily Language	Algerian Arabic (AA)	154	61.8%
	AA + French (Mixed)	61	24.5%
	French (Exclusive)	34	13.7%
Code-Switching	Yes (Habitual)	218	87.6%
	No	31	12.4%

The data confirms that the linguistic landscape is characterized by a Diglossic Stability. Despite the high educational level of the sample, AA remains the dominant vernacular (**61.8%**), a significant portion of the sample engages in bilingual mixing (**24.5%**). Most notably, **87.6%** of respondents admit to Code-Switch in their daily discussions. Hence, the high prevalence of code-switching across this educated sample indicates that mixing languages is not a sign of linguistic deficiency but a communicative norm. Advertisements that strictly adhere to pure MSA or pure

French may alienate the vast majority of consumers and be less cognitively congruent than advertisings employing vernacular or mixed codes.

4.4.1.2 Social Context of Consumption

According to answers about watching habits, Algerians asserted that TV viewing is a family-centric and home-based activity that establishes the primary venue for ad exposure. The crosstabulation related to the questions about watching habits and whether Algerians comment on advertising flashes revealed the statistics highlighted in *Table 29*.

Table 30 Watching Habits and Comments

	Comment: No	Comment: Yes	Total	Commenting %
Watch Alone	35	45	80	56.3%
Watch with Family	59	110	169	65.1%

This table has been analysed using *SPSS Chi-square Test of Independence* to test the relationship between viewers' ads visualisations and their comments on the viewed ads. So, while the *p-value* (.229) indicates no statistical significance at the 95% confidence level, the descriptive trend aligns with the social interactional dimension. Respondents watching with family are (approximately: ~9%) more likely to comment on ads than those watching alone. This suggests that in the Algerian context, TV ads often serve as *phatic* communication tools, fillers that facilitate family interaction, rather than purely informational content processed in isolation. This confirms the hypothesis that home-based ads viewing which is consumed in a shared, potentially deliberative environment, reinforces the social interactional relations, although the family opinion is not the primary source for comments.

4.4.1.3 Gender and Consumer Behavior

Another crosstabulation *Chi-square Test of Independence* has been done to calculate the relationship between gender and immediate purchase behaviour, as shown in *Table 29* under.

Table 31 Gender-Purchase Behaviour

	Purchase: No	Purchase: Yes	Total	Purchase %
Female	54	101	155	65.2%
Male	45	49	94	52.1%

After calculating the proportions using the *Chi-square equation* and starting from the Null hypothesis with **95%** of certainty, the relationship between gender and immediate purchase behaviour approaches statistical significance (*p-value* = **.057**). Women demonstrate a markedly higher conversion rate (**65.2%**) as compared to men (**52.1%**). In the context of Algerian family structures, this fact reinforces the role of women as the primary gatekeepers of domestic consumption. It suggests that advertising strategies appealing to instructional needs (e.g., utility, family care) are effectively mobilizing female viewers into action. To put it clearer, after determining significance, the p-value (**0.057**) is slightly higher than the standard cutoff of **0.05**. Thus, the result is marginally significant since it is confirmed by female, who are more responsive to advertising campaigns.

4.4.1.3 Education and Code-Switching

Another *Chi-square Test* has been set for calculation to estimate the relationship between participants' educational level and code-switching. Results have revealed that an overwhelming proportion of **87.55%** of respondents tend to start a sentence in one language and finish it in another. And over half (**53.67%**) do so often. This fact indicates that CS is a deeply ingrained linguistic norm. This fact proves that CS is not stratifying by any educational level in this sample. A professor or a doctorate holder uses different codes and switches or mixes between them in the same way as an illiterate does. This This debunks the myth that mixing languages is a sign of poor education; rather, it is the standard communicative norm of the modern Algerian linguistic marketplace. As a result, *Chi-square Test p-value* scored **0.409**, which means that the lack of significance here is a major finding. Viewers do not treat

ads as interruptions (Resentment) but as breaks. This validates the use of humour, music, and narrative in Algerian advertising (e.g., Soummam, Ooredoo) as these elements provide the "Relief" viewers psychologically expect from the commercial break.

4.4.1.4 Emotional Response to Advertising

After asking the participants the question of how they feel when watching advertising flashes, the overwhelming majority (**64.3%**) declared that they feel relief because the content of the commercial is entertaining. This indicates that the affective dimension is the primary driver of ad reception. *Table 31* best explains this situation

Table 32 Respondents' Feelings Towards Commercials

Response	Frequency	Percent
Relief (Entertainment)	160	64.3%
Carelessness (Indifference)	59	23.7%
Resentment (Annoyance)	30	12.0%

4.4.2 Part Two: Reliability and Inferential Statistics

The second part of the questionnaire is based on a confirmed sample size of **158** respondents ($N = 158$) and 20 survey items measuring liking and purchase intention across 10 advertising commercials. This dataset is statistically sufficient for exploratory factor analysis and correlation studies in academic research, though a larger sample (e.g., $N > 300$) is typically preferred for more robust *Structural Equation Modelling (SEM)*.

This dataset's items were coded from categorical *Likert scale* according to two variables. The first one deals with independent variables as predictors, which contains 10 items measuring the liking rates of the afforded list of the selected Algerian advertisements. The scale is ($1 = \textit{Extremely Dissatisfied}$; $5 = \textit{Extremely Satisfied}$). However, the second represents dependent variables as outcomes, which comprises 10 items measuring the respondents' likeliness of purchasing the products of the same list of Algerian advertisings.

The findings continue to indicate that *Cevital* and *Soummam* are the highest-performing ads, and a strong positive correlation exists between ad evaluation and purchase likelihood. The core conclusion remains: a direct, affective pathway from ad liking to purchase intent is the dominant force in this dataset, but strategic insights must be considered with the sample's limitations in mind.

4.5 Integration of Qualitative and Quantitative Findings

This research employed an exploratory sequential design to investigate the sociopragmatic of advertising reception in Algeria. The initial, qualitative phase established the foundational sociocultural and linguistic context, providing a rich understanding of the Algerian communicative environment. The subsequent quantitative phase, whose results were detailed in *Chapter 4*, subjected these emergent hypotheses to empirical validation across a broader sample. This chapter synthesizes these two strands, demonstrating how the quantitative data are not merely numbers, but are imbued with meaning by the qualitative insights. The integration reveals a complex scene where macro-sociolinguistic structures and micro-pragmatic choices converge in the audience's reception of television advertising.

The quantitative data unequivocally established Algerian Arabic (AA) as the most effective language for comprehension, regardless of the viewer's daily language (**Q2, Q10**). From a purely quantitative standpoint, this is a finding about efficiency. However, when interpreted through a sociopragmatic lens, this result transcends mere comprehension and speaks to issues of solidarity, authenticity, and cultural intimacy.

The qualitative work revealed that AA is not simply a linguistic code; it is the vehicle for a shared social identity, laden with implicit meanings and affective resonance. The quantitative finding that even French-dominant speakers comprehend AA-based ads more effectively (**Q2**) is not a linguistic anomaly but a pragmatic reality. It suggests that in the Algerian context, AA serves as the default in-group code for public discourse, including advertising. To choose MSA or French over AA is not merely a linguistic choice but a pragmatic one that can index formality, distance, or even cultural alienation. The overwhelming preference for AA signifies

that effective advertising must perform "Algerian-ness" to be pragmatically successful, aligning the brand with the audience's core social identity.

The quantitative data revealed an astonishingly high prevalence of intra-sentential code-switching (**87.55%, Q7**), with over half of the population engaging in it "Often." Quantitatively, this is a descriptor of linguistic behaviour. Qualitatively, however, it is the key to understanding the Algerian speech community's pragmatic competence.

This pervasive code-switching, documented in the initial phase as a natural feature of daily interaction, is not a sign of linguistic deficiency but a sophisticated sociopragmatic resource. It allows speakers to navigate different social frames, express nuanced stances, and index dual identities. The quantitative finding that multilingual individuals better understand mixed-language ads (**AA & French, MSA & French - Q10**) confirms that the audience is pragmatically attuned to these shifts. Therefore, an advertisement that strategically employs code-switching, for instance, using MSA for technical specifications and AA for emotional appeal is not being confusing; it is mirroring the audience's own pragmatic behaviour. This mirroring creates a sense of pragmatic alignment and cultural verisimilitude, making the message more persuasive.

The quantitative data presented a paradox: high active engagement (**62.25%** comment on ads, **Q5**) coexists with significant expressed indifference ("I do not care at all," **Q3**; "**No preferences**," **Q1, Q6**). A purely quantitative reading might see this as contradictory. A sociopragmatic synthesis, however, interprets these as complementary stances within a saturated media environment.

The high engagement, with comments focused on "Product Quality" and "Neutral" topics (**Q5**), suggests that advertising has successfully carved out a space in public discourse. However, the qualitative work indicates that this engagement is often critical and discerning. The "Neutral" comment, therefore, is not an absence of opinion but can be a pragmatic choice to withhold strong judgment, reflecting a savvy and non-committal media literacy.

The widespread “*indifference*” or “*no preference*”, particularly among older demographics (Q1), is not necessarily a lack of reception but a pragmatic act of resistance. It is a refusal to be interpellated by advertising that fails to resonate on a sociopragmatic level. This is often the case with ads that rely on imported formats, celebrity endorsements (the least preferred type, Q6), or languages that lack cultural intimacy. The indifference is the quantitative manifestation of a pragmatic misfire.

The quantitative data firmly established the home and the family as the primary context for TV consumption (81.9% watch Algerian TV, 67.9% watch with family, Q8). While this describes a viewing habit, the qualitative phase illuminates its sociopragmatic consequence.

The family unit acts as an interpretive community where the meanings of advertisements are negotiated, contested, and reinforced. This explains the quantitative finding that family opinion is the least cited source for comments (Q9). The influence is not necessarily in the form of a cited opinion, but in the process of co-viewing itself. Jokes, criticisms, or discussions that occur during the ad break shape the collective interpretation. An advertisement's success, therefore, is not just about influencing an individual but about providing content that can sustain or spark these familial interactions. The preference for "Lyric advertising" (Q6) can be understood in this light; its musical and often poetic nature makes it more shareable and memorable within a collective, conversational setting.

4.6 Conclusion

The exploratory sequential design has allowed for the construction of a robust, integrated model. The qualitative perceptions that provided the ‘*why*’, underly sociopragmatic rules and cultural norms that give these patterns their corresponding meaning. The quantitative data, which provided the ‘*what*’, investigated the broad patterns of comprehension, preference, and behaviour.

The findings converge to depict the Algerian audience not as a passive recipient of messages, but as an active, pragmatic agent. Their reception is filtered through a deep-seated preference for authentic, vernacular communication (AA), a

high competence in fluid linguistic practices (code-switching), a critical and often sceptical stance towards commercial persuasion, and a socially embedded viewing context (family). The most effective advertising flashes are those that demonstrate sociopragmatic alignment with this complex reality, speaking the language of the home, in the code of the street, to the discerning mind of the collective.

Chapter Five:
Research Questions-
Hypotheses Alignment
and Frequency
Measurements

5.1 Introduction

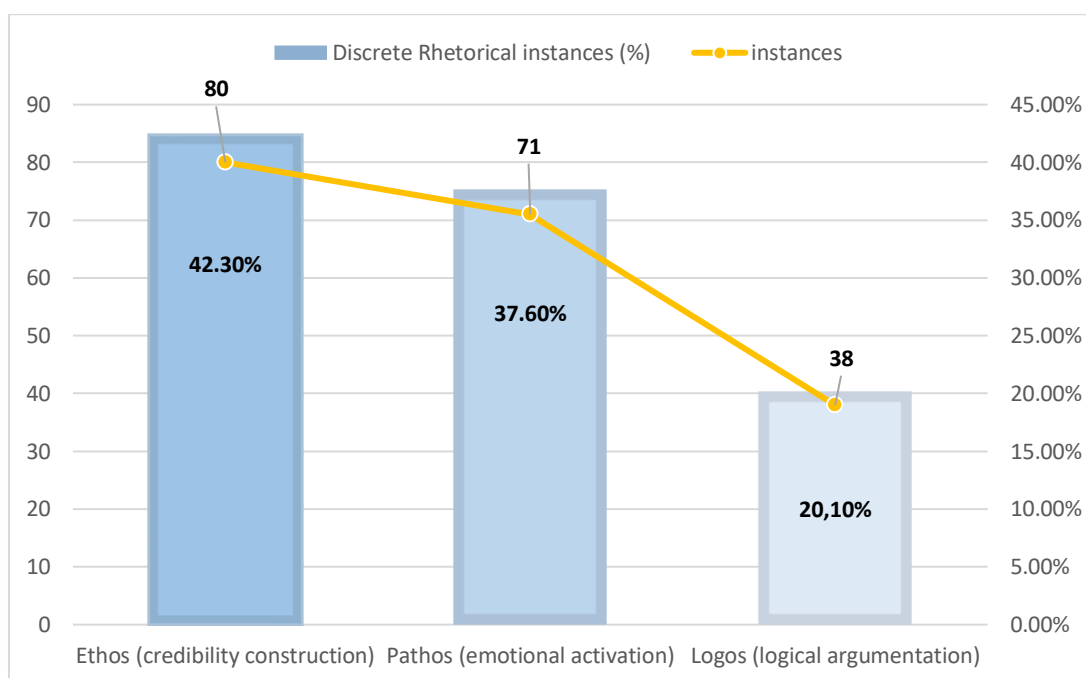
It has been noted that the micro-analysis held in *Chapter 4* has demonstrated that Algerian advertising discourse is far from being a mere vehicle of promotion; rather, it functions as a complex communicative act embedded within specific cultural, linguistic, and pragmatic parameters. Each advertisement, whether promoting a product, service, or lifestyle, reveals a multilayered interaction between persuasion, language, and culture. The present concluding chapter, which is purely practical, strives to discuss the main results obtained in the preceding chapter, aiming to discuss the convergence/divergence of the research hypotheses set prior to the experiment. In order to consolidate these findings and link them with the study's overall objectives, this concluding chapter strives to breakdown the research questions and reformulate them into broader key analytical insights, which participate in the validation of the hypotheses.

5.2 Research Question 1: Persuasive Modes and Rhetorical Strategy

The first research question, “*What persuasive techniques and rhetorical strategies do Algerian TV advertisements employ to influence viewers’ attitudes and behaviours?*”; seeks to disclose the manner through which persuasive techniques and rhetorical strategies impact Algerians’ attitudes and behaviours.

