Axiological Representations in Algerian Television Discourse
A Descriptive and Analytical Study of a Sample of Advertising Spots on Algerian Public Television (2023)

التمثلات القيمية في الخطاب التلفزيوني الجزائري
دراسة وصفية تحليلية لعينة من الومضات الإشهارية بالتلفزيوني العمومي الجزائري 2023

Nassira Djeghri Zarouta
Algiers 2 University (Algeria) nassira.djeghri@univ-alger2.dz

Received: **22/07 *2025*** ***Accepted:*** **10/11 *2025*** ***: Published:*** **December *2025***

الملخص:

تهدف الدراسة إلى معالجة الخطاب الإشهاري في التلفزيون الجزائري وذلك بهدف استخلاص القيم التي تعد مركبا أساسيا في بنيته حيث ترسم عليه نكهات المجتمع، ويعد الإشهار أحد الخطابات التي تمتزج في الثقافة والأبعاد الانثروبولوجية وحتى مزاج المجتمع وذوقه العام، وأحيانا حتى الايدولوجيا تظهر في بنيته.

اعتمدت الدراسة على التحليل السينمائي عبر مساءلة طبيعة الخطاب وما القيم التي يرتكز عليها، علما منا بأن الإشهار ليس خطابا مبهجا بريئا.

حلّل الباحث عينة مكونة من ثلاث ومضات إشهارية تلفزيونية، خصت الأولى المتعامل موبليس، والثانية احتوت على مجمع كوتيكس أما الثالثة تعلقت بالمتعامل الخاص أوريدو، تبين في الشق التطبيقي بأن الخطاب الإشهاري قيد الدراسة يكتنز العديد من القيم والتي كانت في مجملها إيجابية، تلاونت بين الخير والتعاون والأخوة والتي تعتبر أصيلة في المجتمع الجزائري، تعتبر القيم رافدا هاما يضفي على الخطاب الإشهاري رونقا خاصا ويعزّز تداوله، ويحقق الربح من ناحية ويثبت القيم من ناحية أخرى.

الكلمات المفتاحية: الإشهار– الخطاب الإشهاري– الاشهار التلفزيوني– التلفزيون – القيم.

Abstract:

The study aims to examine advertising discourse on Algerian television with the objective of identifying the values that constitute a fundamental component of its structure, as these values reflect the cultural tastes of the society. Advertising is considered to be one of the discourses deeply intertwined with culture, anthropological dimensions, and even with the mood and taste of a society. And sometimes, ideological elements are also embedded within its structure.

The study adopts a semiotic analysis approach to examine the nature of the discourse and the values it conveys, bearing in mind that advertising is not just a cheerful, innocent discourse.

Nassira Djeghri Zarouta nassira.djeghri@univ-alger2.dz.

A sample of three television Advertising Spots television was analyzed, the first being a spot made by the operator *Mobilis*, the second featured the *Cotex* group, and the third concerned the private operator *Ooredoo*. The applied section of the study revealed that the investigated advertising discourse put forward large number of values, which were predominantly positive. These values ranged from goodness and cooperation to brotherhood-considered intrinsic to the Algerian society. Values serve as a vital source to the advertising discourse lending it a distinctive charm, enhancing its reception, contributing to profitability while reinforcing societal values.

Keys Words: Advertising, Advertising discourse, Television, Television Advertising, values.

1. Introduction: Advertising generally aims to fulfil a communicative function, targeting a specific segment of the public. Naturally, its discourse is crafted methodically, combining aesthetic elements- such as color, motion, lighting, rhythm—and unique features that weave connections between the advertisement and the society that shapes its boundaries, both in terms of meaning and value. Sociologists affirm that value is a mode of existence or behavior recognized by an individual or group as an exemplary ideal. In general, values express the social, historical, religious, and cultural fabric of a particular society. Television advertising discourse is characterized by a deliberate construction, combining multiple components and socio-cultural elements with the aim of influencing the audience. With the structural transformations that have affected the Algerian society and the growing advertising sector, Algerian viewers are now exposed to both local and international advertisements.

1.1 Problem Research: This raises a central question: What is the identity of advertising discourse? What are its features and characteristics? What is the structure of its cognitive-communicative system and its relation to cultural references? How do its semantic components respond to the socio-cultural context?

The study seeks to understand the formal dimensions of this context in order to grasp the overall framework of reception and the boundaries where discourse takes shape.

The main issue examined in this study is the representation of values within the structure of television advertising discourse.

1.2 Research Questions:

- What are values?
- What types of values are used in television advertising?
- Are these values aligned with the specificities of the Algerian society?
- What is the role of values in television advertising?
- What added benefits do values bring to advertising?
- Do values help in promoting the product and convincing the consumer audience?

This paper attempts, through the analysis of a sample of televised advertisements, to explore the extent to which Algerian television advertising incorporates value-based references in its content. These values are considered as foundational elements of identity and are crucial for maintaining the relationship between the product and its consumer audience in the face of external pressures and competition.

1.3 Research Objective: The study aims to investigate the influence of the structural elements of advertising messages, focusing on how value strategies are reflected in both the

visual content and the messaging of advertising discourse. It seeks to identify the values embedded in the advertising discourse and to assess how it contributes to community communication.

1.4 Importance of the Study: The importance of this study lies in its exploration of the structure of television advertising discourse. Although the general public may perceive it merely as a form of entertainment enriched with tone and visual aesthetics, in reality, advertising does not derive its structure solely from its artistic elements. Rather, it is shaped by the nature of the medium itself and the subject of the advertisement, which can only be understood within the frameworks and values set by society. These values form the raw material within which advertising circulates as both content and cultural value.

1.5 Methodology: The study adopts a descriptive method, analyzing a selected group of advertisements to highlight strategies and representations of values in advertising structure. One of the key findings is that values are essential components of advertising discourse and can only be grasped through content analysis. The study focuses on advertisements broadcast on the Algerian public television during the year 2023.

