

***Aesthetic Values In Algerian Television Advertising  
-A semiotic Analysis-***

Chaib Nabil

Military Higher School Of Information and Communication (Algeria),  
chaib.nabil@univ-medea.dz

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**Abstract:**

In this scientific article, we rely on semiological analysis to extrapolate the importance of treating the significance of music in the television advertising discourse from an implicit and semantic angle that allows diving into the essence of this art and its symbolic depth in order to touch its semantic peculiarities and then know the relationship between its signs, and from there approach the meaning of advertising music in the semantic field that Several data are fused in it that contribute in one way or another to the formation of its symbolic dimension.

The importance of the problem of the study is evident, which is related to the dismantling of the various musical codes that form different semantic structures and the comparison between the meanings and connotations that can be accessed through the symbolic interaction between the signs of the forms formed for the various semiotic structures of function.

Through this study, we came to the conclusion that the advertising music in the advertising flashes was employed in its entirety to translate the advertising content, and this means that there is a correlation in the content, that is, between the material of the advertising flash that includes many symbols and cultural implications and the connotations of music that enhance that reference, and increase the deepening of it The meaning of the advertising speech.

**Keywords:** Advertising discourse; music; interpretation; image; Semiology

***Introduction***

Television advertising discourse is a semantic format in which many visual codes overlap in the composition of the film construction, where the latter is considered a communication format and a special tight building, in which a set of expressive elements, sonic slogans, iconic visual codes and musical markers with certain connotations combine through those elements interacting internally with each other .

Due to the increasing tyranny of advertising discourse in various media, it has become particularly important, its main source of aesthetic and artistic images, as well as those musical signs that carry many hidden and esoteric meanings, due to their outstanding effectiveness in communicating ideas and influencing the same consumer quickly.<sup>1</sup> (Green, 2005 : 75)

So semantic thinking in the art of advertising music adds a symbolic awareness of this art and from there increases the ability of its tasters to feel it and understand its meanings and enjoy hearing at its multiple and integrated levels that represent the sensory, expressive and artistic aspects, because the publicity music in its connection to the creative and receiving self, takes from interlocking qualities what makes it one of the most complex sayings in the level of meaning and building, and the dismantling of these symbols, especially in the field of bioscience research, requires It is a student to retrieve all the knowledge produced by other sciences to decipher them.<sup>2</sup> (bognoux, 2001 : 52)

On the other hand, the special function of the musical message is to revive the content of television advertising by addressing the mind of the recipient in order to develop an internal power in its tonal way where the mechanics of broadcasting the musical message contribute to bringing the recipient in order to change the behavior of the consumer.

In order to understand the issue of the multiplicity of meanings of musical signs in the seminal space and their harmony with the visual and sonic pattern in the television advertising discourse and to show their semantic and cultural representations, we decided to crystallize the problem of our research as follows:

**Does the musical message achieve compatibility and harmony with the idea of a famous flash in a way that delivers semantics to the recipient?**

## **1. Analytical method**

### **1.1 Research questions**

- Do you think music is a tool to realize the aesthetic dimension of TV advertising discourse, or is it used to serve specific connotation as a form of communication?
- What is the relationship between the visual system embodied in TV advertising language and music symbols?
- How does the implicit dimension of music brand help to shape consumers' psychological image of products?
- How does musical language realize the expressive meaning of its symbolic space in advertising discourse?

### **1.2 research meaning**

The importance of this study stems from its involvement in a broader theme in contemporary semiotic research, that is, the music semantics in TV advertising discourse, as an expression tool, is used to serve a specific connotation. Advertising music is considered to be a rich field, with many symbolic meanings and expressive hints, which in turn helps the influence of advertising language on the recipient, thus creating a psychological image and prompting him to take the climax of purchasing behavior.

Through this research, we can provide advertisers with a new semiotic perspective and make it applied in different advertising agencies.

The essence of music and sound lies not only in the plastic art value of its sound structure, but also in its communicative value lies in increasing the expressive meaning in advertising discourse through the interaction of visual form, language and music information.