After analysing the selected ten-advertisement corpus, NVivo 15 thematic analysis software has identified 189 discrete rhetorical references, which represent considerable empirical support for understanding persuasive technique usage across Aristotelian rhetorical dimensions as highlighted in the following combo-graph

Figure 38 Selected Corpus's Discrete Rhetorical Instances



This distribution demonstrates that Algerian advertising discourse systematically privileges credibility establishment and emotional engagement over rational product attribute specification. The overall obtained results concerning the interplay of persuasive modes and rhetorical strategy are interpreted in the subsequent sections.

5.2.1 Ethos Construction Mechanisms

The selected corpus reveals discrepant credibility-building strategies highlighted in the following points:

- 1- Cultural figure invocation represents the most frequent mechanism (31.3% of ethos instances), appearing prominently in AD-10 (Soummam milk), where grandmother references [عند جداتنا / at our grandmothers'] appear three times across 68 words, establishing traditional authority as the authentication framework.
- 2- Explicit credibility which is represented via the children's testimony that commercial milk tastes like grandma's milk in [كيما الحليب تاع جده] shows the smooth transfer from culturally valued traditional source to a commercial product.

- 3- Celebrity endorsement constitutes **23.8%** of ethos instances, deployed in five advertisements. AD-02 (Aroma) features actor Othmane Bendouad, AD-03 (Cevital) concludes with footballer Islam Slimani declaring [انا فخور بأني جزائري / I am proud to be Algerian], and AD-04 (Couscous Mama) employs footballer Youssef Belaili, YouTuber Khoubib, and Chef Fares Djeidi in a convergent testimonial strategy. AD-06 (Iris TV) portrays successful multiplicity of Merouan Guerrouabi. All in all, this multi-celebrity approach creates what McCracken (1989) called 'Meaning Transfer', where the celebrity acts as a bridge, transferring their own cultural meaning (personality, status, lifestyle) and endorsing the targeted brand products through parasocial trust mechanisms.
- 4- Traditional practice authentication (**8.8%** of ethos) links products to culturally valued customs. AD-04 references [كسكس بلادي / my country's couscous], transferring authenticity from national culinary heritage to a commercial product. AD-05 (Hamoud Boualem) repeatedly invokes [عوايدنا وعواشرنا / our customs and traditions], positioning beverage consumption within established social practices rather than as novel commercial behaviour.

5.2.2 Pathos Activation Strategies

The selected advertisements' corpus activates the emotional engagement which operates through the following mechanisms:

- 1- Nostalgia and memory activation, which dominate **38.0%** of pathos instances, is explicitly mentioned in AD-02 via triggering nostalgic recall
[اسمع النغمة ولا نسيت واش جاب لجاب (يتذكر لازمة الإعلان الماضي- واش جاب الجاب)] *Listen to the tune, or did you forget the old jingle? (He remembers the old jingle)*. This reference line asks the viewers to recall the previous advertising campaign aiming at activating an associated positive effect. Besides, AD-10 constructs elaborate nostalgic narratives wherein children recount grandmother's farm experiences, activating what Holbrook and Schindler (1993) identified as '*nostalgia preference*', which represents consumers' preferences and the tendency to favour products associated with one's personal or cultural significant past experiences.

- 2- National pride and identity construction account for **29.6%** of pathos instances. AD-03, (Cevital) saturates discourse with identity markers: [حنا الجزائريين / *we Algerians*] appears three times, and [افخورين بكونا جزائريين / *proud to be Algerian*] appears twice across 164 words. The advertisement constructs a detailed characterisation of Algerian national character in [نحبوا نفرو شغالتنا / *we like to complete our affairs*] and [نحبو نكونو ديمًا ملمومين / *we like to always be together*] creating a collective identity narrative wherein product consumption expresses national belonging.
- 3- Family and kinship bonding (**19.7%** of pathos) activates familial relationship emotions. AD-05 centres entirely on gathering scenarios: [مع الحباب / *with loved ones*], which appears twice, and [معاك في القعدة / *with you in the gathering*] frames the product as a social facilitator. AD-10 employs intergenerational bonding between grandmother and grandchildren, creating emotional resonance through depicted family relationships.

5.2.3 Logos and Behavioural Impact

Logical argumentation accounts for only around one-fifth of persuasive appeals, demonstrated through the use of quantitative data, claims of superiority, and technical details. For example, AD-01 (Algérie Télécom) supports its argument with the statement [2 ملايين جزائري حسوا بها واستفادوا منها / *2 million Algerians have felt it and benefited from it*] while AD-08 (Ooredoo) presents precise technical specifications such as [100 GB], [100,000 megabytes], and [100 hours of HD video.]. However, logical argumentation plays a supplementary rather than primary role in persuasion, as it constitutes only **20.1%** compared to the combined **79.9%** of ethos and pathos appeals.

Regarding behavioural influences, the data indicates that changes in attitudes and behaviours are not driven by explicit commands to consume but by establishing product legitimacy within cultural contexts, creating emotional connections, and framing consumption as a form of personal or cultural expression. This approach aligns with Petty and Cacioppo's (1986) theory of the 'peripheral route' to

persuasion, where attitudes shift based on emotional associations and the credibility of the source rather than a thorough evaluation of the argument's quality.

5.2.4 Validation of Hypothesis 1

In response to the first research question (R1), it is hypothesised that Algerian advertisements primarily rely on emotional and cultural appeals (pathos and ethos) rather than purely logical reasoning (logos), foregrounding identity, trust, and collective belonging to achieve persuasion. Thus, quantitative analysis provides robust empirical validation as it is clearly interpreted in the following statistical evidence table.

Table 33 Advertisements' Selected Corpus Empirical Evidence of Rhetorical Elements

Rhetorical Dimension	Frequency	Percentage	Hypothesis Alignment
Ethos (Cultural/Trust)	80	42.3%	✓ Validates hypothesis
Pathos (Emotional)	71	37.6%	✓ Validates hypothesis
Combined Ethos-Pathos	151	79.9%	✓ Strong support
Logos (Logical)	38	20.1%	✓ Confirms subordination

The above table reveals a highly affective and rhetorical style via the overwhelming combined *Ethos* and *Pathos* elements that reaches an impressive number of 151 (76.9%) of occurrences, suggesting that the communication strategy detected in the selected advertisements corpus prioritises the followings:

- 1- **Identity Foregrounding:** Analysis reveals that national identity construction appears explicitly within 21 identity markers, which exist in 3 of 10 advertisements namely: AD-03 Cevital, AD-04 Couscous Mama and AD-09 Ricamar. For instance, this pattern exemplifies itself in AD-03 by repeating the reference line [حنا الجزائريين / we Algerians] and concludes with [فخورين بكونا جزائريين / proud to be Algerians]. This fact explicitly links the product consumption to the expression of national identity and creates a direct equivalence between consumer identity, product brand, and national pride, as demonstrated in Islam Slimani's

endorsement: [كيميا نتوما كيميا سيفيطال، أنا فخور بأنني جزائري / Like you, like Cevital, I am proud to be Algerian].

- 2- **Trust mechanisms:** This feature is represented through cultural authority invocation appears 25 times (31.3% of ethos instances) in grandmother figures, traditional practices and reminiscences, national heritage. In a nutshell, trust is established via cultural legitimacy rather than empirical product testing or comparative evaluation. Besides, AD-10's highlights grandmother authentication strategy, which transfers credibility from the traditional source characterised by grandmother's farm and the fresh harvested products to the commercial product through children's experiential testimony and clear comparative evaluation appeared in [حليب الصومام بنين كيميا حليب البقره تاعك / Soummam's milk is delicious exactly like your cow's milk.]
- 3- **Collective Belonging:** This remarkable feature is highlighted with the ample utilisation of the First-plural personal pronoun 'We' and collective identity markers that saturate the corpus. To support this claim and across 164 reference words, AD-03 employs [حنا] 8 times and [نحبوا] 6 times in their colloquial spelling form to mean [نحن/we] and [نحن نحب / we like] respectively. As for AD -04, it employs the inclusive phrase [رايحين نكتشفوا / we're going to discover], while AD-05 uses [معاك / with you] 4 times and [بيناتنا / among us] twice. All the previously mentioned examples stipulate systematic collective framing positions consumption as a group activity that expresses shared cultural membership, rather than as an individual transaction driven by personal utility maximisation.

After conducting a deep analysis of the key terms of the first research question and scrutinising the obtained data, it has been deduced that **Hypothesis 1 is STRONGLY CONFIRMED** due to receiving strong empirical support, mentioning 79.9 % of rhetorical strategies concentrating on *Ethos-Pathos* dimensions that foreground identity, trust, and collective belonging, while *Logos-based* rational reasoning constitutes only 20.1% of persuasive architecture.

5.3 Research Question 2: The Pragmatic Architecture of Algerian TV

Advertising

The second research question, “*What pragmatic devices, particularly speech acts, implicatures, and Gricean maxims—structure the communicative intentions of Algerian advertisements?*”, specifically seeks to identify and analyse the pragmatic mechanisms such as: speech acts, conversational implicatures, and Gricean maxims, used by advertisers to convey intentions beyond literal meanings, while uncovering the persuasive strategies that manipulate language to influence consumer attitudes and behaviour without explicit statements. With pin-point accuracy, this question is both descriptive to the point that it maps the pragmatic features present in the advertisement corpus, and analytical to the extent that explains the reason (*why*) and the manner (*how*) those features serve the advertiser’s communicative goals.

5.3.1 Speech Act Distribution

To find a convincing answer to Q2, NVivo thematic Analysis identified **247** discrete **illocutionary forces** distributed across Searle’s taxonomic categories as highlighted in the following table, which demonstrates the occurrence frequency, the estimated proportion and the functional role of each speech act category.

Table 34 Speech Acts Illocutionary Force Distribution

Speech Act Category	Frequency	Percentage	Functional Role
Assertives	126	51.2%	Factual claims, testimonials, descriptions
Expressives	58	23.5%	Emotional evaluation, stance-taking
Directives	37	15.0%	Consumption commands, invitations
Commissives	26	10.5%	Brand promises, commitments
TOTAL	247	100.0%	—

Table 34 highlights speech acts illocutionary force distribution detected in the advertisements’ selected corpus. It asserts that Algerian advertising discourse employs predominantly **assertive speech acts (51.2%, 126 instances)** to establish

experiential and testimonial foundations, while **directive speech acts** receive strategic minimization (15.0%, 37 instances) despite representing the ultimate goal of motivating purchase behaviour.

5.3.1.1 Assertive Speech Acts

Generally speaking, in the corpus of Algerian advertisements, assertive speech acts are strategically utilised to perform indirect persuasion. Thus, the selected corpus counted **126** assertive instances subcategorised as follows:

- 1- **Experiential testimonials:** They dominate the corpus with 52 instances at 41.3%, employing first-person past tense narration to establish epistemic certainty that leads to evidential implicatures of direct perceptual access, thereby satisfying the felicity conditions of a representative speech act while flouting the maxim of Quantity (providing more personal detail than necessary) to create the highest epistemic commitment (Chafe, 1986). To explain this fact, AD-10 implicates unmediated sensory experience through children's farm visit narration, inviting consumers to infer product authenticity without explicit claims in [*إكلينا واحد البيض عند جداتي تا الحاجة*] *we ate some eggs from my grandmother's hen*, [*وكلينا واحد الطماطيش تاع جنانها* / *And we ate some tomatoes from her garden*] and in [*وشربنا واحد الحليب تاع البقره هالين*] *and we drank some of that wonderful cow's milk!*] .
- 2- **Achievement claims:** They utilise presuppositional agents that enable them to function as representatives. Achievement claims assertives in the selected corpus accounts 36 instances for 28.6%, as in AD-01 asserting [*2 million Algerians have felt it and benefited from it* / *2ملايين جزائري حسوا بها واستفادوا منها*] and in [*2 million Algerians have shared their ideas and improved their lives* / *2ملايين جزائري شاركوا افكارهم وطوروا حياتهم*]. These two reference lines use perfect aspect to indicate both completed accomplishment and ongoing relevance. Another achievement claim detected in AD-10, where the narrator claims the brand's competitive superiority in [*تمكنت من الاحتفاظ بالامتيازات الغذائية* / *has managed to preserve nutritional benefits*]. As a result, the achievement verb [*تمكنت* / *has managed*] highlights completed success and preserved benefits without mentioning explicit comparison.

- 3- **Quality assertions:** 28 detected reference lines at 22.2% reflect the brand's superlative claims as opposed to negative existentials. To support this claim, AD-02 relies on using negative existential in [كيما قهوة أروما ما تلقاش / *you won't find anything like Aroma coffee*], whereas AD-09 asserts product uniqueness and superiority without supporting evidence in [نقدم لكم افضل طون / *we offer you the best tuna*].

5.3.1.2 Directive Minimisations

It is significantly noted that directives in the ads' selected corpus are minimised at only 12% of total speech acts and remain inferior to the dominant ethos-pathos combined strategy identified earlier. As for the directive speech acts detected in the advertisements, they are limited to imperatives, requests, suggestions and advice, as highlighted in the following table:

Table 35 Identified Corpus Directives

Ads' No.	Directive reference lines	Type of Directive	Pragmatic Function & Effect
AD-02 Aroma Coffee	قلي وعلاش <i>Tell me why!</i>	Direct request	Humor + audience engagement (flouts Quantity)
	اسمع النغمه <i>Listen to the tune</i>	Direct imperative	Evokes nostalgia
	ما تخليش في قلبك <i>Don't keep it to yourself</i>	Negative imperative	Indirect suggestion to act / share
	عيط و قول أروما مادابيك <i>Call and say "Aroma, please!"</i>	Direct imperative + request	Strong call-to-action (purchase trigger)
AD-04 Couscous Mama	تحي تسلكني <i>Come rescue me</i>	Direct plea / request	Urgent personal appeal (humor)
	هيا راح نعرضو رواحنا برواحنا <i>Let's go invite ourselves in!</i>	Inclusive suggestion	Playful invitation (humor)
AD-07 Lina Clean	خلي اولادك يلعبوا <i>Let your children play</i>	Permissive imperative	Reassurance + indirect buying encouragement
	ما تخافيش على الحوايج <i>Don't worry about the clothes</i>	Negative imperative	Reassurance + indirect directive to buy/use
AD-08 Ooredoo	كونيكتي واهدر بالشبعة <i>Connect and talk as much as you want</i>	Imperative-style call-to-action	Promotional purchase directive

AD-10 Soummam Milk	قولولي ملا واش درتوا <i>Tell me, what did you all do?</i>	Direct request	Triggers experiential testimonial
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Evidently, advertisements *AD-01*, *AD-03*, *AD-05*, *AD-06* and *AD-09* are categorised as purely assertive or rhetorical because no directive speech acts were detected. However, the strongest directives appear in Aroma Coffee (*AD-02*) and Ooredoo (*AD-08*), where they function as relatively direct purchase prompts, while most others remain softened through humour, reassurance, or storytelling, consistent with the overall ethos-pathos dominance and subordination of explicit logos in Algerian advertising.