1.6 Scope of the Study: This research examines television advertisements aired during 2023 on the Algerian public television.

2. The Nature of Television Advertising Discourse: In our everyday lives, television advertising slips seamlessly between the programs we watch - colorful, catchy, and often persuasive without us even realizing it. But beyond the jingles and slogans lies a rich and complex form of communication. Television advertising speaks to us not just as consumers, but as individuals shaped by culture, values, and emotion. It reflects who we are, what we aspire to, and sometimes, what society expects us to be. By looking closely at the nature of this discourse, we begin to see how advertising doesn't just sell products it tells stories, builds ideals, and influences the way we see the world and ourselves.

2.1 Definition of Advertising linguistically: The root of the Arabic word *Ishhar* (إشهار) comes from verbs such as *azhara* and *ashhara*, meaning "to make visible," "to declare," or "to proclaim." It denotes making something known openly, the opposite of secrecy. Al-Bustani defines *Ishhar* in Arabic as **revelation, publication, and clarity**. The word implies publicity—"ashhara al-amr ishharan" (he publicized the matter), i.e., it became well-known and widespread. The word *ishhar* derives from the root "sh-h-r," similar in form to verbs like *daraba*, *karuma*, and *taraha*. One says: *ashhara al-amr*—it became apparent and spread.[1]

Notably, from a lexical perspective, this term combines two different roots within the broader Arabic-speaking world: in the **Mashreq** (Eastern Arab countries), the term "*i'lan*" (إعلان) is more common, while in the **Maghreb** (Western Arab countries), the term "*ishhar*" is preferred. Both originate from verbs (*ashhara* and *a'lana*) that carry the meaning of public declaration and divulgence. **Al-Shirazi** defines it as "publicizing," while **Butros Al-Bustani**, the first Arab researcher to define advertising, described it as "making something known and spreading it." [2]

2.2Terminologically: Advertising is defined as a **non-personal communication process** carried out through public media by advertisers who pay to deliver specific information to consumer groups.[3]

Philip Kotler defines it as: "The various aspects of activity that lead to the dissemination and broadcasting of visual and auditory advertising messages to the public in order to motivate them to buy goods or services, or to prompt them toward a favorable reception of goods, services, ideas, individuals, or institutions being advertised." [4]

Media and communication specialists define advertising as:

- The **art of informing**,
- A **persuasive communication tool** directed at the public about the advertised subject.
- A **message** used to deliver a sales pitch,
- A **communication process** that aims to influence the buyer from the seller in a non-personal manner through mass media. [5]

From these definitions, it becomes clear that advertising is a form of **mass communication**, purposeful and adorned with aesthetic and persuasive touches. It promotes the advantages and distinct features of a given product through a refined discourse that appears on static or moving platforms.

According to the **French Encyclopedia**, advertising is: "All the means used to make the public aware of a commercial or industrial entity and to convince them of the superiority of its products, while suggesting in some way their need for it."[6]

The **Le Robert Dictionary** defines advertising as: "The activity or art aimed at creating psychological influence on the public in order to achieve commercial goals."[7]

The **La Rousse Dictionary** defines it as: "A set of means used with the intent of promoting an industrial or commercial project, or expanding a product's reach." [8]The **American Marketing Association** defines advertising as: "All the aspects of activity that lead to the dissemination or broadcasting of visual, audio, or written advertising messages to the public, in order to motivate them to purchase goods or services, or to encourage them to accept certain ideas, people, or organizations being advertised."[9]

We observe that the definitions focus more on the **promotional and marketing aspect** of advertising. They aim to achieve the advertiser's strategic goals, the foremost of which is reaching the consumer, persuading them that they truly need the product. This persuasion process itself becomes a **value-laden act**, giving the product a distinguished place in the consumer's social context. The product thus shifts from being a mere object of immediate utility to a **cultural symbol** that reflects socio-cultural practices-linked solely by the act of buying.

Meanwhile, the definition offered by the **American Marketing Association** brings together both the **consumer field** and the **service/public benefit field**, where public interest takes precedence.

The most recent definition by **Dahlen and Rosegren** (2016) defines advertising as, "brand initiated communication intent on impacting people." However, in critiquing **Dahlen** and **Rosengren's** (2016) definition, huh (2016) asks whether changing business practice is adequate justification for removing the very things, the key components, that define the discipline of advertising, it defined also as a paid, mediated form of communication from an identifiable source, designed to persuade the receiver to take some action, now or in the future." [10]Advertising is a message that is mediated (rather than being communicated directly as in personal selling), someone who can be identified pays for that message, the primary

purpose is to persuade, and the action that results from that persuasion may take place now or in the future.[11]

2.3 Definition of Television Advertising: television represents the advertising support which has known the fastest expansion in the last 50 years, it ensures, through a unique combination of sound, light and movement, the advantage of an impression gained through the direct contact with the product or the respective service, also allowing the presentation of some persuading explanations[12].

Television advertising is the broadcasting of an audiovisual message aimed at encouraging the public to purchase a particular product or service, to continue using it, and to prefer it over similar goods and services.