### **1.3 Objectives of the study**

- To know the significance of the musical message employed in the advertising discourse of the Algerian television channels
- To highlight the extent of compatibility and harmony of music with the visual and linguistic systems in the advertising discourse
- To investigate the implicit dimensions of musical signs through knowing the technical and semantic forms of the advertising discourse
- Knowing The role of the musical message in creating a mental image of the product for the consume

#### **1.4 Study Methodology and Analysis Approaches**

Every scientific research is based on a systematic and clear approach that defines the course and results of the semiological analytical study in a way that answers the problem and the questions posed, and this situation calls for the researcher to be well aware of the importance of the methodological aspects in conducting semiological analysis.<sup>3</sup> (Lazard, 1991 : 138)

In order to know the significance of the musical message in the television advertising discourse, we decided to use semiological analysis, as by means of it we can reveal the consistency of the visual and linguistic systems with the musical message accompanying the advertising discourse broadcast on Algerian television channels.<sup>4</sup> (Barthes, 1985 : 96)

On the other hand, semiological analysis is defined as a set of techniques and steps used to describe and analyze something in terms of its significance in itself. And to establish relations with other parties on the other hand. And semiological analysis is defined as diving into the contents of the message and visual discourses and others, as it seeks to achieve critical analysis, as it is a qualitative and inductive analysis of the message with a latent and esoteric content.

**The approach of Roman Jakobson** <sup>5</sup>(Jacobson, 1966 : 73)

identified the components of linguistic communication in his book " papers on general linguistic " in six elements: the sender, the message, the reference, the channel of communication, the receiver, the status code.

#### **1.5 Define terms and concepts**

##### **- music:**

Music is a language: a Greek word used to describe the Greeks who provided spiritual art and associated it with temples<sup>6</sup>.( Boutouyrie, 2010 : 56)

They call it everything related to the art of music. In terms, it is a science and art. It is a music science of natural science based on mathematical rules. It arranges different sounds to an appropriate extent, superimposes them on the ear, and is based on balance <sup>7</sup>(Sacks, 2009 : 66)

##### **-Public speaking:**

"Public sign" is a special communication structure. It is composed of a series of expression elements, forms, colors, frames, symbols, language symbols, visual symbols and symbols. According to the organizational structure of the sender and producer, it has certain semantics.<sup>8</sup> (Jouve, 2000 : 36)

##### **- Connotation**

Language: the verb "del" means to open "del", say "del" on the way, wrap it up, and then say, "I wrapped everything I know."<sup>9</sup> (Fabbri, 2008 : 94)

Terminology: vocabulary is used in a specific language environment to illustrate the relationship between vocabulary and psychological process, because vocabulary is not external, but psychological.

Therefore, in our statement, we refer to this positioning in the symbolic sense to reveal the true meaning of symbols or images.<sup>10</sup> (Dessausure, 1985 : 144)

## **2. Semiological analysis of advertising music according to asymptotic integration**

### **2.1 Analysis of the advertising flash "Facto" according to the approach of Roland Barth**

Our analysis of the advertising flash - Facto - according to Roland Barth's approach leads us to talk about the specific reading of the flash as a primary level in the analysis process, then the implicit reading at the second level, in which we deal with the semantic employment of the musical message and its consistency with the visual and audio systems in the advertising flash, to analyze semiotics after that The musical language, and its expressive significance by highlighting the relationship between the employed soundtrack and the visual format in the advertising flash related to the "Facto" brand.

#### **❖ Specific reading:**

The advertising creator uses the advertising flash of the "Facto" product broadcast on Algerian TV - Channel Three A3 - which lasted 29 seconds, with a front descriptive shot showing us a group of women dressed in authentic tribal dress walking in vast mountainous lands interspersed with many trees and plants, Behind them, the majestic Djurdjura mountains that frame the natural decoration of the Kabylie region appear.

This shot, taken at normal angles and with a fixed camera, permeates many scenes of traditional houses located in the high mountains of Kabylie, accompanied by a soundtrack of the Kabyle singer "Edir", who relied during this music clip on A set of musical that reflect the authentic tribal heritage stemming from the Bedouin environment through its use of the music of the legendary song "Avava inova".