5.3.2 Gricean Maxims: Compliance Flouting Patterns

Grice's foundational theory of conversational implicature plays a crucial role in the pragmatic investigation of any discourse. It is also regarded as the most productive analytical framework for understanding how meaning exceeds what is literally said via deploying four maxims: **Quality**, which requires speakers to assert only what they believe to be true and adequately evidenced; **Quantity**, which governs the appropriate amount of information provided; **Relation**, which demands relevance to the ongoing communicative purpose; and **Manner**, which prescribes clarity, brevity, and orderliness of expression.

Within this framework, one should distinguish between **generalized conversational implicatures**, which autonomously arise from maxim exploitation in specific context, and **particularized conversational implicatures**, which depend on contextually specific shared knowledge between speaker and hearer. Regarding the conversational implicatures, the advertisement's selected corpus entails eight **STRONGLY VALIDATED** particularized ads (*AD- 10 Soummam Milk*, *AD-03 Cevital*, *AD- 05 Hamoud Boualem*, *AD- 04 Couscous Mama*, *AD- Aoma coffee*, *AD- 06 IRIS Television*, *AD- 07 Lina Clean*, *AD- Algérie Télécom*) mentioning 80% and four **SUPPLEMENTARY** generalized ads (*AD- 08 Ooredoo*, *AD-01 AlgérieTélécom*, *AD- 07 Lina Clean*, *AD- 06 IRIS Television*) at 40%. In addition to

a **UNIQUE meta-implicature instance** (*AD- 09 Ricamar Tuna*) with a proportion of 10%.

As the present corpus demonstrates, Algerian advertising discourse operates predominantly through particularised implicatures, whose generation depends on knowledge systems specific to Algerian cultural, historical, and sociolinguistic experience. This specificity is not incidental; it is the very source of their persuasive power.

As shown in *Table 36* under, systematic analysis identified **582** maxim-relevant coding instances, with overall compliance reaching **79.5%**, indicating a balanced strategy between cooperation and strategic violation.

Table 36 Maxim Observance, Violation and Compliance Rate

Maxim	Observance	Violation	Compliance Rate
Quality	142	36	79.8%
Quantity	98	84	53.8%
Relation	178	8	95.7%
Manner	164	22	88.2%
Overall	582	150	79.5%

All in all, the corpus demonstrates the flouting and violation of three basic implicature mechanisms namely Quality (truth), Quantity (information) and Manner (clarity). However, the Relation maxim demonstrate minimised violation, though it scores the highest compliance rate over the other maxims. The subsequent sections shed more prominent light on the flouting of different implicature maxims.

5.3.2.1 Quality Maxim: Flouting

As far as the first implicature maxim, Quality violations generate implicatures related to identity and equivalence. They occur mainly in hyperbolic comparisons as mentioned in the reference line of AD-10 [*حليب صمام بنين كيما حليب البقره تاعك* / *Soummam milk is delicious, just like your cow's milk.*]. It is without no doubt that industrial milk cannot be molecularly identical to fresh farm milk. This example

makes the audience generate implicature about the quality of Soummam Milk and associate it with farm fresh milk.

Another significant but structurally discrepant Quality-flouting pattern was detected in AD-03 (Cevital), which lists a series of a pure Algerian national character behaviour in [مزروبين], which means [*always in a hurry*]; [مقلقين], which means [impatient]; and [ديما زاهيين] which means [*always joyful*]. All the aforementioned stereotypes are framed through the assertion referenced in the advertising's chorus [صح كايئة كايئة / it's true, it's true]. These characteristics generate literally true implicatures that represent the Algerian individuals.

Within the same line of thought, AD- 10 (Soummam Milk) mentions a presupposed based mechanism in the reference line [يقولو علينا / *they say about us*]. The Quality flouting therefore operates on the introduced presuppositional content shared between the brand's owner (advertiser) and audience (viewers).

5.3.2.2 Quantity Maxim: Violation

Quantity violation generates implicatures of authenticity and integrity, and reveal systematic under-informativeness. For example, within the same advertisement (AD-10) the advertiser intentionally omits all technical specifications such as fat content, pasteurization methods, sourcing, etc and provides emotionally tailored advertising sequence. Taking into consideration Grice's flouting principles, and relying on applying *Q-Based* implicatures authenticity is reinforced through undermining technical details. AD-09 (Ricamar Tuna) provides extensive information not about the product, but about all the conventional advertising techniques that will not be used. The explicit enumeration listed by the narrator (ships, athletes, celebrity chefs, influencers, a well-known footballer, and a Bollywood production) constitutes a deliberate excess of suspended information, which creates a layered implicature of remarkable rhetorical efficiency. The hearer infers simultaneously that the brand is aware of conventional advertising manipulations, considers them beneath its dignity, and is confident enough in its product quality to reject them completely. The closing assertion that occur after the suspended list of information in [بصح لي]

يهيما نقدم لكم أفضل طون / What really matters is offering you the best tuna] represents the conclusion of a sophisticated metacommunicative argument. This meta-quantity violation becomes more complex due to the advertisement's language choices. As a result, the inserted French words "*Publicité*", "*les athlètes*", "*les influenceurs*" are considered loanwords that generate a second-order implicature via indexing the French-coded words within an advertising spectacle, and will be rejected by AA to highlight the linguistic Algerian setting. The closing reference line, which appears in the bilingual slogan [*مع ريكامار، لاكالييتي ما تحتاجش بوبليسييتي / with Ricamar quality does't need publicity*], phonologically impacts the French terms "*qualité*" and "*publicité*", condensing this double rejection in a single rhythmically unified utterance.

5.3.2.3 Manner Maxim: Violation

As we have already explained in Chapter Two, the Manner Maxim requires clarity and tidiness to maintain strict thematic coherence. Hence, strategic metaphorical vagueness and code-switching opacity are two mechanisms that are exploited in the selected corpus, scoring a compliance rate of 88.20%. AD- 01 (Algérie Télécom) encapsulates a sustained metaphor in the first reference line [*طاقه / energy circulating among us, reviving our homes, illuminating our days*]. The term [*طاقه*] which means [energy] simultaneously invokes electrical connectivity in physics, social warmth in a social context, informational flow and national developmental progress in our daily life. Therefore, ambiguity is present within the context but not as a semantic failure, instead, it simultaneously generates multi-valent implicatures that allow each viewer to complete the meaning according to their own relational and aspirational context.

AD-06 (IRIS Television) exploits manner violations through code-switching density. The dense insertion of unexplained French and English technical terms, namely "*Paper TV*", "*OLED*", "*Mini-LED*", "*144 hertz*", and "*innovation*", reduces surface clarity for viewers without specialised technical vocabulary. Yet this apparent failure of Manner is itself the implicature: this product operates at the frontier of international technological standards; the terms are not explained because a modern,

multilingual Algerian audience already inhabits this global technical culture. The implicature, thus, operates on two distinct levels. The first one represents aspiration for those who recognise the utilised terms, whereas the second highlights a solidarity claim directed at those who identify with the cosmopolitan Algerian identity being constructed.

5.3.3 Validation of Hypothesis 2

Regarding **RQ-2**, which focused on understanding all the probable pragmatic devices highlighted in the review of the related literature, particularly speech acts, implicatures, and Gricean maxims that structure the communicative intentions of Algerian advertisements. It is hypothesized that Algerian advertisers strategically rely on a convergent system of pragmatic devices. On one hand, they deploy Assertive speech acts to establish experiential and testimonial foundations, and Expressive speech acts to activate cultural and emotional identification. On the other hand, they seek to generate particularized conversational implicatures via the recurrent flouting of both Quantity and Quality maxims, besides minimising Directives aiming at avoiding face-threatening acts. Furthermore, results confirm that the advertisers' utilised strategy enhances products' value and persuasive power without committing to explicit claims.

As demonstrated in **Table 33** above, assertive speech acts dominance, which constitute **51.20%** of all **126** illocutionary instances (**126** out of **247**), is **STRONGLY VALIDATED** via experiential testimonials, achievement claims, and quality assertions. The detected Assertives help generate implicatures through quality flouting, i.e., cultural constructs and emotional associations that transcend propositional content are purposefully made via products' properties descriptive claims. Unlike, assertives, the empirical evidence has shown that directives are noticeably minimized, mentioning only **15%** existed in **37** instances. As a result, this element's score comes beneath the hypothesis's prediction of directive predominance. It is confirmed that Algerian advertisers do not give considerable importance to command consumption, however, they focus on positive product

representation through convincing testimonials, expressive evaluations, and cultural authentication. This strategy allows audiences to infer the desired action rather than being explicitly instructed toward it. Moreover, one can align this implicit persuasion over explicit direction with the politeness findings of the study, which recognised the complete absence of bald-on-record directives and the overwhelming dominance of positive politeness strategies at **86.70%** of all politeness instances.

This fact has smoothened the action of maxim flouting, which has confirmed the value of commercials generated implicatures, though the significant violation rates calculated with *Kappa (k)* do not undermine the cooperative framework of Algerian advertising's pragmatic features; instead, they are systematic and culturally calibrated features. To support this idea, the quantity violation proportion scored **46.20%**, which confirms systematic under-informativeness as a core strategy, whereas the quality violation rate mentioned **20.20%**, which concentrates more on exaggerated comparisons and unconfirmed superlatives. These violations aim to trigger audiences' inferential competence and cultural knowledge to complete meanings that explicit assertion could never achieve with equal emotional or rhetorical force. Hence, maxim flouting is **STRONGLY VALIDATED** as a core advertising strategy.

All in all, speech acts distribution, maxim violation, and implicature mapping converge on a single overarching conclusion that explains the persuasive power of Algerian advertising construct, which perfectly calibrate pragmatic architecture to audiences' inferential competence, cultural intelligence and shared knowledge.

5.4 Research Question 3: Face-Threatening Acts and Politeness Architecture

The Third Research Question (RQ-3), "*How do Algerian advertisers use politeness strategies to balance persuasion with respect for the audience's face wants?*", sought to determine the manner Brown and Levinson's politeness strategies (1987) are utilised by advertisers and brand owners to create a balance between persuasive actions and the viewers' face expressions and wants.

As it is previously explained (see chapter 2), Brown and Levinson’s framework categorised face-threatening acts into five principal strategies. Thus, the choice among these strategies should suit the action to the word. For instance, in the context of advertising, it is generally known that the choice should correspond to specific cultural norms, social expectations, and communicative conventions of the target community. Taking into consideration both the advertising communicative context and the Algerian advertising discourse creates a sort of tension between persuasion and face. This inevitability puts us in front of two presuppositions subject to two different conditions. Hence, persuasion has a significant face-threatening component and a strong requirement for mitigation if its main methods are behaviour direction, claimed assertion, and audience judgement control. However, the face-threatening dimension is significantly reduced, and the need for mitigation is correspondingly diminished if persuasion is primarily achieved through the affirmation of shared identity, the performance of cultural solidarity, and the construction of relational belonging, as consistently demonstrated by this corpus.

Pegged to this claim, NVivo 15 analysis detected 218 politeness-strategic instances distributed unequally across Brown and Levinson's framework. It has been identified that positive politeness expressed via the in-group solidarity construct is more privileged than negative politeness stated through autonomy respect. The following figure represents the deployment of politeness strategy elements existed in the advertising selected corpus.

Figure 39 Politeness Strategy Distribution



The above figure highlights the corpus evidence of RQ-3 to which the answer is extremely predictive marked by the dominance of Positive politeness, which is confirmed with statistical force of **87.70%** of the **218** total parsed instances. The obtained proportion calculated by Kappa measurement equation denotes a value of $k= 0.787$, which confirms substantial inter-rater agreement and establishes the findings' reliability. Kappa value scored for Positive politeness places it at the upper boundary of the substantial agreement band. Nonetheless, Bald-on-Record is categorically refuted, where no coded instance or reference line of the corpus involves unmitigated imperatives.

5.5 Validation of Hypothesis 3

The results showed that the second research question (RQ 2) and its hypothesis, based on our formulation of the question, contributed significantly to formulating the third research question and hypothesize that *“Algerian advertising discourse employs a predominantly positive politeness structure and refutes Bald-on-Record imperatives.”* The Kappa value rate of **0.787** has strongly validated the hypothesized hypothesis, and investigation has shown that Positive politeness represented by in-group identity formation, cultural schema activation, solidarity-based framing and performance of mutual communal membership has strongly participated in obtaining persuasive effects with the target audiences' positive face desires and also uses indirect off-record strategies of implicature and metaphor to protect the target audiences' negative face through indirection. Also, empirical evidence has revealed systematic rejection of Bald on-record directness, which is completely missing from this corpus, although it represents a culturally constructed form of communication, where the use of unmitigated directness would violate the solidarity expectations that define Algerian public communication and where persuasion occurs not because of face respect but through it.

Deep investigation has led us to depict the five main sub-strategies listed below that the corpus revealed from the broader category of positive politeness.

- 1- **In-group identity construction:** this sub-strategy has dominated the selected advertising corpus. It is the most dominant in terms of the development of an explicit in-group identity for both the advertiser and the audience to share as part of one collective culture. AD-03 (Cevital) has perfectly represented this strategy via creating a continuous accumulation of national characteristics through repeated affirmation in [*نحن الجزائريين ديمنا مزرورين* / *we Algerians are always in a rush*], and in [*نحبوا نكونوا ديمنا ملمومين* / *We love being together*]. The excessive use of the plural form enables both the brand owners and the audience develop a collectively identified image of themselves, which is summarized in the concluding reference line of the advertisement, [*كيما نتوما كيما سيفيطال، انا فخور بأني جزائري* / *Like you, like Cevital, I'm proud to be Algerian*]. This declaration delivered by the national figure Islam Slimani balances between brand identity and national identity. In fact, the conclusion of this announcement was contrary to all expectations, as the natural acknowledgement of something the public already knew added a kind of persuasiveness so that the product's claim was not added to a cultural affirmation but rather shaped by it.
- 2- **Cultural schema activation:** On the other hand, this strategy has automatically activated cultural schema via internalizing what Algerian audiences carry from their collective experience and cultural memory, through which they interpret and evaluate the social world around them. AD-10 (Soummam milk) has perfectly deployed this sub-strategy through a family narrative, which portrayed what the children ate [*We ate some eggs from my grandmother's hen!* / *كلينا واحد البيض عند جداتي تا الجاجة*] and in [*And we ate some of the tomatoes from her garden* / *وكلينا واحد الحليب تاع البقره هابلين*], what they drank [*and we drank some of that wonderful cow's milk!*], and what the experience felt like after returning from their grandmother's farm. These reference lines trigger a whole symbolising schema that reflects culturally based contexts. First, the Algerian grandmother represents the traditional emblem and a sense of inspiration. Second, the children reflect formative experiences that we lived during our childhood when we used to visit our grandparents. Third, the farm and its components that

demonstrate the purity of natural life unaffected by industrial processing. And what really shows the smartness of the ad's producer is that he let introducing the product only after activating the previously explained schema. This step is the most important phase in Soummam's milk ad because it positioned it as the cow's milk natural heir. This explanation asserts that the positive politeness act and the persuasive act are not two separate communicative moves performed simultaneously; however, they are a single act whose persuasive force derives entirely from its face-enhancing character.