It is also defined as a set of diverse artistic messages used during purchased airtime, by television broadcasters, to present a product, service, or idea in a manner-both in form and content-that influences the audience's **knowledge, preferences, values, consumer behavior, actions**, and all other **cultural components**.[13] Televised advertising was introduced for the first time whose advertisers paid for the broadcasted and it was named collective or compensatory publicity. In time, a more aggressive form has emerged, but only for certain products or lines of products and it was called brand publicity. Taking into account all these aspects, we can identify a series of characteristics for televised advertising:

- the message has image and sound, it is animated and persuasive demonstrations can be made;
- the viewer is completely available for the message, being obligated to watch, listen and decode the real meaning of the message, having the so-called state of total receptivity;
- the audience in the case of television is wider, given the need to be informed, the need for entertainment and communication shown by the population nowadays and, therefore, in almost every family there is at least one television set. [14]

the role of television in advertising consists in the fact that TV ads tend to stand out visually, which creates an even stronger message than the one that is shared on the radio or in a newspaper. Advertisers knowingly use different instruments to influence their potential customers and create a video that would be pleasing both in terms of its advertising and entertaining content, Customers are going to remember what they see on TV and then purchase those in real life, remembering about how they liked the advertisement when they saw it on TV - this effect cannot be achieved with the use of radio and newspaper ads, this is what makes the role of television stand out. With the help of television advertising, potential customers start feeling much more motivated and informed as they are going to purchase practically any product based on how they liked the ad related to that product.[15] Television advertising, therefore, is a form of content that combines the elements of cinematic language with the appeal of moving images, which allows for the embodiment of many ideas and directives within its discourse. In her 1998 study on television advertising and legislation in contemporary societies, Ferial Mahna argues that television advertising is no longer merely about presenting and promoting ideas, products, and services, or broadcasting messages with commercial or technical objectives for an economic institution to gain customers. Nor is it simply a means to increase consumption volume and achieve profit. Rather, advertising now falls within plans and strategies primarily aimed at creating frameworks that establish a comprehensive lifestyle model, an integrated ethical system, and a well-studied hierarchy of values that achieve long-term goals and

interests for the owners of goods, products, and services. Studies have also shown that institutions no longer just produce goods to promote and market them through advertising, but instead work on shaping a consumer who is socially, psychologically, and behaviourally prepared to carry out their advertising strategy.[16] Accordingly, the discourse commonly referred to as "advertising discourse" is, par excellence, a vital discourse because it reflects many social, ethical, and cultural values of a society. These values may appear simple on the surface, but they intricately embed numerous. [17]ideological traits that work to consolidate the characteristics of the product in the recipient's mind. Therefore, advertising discourse combines two fundamental structures: one internal to the discourse itself, containing linguistic and visual signs, and one external to the discourse, which includes all sociocultural practices. Its persuasive dimension is founded on the principle of promoting the product by highlighting its unique features. Thus, the advertising process is established as a socio-economic act.[18]
Advertising discourse is considered a socio-economic discourse that relies on the investment of (the combination of visual and linguistic data, as well as the focus on psychological elements) to motivate the receiver (the consumer) to perform the act of purchase and to achieve this act as the ultimate goal of advertising communication.[19]

Advertising discourse is considered one of the most important types of discourse due to its direct connection to human life. It contributes significantly to the establishment of social, ethical, and civilizational values, in addition to its commercial value. It embeds, within its linguistic and iconic discourse, a cultural value with a predominant ideological character, which instills in the recipient a particular predisposition to engage with the advertised products by creating the necessary motivations. Because of this complex nature, it is essential to distinguish between what belongs to the discourse itself-its "human" aspect-as a meaningful linguistic fabric aiming at persuasion, and what lies outside the discourse, such as socio-cultural and economic values. Undoubtedly, its persuasive dimension is based on the principle of promoting the product or the idea associated with it by highlighting its distinctive features.[20]

In its communicative dimension, advertising discourse presupposes a sender, a receiver, a message, and a medium through which this message is transmitted. It operates through two distinct systems of signification: one purely linguistic, and the other purely iconic. These two structures work together to produce a coherent advertising message, composed of rich signs, as **Roland Barthes** puts it. In this sense, advertising is not only a description of the product but also a means of defining relationships and patterns of behavior linked to an ideal framework for the act of purchase, which remains the primary objective of the advertising message.[21]

3.Values and Advertising Discourse: The term "values" is ancient, dating back to the **Greek** era through the writings of some philosophers such as **Plato**. Although it was not addressed under this specific name at the time, similar terms were used, such as "goodness," "perfection," "beauty," and "truth." All divine religions, civilizations, and cultures are founded upon values. The Germans were the first to use the term *Wert* in its philosophical sense, and credit goes to the philosopher Nietzsche. The term then began to spread throughout the Western world, particularly in Germany. With the advent of the twentieth century, the theory of value emerged. However, values did not receive significant attention or study from

researchers, primarily because they were considered the domain of philosophers. **Claude Lévi-Strauss** observed that if the social sciences seemed somewhat reluctant or hesitant in dealing with values, it is because, when we speak of values, we are actually speaking of emotions, feelings, and non-logical phenomena. And since the mission of any science is to describe phenomena in a logical manner, there is a fear that addressing values scientifically may lead to contradictions-attempting to explain illogical data using logical terms-which would distort the nature of values and undermine their validity.[22] As a cross-disciplinary category, values are studied by many sciences: philosophy, sociology, psychology, pedagogy, cultural studies, social studies, linguistics and others. Therefore, there is no clear definition of the concept of "value". In our research we consider "values" as goals that guide people in their activities and determine the norms of their behavior, Values are historically formed, generalized ideas about the models of people's behavior, which reveal an evaluative and active attitude to the world, forming a values picture of the world, that are fixed in the representative minds of certain ethnic groups and are found in the languages of this ethnic group.[23] Values have not enjoyed a clear and universally agreed-upon conceptual definition among researchers around the world, particularly in terms of how they are measured. This is because values are not easily quantifiable-they manifest in abstract forms, and the background for determining their meaning and the hierarchy of values varies from one society to another. It is not possible to review all the theories and their historical developments here, so we will suffice with citing the definitions provided by a few researchers. **Abdel Latif Khalifa** defines values as a set of judgments made by an individual in favor or against certain objects or matters. This process occurs through the interaction between the individual and their knowledge and experiences, as well as with representatives of the cultural framework in which they live and from which they derive such knowledge and experiences.[24]

The concept of value has been shaped by the nature of the disciplines that have addressed it. For instance, in economics, value refers to utility. In philosophy- where values are acknowledged to have originated-the meaning of value has oscillated between two perspectives. The first is a philosophical view that recognizes the independence of values, seeing them as detached from human experience. The second perspective, represented by naturalistic philosophies, considers values as an integral part of the objective reality of life and human experience. In religion, the meaning of value varies. In Christianity, values are closely tied to divine revelation and religious teachings that guide judgments on what is valuable. Islam, however, goes further, offering a clearer and more detailed exposition of values through the **Qur'an** and the **Sunnah**, by setting standards for judging actions and things.