The director inserts the advertising flash after this with a Mediterranean shot, where the shot depicts an old tribal hut that reflects the customs and traditions of the Kabylie region in the high mountains by depicting a woman and her daughter sitting on the ground, in addition to accurate descriptive clips describing the girl greeting her mother while they are wearing authentic traditional tribal dress accompanied by jewelry.

The traditional made of silver and next to them is a large bowl on the ground made of wood, where the mother used to bring the food represented by couscous.

**Figure 01 represents a sample of audience after semiotic analysis.**



In this section, the general description of the event is carried out through a series of descriptive shots, which show an old man sitting in his grandfather's position, quietly drinking coffee and wearing traditional brown fur clothes. With the iconic flash of Fakto products from the beginning to the last 29 seconds, consumers can enjoy the fun of natural decoration. My tribe is real. The direct interaction between mother and daughter appears in the traditional kitchen.

**Figure 02 shows family cohesion**



In the seventh section, the general atmosphere of gathering with a group of men in the courtyard is conveyed through the description of a group of decorative scenes in the seventh section. They drink coffee at home, talk about Fakto coffee, talk about their various privileges, and then other scenes, using a very close shot to describe the details of the director and a traditional tribal meeting from one point of view.

Throughout the conversation, the father, father and son will bring their soundtrack. At the end of the flickering advertisement, a quiet pretham ends his soundtrack in a picture of his mother standing there with a cup of Fakto coffee in his hand. Behind it is a set of household pottery and several boxes of Fakto coffee.

**Picture No. 03 represents the cultural heritage of women in tribal dress**



❖ **Implied reading:**

Based on the implicit analysis of any semiotic model, this paper summarizes various symbols and symbols described in the whole reading process, as well as the music symbols accompanied by the flashing of symbols. In the process of playing, based on the trilogy of reading, criticism and hermeneutics, we analyzed the musical symbols in facto's iconic flash to measure their consistency with the visual and auditory systems, and determine their semantic and expressive symbols. Art. Facto's iconic flash event took place on the natural decoration of the tribe, reflecting the popular culture of the tribal society.

In this film, the prototype of the tribal costume is still a symbol of the authenticity of the tribe. It is related to deeply rooted values in tribal society, including dignity, inviolability and respect for the individual.

Facto's iconic flash screen is a functional scene of tribal folk culture, which is a unified whole. It translates and preserves every detail and level of the heritage, where the film director tries to drink coffee. By emphasizing the historical and cultural background of the Soviet Union and the geographical characteristics of the region, "fakto" clarified the different characteristics of Amazigh folk culture, making its social imagination different from other cultures.

The director is interested in clothing code, which is a kind of social function code. It allows the translation of different social rules and systems, and records various social and customary values representing the head.

This is why tribal costume is a symbol of cultural identity. As a visual image, it gives a visual entity with different symbolic values, and also conveys an important cultural heritage. For this group. It can be clearly seen from the promotional film of facto coffee that tribal costumes are regarded as a cultural symbol, a form of cultural sculpture that has evolved into a symbolic image of this culture over time. It is said that tribal costumes can reveal the identity, gender, social status and knowledge of the wearer.

Faketo's promotional film shows us the clothing of a tribal woman, which is used in the whole publicity process. It is a symbol of personality and reveals the lifestyle of this society, which is characterized by simplicity and dependence as a basic living resource. Therefore, the director tried to convey the idea that the product "Fakto" would be consumed even in a simple traditional tribal society.

This is because it is a cultural idol image, which is transmitted to the reference it represents through visual friction and reveals its identity.

With its unique systematization, special connotation, unique advantages and symbolism, traditional folk houses have obvious tribal urban form function, the simplification of their lifestyle and the construction based on agriculture, The external architectural form reflects the structure of social relations between people based on the principles of coexistence and ethnic unity.

Tribal music is one of the most important forms of tribal folk culture. It is regarded as a harmonious and regular rhythm network to express specific significance and connotation. It is inspired by the root and depth of culture and used by creative communicators in the whole cultural process. The artistic structure of his speech.