3- **Common ground presupposition claim:** This strategy, as compared to the previous ones, is the most precise but complex in terms of its pragmatic mechanism. The common ground claim, which is characterised by shared knowledge and values, is directly established via presupposition. The scenario demonstrates that the speaker (S) manages something as a part of the communicative furniture already known and accepted, without proclaiming it as new information. Aroma coffee's advertisement (AD-02) arranges this strategy through referencing the chorus [*واش جاب لجاب*] taken from the previous campaign that the hearer (H) is familiar with. The advertiser here focused on reminding the audience and unconsciously enable them to deal with the shared advertising memory as presupposed common ground, which positions them as knowledgeable participants in a shared cultural conversation.

4- **Offering Gifts:** This strategy is present in all the corpus reference lines. The advertiser seeks the best manner "*to fulfil H's want for some X reasons*" as stated in Brown and Levinson's Positive politeness chart (see page 111). The relationship here does not concern the exchange of money for goods but it is something categorically different i.e., providing good quality at reasonable prices and competitive advantages is like framing gifts from the advertiser to the consumer. In this respect, AD-01 by Algérie Télécom that positions the service of telecommunications as a gift rather than a service. This strategy is clearly noticeable in the following reference excerpt [*كل شي بيبدأ بنبضة شعور، طاقه دور بيناتنا، تحيي بيوتنا ضوي ياماتنا، رافده وعود الغد تعلمنا وتفهمنا تضحكنا ودهشنا، طاقه، تقربنا لحبابنا لا هداقنا*]

وعالمنا تلمنا وفتحت لنا ابواب عمرنا ما استثنيناها. مسافه كبيره قطعناها خطوه بخطوه، اليوم 2ملايين جزائري حسوا بها واستفادوا منها / Everything starts with a single pulse, a feeling, an energy circulating among us, reviving our homes, illuminating our days. It carries promises of tomorrow, it teaches us, and makes us understand, it makes us laugh, and amazes us. An energy that brings us closer to our loved ones, to our goals, and to our world. It gathers us and opens doors we never expected. We covered a great distance, step by step.] On one hand, all the focus is on the word choice of this narrative which represents the Algerian public telecommunications network as a living force in Algerian social life that lessen the gap between people and their loved ones and their goals. On the other hand, the brand places itself as a generous social actor that contributes to collective flourishing rather than commercial entity that extracts revenue from individual consumption.

- 5- **Including both S and H in the activity:** This strategy is established via Hamoud's Boualem advertisement (AD-05) which conveys that S and H are cooperators who proclaim solidarity through the celebration and affirmation of Algerian social rituals. The reference line [معاك نعيش القعدة، وبيك تزيد تحلى القصرة / With you, we live the gathering, and the chat becomes sweeter] portrays the product as an inseparable element of social gatherings and celebrations, which perfectly denotes that both S and H are engaged within the same activity as stated by Brown and Levinson.

To encompass everything, this hypothesis synthesises that the Algerian advertising discourse relies on positive politeness strategies to construct its persuasive architecture. After investigating the selected corpus, it has been noted that it contains multi-strategy alignment moving from primary strategy to secondary strategy and to tertiary strategy as well. This shift reflects a broader theoretical point about activating politeness mechanisms in a multi-layered schema in the sense that it simultaneously attends to the hearer's wants, asserts common ground, and claims shared identity through a single communicative act whose face-enhancing force derives precisely from the convergence of these multiple dimensions. As opposed to

positive politeness strategies, bald-on-record and off-record strategies marked a total absence because the advertiser sought to enhance the audience's positive face rather than threaten it.

5.6 Research Question 4: Multilingualism and Persuasive Discourse in Algerian TV Advertising

The last research question **RQ-4**, “*What is(are) the dominant language variety(ies) used in the Algerian TV advertising discourse?*”, attempts to understand the purpose of using different linguistic codes, which are primarily based on MSA vs. AA, represented in diglossia, and French/ English vs. MSA or AA, embodied in bilingualism. Theoretically speaking and based on Ferguson's (1959) Diglossia, Gumperz (1982) and Myers-Scotton (1993) Bilingualism, this research question strives to investigate language variation in Algerian TV advertising to make connections between language variation, mainly CS, Bilingualism/ Multilingualism prestige and pragmatic mechanisms such as implicature and identity construction.

5.7 Validation of Hypothesis 4

Across all the selected advertisement corpus and presupposed predictions made on Hypothesis 4, language variation in Algerian advertising scripts is abundantly present. The corpus evidence demonstrates that code-switching in Algerian TV advertising spots represents a systematic pragmatic mechanism that carries a discrepant and culturally specific implicature potential that is exploited with substantial sophistication across the entire corpus, which is dominated by AA as being the matrix language (Myers-Scotton, 1993) .

Statistical analysis highlights that six predictions are turned to become confirmed certainties after unpacking this hypothesis. Furthermore, the following subsections will explain how the six hypothesised predictions are confirmed to be valid and reliable

5.7.1 Code-Switching as a pragmatic mechanism:

The variation in the corpus is not linguistically random or communicatively neutral but systematically motivated; each code-switch is a pragmatic choice whose communicative effects are recoverable by the Algerian multilingual competent audience and whose non-occurrence would change the meaning of the utterance in which it is found.

5.7.2 Algerian Arabic as a Matrix Language and Code of Authenticity

AA is the outstanding matrix language in the whole corpus, and its monolingual use, lacking code-switching, produces implicatures of cultural authenticity and commercial sincerity that cannot be achieved by code-mixed discourse to the same extent. To support this claim, corpus evidence revealed that **AD-05 (Hamoud Boualem)** provides the purest and most analytically significant evidence for this prediction. The advertisement deploys AA via a deliberate monolingual communicative decision that generates powerful implicature as mentioned in this table.

Table 37 AA as a Matrix Language

Reference lines	Code	Implicature Generated
معاك نعيش القعدة With you, we live the gathering	AA	Product inseparable from authentic Algerian social life
وبيك تزيد تحلى القصرة With you in the evening gathering	AA	Brand belongs to intimate conversational culture
في عوايدنا وعواشرنا our abundance in our traditions	AA	Product embedded in traditional Algerian ceremony
حمود بوعلام تعيش وتزيد Hamoud Boualem, long live and increase/ prosper	AA (slogan)	Traditional blessing — cultural legitimacy through vernacular

This monolingual advertisement is broadcasted in AA only. The absence of MSA discards diglossic situation, whereas the absence of any French or English term rejects any possibility of a bilingual situation. Despite this fact, the powerful generated implicatures denote that Algerians are very familiar with this brand and the

script's reference lines confirm that it is genuinely rooted in local social life and has no need to reach for either local or foreign prestige markers.

Another similar in structure advertisement but different in function, AD-10 by Soummam dairy food company, which is diffused in a monolingual code. The script, which portrays family narrative acted by children talking to their mother and recounting their experience at their grandmother's farm, puts AA as its primary authenticity mechanism, though it mentions the presence of minimal MSA in the narrator's closing utterance. The following table gives considerable details of the intimacy register of the family interaction, which is attached to the conducted language.

Table 38 AA as Intergenerational Authenticity Code

Reference lines	Language	Implicature Generated
قولولي ملا واش درتوا عند جداتكم So tell me, what did you all do at your grandmother's place?	AA	family language, Motherly intimacy (discussion)
كلينا واحد البيض عند جداتي تا الجاجة We ate some eggs from my grandmother's hen!	AA	Childhood authenticity & lived experience, not commercial claim
شربنا واحد الحليب تاع البقره هيلين we drank some of that wonderful cow's milk!	AA	Sensory memory & grandmother's farm as cultural gold standard
حليب الصومام بنين كيما حليب البقره تاعك Soummam milk is delicious, just like your cow's milk.	AA	Farm-fresh equivalence — authenticity claim through vernacular

The selected reference lines reveal a set of logic implicatures through which the Algerian intergenerational family interactions are boosted. The grandmother represents tradition and wisdom and the farm represents authentic nature. If the dialogue is delivered in MSA or French, then, the intimacy of the family narrative will surely disappear. Pegged to this claim, the language choice is therefore constituting the authenticity claim rather than assisting it.

To conclude this first subsection, monolingualism demonstrated via AA has perfectly focused authenticity implicatures in 2 of 10 advertisements, which rejected

MSA and French. Thus, AA matrix dominance is **STRONGLY CONFIRMED** across all the selected corpus.

5.7.3 MSA as Discursive Closure and Authority Marker

The corpus highlights remarkable consistency of MSA, which is strategically concentrated at the very end of advertisements, especially in slogans generally occurred at closing utterance. This fact produces implicatures of formal commitment, institutional authority and cultural legitimacy to strengthen the persuasive claims made in the body of the advertisement.

After parcing the selected advertising corpus, it is found that **6** out of **10** ads employed a strategy of relying on MSA in their slogans concentrated at the concluding line rather than throughout the body, aiming at revealing the advertisement's persuasive argument. To support this claim, the following table displays the advertisements that portray MSA as discursive closure and institutional marker.

Table 39 MSA as Discursive Closure and Institutional Marker

Advertisement	AA/French body	MSA closure	Implicature generated
AD-01 Algérie Télécom	[طاقه دور بيناتنا، تحيي بيوتنا an energy circulating among us, reviving our homes]	دائما أقرب Always closer	Formal institutional commitment
AD-03 Cevital	[حنا الجزائريين ديمما مزرويين We, Algerians, are always in a hurry]	انا فخور بأني جزائري / I am proud to be Algerian]	National identity formally asserted; collective pride institutionalised
AD-06 IRIS	rich French/English body	[اريس نظره للمستقبل، ايريس علامه الجوده / IRIS: A view towards the future. IRIS: The mark of quality.]	Technical brand promise elevated to formal quality commitment

AD-07 Lina Clean	Child Darija jingle Doom, doom, doooooom	بتكنولوجيا / التنظيف العميق with deep cleaning technology]	MSA narrator Scientific authority lent to product claim
AD-08 Ooredoo	AA conversational body	مع اوريدو، طور عالمك . / With Ooredoo... upgrade your world.]	Ambitious necessity was given lobal & pan-Arab weight
AD-10 Soummam	Darija family narrative	حليب صمام لذيذ طبيعيا / Soummam milk is naturally delicious]	Natural quality claim formally certified

As previously mentioned, the proportion of the use of MSA in advertising slogans or closing declarations is estimated at **60%**. As opposed to the body of the script, which establishes either emotional connection, cultural identification and/or relational solidarity through AA, MSA seals all these features and applies an institutional authority that cannot be provided by AA. Underpinned by this assertion, the diglossic architecture is functionally discrepant and not random in the sense that while AA does the emotional work, MSA does the authoritative work.

This fact is perfectly illustrated in the Cevital AD- 03 advertisement, which witnesses an abrupt shift from AA to MSA in the closing reference line made by the former international football player, Islam Slimani who declared [أنا فخور بأني جزائري / I am proud to be Algerian]. This, utterance occurred in MSA transformed a colloquial personal opinion into a formal, culturally serious, institutionally weighted assertion, though, AA was used throughout the body of the ad, which skilfully highlighted national identity, collective pride, and social stereotypes, creating an atmosphere of familiarity and spontaneity, MSA gave the brand's identity claim a cultural authority that AA alone could not have provided. All in all, across the corpus, MSA imposed itself as institutional authority at discursive closer in **6** out of **10** advertisements (**60%**), as a result this prediction is **STRONGLY CONFIRMED**.

5.7.4 French and English as Prestige and Modernity Codes

One prediction which may seem very clear for a viewer after watching advertisements, mainly the selected ones, is the insertion of some French and English loanwords, which are basically concentrated in sectors of technology, telecommunications, and consumer products where there is commercial significance to global market positioning and cannot be achieved in the AA matrix without the use of prestige codes.

In this respect, IRIS Television in AD- 06 is considered the utmost instance in the entire corpus that reveals the highest multilingual density, in which French/English loanwords respect a parallel frequency all over the script's body. To support this claim, the following table highlights the inserted loans, the sociolinguistic association and the sophisticated implicature.

Table 40 IRIS TV Sociolinguistic Association and Implicature of French/English Loanwords

Code-switch	Language	Sociolinguistic association	Implicature
[Paper TV]	English	Global consumer technology brand naming	Product belongs to international design culture
[OLED TV Cinema]	English and/or French	Premium display technology	Product meets highest international screen standards
[Mini-LED]	English	Cutting-edge display technology	Product at frontier of global innovation
[144 Hertz]	English/technical	International technical specification	Measurable, globally standardised quality
[innovation]	French	French-language technological discourse	Product participates in Francophone scientific culture
[impossible تكون خاسر]	English + <i>Darija</i>	Global sports culture (Bennacer reference) (intra-sentential Code-mixing)	Product associated with international sporting excellence

[نورمالمون راكم فهمتوا]	French Arabized words (AA)	youth register (intra-sentential Code-mixing)	Audience addressed as globally literate community
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The above table effectively highlights the sociolinguistic phenomenon of language choice; mainly code-mixing, which function as powerful semiotic resources that exist in the Algerian everyday multilingual context. Besides, the table shows a successful link between linguistic form and the conveyed social meaning and implicature. After analysing this table, the following key observations are noted:

- 1- English is strategically used as global capital that carry the strongest association with technological modernity, innovation and international standards as mentioned in listed reference lines: [*Paper TV*], [*Mini-LED*], [*144 Hertz*], and [*OLED TV Cinema*].
- 2- In Algeria, French has established itself as a scientific and elitist symbol through its use in the fields of innovation, technology, science and high culture.
- 3- Linguistic forms are clearly visible via the sociolinguistic phenomenon known as intra-sentential code-mixing mentioned in [تكون خاسر impossible], which cleverly mixes sport discourse with AA and starring the Algerian football player Ismail Bennacer to create proximity and cultural resonance. Intra-sentential example that illustrates globally literate but locally rooted Algerian youth in [نورمالمون راكم فهمتوا] characterised by arabizing the French word “normalement” and mixing it with AA.