In sociology, values are seen as a level or standard for choosing among alternatives or available social possibilities in a given social context. Values are shaped by social norms and group behaviors, and they manifest within communities. In psychology, however, the focus is on individual values, considering the person as an element within the group.[25] orientation through which it is approached-orientations in which the human being and society serve as fundamental pillars. Values are nourished either by sources external to the individual-such as religion and the collective conscience of society-or by the inner human self, which bears certain principles that are translated into behaviors within the social context.

Values are a meaning or human stance chosen by the individual to interact with themselves and with the broader environment in which they live. An individual's life is inherently value-based, meaning that each person follows a set of values that are arranged in a specific hierarchy and that govern their behavior, relationships with society, and interactions with objects. These values, in turn, help shape the features of their personality. Therefore, *values* can be defined as the goals derived from one's personality-goals by which the individual is identified and toward which they strive.[26] Values are defined also as a set of ideas, meanings, actions, and behaviors manifested through the individual's interactions within society. They are acquired socially-either through direct interaction or via various societal means-and eventually become standards that help the individual judge and evaluate things. While values are inherently abstract or intangible, they gain material form through their expression in actions or in physical objects. Advertising discourse often appeals to the values that are established in a particular community. It has the opportunity to form and integrate new values in order to effectively influence the recipient and achieve their pragmatic goals. Values have particular importance for the awareness of needs in the decision-making process. They not only penetrate deep into the consumers' consciousness; they penetrate into their hearts Language is a useful communicational tool, Linguistic worldview and the values that are inherited in a particular society are reflected and created through language. The word does not reflect the object of reality itself, but the vision that exists in native speaker's minds. Some researchers claim that advertising form new values and enforce them into people's minds, However, some scientists argue that advertising just reflects the values that has already existed in a particular society.[27]

In this study, we seek to identify the representations of values within **televised advertising discourse**, which, in its human aspect, is a discourse aimed at achieving utility and promoting products. However, despite its commercial and persuasive nature, advertising carries values that refine behavior and enhance societal tastes. Although its messages may appear simple and technically crafted, they convey a discourse that penetrates the subconscious and inhabits its depths.

3.1 Components of Values: According to **Rokeach** (1969, 1973), the value concept is a constant belief that a specific mode of conduct or end (ultimate) state of existence is personally and socially superior to an opposite or converse mode of conduct or end state of existence. **Rokeach** distinguished two kinds of values**: terminal**, which are in personal and in social character and which define the end state of human desires and aspirations (such as personal freedom, salvation), and **instrumental** values, which are in moral character and denote competency and which are seen as desirable modes of conduct (e.g. helpfulness, self-control). The terminal values denote aims that people set, whereas the instrumental values are modes of conduct thanks to which those aims can be achieved. Particular values exist within an orderly system. Hence, a human ability to point to values which are higher or lower in his or her hierarchy of values.[28] **Milton Rokeach**, values consist of three essential components:[29]

3.1.1 The Cognitive (Mental) Component: This refers to the individual's awareness and understanding of the values through reasoning, thought, and consciousness. It recognizes the values as desirable and worthy of appreciation, and it represent the individual's beliefs, ideas, and knowledge about the values. This component includes theoretical knowledge and

information, and through it, values can be learned and understood in terms of their significance and meaning.

3.1.2The Behavioral (Guiding) Component: This relates to the actual practice of the values or the behavior itself. In this context, the value acts as a guide for action or conduct.

3.1.3 The Affective (Emotional) Component: This involves emotions, feelings, and internal sentiments. Through it, the individual develops an inclination toward a particular value and begins to appreciate and feel proud of it. At this level, the person feels joy in embracing the value and expresses readiness to adhere to it. According to Rokeach (1973) and Popielski (2008), everyone has their own hierarchy of values. The most preferred value takes up a central role in his or her life and also performs an essential regulatory function in his or her personality and religious life. It is expected that terminal values most respected by people contribute significantly to explaining the variance of religious experience of God's presence and God's absence. According to Rokeach (1973), terminal values in personal character strongly focus on an individual and accomplishment of his or her existence, whereas terminal values in social character concern more the relation and attitude to another person and the surroundings. Hence the expectation is that terminal values in social character have a significant relation to a high level of empathy. Similarly, it is suggested that in the group of people with a high level of empathy it is terminal values in social character, rather than in personal, that have a stronger influence on religious experience: God's presence and God's absence.[30]

3.2 Values and Television Advertising Discourse: Advertising plays a prominent role in investing in the value framework prevalent in society, actively contributing to its dissemination-especially when it is integrated into the television medium, which undoubtedly relies on mass communication. Consequently, values become widely known, which may allow for the reinforcement of existing values or the emergence of new ones.

Naturally, advertising both influences and is influenced by a society. It adapts to people's lifestyles, habits, and traditions while simultaneously impacting societal values. In essence, advertising reflects a dynamic interaction between advertisers and audiences within a given country-an interaction that may even resonate across borders through translated advertising discourse. Advertising operates within the limits of prevailing social, cultural, psychological, and even technological frameworks. Within this evolving context, it aims to promote positive values; however, some recipients may perceive these values as negative. Thus, it can be said that advertising promotes utilitarian values through product promotion and the drive for sales.

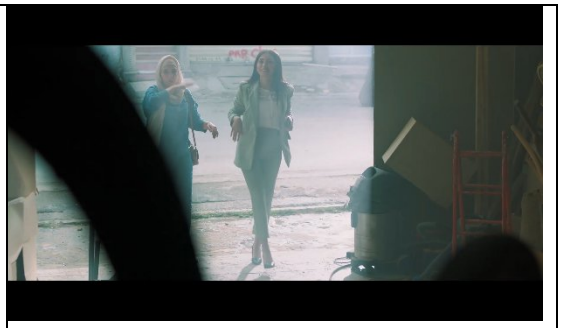
At the same time, it conveys cultural values reflecting taste, consumption styles, and the perceived worth of the product in the consumer's mind. Moreover, advertising is embellished with **social values** that highlight cooperation, affection, solidarity, and respect. However, the true place of advertising cannot be fully realized without considering **psychological values**, i.e., the subjective value that advertising holds for each individual within the society. On the other hand, advertising can at times undermine values through its messages and discourse, particularly when they contradict societal norms.

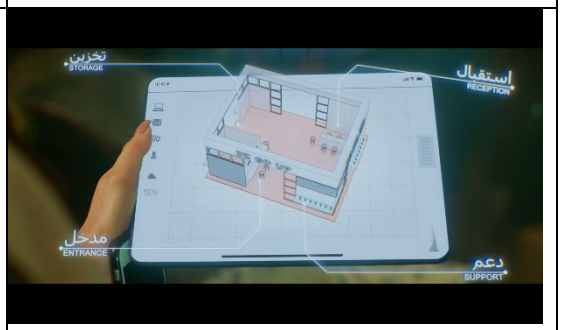
Therefore, discussing values in advertising discourse necessitates acknowledging that these values are only reflected in its structure through the skill of those responsible for crafting such discourse, and the strategic vision they possess-visions that are woven into the

fabric of the message, whether overtly expressed or subtly embedded.

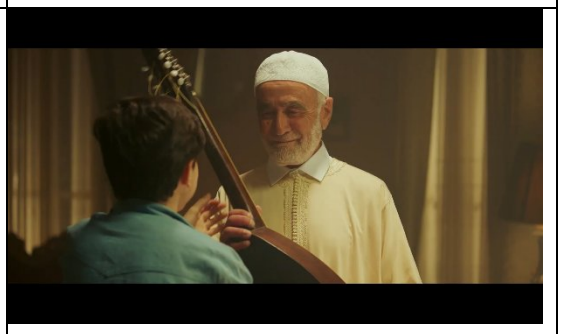
4. Descriptive and Analytical Study: This study includes a sample of advertising models.

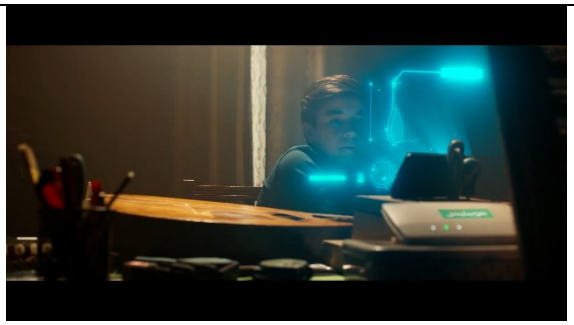
First Model:

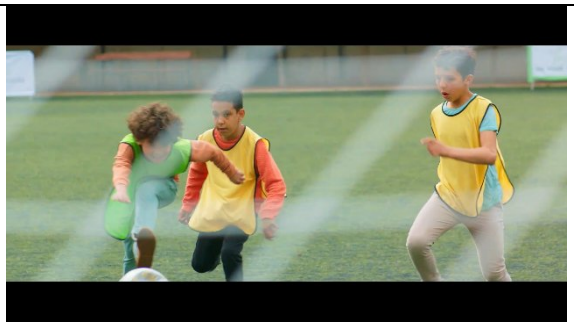


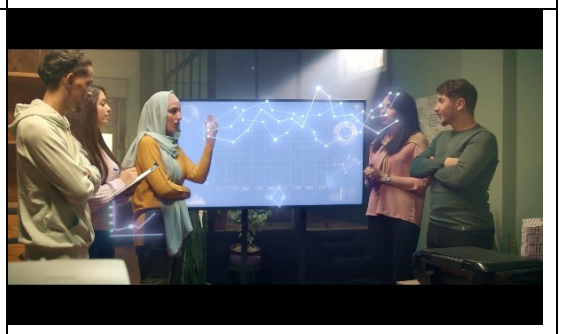


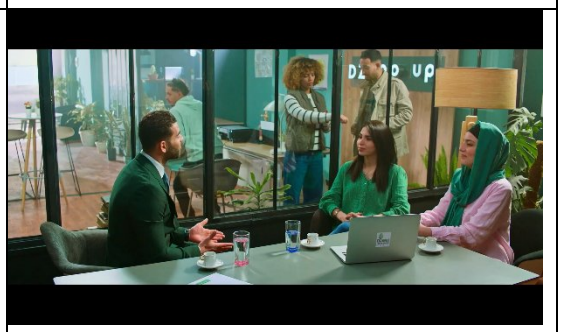


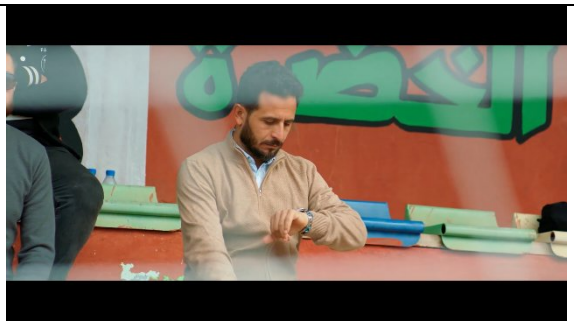







DZ go up


DZ go up





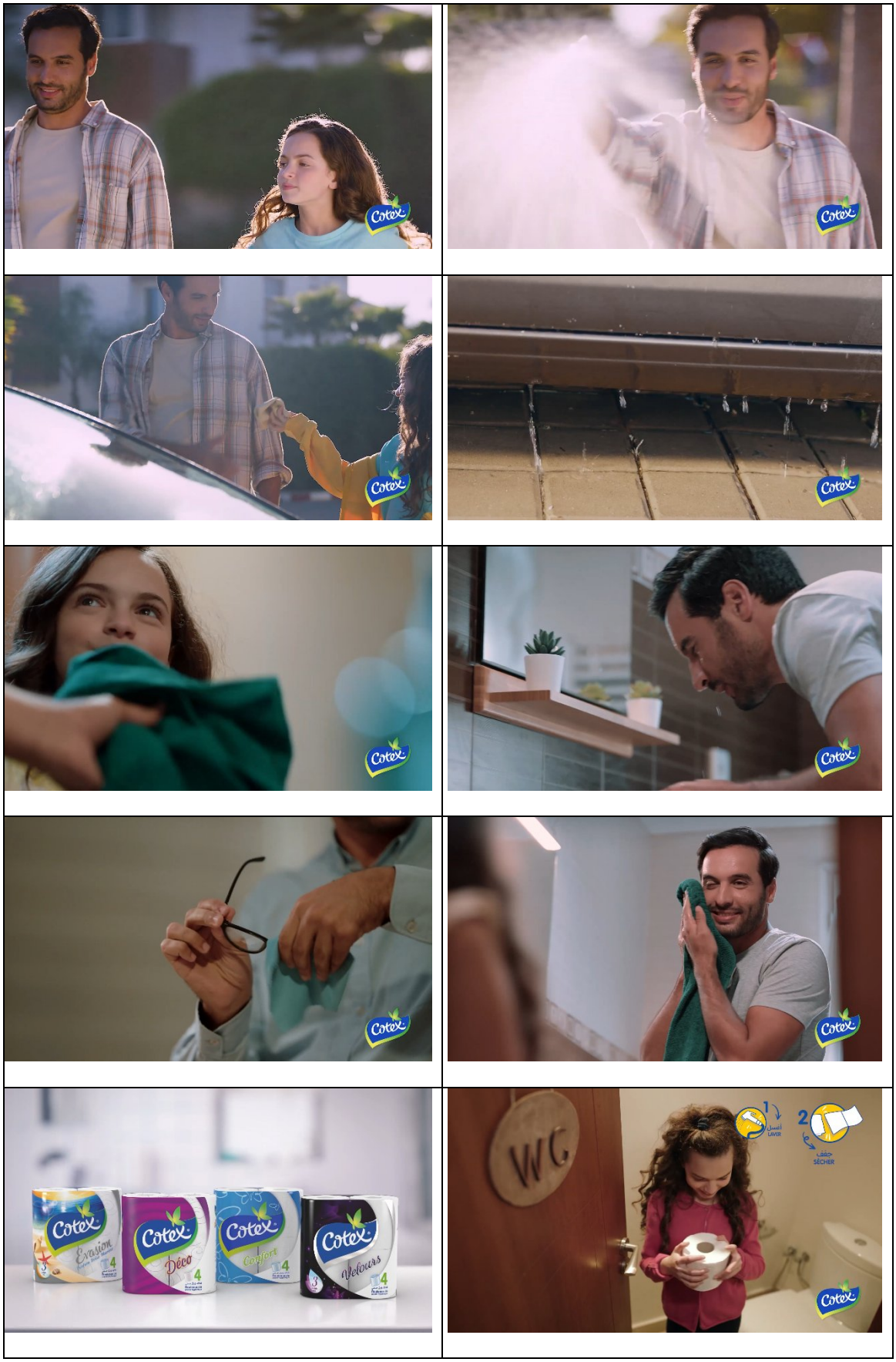



mobilis
موبيليس
معاً نصنع المستقبل

Advertising Text	We joined hands to succeed in our plans. Our idea brought us together, and we made it happen. In one word, many meanings and solutions, Thanks to our secrets, perseverance, and hard work, we turned the impossible into possible, what was once imagination is now reality. We faced challenges, and thanks to technology, we achieved our dreams and goals. Our will and strong confidence united us, so today, in our new Algeria, we share our success with you, Together, we build our future. Mobiles, together we build the future. Djamel Belmadhi, Mobiles Brand Ambassador. **Wishing you a blessed Ramadan.**
Type of Advertising	Television Advertising
Product or Service Name	Mobilis... Together We Build the Future
Year of Publication	2023
Purpose of Publication	Celebrating the New Algeria and Strengthening Confidence in Its Institutions
Campaign Title	Together We Build the Future
Content of the Advertising Message	The message content emphasizes the authenticity that Mobilis embodies, which is rooted in Algeria itself and its rich history. It conveys that Algeria will never fall regardless of the storms it faces. Today, Algeria is renewed through the efforts and solidarity of its people, and Mobilis is one of its institutions that unites Algerians through love, work, and perseverance in achieving dreams and goals.
Advertising Slogan	Together We Create the Future [redacted] mobilis موبيليس معاً نصنع المستقبل [redacted]

Visual Elements	**Characters in the Advertisement:** The ad features a variety of ordinary people from society, representing different genders and age groups. It also includes celebrities, notably Djamel Belmadi, who enjoys widespread popularity within Algerian society. **Lighting:** There is a noticeable variation between daytime and nighttime lighting, symbolizing solidarity and the collective effort around the clock to face challenges and work towards building the future. **Colors:** The colors are bright, with green predominating. Green symbolizes the Mobilis company, the Algerian national team, the national flag, and identity. **Scene Rhythm:** The scenes are presented with a fast, harmonious pace that enhances the rhythm of construction and development across all segments of society.
The Value Promoted in the Advertising	Advertising employs positive values through a message of positive thinking that calls upon all members of the New Algeria to unite their efforts, visions, and strengths in building the country and reinforcing the values of cooperation, brotherhood, and respect among members of society. It also symbolizes the values of love and cooperation through the emblem of football and the national team, which holds a special place in the heart of every Algerian.