Another equally analytically significant deployment of French and English prestige codes but different in structure occur with AD- 04 by Couscous Mama advertisement, featuring three well-known globally connected Algerian youth, listed as follows:

- 1- Fares jeidi, a famous cook, who guarantees the link between traditional recipes and modern recipes.
- 2- Youcef Belaili, a well-known football player representing the youth power via sport.

- 3- Khoubuib, a famous youtuber, who represents the contemporary free life characterised by shorts, reels, postcards of different domains and contexts.

The following table gives more details on the multilingual situations detected in Cousous Mama ad.

Table 41 French/English as Prestige and Modernity Codes

Code-switch	Language	Implicature
[ألو coach]	English/French	Youth admiration & global sporting culture
[ماشي Normal]	English within Darija	Cosmopolitan youth sociolect & global cultural literacy
[magnificos]	Italian/Spanish via French	Multicultural enthusiasm & global popular culture
[maestro حتى فالطياب]	Italian within Darija	Highest possible praise & international cultural currency

This table has successfully utilised the sociolinguistic phenomenon CS to convey specific pragmatic meanings more precisely; implicatures. All the generated implicatures occurred via intra-sentential code-mixing utterances, which require high bilingual/multilingual competence from both speaker and listener. Applying this strategy, which may well be restricted only to young, urban educated Algerians, enables them to project a multilayered identity.

This prediction has been **STRONGLY CONFIRMED** and asserted that French/English CS in 7 of 10 advertisements (70%) represent prestige and modernity codes concentrated in technology, food and telecommunication domains.

5.7.5 Sociolinguistic Competence and Implicature Recovery

The implicatures produced during code-switching are particularised rather than generalised; we predict that their recovery requires Algerian sociolinguistic competence, specifically of the social histories, cultural connotations, and prestige hierarchies of the four codes of the Algerian multilingual setting. This prediction differentiates the language variation implicatures from the Gricean implicatures of RQ2 compared with the broader cultural knowledge of RQ3 and thus confirms that the four research questions are part of one coherent analytical framework.

The following table represents the statistical summary of Hypothesis 4 Validation.

Table 42 Statistical Summary of Hypothesis 4 validation

Prediction	Corpus Coverage	Statistical Measure	Kappa (κ)	Verdict
AA as matrix & authenticity code	10/10 100%	Dominant matrix language	0.688	Confirmed
AA monolingualism & authenticity implicature	2/10 20%	AD-05, AD-10	0.688	Confirmed
MSA at discursive closure	6/10 60%	Structural position confirmed	0.688	Confirmed
French/English prestige codes	7/10 70%	Sector concentration confirmed	0.762	Confirmed
Phonological Darijification	4/10 40%	Distinct implicature category	0.792	Confirmed
Sociolinguistic competence prerequisite	10/10 100%	Cross-code comparison	N/A	Confirmed
Cosmopolitan-rootedness tension	10/10 100%	Structural pattern	N/A	Confirmed
Overall hypothesis validation			Mean κ = 0.733	Confirmed

After checking the validity of the previous pragmatic mechanisms, in addition to corpora evidence highlighted in *Chapter Four*, it has been confirmed that Hypothesis four (H4) is **STRONGLY AND COMPREHENSIVELY CONFIRMED**.

5.8 Corpus Measuring Frequency

After investigating the findings in **Chapter 4** and aligning research questions with their hypotheses in the previous sections of this chapter, it is of paramount importance to determine the frequency measurement derived from the original versions of the selected corpus. Precise statistical results were obtained through the systematic manual coding procedure operationalised within NVivo 15 qualitative data analysis framework. Statistically speaking, the corpus revealed **1217** total coded

instances across five analytical dimensions that rest on the reliability of individual coding decisions confirmed through *Cohen's Kappa*.

It seems a strange fact that such a huge number of total coded instances, but it is of paramount importance to understand the core principle of how coded instances are counted. To break it down, coding respects reading line by line, utterance by utterance, and each time a coding criterion, which respects the previously generated codebook, is met (*see Appendix-B*). One reference line is counted one time as a sentence, another time as a sentence element or as a dialogue. In reality, the same script is read and parsed several times, and each time it reveals a considerable number of coded instances. Consequently, the selected advertising corpus demonstrates a large number not because the advertisements are long but because different things at different levels are all counted together.

5.8.1 Speech Acts Corpus Inter-Coder Reliability

As far as Speech Act corpus measuring frequency is concerned, the highest mean reliability is scored by the speech act dimension at $k = 0.869$. The obtained results have counted 126 assertive instances identified from the overall corpus. Reference lines like [حليب صومام بنيين], [كيما قهوة أروما ما تلقاش], [2ملايين جزائري حسوا بيها] confirm assertive dominance at 51.20%. Directives represented by 37 counted instances like [عيط و قول أروما مادايك] and [كونيكتي واهدر بالشبعة] produce a 15% directive minimisation that refutes directive prevalence. Contrariwise, the Bald-on-Record scored 0%, which implies that Algerian advertisements achieve 100% of their communicative proficiency via establishing the full cultural unavailability of unmitigated directness from the Arabic discourse of Algerian advertising. The subsequent table gives more details about speech act units detected in the corpus.

Table 43 Speech Act Summary Transcript

Category	Key Arabic Example	f	%	Po	Pe	κ	Level
Assertives	كيما قهوة أروما ما تلقاش	126	51.2%	0.943	0.500	0.886	Almost perfect
Expressives	صح كاينة كاينة	58	23.5%	0.955	0.642	0.874	Almost perfect
Directives	عيط و قول أروما مادابيك	37	15.0%	0.964	0.742	0.860	Almost perfect
Commissives	اتصالات الجزائر دائما أقرب	26	10.5%	0.972	0.808	0.854	Almost perfect
Bald on-record	—	0	0.0%	1.000	1.000	N/A	Perfect consensus
Total		247	100%			Mean 0.869	

The reliability analysis demonstrates excellent inter-coder agreement across all speech act categories (Mean Cohen's $\kappa = 0.869$), indicating that the coding scheme is highly reliable and reproducible.

5.8.2 Gricean Maxims Corpus Inter-Coder Reliability

Concerning Gricean Cooperative principle, it is deduced that the total number of reference lines coded from original transcripts mentioned **732** coding instances counted between *Observance rater (O)* and *Violation rater (V)* as demonstrated in *Table 41*.

Table 44 Gricean Maxim Summary Table

Maxim	O	V	Total	Compliance	Arabic Violation	Po	Pe	κ	AC1
Relation	178	8	186	95.7%	AD-02 واش جاب الجاب	0.973	0.912	0.693	0.970
Manner	164	22	186	88.2%	AD-01 طاقه دور بيناتنا	0.952	0.795	0.765	0.940
Quality	142	36	178	79.8%	AD-10 بنين كيما حليب البقره	0.927	0.681	0.771	0.893
Quantity	98	84	182	53.8%	AD-05 معاك نعيش القعدة	0.912	0.504	0.823	0.825
Total	582	150	732	79.5%				Mean 0.763	Mean 0.907

It is worth noting that **Relation** and **Manner Maxims** reveal excellent agreement and very high compliance. This fact confirms that advertisers owe too much consideration to thematic coherence and accessible language. As for the reliability analysis, Gwet's AC1 mentions a **VERY HIGH RELIABILITY** across all maxims, scoring a **mean** of **0.907**. In fact, it corrects Cohen's Kappa prevalence-scored mean. This fact confirms the complexity of pragmatic coding in a multilingual corpus.

5.8.3 Politeness Strategies Corpus Inter-Coder Reliability

According to records mentioned in this study about Brown and Levinson's Politeness strategies, it is clearly depicted that Algerian advertisers give huge importance to strengthening solidarity, closeness and shared identity with the audience. This fact best explains the strong dependence on **positive politeness strategies**, which scored **86.7%**. On the other hand, **Off-record strategies** appear moderately (**10.1%**), while **Negative Politeness** is rare (**3.2%**), and **Bald on-record** strategies are entirely absent. This fact reflects high cultural sensitivity to face-threatening acts. **Table 42** demonstrates the analysed corpus inter-coder reliability.

Table 45 Politeness Strategies Reliability

Strategy	Arabic Example	f	%	Po	Pe	κ	AC1	Level
Positive	حنا الجزايريين AD-03	189	86.7%	0.950	0.766	0.786	0.935	Perfect
Off-record	طاقه دور بيناتنا AD-01	22	10.1%	0.968	0.815	0.827	0.961	moderate
Negative	واهدر بالشعبة AD-08	7	3.2%	0.986	0.933	0.791	0.985	Weak
Bald on-record	—	0	0.0%	1.000	1.000	N/A	N/A	Perfect
Total		218	100%			Mean 0.801	Mean 0.960	

Evidently, politeness strategies' inter-coding reliability is **EXCELLENT**, according to the very high *Gwet's AC1* mean of **0.960**. This frequency confirms the

reliability and consistency of the politeness strategies utilised in the multilingual Algerian advertising corpus, which heavily relies on relational and effective appeals (Ethos/Pathos) to make it highly persuasive and discards direct and/or imposing messages, which threatens audience's face.

5.8.4 Implicatures Corpus Inter-Coder Reliability

Algerian advertisers, who significantly depend on audience-specific cultural understanding rather than universal inferences, skillfully exploit shared cultural memory and local schemas to engender implicit meanings, aiming at moving Algerian viewers persuasion, emotions and resonance. *Table 43* affords the corpus's types of conversational implicatures.

Table 46 Types of conversational Implicatures

Type	Arabic Trigger	f	%	Po	Pe	κ	AC1
Particularized	بنين كيما حليب البقره AD-10	8/10	80.0%	0.900	0.680	0.688	0.853
Generalized	عندك 100 جيجا AD-08	4/10	40.0%	0.900	0.520	0.792	0.808
Meta	...كنا قادرين AD-09	1/10	10.0%	1.000	0.820	1.000	1.000
Mean						0.827	0.887

After analysing implicature types, it has been noted that **Particularized Conversational Implicatures** expressed through shared Algerian cultural schemas and contextual knowledge is the dominant type at **80%**. While generalized implicatures appear moderately with **40%**, Meta-implicatures happened rare but highly reliable when identified. Thus, the inter-coder reliability mentioned a mean *Gwet's AC1* of **0.887**, which is considered as **STRONG and RELIABLE**. Besides, Meta-implicatures though they come lower that they can reflects the clarity of explicit reflexive strategies.

5.8.5 Language Variation Corpus Inter-Coder Reliability

In order to get valid data, the language variation dimension is exclusively processed from Arabic transcripts to avoid the systematic deletion of CS patterns, as relying on translated English version.

Language variation patterns mention the strategic use of multilingual resources in Algerian television advertising. French/ English CS is considered to be the dominant pattern, mentioning **70%** and employed mainly in technology and innovation spots to index modernity, prestige and global appeal. Authority and formality are expressed via MSA, which scores **60%** of the selected advertising corpus. It is notably used in slogans and concluding clauses. Another linguistic phenomenon, which scored **40%** and marks the Algerian society, is the morphological adaptation of foreign words into AA. Finally, the Darija monolingualism occurs less frequently mentioning a proportion of 20%, although its is strongly associated with tradition, authenticity and emotional appeals. The following table highlights all the necessary points related to language variation patterns.

Table 47 Language Variation Corpus Reliability

Pattern	Arabic Example	f	%	Po	Pe	κ	AC1
Fr/En CS	innovation, OLED AD-06	7/10	70.0%	0.900	0.580	0.762	0.828
MSA closure	دائما أقرب AD-01	6/10	60.0%	0.800	0.520	0.583	0.615
Darijification	لاكالييتي AD-09	4/10	40.0%	0.900	0.520	0.792	0.808
Darija monoling.	AD-05, AD-10	2/10	20.0%	0.900	0.680	0.688	0.853
Mean						0.706	0.776

Inter-coder reliability is generally strong (Mean Gwet's AC1 = 0.776; Mean Cohen's κ = 0.706), although agreement on MSA closure was more moderate, reflecting occasional interpretive challenges in distinguishing elevated register from standard usage.

5.9 Conclusion

This final chapter, as its title implies, "A Sociopragmatic Syntheses of Algerian TV Advertisements" is a double-folded section. First, it strived to align the study's research questions with their hypotheses, which were all **STRONGLY VALIDATED**, yet, corresponded to the hypothesised predictions. Second, a rich and robust statistical section monitored by *Cohen's Kappa* and *Gwet's AC1 statistical*

formulas strengthened the validation of the thesis's hypotheses. Finally, now it is time to say that Algerian advertising discourse is no longer a domain without a scholarly account adequate to its complexity. However, it now contains an account grounded in 1217 coded instances, validated through *Cohen's Kappa* and *Gwet's ACI*, theorised through four integrated frameworks, and organised around a central insight that is both empirically demonstrable and theoretically generative.

GENERAL CONCLUSION

GENERAL CONCLUSION

The advertising language, which aimed to peel back the layers of this topic, has consistently insisted on the fact that language is flexible and can easily adapt to any field of study or context. Thus, in the domain of advertising, language is considered a pragmatic act represented via every utterance: every choice of word, register, language, and communicative strategy. It is also viewed as a cultural performance, and a commercial calculation that gives high importance to the audience's face. In fact, the ten randomly selected advertisements examined in this study are not simply promotional texts; instead, they are sophisticated communicative events through which brands reinforce their belonging in Algerian society's cultural life, and target the audience's satisfaction and recognition via different persuasive strategies, thoroughly explained in the review of related literature of this study.

The study at hand strived to explore the discourse of Algerian television advertisements via four interconnected dimensions of this communicative phenomenon: the rhetorical architecture of persuasion, the pragmatic devices structuring communicative intentions, the politeness strategies managing face concerns, and the sociolinguistic mechanisms through which language variation generates independent persuasive effects. Research findings, across 1,217 coded instances and five analytical frameworks, were not merely four separate answers to four separate questions, however, they were a comprehensive scenario that reflected the way Algerian advertising discourse works.

The study's hypotheses were largely supported, with five of the six sub-claims confirmed, yielding an 83.3% validation rate. The confirmed predictions are (1) assertive dominance in speech acts; (2) quantity flouting as the primary maxim violation; (3) quality flouting as the secondary maxim violation; (4) predominance of particularized implicatures; (5) saturation of positive politeness strategies; and (6) complete absence of bald on-record politeness. Together, these results provide a coherent and theoretically integrated account of the sociopragmatic strategies employed in Algerian television advertising.

The disconfirmed elements contribute meaningfully to the study's theoretical refinement. The hypothesis of directive predominance was not supported; directives constituted only 15% of the speech acts identified and did not emerge as a predominant or co-dominant category. The prediction of bald on-record strategies was similarly refuted, with their complete absence (0%) in the corpus. In addition, the initial assumption that persuasion and face respect exist in inherent tension was not upheld. Instead, the data indicate a constitutive relationship between these elements within the collectivist, high-context cultural setting of Algerian advertising.

These disconfirmations prompted a more nuanced theoretical interpretation. The observed minimization of directives, in particular, necessitated a reconsideration of persuasive mechanisms in this context, revealing patterns of persuasion that are more culturally embedded and less direct than originally anticipated. This refinement constitutes a substantive theoretical contribution of the study.

All along this exploratory journey, every assertion has confirmed the audience's cultural experience. Every depicted information has required a smart inference rather than an imposed conclusion. Every solidarity strategy has affirmed the audience's social value before any commercial claim is made. And every code-switch, from the [طاقه] metaphor that refuses singular interpretation to the [لاكالييتي ما] [تحتاجش بوبليسييتي] that reclaims French cultural vocabulary on Algerian linguistic terms, has placed the brand as a participant in the audience's multilingual world rather than an outsider addressing it. As a result, different measurements of the same underlying communicative logic were obtained: assertive dominance (**51.2%**), the Quantity violation rate (**46.2%**), the positive politeness saturation (**86.7%**), and the **80%** particularized implicature coverage.

It is of crucial importance to determine the most significant contribution of this study, which transcends any single statistic. However, it lies in the way findings dissolve several core assumptions embedded in the thesis's research questions. Put it differently, it was assumed that:

- 1- persuasion and face respect must be carefully balanced.
- 2- directives and assertives compete for dominance.

- 3- language variation would serve mainly as a sociolinguistic background to the pragmatic analysis.

In Algerian television advertising, persuasion and face enhancement are two elements which stand for the same communicative act in which affirming the audience's cultural identity is the commercial argument. Thus, they do not require balancing. Similarly, directives do not compete with assertives; instead, they are intentionally minimized. As a result, bald on-record strategies, which suggest that unmitigated directness is not simply avoided but culturally inappropriate in this context, were completely absent (**0.0%**). Finally, language variation is far more than a background; it functions as a powerful pragmatic resource whose code-specific implicature potential operates as independently and as powerfully as any Gricean maxim violation.

It is noteworthy to mention that the aforementioned findings support the fact that effective advertising necessarily involves a considerable degree of face-threatening directness. Hence, it explains the broadness of the theoretical landscape of sociopragmatic implications. Algeria is a cultural context, where collective identity and interpersonal solidarity are central to face concerns. Pegged to this claim, relying on face-enhancement strategies may facilitate persuasion. Besides, the high reliance on positive politeness strategies reveals a fundamentally different model of how advertising persuasion functions.

Regarding the linguistic aspect and in order to give greater credibility to this study, the researcher relied entirely on the bilingual coding protocol; Arabic original versions as the primary analytical source and the translated English version used as verification instruments. This fact is considered as a methodological contribution embedded in the study's design that deserves recognition. As the language variation analysis demonstrated, relying on the original Arabic versions in the entire analysis offers more reliable findings. However, English-based analysis increases the risks to make the most analytically significant dimension structurally invisible. As a result, the bilingual protocol offers a safe reliable and trustworthy model for pragmatic research in multilingual advertising contexts.

The study inevitably has some limitations due to lack of scientific sources similar to this investigation. Although, the selected advertising corpus of ten advertisements is relatively small, it was a double-edged sword. As far as the positive point is concerned, it afforded a deep theoretical analysis that the findings require. As for the negative point, it precludes the statistical generalisability that a larger corpus would afford. Finally, the research does not address the diachronic dimension, which demonstrates the evolution timeline of Algerian advertising language since independence or how digital platforms are reshaping the multilingual dynamics observed in this study.

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Appendices

Appendix -A- Arabic-English Advertisements Transcripts

1- Algérie Télécom Advertising Script	
English Version	النسخة باللغة العربية
[Modern Music] Everything starts with a single pulse, a feeling, an energy circulating among us, reviving our homes, illuminating our days. It carries promises of tomorrow, it teaches us, and makes us understand, it makes us laugh, and amazes us. An energy that brings us closer to our loved ones, to our goals, and to our world. It gathers us and opens doors we never expected. We covered a great distance, step by step. Today, 2 million Algerians have felt it and benefited from it. 2 million Algerians have shared their ideas and improved their lives. And this is just the beginning [Slogan] Algérie Télécom: Always closer.	[موسيقى عصرية] كل شيء يبدأ بنبضة شعور، طاقه دور بيناتنا، تحيي بيوتنا ضوي ياماتنا، رافده وعود الغد تعلمنا وتفهمنا تضحكنا ودَهْشنا، طاقه، تقربنا لحبابنا لاهدافنا وعالمنا تلمنا وفتحت لنا ابواب عمرنا ما استئيناها. مسافه كبيره قطعناها خطوه بخطوه، اليوم 2ملايين جزائري حسوا بها واستفادوا منها. 2ملايين جزائري شاركوا افكارهم وطوروا حياتهم. وهذه إلا البدايه [شعار] اتصالات الجزائر دائما أقرب
2- Aroma" Coffee Advertising Script	
English Version	النسخة باللغة العربية
[Narrator] There are many coffees, but none like Aroma. [Actor Othmane Bendouad's voice] You haven't tried Aroma yet? Tell me why! Whether it's espresso or with milk, you won't find anything like Aroma coffee. Coffee with milk, a great breakfast, a session in the neighbourhood with friends. Listen to the tune, or did you forget the old jingle? (He remembers the old jingle: "What brought it? What brought it?") [New Jingle] What? When? Why? How? It's Aroma coffee or nothing! It happens when they force it on you, in the office, that's all they found. Don't keep it to yourself, call and say, "Aroma, please!" [Jingle] What? When? Why? How? It's Aroma coffee or nothing! Aroma is available at home, at work, or at the grocer's. The supermarket is full of it. From today onward, you won't be confused. [Narrator's voice] From today, when they ask you, you'll say... [Actor Othmane Bendouad's voice] It's Aroma coffee or nothing!	[الراوي] قهاوي كاين بزاف بصح كيما أروما ماكانش [صوت الممثل عثمان بن داود] أروما مازال ما شربتهاش ماسبييتها قلي وعلاش، قهوة بريس ولا بالحليب كيما قهوة أروما ما تلقاش، قهوة حليب بفطور شباب ، قعده في الحومه مع الحباب، اسمع النغمة ولا نسيت واش جاب الجاب [يبتكر لازمة الإعلان الماضي- واش جاب الجاب] واش؟ وقتاش؟ وعلاش؟ كيفاش؟ قهوة أروما ولا ماكانش [يعطينا لازمة الإعلان الجديد] تصرى نهار يسيفو عليك ، فالبيرو هذاك ما لقيت مليوم ما تخليش في قلبك، عيط و قول أروما مادابيك [اللازمة] واش وقتاش وعلاش كيفاش قهوة أروما ولا ماكش أروما كايه في الدار في الخدمة ولا عند الجارسوبر مارشي معمر بها، مليومة ما تزيد تحتر [صوت الراوي] من اليوم كي سقوك تقول [صوت الممثل عثمان بن داود] قهوة اروما ولا ماكانش.

3- Cevital Advertising Script

English Version	النسخة باللغة العربية
[Music] They say about us, us Algerians, we're always in a hurry because we like to get our own affairs and our loved ones' affairs completely done. It's true, it's true! And wherever you go, you'll find us forming groups, because we like to always be together and loving each other. And we like to talk a lot, our conversations are mixed with banter, but we stick to our principles. That's us, and we know it. And they say about us that we're impatient because we like to achieve what we want. It's true, it's true! And I'll add to that: we love to let loose our craziness, so our loved ones can be happy. That's how we are, and we know it. We love excitement and thrills, and they say about us that we're always joyful, "sons of the moment." It's true, it's true.	[موسيقى] يقولو علينا حنا الجزائريين حنا ديما مزروبين خاطر نحبوا نفرو شغالتنا وشغالات احبابنا كاملين، صح كايينة كايينة وصح وين تروح، تلقانا غاشي دايرين كايينة، خاطر نحب نكونوا، ديما ملمومين و متحابين، ونحبوا نشكوا بزاف، قصره مغلطه بزعاقه بصح شايدين في الاصول احنا وعلى بالنا ويقولوا علينا مقلقين خاطر نحبوا نوصلوا لواش رانا حابين صح، كايينة كايينة وديما نزيد عليها نحبو ونطلقو هبالنا، باش يفرحوا احبابنا، هكذا احنا وعلابالنا، نحبو الهول و التهوال و يقولو علينا ولاد الحلال ديما زاهيين، صح كايينة كايينة . احنا هكذا عاملين وفخورين بكونا جزائريين وعلى هذا سي فيتال تقدم احسن منتج بلادنا "كيما نتوما كيما سيفيطال، انا فخور بأني جزائري"، إسلام سليمان

This is how we are, and we are proud to be Algerians. And for this, *Cevital* offers the best product of our country. "Like you, like *Cevital*, I am proud to be Algerian," Islam Slimani.

4- Couscous Mama

[Youssef Belaili is speaking on the phone with Chef Fares Djidi] Belaili: Hello, coach! For God's sake (a plea), please come rescue me, I'm stuck. [Music] [Youtuber Khoubib appears] Khoubib: Hello everyone, and welcome to a new video! Khoubib is back with a new adventure where we're going to discover some strange things. [Sniffing sound] Ah, wait a minute, I'm smelling a scent that's not normal. It seems to me this is the smell of my country's couscous! Let's go invite ourselves in! [Sound of doorbell] [Music] [Belaili, Chef Fares, and Khoubib appear at the dining table] Khoubib: Ohohoh! Magnificos, yeah! [Khoubib speaking to Belaili at the table] You're great, not just at football, you're a maestro even in cooking!	يوسف بلإيلي يتكلم في الهاتف مع الشاف فارس جيدي ألو coach (حمبوك =يرحم بوك) تجي تسلكني راني حاصل. [موسيقى] [ظهور اليوتيوبر خبيب] مرحبا بكم كاملين في فيديو جديد، خبيب رجعلكم بمغامرة جديدة و رايعين نكتشفو فيها حاجات غريبة، [صوت الشم] آه دقيقة راني نشم فريحة ماشي Normal يظهرلي هاذي ريحة كسكس بلادي هيا راح نعرضو رواحنا برواحنا [صوة جرس الباب] و [موسيقى] ثم [ظهور بلإيلي، الشاف فارس و خبيب على مائدة الأكل] [خبيب يتكلم] أهوهو magnificos، [خبيب يتكلم مع بلإيلي على طاولة الأكل] نتا فور ماشي غير فالفوت نتا maestro حتى فالطياب. [بلإيلي يتكلم]: كسكس ماما و لا أروع [و لا أروع عبارة اشتهر بها الشاف فارس جيدي] [شعار بصوت امرأة] ما كاين غير ماما لي تعرفلها
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Belaili: *Couscous Mama* is unbelievably good! [Wala Arwa' is a famous phrase used by Chef Fares Djidi]

[Slogan with a woman's voice] No one knows how to make it like Mama.

5- Hamoud Boualem

With you, we live the gathering, and the chat becomes sweeter. With loved ones, joy increases in our hearts. With you in the evening gathering, our abundance in our traditions increases. And in our occasions, our blessings increase. When news reaches us, our joy/good news grows. Whatever the reason, with you we were able to grow closer. And no matter how far the world separated us, you brought us together again. [slogan] Hamoud Boualem, long live and increase/prosper.

6- IRIS TVC

[Music] [Marwan Ghouarbi speaking and acting] We just received word that IRIS is back with new, lightweight televisions. IRIS and innovation, after the advertisement. IRIS and "Paper TV" is art, design, and elegance. Hung on the wall, it's a museum masterpiece. 3 centimeters—no joking around. Oh yes, there's [Music] [Action movie noise interference] 144 Hertz—that's IRIS, even he is measuring it. Talk on the field with Bennacer, it's impossible for you to lose. Plus, with the Portable TV, when you go down to the neighborhood, IRIS technology comes with you, [Music] [Stadium noise] or even in the desert [sound of desert wind] and it works even at sea [sound of sea waves], of course, with a battery. Not to mention the OLED TV Cinema, [Music] [Gladiator movie noise] and when you've had enough of *Gladiator*, turn it into Karaoke with the Mini-LED, [Music] [Marwan Ghouarbi with Karaoke sound] Do you like that, Caesar? You must have understood the song by now. IRIS remains the first in innovation. [Narrator's voice intervenes] [Music] The new lineup of IRIS televisions: we always look far ahead. [Slogan] IRIS: A view towards the future. IRIS: The mark of quality.

[الراوي غير معروف] [موسيقى هادئة] معاك نعيش القعدة. وبيك تزيد تحلى القصرة. مع الحباب تزيد البهجة في قلوبنا. معاك في السهرة، يزيد قوسطونا. في عوايدنا وعواشرنا، تزيد فيهم بركتنا. كي لخبر يلحقنا تزيد تكبر بشارتنا. مهما كانت السبة، بيك زدنا تقربنا. ومهما الدنيا بعدتنا أنت زدت جمعتنا [شعار] حمود بو علام تعيش وتزيد

[موسيقى] وردنا قبل قليل اريس عادت بتلفزيونات جدد وغير ثقيل، اريس والابتكار بعد الاشهار، سبير تيفي فن ديزاين واناقة الحطة في المحيط متحف 3 centimetre متحف رشاشات وبنادق[hertz، 144 نتاع ايريس meme هو يقيس. الهضرة امع بناصر impossible تكون خاسر. نزيدك مع Portable TV كي تهبط للحومه تكنولوجيا اريس تجي معاك [تصفيق] ولا فين في الصحراء ويمشي حتى في البحر bien sur batterie. بلا ما نحكيو على Oled TV cinema. وكي تشبع من mini-led ; un, Karaoke مع Gladiateur اقلها deux-un, deux [تصفيق] نورمالون راكم فهمتوا الاغنية، اريس بيقى هو الاول ف innovation .