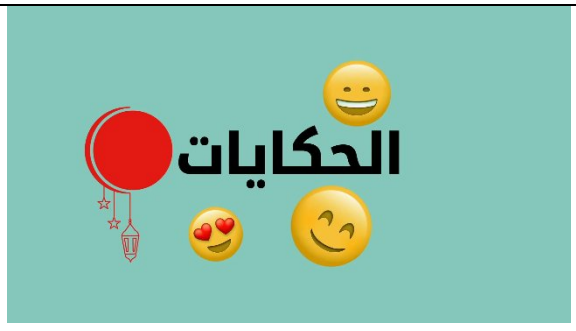
The Second Model



	
Advertising Text	Cleanliness holds great importance in our lives. It is well known that cleaning mainly involves water, but water alone is not enough. That's why every washing must be followed by drying—this is the secret to complete and thorough cleanliness, even in the bathroom. Cotex recommends using both water and paper for total cleanliness because you deserve perfect hygiene. Try the new **Cotex Ultra Confort Reflex** by Cotex.
Type of Advertising	Television Advertising
Year of Publication	2023
Product or Company Name	Cotex Company 
Advertising Campaign Title	Cotex Toilet Paper: For Complete Personal Cleanliness
Advertising Objective	Encouraging the Public to Use Cotex Products
Content of the Advertising Message	Focusing on the Role of Cotex Products in Achieving Complete Cleanliness
Advertising Slogan	Complete Personal Hygiene

Visual Elements	The advertising relies on real-life Algerian characters—ordinary people who reflect everyday life in Algeria—and carries positive values through its portrayal. **Lighting:**The lighting varies between day and night to reflect the product's usage at all times and for various needs, whether inside or outside the home, and whether for personal hygiene or cleaning objects.
The Value Promoted in the Advertising	The core value promoted in the advertising is a cultural one, rooted in the purity associated with water—a value upheld by the Islamic faith and highly regarded in Arab societies, particularly in Algeria. Water holds a special symbolic significance in Islamic communities due to its association with cleanliness, which in turn fosters values of love, cooperation, and affection among individuals and families. The advertising relies on this fundamental and positive value to convey its message, emphasizing cleanliness achieved through the use of water, which necessitates the use of the product.

The Third Model:

<table>
<tr>
<td>
</td>
<td>
</td>
</tr>
<tr>
<td>
</td>
<td>
</td>
</tr>
</table>

	
	
	
Advertising Text	Ramadan is about family gatherings, stories, helping one another, and good times together. Ramadan is the month to stay connected, with both those near and far. Wishing you a blessed Ramadan with **Ooredoo**.
Type of Advertising	Television Advertising
Product or Service Name	The Operator Ooredoo 

Advertising Campaign Title	Ooredoo accompanies you this Ramadan and brings you closer to your loved ones and family.
Year of Publication	2023
Advertising Objective	Enhancing loyalty to the operator Ooredoo
Content of the advertising message	The advertising highlights the family emotions experienced by the Algerian people during the month of Ramadan, and the operator Ooredoo seeks to reinforce those feelings.
Advertising style	From Realistic Drama
Advertising Slogan	Family Gathering
Visual Elements of the Advertising	**Characters in the Advertising :**the advertising features ordinary characters from the daily life of the Algerian family, portraying the different family members and their interactions during Ramadan. It highlights the symbolism of this great month, which brings the family together both materially and spiritually, reflecting mutual support among family members and the wider community during warm family gatherings attended by parents and children, expressing the cohesion of the Algerian family. **Lighting:**The lighting was bright throughout the shots to convey the joy and happiness reflected in the expressions of the characters. **Nature of the Scenes:** The scenes varied and reflected that feelings of bonding and love are realized with our loved ones, and these are strengthened by the blessed month of Ramadan. **Colors:** The dominant color throughout the content was vibrant red, reminding viewers of the Ooredoo brand and symbolizing the warmth of feelings we have toward family, especially the ceremonial atmosphere experienced

	during Ramadan. **Pace of the Scenes:** The rhythm of the scenes featured a special dynamism that reflected the high activity within the scenes, spreading joy and happiness among the characters and events of the advertisement.
The Value Promoted in the Advertising	The advertising capitalizes on emotional appeals reflected in the feelings among the characters and the role of the month of Ramadan in this context, where values such as love, cooperation, affection, respect, and obedience are expressed. The advertisement bets on values inherent in the social fabric of the community and connects them with the noble month of Ramadan- a month of forgiveness, reward, solidarity, and support. The operator's role is highlighted as being close to both near and distant people in achieving and embodying communication. Indeed, the advertising carries a wonderful positive value, with its director skilfully dressing it in the deep values of Algerian society, its customs, and traditions, all rooted in religious values deeply infused with Islam.

5. Study Results: Advertising is one of the discourses founded on value dimensions that build both its explicit and implicit structure. It cannot be circulated outside the social context that defines its framework and ensures its reception among audiences. Advertising cannot appear as a bare human presence before the receiver; it carries both positive and negative values. Therefore, the advertising industry requires great creativity and innovation, making it an important means of shaping society's tastes, consumption patterns, and reflecting its interactions-even if only in a few seconds-while stimulating the deep imagination of the community. Through our analysis of this study, both theoretically and practically-where we interpreted the discourse and extracted advertising values-we observed the following:

- The use of emotions and emotional appeals greatly helps in modeling values within society, with cooperation and brotherhood values being present in the advertisement under study.

- The use of realistic drama in advertising discourse added a positive value to both the advertisement and the product itself, enriching the fabric of values that characterize Algerian society in its customs and traditions.
- Exploiting scenes from the lived reality of the Algerian society within the advertisement's structure strengthens the advertisement, consolidates values, and achieves the intended goal aimed at society and its various institutions.
- The value embedded in the advertisement aligns well with the specificity of the audience and the nature of the product, which guarantees a positive image of the product. Who doesn't love family gatherings during Ramadan and the joyful moments shared, in the dignified and warm atmosphere created by family and blessed by the holy month? Who doesn't love their homeland as it builds, progresses, and achieves success? And who among us doesn't value cleanliness, which is considered a pillar of faith?