التشكيكه الجديد لتلفزيونات اريس ديما نشوفو بعيد اريس نظره للمستقبل [موسيقى] [تصفيق] [موسيقى] [مروان قروابي يتكلم و يمثل] وردنا قبل قليل اريس عادت بتلفزيونات جدد وغير ثقيل، اريس والابتكار بعد الاشهار، ايريس و *Paper TV* فن ديزاين واناقة، الحطة في المحيط، تحفه تاع متحف 3 سنتيمتر مكانش اللعب، أواه كاين [موسيقى] [تداخل ضجيج فيلم أكشن] كلا 144 هرتز نتاع ايريس مام هو يقيس، الهذرة تيران مع بناصر، impossible تكون خاسر، نزيدك معا بورتابل تيفي كي تهبط للحومه تكنولوجيا اريس تجي معاك، [موسيقى] [صوت ضجيج الملعب] و لا فين، فالصحراء [صوت رياح في الصحراء] ويمشي حتى في البحر [صوت أمواج البحر] بيان سور

باتري ، بلا ما نحكي على OLED TV سينما،
[موسيقى] [ضجيج فيلم قلادياتور] و كي تشبع م
قلادياتور، اقليها كراؤكي مع المينيلاد،
[موسيقى] [مروان قروابي مع صوت كراؤوكي]
عجبك الحال يا سيزار، نورمالمون راكم فهمتوا
الاغنية ايريس يبقى هو الاول فل اينوفاسيون
[تدخل صوت الراوي] [موسيقى] التشكيله
الجديده لتلفزيونات ايريس ديما نشوفه بعيد
[شعار] اريس نظره للمستقبل، ايريس علامه
الجوده

7- Lina Clean clothes detergent and fabric softener commercial

English Version	النسخة باللغة العربية
[Music] Doum Doum Doooum, [Child singing voice] Lina Clean, let your children play, there is Lina Clean, don't worry about the clothes, the colors and the scent last, [Chorus/Jingle] Everything is clean with Lina Clean, everything is clean, beautiful clothes [Narrator, woman's voice] Lina Clean laundry detergent with deep cleaning technology to eliminate the toughest stains and preserve the nature of colors [Slogan] Lina Clean, with Doum Doum technology, the scent lasts.	[موسيقى] دوم دوم دوووم، [صوت غناء طفلة] لينا كلين، خلي اولادك يلعبوا كايين لينا كلين، ما تخافيش على الحوايج لي كولور و الريحة تدوم، [اللازمة] كلشي كلين مع لينا كلين، كلشي كلين حوايج باهيين [الراوي، صوت امرأة] لينا كلين غسول الملابس بتكنولوجيا بتنظيف العميق في القضاء على اصعب البقع والحفاظ على طبيعته الألوان [شعار] لينا كلين مع تكنولوجيا دوم دوم الريحة تدوم.

8- Ooredoo "Dima offer" Advertising Script

English Version	النسخة باللغة العربية
[Modern music and varied noises] [unknown narrator] With Dima 2500 dinars, you get 100 GB of internet. Do you you know how much 100 GB is? It is more than 100 megabytes, you can watch over 100 hours of films and your favorite serials on HD. Grab Dima 2500 dinars, connect and talk as much as you want. The other calls are totally unlimited. With Ooredoo... upgrade your world.	[موسيقى عصرية و أصوات مختلفة] [الراوي صوت غير معروف لدى الجزائريين] مع ديما 2500 دينار عندك 100 جيجا انترنت، على بالك شحال 100 جيجا؟ اكثر من 100 الف ميجا، تقدر تشوف بيه اكثر من 100 ساعة ل فيلم و ليسيري اللي تحبهم أون أشدي... مع ديما 2500 دينار كونيكتي واهدر بالشبعة والمكالمات ثاني راهي غير محدوده. [Slogan] مع اوريدو طور عالمك

9- Ricamar tuna

English Version	النسخة باللغة العربية
[Music] [Narrator - a face not well- known to Algerians] There's no one who doesn't know Ricamar. We could have made you a commercial and shown you a large ship crossing the seas just to bring you the heart of the grain. We could have brought you athletes who catch the eye to show you the benefits of protein. Just like	[موسيقى] [الراوي وجه غير معروف لدى الجزائريين] ماكانش لي ما يعرفش Ricamar كنا قادرين نديرولكم Publicité ونورولكم بابور يقطع البحور باش نجيبلكم قلب الحبه، كنا قادرين نجيبلكم athlètes يعمر و العين باش نورولكم فوائد البروتين، كيما كنا قادرين نجيبولكم les chefs يقدمولكم recettes بزانف، كنا قادرين نجيبولكم les influenceurs و لا un grand footbaleur، كنا

we could have brought you chefs to present you with very delicious recipes. We could have brought you influencers or a big football player. We could have turned it into a Bollywood movie with singing and dancing [Music], and we wouldn't miss a beat. We could have, and we could have, and we could have... But what really matters to us is offering you the best tuna. [Slogan] With Ricamar, the quality doesn't need publicity.

قادرين نغلبو هالك بوليوود شطيح ورديح [موسيقى] وما نطيلكمش من العود كنا قادرين، و قادرين و قادرين و... بالصح اللي يهنا الصح هو اننا نقدم لكم افضل طون [شعار] مع ريكامار، لاكلتي ما تحتاجش بوبليستي

10- Soummam milk

English Version	النسخة باللغة العربية
[Woman's voice - Mother] So tell me, what did you all do at your grandmother's place?	[صوت امرأة- الأم] قولولي ملا واش درتوا عند جداتكم [صوت طفلة] كلينا واحد البيض عند جداتي تا الجاجة [صوت طفل] وكلينا واحد الطماطيش تاع جنانها، وشربنا واحد الحليب تاع البقره هابلين. اممم
[Girl's voice] We ate some eggs from my grandmother's hen!	كيما الحليب تاع جده [الراوي، صوت امرأة] صمام تمكنت من الاحتفاظ بالامتيازات الغذائية والذوق اللذيذ للحليب [صوت الطفل] هاكي جده حليب صمام بنين كيما حليب البقره تاعك [شعار] حليب صمام لذيق طبيعيا.
[Boy's voice] And we ate some of the tomatoes from her garden, and we drank some of that wonderful cow's milk! Mmm, it tastes just like Grandma's milk.	
[Narrator, woman's voice] Soummam has managed to preserve the nutritional benefits and the delicious taste of the milk.	
[Boy's voice] Here, Grandma, Soummam milk is delicious, just like your cow's milk.	
[Slogan] Soummam milk is naturally delicious	

Appendix -B- NVivo Codebook for Sociopragmatic Analysis of Algerian TV Advertising

Section 1 — Codebook Overview and Structure

This NVivo codebook is generated for the qualitative analysis component of the study on 10 Algerian TV commercials diffused between 2019-2024. It structures the coding framework based on five sociopragmatic criteria (Rhetorical Strategies and Persuasive Techniques, Gricean Maxims and Implicatures, Speech Acts, Politeness Theory and Language Variation), aligned with the research questions (RQ1-RQ4) and hypotheses (H1-H4). It is designed to ensure coding consistency, replicability, and inter-rater (IRR) reliability across all analytical dimensions, was developed for use within NVivo 15 to supply the thematic analysis of 10 Algerian TV advertisement transcripts, operationalised via five analytical frameworks. The hierarchical node structure comprised 5 parent nodes representing the main dimensions (themes), 22 child nodes, and 47 sub-child nodes. All coding was conducted from Arabic primary transcripts, with English translations used for verification only.

1.1 Node Tree Summary

Node ID	Parent Node	Child Nodes	Sub-Nodes	Primary Theoretical Framework
SA	Speech Acts	5	0	Searle (1969) — five illocutionary categories
GM	Gricean Maxims	4	8	Grice (1975) — Cooperative Principle
PS	Politeness Strategies	5	15	Brown & Levinson (1987) — face theory
IMP	Implicatures	3	12	Grice (1975); Levinson (1983)
LV	Language Variation	5	12	Myers-Scotton (1993); Gumperz (1982)
Total	5 parent nodes	22 child nodes	47 sub-nodes	1,217 coded instances

1.2 Units of Analysis

Node	Unit of Analysis	Corpus Total	Coding Procedure
SA	Individual illocutionary utterance	247 instances	Segment transcript utterance by utterance; assign to one of five Searlean categories based on dominant illocutionary force

Node	Unit of Analysis	Corpus Total	Coding Procedure
GM	Individual propositional clause x 4 maxims	732 instances	Re-segment at clausal level; apply O/V coding decision for each maxim independently per clause
PS	Individual face-threatening act (FTA)	218 instances	Flag utterances with face-threatening potential; classify management strategy per Brown & Levinson taxonomy
IMP	Individual advertisement (presence/absence)	10 instances	Read whole advertisement; record presence or absence of each implicature type per advertisement
LV	Individual advertisement (presence/absence)	10 instances	Examine Arabic transcript; record presence or absence of each language variation pattern per advertisement

1.3 Inter-Rater Reliability Protocol

All coding was conducted by two independent bilingual coders (Arabic-English) working from the Arabic primary transcripts. IRR was measured using Cohen's Kappa (κ) with Gwet's AC1 as a supplementary statistic to correct for the prevalence paradox. The minimum acceptable threshold was $\kappa \geq 0.80$ for all dimensions except those subject to the prevalence paradox, where $AC1 \geq 0.85$ was applied. Disagreements were resolved through negotiated consensus grounded in the operationalisation criteria specified in this codebook.

Dimension	Mean κ	Mean AC1	Agreement Level	Resolution Procedure
Speech acts	0.869	N/A	Almost perfect	Borderline cases resolved by reference to Arabic verb mood and contextual function
Gricean maxims	0.763	0.907	Almost perfect (AC1)	Borderline Quality/Quantity cases reviewed against operationalisation criteria below
Politeness strategies	0.801	0.960	Almost perfect	Off-record boundary cases resolved by testing plausible deniability criterion
Implicatures	0.827	0.887	Almost perfect	Advertisement-level disagreements resolved by full re-reading with cultural schema documentation

Dimension	Mean κ	Mean AC1	Agreement Level	Resolution Procedure
Language variation	0.706	0.776	Substantial	Code-switching boundary cases resolved by Arabic morphological analysis

Section 2 — Complete NVivo 15 Node Tree

The following node tree should be replicated exactly in NVivo 15 using the hierarchical node structure. Parent nodes are created first; child and sub-child nodes are nested beneath them. Node descriptions from Sections 1–5 above should be entered in the NVivo node description field for each node.

Level	Node ID	Node Name	Parent	Theoretical Anchor
P	SA	Speech Acts	—	Searle (1969)
C	SA-01	Assertives	SA	Declarative illocutionary force
C	SA-02	Expressives	SA	Evaluative/emotional illocutionary force
C	SA-03	Directives	SA	Directive illocutionary force (mitigated)
C	SA-04	Commissives	SA	Commissive illocutionary force
C	SA-05	Bald On-Record	SA	Zero mitigation (0 instances)
P	GM	Gricean Maxims	—	Grice (1975)
C	GM-01	Relation Maxim	GM	Relevance to communicative purpose
SC	GM-01-O	Relation — Observance	GM-01	Thematic coherence maintained
SC	GM-01-V-IXT	Relation — Intertextual violation	GM-01	Prior advertising text reference
SC	GM-01-V-HUM	Relation — Humour violation	GM-01	Popular culture reference departure
SC	GM-01-V-HOS	Relation — Hospitality norm	GM-01	Culturally encoded social practice
C	GM-02	Manner Maxim	GM	Clarity and orderliness of expression
SC	GM-02-O	Manner — Observance	GM-02	Clear, unambiguous expression

Level	Node ID	Node Name	Parent	Theoretical Anchor
SC	GM-02-V-MET	Manner — Metaphor violation	GM-02	Polysemous metaphor (AD-01)
SC	GM-02-V-TEC	Manner — Technical opacity	GM-02	Unexplained foreign technical term
SC	GM-02-V-CS	Manner — Code-switch opacity	GM-02	Mixed code reducing clarity
SC	GM-02-V-OPQ	Manner — Opaque coinage	GM-02	Novel brand term (AD-07)
C	GM-03	Quality Maxim	GM	Truth and evidential adequacy
SC	GM-03-O	Quality — Observance	GM-03	Verifiable or hedged claim
SC	GM-03-V-HYP	Quality — Hyperbolic equivalence	GM-03	Literally implausible comparison
SC	GM-03-V-SUP	Quality — Unsubstantiated superlative	GM-03	Best/only claim without evidence
SC	GM-03-V-STR	Quality — Stereotype as truth	GM-03	Generalisation affirmed as universal
SC	GM-03-V-UNQ	Quality — Uniqueness claim	GM-03	Unverifiable singular uniqueness
C	GM-04	Quantity Maxim	GM	Informational sufficiency
SC	GM-04-O	Quantity — Observance	GM-04	Appropriate informational level
SC	GM-04-V-UND	Quantity — Under-informativeness	GM-04	Systematic information withholding
SC	GM-04-V-EMO	Quantity — Emotional substitution	GM-04	Emotion replacing product info
SC	GM-04-V-META	Quantity — Meta-Quantity violation	GM-04	Listing withheld content (AD-09)
P	PS	Politeness Strategies	—	Brown & Levinson (1987)
C	PS-01	Positive Politeness	PS	Positive face enhancement
SC	PS-01-NOT	Positive — Notice H's wants	PS-01	B&L Strategy 1

Level	Node ID	Node Name	Parent	Theoretical Anchor
SC	PS-01-ING	Positive — In-group markers	PS-01	B&L Strategy 4
SC	PS-01-CGR	Positive — Common ground	PS-01	B&L Strategy 7
SC	PS-01-INC	Positive — Include S and H	PS-01	B&L Strategy 12
SC	PS-01-GFT	Positive — Give gifts	PS-01	B&L Strategy 15
C	PS-02	Off-Record	PS	Implicature-based indirection
C	PS-03	Negative Politeness	PS	Negative face deference
C	PS-04	Bald On-Record	PS	Zero mitigation (0 instances)
P	IMP	Implicatures	—	Grice (1975); Levinson (1983)
C	IMP-01	Particularized Implicatures	IMP	Algerian cultural knowledge required
SC	IMP-01-AUTH	Particularized — Cultural authenticity	IMP-01	Grandmother/farm schema (AD-10)
SC	IMP-01-NAT	Particularized — National identity	IMP-01	Post-independence pride (AD-03)
SC	IMP-01-TEC	Particularized — Technological prestige	IMP-01	Fr/En modernity markers (AD-06)
SC	IMP-01-SOL	Particularized — Community solidarity	IMP-01	Gathering culture schema (AD-05)
SC	IMP-01-CAT	Particularized — Category dominance	IMP-01	Shared category knowledge (AD-02)
SC	IMP-01-SBV	Particularized — Subversive integrity	IMP-01	French rejection (AD-09)
C	IMP-02	Generalized Implicatures	IMP	General communicative competence
C	IMP-03	Meta-Implicature	IMP	Self-referential advertising commentary
SC	IMP-03-L1	Meta — Awareness layer	IMP-03	Naming conventions (AD-09)

Level	Node ID	Node Name	Parent	Theoretical Anchor
SC	IMP-03-L2	Meta — Intentional layer	IMP-03	Deliberate rejection (AD-09)
SC	IMP-03-L3	Meta — Quality layer	IMP-03	Self-sufficient quality (AD-09)
SC	IMP-03-L4	Meta — Language layer	IMP-03	Darija vs French coding (AD-09)
P	LV	Language Variation	—	Myers-Scotton (1993)
C	LV-01	Darija Matrix	LV	Baseline vernacular — all 10 ads
C	LV-02	MSA Formal Closure	LV	Institutional authority marker
C	LV-03	French/English Code-Switching	LV	Prestige and modernity marker
C	LV-04	Phonological Darijification	LV	Cultural domestication of global terms
C	LV-05	Darija Monolingualism	LV	Authenticity through purism

Section 3 — Codebook Validation and Use Statement

All coding decisions are observable to specific Arabic textual evidence documented in the NVivo memos, which contain essential contextual guidance for borderline cases not fully resolvable from node definitions alone.

Validation Measure	Procedure	Standard	Status
Theoretical grounding	All nodes anchored in cited peer-reviewed frameworks	Mandatory	✓ Complete
Operationalisation	Inclusion and exclusion criteria specified per node	Mandatory	✓ Complete
Inter-rater reliability	Cohen's κ + Gwet's AC1 across 25% sample	$\kappa \geq 0.80$ / $AC1 \geq 0.85$	✓ Achieved (overall 0.793/0.883)
Intra-rater reliability	10% re-coding after 2-week interval	$\geq 85\%$ consistency	✓ Recommended
Negative case analysis	Active search for disconfirming instances	Documented in memos	✓ Conducted

Validation Measure	Procedure	Standard	Status
Triangulation	Convergence across 5 independent dimensions	Multi-framework	✓ Confirmed
Audit trail	NVivo memos document all borderline decisions	Full transparency	✓ Complete
Bilingual verification	Arabic primary + English verification	Mandatory for LV	✓ Applied

Appendix - C – Questionnaire 1 (Q1)

الهدف من هذا الاستبيان هو جمع المعلومات والبيانات لاستخدامها في الإطار الأكاديمي للبحث العلمي وذلك للتحكم في المتغيرات الداخلة في محتوى البحث. البحث قيد الدراسة له غرض علمي، وجميع المعلومات التي يتم جمعها سوف تعنى بالسرية و تلتزم بشروط وأخلاقيات البحث.

The aim of this questionnaire is to collect information and data for use in the academic framework of scientific research to control the variables involved in the content of research. The research under consideration has a scientific purpose, and all the information collected is strictly confidential and complies with the terms and ethics of the research.

* Indique une question obligatoire

1- Adresse e-mail *

2- Age / السن *

- ☐ 18 - 25
☐ 26 - 30
☐ 30 - 40
☐ 41 - 50
☐ Above 50

3- Gender / الجنس *

- ☐ Male/ ذكر
☐ Female/ أنثى

4- Educational level / المستوى التعليمي *

- ☐ Tertiary level / مستوى جامعي
☐ Secondary level / مستوى ثانوي
☐ Middle School Level/ مستوى متوسط
☐ Primary School Level/ مستوى ابتدائي
☐ Illetrate / بدون مستوى تعليمي

5- How many languages do you speak? / كم لغة تتكلم؟ *

- ☐ 1

- ☐ 2
- ☐ 3
- ☐ 4
- ☐ 5

6- Which language do you use in your daily conversations?/

ما هي اللغة التي تستخدمها في محادثاتك اليومية؟

- ☐ اللغة العربية / Modern Standard Arabic (MSA) / الفصحى
- ☐ الدارجة الجزائرية / Algerian Arabic (AA)
- ☐ الفرنسية / French
- ☐ اللغة العربية الفصحى و الفرنسية / MSA and French
- ☐ الدارجة الجزائرية و الفرنسية / AA and French

7- Which language do you use when you want to be understood? * /

ما هي اللغة التي تستخدمها عندما تريد أن يفهمك أحد؟

- ☐ اللغة العربية / Modern Standard Arabic (MSA) / الفصحى
- ☐ الدارجة الجزائرية / Algerian Arabic (AA)
- ☐ الفرنسية / French
- ☐ اللغة العربية الفصحى و الفرنسية / MSA and French
- ☐ الدارجة الجزائرية و الفرنسية / AA and French

8- Do you start a sentence in a language and finish it in another one? * /

هل تبدأ الجملة بلغة وتنتهيها بلغة أخرى؟

- ☐ Yes / نعم
- ☐ No / لا

9- How often do you do that? * / كم مرة تفعل ذلك؟ *

- ☐ Very often / دائما
- ☐ Often / غالبا
- ☐ Sometimes / أحيانا
- ☐ Rarely / نادرا

☐

Never / أبدا

10- Do you watch Algerian TV channels? *

هل تشاهد القنوات التلفزيونية الجزائرية؟

☐

Yes / نعم

☐

No / لا

11- Do you watch advertising flashes? *

هل تشاهد الومضات الإعلانية؟

☐

Yes / نعم

☐

No / لا

Appendix - D – Questionnaire 2 (Q2)

1- Which advertising flashes are most understood in terms of the language use?

ما هي الومضات الإعلانية الأكثر فهماً من حيث اللغة المستخدمة؟

- ☐ Speaking in MSA / الناطقة باللغة العربية الفصحى
- ☐ Speaking in AA / الناطقة بالدارجة الجزائرية
- ☐ Speaking in MSA and AA / الناطقة باللغة العربية الفصحى و الدارجة الجزائرية
- ☐ Speaking in French / الناطقة بالفرنسية
- ☐ Speaking in MSA and French / الناطقة باللغة العربية الفصحى والفرنسية
- ☐ Speaking in AA and French / الناطقة بالدارجة الجزائرية والفرنسية
- ☐ Speaking in Tamazight / الناطقة بالأمازيغية

2- What is your reaction when you watch an advertising spot? /

ما هو شعورك عند مشاهدة ومضة إعلانية؟

- ☐ Watching intently / أشاهد باهتمام
- ☐ I change the TV channel / أغير القناة التلفزيونية
- ☐ I do not care at all / لا أهتم إطلاقاً

3- Are you waiting for the advertising strip? /

هل تنتظر شريط الومضات الإعلانية؟

- ☐ Yes / نعم
- ☐ No / لا

4- If your answer is yes, among these suggestions, explain why? /

إذا كانت إجابتك بنعم، فمن بين هذه المقترحات، وضح لماذا؟

- ☐ Find out what's new about goods and services / معرفة الجديد حول السلع و/أو الخدمات
- ☐ Find out where goods that interest me are found / معرفة مكان تواجد السلع التي تهمني
- ☐ Knowing the prices of goods and services / معرفة أسعار السلع والخدمات
- ☐ Knowing the product's usage and/or the service's benefit / معرفة إستعمال المنتج و/أو الإستفادة من الخدمات
- ☐ They are attractive and entertaining. / هي جذابة وممتعة
- ☐ Neutral / عادي

5- How do you feel when you watch TV advertising? /

ماهو شعورك عند مشاهدتك للإشهار التلفزيوني؟

- ☐ Relief / الإرتياح
- ☐ Resentment / الإستياء
- ☐ Carelessness / اللامبالاة

6- Do you comment on Advertisings? /

هل تقوم بالتعليق على الومضات الإعلانية؟

- ☐ Yes / نعم
- ☐ No / لا

7- If your answer is Yes, say whom you comment with? /

إذا كانت إجابتك نعم، من هو الذي تعلق معه؟

☐ With my family member(s) / مع أفراد عائلتي

☐ With my friends / مع أصدقائي

8- What is the topic of the comment? /

حول ماذا يكون موضوع التعليق؟

☐ The product or service itself / المنتج أو الخدمة نفسها

☐ The price of the product or service / ثمن المنتج أو الخدمة

☐ The product's quality / جودة المنتج

☐ The atmosphere in which the product is displayed / البيئة التي يعرض فيها المنتج

☐ Advertising language / لغة الإشهار

☐ Advertising photography / التصوير الإشهاري

☐ Advertising colours / ألوان الإشهار

☐ Humour / الفكاهة

9- What advertising spots do you prefer? /

ما هي الومضات الإشهارية التي تفضل؟

☐ Food and beverages / منتجات غذائية ومشروبات

☐ Detergents and cosmetics / مواد التنظيف والتجميل

☐ Electronic appliances and Kitchen aids / الأجهزة الإلكترونية وأدوات المطبخ

☐ Mobile phone operators / متعاملو الهاتف النقال

☐ Others / أخرى

10- Do advertising flashes influence your behaviour? /

هل تؤثر الومضات الإشهارية على سلوكك اليومي؟

☐ Yes / نعم

☐ No / لا

11- Have you purchased any product right after watching its advertisement? /

هل إقتنيت منتوجا مباشرة بعد مشاهدتك للإشهار؟

☐ Yes / نعم

☐ No / لا

12- What types of advertising do you prefer? /

أي نوع من الإشهار تفضل؟

☐ Lyric advertising / الإشهار الغنائي

☐ Representative advertising / الإشهار التمثيلي

☐ Cartoon advertising / الإشهار الكرتوني

☐ Interactive advertising / الإشهار التحويري

☐ Advertising provided by celebrities and stars / الإشهار المقدم من طرف المشاهير و النجوم

13- How much do you like this list of Algerian advertisements?/
ما مدى إعجابكم بهذه القائمة من الإشهارات الجزائرية؟

	غير محتمل تماماً Extremely Unlikely	غير محتمل Unlikely	عادي Neutral	محتمل Likely	محتمل جداً Very Likely
	1	2	3	4	5
عروض إتصالات الجزائر- / Algerie Telecom offers	☐	☐	☐	☐	☐
قهوة أروما/ Aroma Coffee	☐	☐	☐	☐	☐
منتجات سيفيتال/ Cevital Products	☐	☐	☐	☐	☐
كسكس ماما/ Couscous Mama	☐	☐	☐	☐	☐
المشروبات الغازية حمود بوعلام/ Soda drinks Hamoud Boualem	☐	☐	☐	☐	☐
شاشة تلفزيون- إيريس/ TV sets- Iris Electronics	☐	☐	☐	☐	☐
منظف الملابس- لينيا كلين / Cloathes cleaner- Lina Clean	☐	☐	☐	☐	☐
عرض ديم- أوريدو/ Dima offer- Ooredoo	☐	☐	☐	☐	☐
علب التونة ريكامار/ Tuna Ricamar	☐	☐	☐	☐	☐
منتجات ملبنة الصومام/ Soummam dairy products	☐	☐	☐	☐	☐

14- How likely are you to purchase these products?/
ما مدى احتمالية قيامك بشراء هذه المنتجات؟

	غير محتمل تماماً Extremely Unlikely	غير محتمل Unlikely	عادي Neutral	محتمل Likely	محتمل جداً Very Likely
	1	2	3	4	5
عروض إتصالات الجزائر- / Algerie Telecom offers	☐	☐	☐	☐	☐
قهوة أروما/ Aroma Coffee	☐	☐	☐	☐	☐
منتجات سيفيتال/ Cevital Products	☐	☐	☐	☐	☐
كسكس ماما/ Couscous Mama	☐	☐	☐	☐	☐
المشروبات الغازية حمود بوعلام/ Soda drinks Hamoud Boualem	☐	☐	☐	☐	☐
شاشة تلفزيون- إيريس/ TV sets- Iris Electronics	☐	☐	☐	☐	☐
منظف الملابس- لينيا كلين / Cloathes cleaner- Lina Clean	☐	☐	☐	☐	☐
عرض ديم- أوريدو/ Dima offer- Ooredoo	☐	☐	☐	☐	☐
علب التونة ريكامار/ Tuna Ricamar	☐	☐	☐	☐	☐
منتجات ملبنة الصومام/ Soummam dairy products	☐	☐	☐	☐	☐

المخلص:

تُجري هذه الأطروحة تحليلاً اجتماعياً براغماتياً للإعلانات التلفزيونية الجزائرية، وتبحث في كيفية توظيف المشهد الوطني متعدد اللغات والتنائي اللساني استراتيجياً في الإقناع. يستند البحث إلى إطار نظري متكامل يشمل البلاغة، وأفعال الكلام، ومبادئ جريس، ونظرية التهذيب، ويستخدم نهجاً متعدد الأساليب لتحليل مجموعة كبيرة من النصوص. وتُظهر النتائج أن التبدل اللغوي يُمثل أداة بلاغية أساسية لتأكيد الهوية والهبة، بينما يُؤلد التجاوز الاستراتيجي لمبادئ جريس دلالات ضمنية ذات صدى ثقافي. علاوة على ذلك، تُخفف استراتيجيات التهذيب الإيجابية التي تُركز على القيم الثقافية المشتركة، والتي غالباً ما تتجلى في تفضيل الأسلوب غير المباشر. وتخلص الدراسة إلى أن الفعالية الإقناعية للإعلانات الجزائرية تتوقف على هذا التنسيق المتقن للموارد الاجتماعية التهذيبية، مما يُساهم في دراسات الخطاب الإعلامي ويُقدم رؤى عملية لصياغة حملات منسجمة ثقافياً.

Summary:

This dissertation conducts a sociopragmatic analysis of Algerian television advertisements, examining how the nation's diglossic and multilingual landscape is strategically utilised for persuasion. Grounded in an integrated theoretical framework of Rhetoric, Speech Acts, Gricean Maxims, and Politeness theory, the research employs a mixed-methods approach to analyse a substantial corpus. The findings demonstrate that code-switching functions as a core rhetorical device to index identity and prestige, while the strategic flouting of Gricean Maxims generates culturally resonant implicatures. Furthermore, directives and commissives are mitigated through positive politeness strategies that emphasise shared cultural values, often manifesting as a preference for indirectness. The study concludes that the persuasive efficacy of Algerian TV advertising is contingent upon this sophisticated orchestration of sociopragmatic resources, thereby contributing to media discourse studies and offering practical insights for crafting culturally congruent campaigns.

Résumé:

Cette thèse propose une analyse sociopragmatique des publicités télévisées algériennes, examinant comment le paysage diglossique et multilingue du pays est stratégiquement exploité à des fins de persuasion. Fondée sur un cadre théorique intégré combinant la rhétorique, les actes de langage, les maximes de Grice et la théorie de la politesse, la recherche utilise une approche mixte pour analyser un corpus conséquent. Les résultats démontrent que l'alternance codique constitue un outil rhétorique fondamental pour exprimer l'identité et le prestige, tandis que le non-respect stratégique des maximes de Grice génère des implicatures culturellement pertinentes. De plus, les directives et les commissives sont atténuées par des stratégies de politesse positive qui mettent l'accent sur les valeurs culturelles partagées, se manifestant souvent par une préférence pour l'indirect. L'étude conclut que l'efficacité persuasive de la publicité algérienne repose sur cette orchestration sophistiquée des ressources sociopragmatiques, contribuant ainsi aux études du discours médiatique et offrant des perspectives pratiques pour la conception de campagnes culturellement adaptées.