6.Conclusion: indeed, all the advertising models studied carried noble values stemming from the depth of the Algerian society. The advertisers greatly utilized these values, employing every visual language- lighting, colors, rhythm- to express scenes with a special harmony that touches emotions and stirs the values of every Algerian who loves Algeria and cannot live except under these values. These values are intrinsic to the nature of Algerians, known for generosity, brotherhood, cooperation, and solidarity at all times. Therefore, it can be said that the models under analysis succeeded to a great extent in embedding values within the structure of advertising, making excellent use of their semiotic significance in the advertising message.

References:

1 - Baya Si Youcef (2013–2014) *Television Advertising in Algeria: Scientific Foundations, Legal Rules, and Semantic Components – An Analytical Study of the Structure of the Advertising Message*, Doctoral Thesis, Faculty of Media and Communication, Algeria, p. 71.
2 - Mohamed Joudat Nasser (1998) *Propaganda, Advertising, and Public Relations*, Amman: Majdalawi Publishing House, 1st Edition, p. 102
3 - Enas Mohamed Ghazal (2001) *Television Advertising and Children's Culture*, Alexandria: New University Publishing House, p. 132.
4 - Bashir Abbas Al-Alaq & Ali Mohamed Rababah (1998) *Promotion and Advertising*, Amman: Al-Yazouri Scientific Publishing and Distribution, (n.ed.) p. 154.
5 - Al-Nour Dafallah Ahmed (2005), *Advertising: Principles and Fundamentals*, United Arab Emirates: University Book House, 1st Edition, p. 23.
6 - Mona El-Hadidi (2002), *Advertising*, Cairo: Egyptian Lebanese House, 2nd Edition, p. 23.
7 - Al-Qadi Antoine Al-Nashif (1999), *Advertisements and Trademarks*, Beirut: Halabi Legal Publications, (n.ed.), p. 21.
8 - Ibid., p. 21.
9 - Enas Mohamed Ghazal, *Op. cit.*, p. 132.
10 - Kerr, G. and Richards, J. (2020) Redefining advertising in research and practice, International Journal of Advertising, p 4, DOI: 10.1080/02650487.2020.1769407.
11 - Sally J. McMillan (2004) Internet Advertising: One Face or Many? Internet Advertising: Theory and Research (2nd edition), David W. Schumann & Esther Thorson March 12, 2004.Andreea BUDACIA, Advertising Through Television, p66. http://holisticmarketingmanagement.ro/RePEc/hmm/v1i1/6/8.pdf
12 - Soutah Samira & Bourakaa Soumia (2014), *Values in Television Advertising and the Orientation of Consumer Behavior among Individuals: A Field and Analytical Study of a Sample of Advertisements on Channel One (Terrestrial)*, Journal of Social Sciences, Vol. 08, No. 01, p. 260.
13 - Andreea BUDACIA, op cit, p66.

14 -Mihalis (Michael) Kuyucu(2020) Television And Advertising: The History Of Tv Advertising From And Industrial Look, SOCIAL MENTALITY AND RESEARCHER THINKERS JOURNAL 6(29) p259 :258-269 DOI:10.31576/smryj.450.
15 - Mona El-Hadidi, *Op. cit.*, p. 32.
16 - Naaman Bouguera (2011), *The Effectiveness of Literary Imagery and Its Argumentative Value*, Casablanca: Faculty of Letters and Human Sciences, Ain Chock, within the framework of the Debate Series No. 23, *Mechanisms and Stakes of Advertising Discourse*, Dar Al-Touhidi Publishing and Distribution, p. 46
17 - Abdelmajid El Abed (2008), *Studies in Semiotics*, Morocco: Al-Qarawiyyin Publishing, 1st Edition, p. 47.
18 - Naaman Bouguera, *Op. cit.*, p. 46
19 - Said Benghrad (2006), *Semiotics of the Advertising Image: Advertising and Cultural Representations*, Morocco: Afrique Orient, p. 47.
20 - Said Boumaiza (2005–2006), *The Impact of Media on Values and Behaviors among Youth: An Exploratory Study in the Blida Region*, Doctoral Dissertation in Media and Communication Sciences, Faculty of Political Science and Media, Department of Media and Communication Sciences, pp. 141–142.
21 - Liudmila Sudina (2024) Global Journal of HUMAN-SOCIAL SCIENCE: Sociology & Culture, Volume 24 Issue 4 Version 1.0, p21.

22 - Abdel Latif Mohamed Khalifa (1992), *The Evolution of Values*, *Aalam Al-Ma'rifa* [World of Knowledge], a monthly cultural series issued by the National Council for Culture, Arts and Letters – Kuwait, p. 52.
23 - Ibid., pp. 32, 34.
24 - Lina Atef & Manar Mohamed Yehia Al-Qadi (2017), *Human Values in Advertising and Their Role in Positive Motivation*, *Journal of Architecture and Arts*, Issue No. 8, p. 02.
25 - Liudmila Sudina, opcit, p22.
26 - Stanisław Głaz(2015) The Importance of Terminal Values and Religious Experience of God's Presence and God's Absence in the Lives of University Students with Various Levels of Empathy, J Relig Health doi: 10.1007/s10943-014-9884-5
27 - Nahla Gamal (2023), *The Sociology of Television Advertising and Its Impact on Societal Values of the Egyptian Audience*, Arab Journal for Research in Communication and Digital Media, Issue No. 4, July, p. 97.
28 - Stanisław Głaz, opcit.
29 - Milton Rokeach (1979) understanding Human Values Individuel and societal, The Free Press, A Division of Macmillan Publisher, Co, INC, New York, pp47,48.
30 - Ibid, p 53.