The silent reading of fakto's symbolic flash shows how consistent the discourse of symbolism and Albanian is with the musical message accompanied by the symbolic flash in Eder tribal music In translation practice,<sup>11</sup> ( Chaslin , 2009:65)

the standard icon symbol is just a music message, and the flashing "fakto" brand in TV advertisements carries different meanings Explain the social background of simple areas. Therefore, the staff's music creates a communication space, which is characterized by a series of musical works and functional melodies, which connect the depth of tribal folk culture with the nature of social relations between individuals.

In this flash advertisement; music is a musical letter la music message, where singer Eder's music is hired to translate the advertising content, which means that there is a connection between the content and any film material, which involves too much content. It strengthens the cultural symbols, content and musical significance of this reference.

In this promotional film, reference information is used to comment on this topic, such as musical tones that help explain, confirm and consolidate the image content, so as to establish a semiotic connection between sound and visual elements because These musical symbols played a role in the iconic flash of "fakto", adding depth to the film and giving it a vivid realism through the use of flute and tribal music.

The staff's music information helped fakto's advertisement flicker for 29 seconds. By inheriting the staff's music from the music heritage of tribal society, it created a specific emotion or feeling and realized the emotional function. It has different customs and traditions from the producers in this society.

## **2.2The musical formats of the “Fakto” flash according to Roman Jakobson:**

### **1- The reference function:**

The reference function became clear due to the fact that the musical message accompanying the flash suggests the customs and traditions of the tribal society and thus the

tribal music was linked to the reference or context, this is what allowed the listener to be placed within the framework of the general atmosphere For the feelings and ideas of the creative advertising.

From the above, it can be said that the advertising creator was interested in the context as well as the socio-cultural values represented by the musical message of the singer Idir, in order to convince the consumer and promote the product, since the duality of context and music allowed the expression of the socio-cultural reality of the surroundings. Social systems, customs and habits of tribal society.

The reference or contextual function of Roman Jakobson became clear by linking music with cultural depth, and this falls within the so-called strategy of studying the cultural market for the consumer, meaning that the use of the musical message in the advertising flash of “Facto” was done through the study of the cultural background of the consumer, which is the background that allows the advertiser to After promoting the product, taking into account the reproduction and presentation of the socio-cultural reality of the recipient, so that the method of presenting the commodity is not determined by the aesthetic technical frameworks and that it transcends it to link with the reference framework of consumer culture, as attention to the needs of the consumer represents an important criterion in determining the effectiveness of the music employed in the advertising discourse, and in measuring the degree of The content of the target audience.

## **2- The expressive or emotional function :**

This function is determined as Roman Jakobson identified in the same transmitter represented by the composer.

The emotional function contributed to translating the composer’s feelings and emotions through his use of the music of the Kabyle singer Idir , which carried calm musical melodies and clear rhythms due to its importance in the consumer’s life and thus contributed to achieving compatibility and harmony with the consumer’s surroundings.

Accordingly, the symbolism of the music accompanying the visual and phonological systems in the advertising film for the “Facto” product is like any kind of symbolism, as the employed music contributed to the establishment of a world of meanings. This is due to the careful selection of musical signs by the sender - the music composer.

## **3. The comprehension function:**

The comprehension function is evident in the advertising discourse of the Facto product through the strong harmony that occurs between the advertising music and the visual and phonological systems, in order to attract the attention of the consumer to motivate him to purchase the "Facto" coffee product.

The iconic representations in this advertising film contained some indications of creativity, and the employed musical discourse had a symbolic dimension, which means that the composer relied on a constructive musical language to address the mind of the recipient - the consumer.

## **4 Outreach function :**

This function is fully reflected in this flash. It integrates icons reflecting the popular culture of tribal society and constructs music information for Eder.

The integrity of the selected music helps to attract the audience, that is, consumers, so as to clarify the meaning conveyed through the selected music melody. The ability to perceive sound elements.

### **5. Reflex function (language abuse)**

The purpose of this work is to clarify the music coding used in the last public speech. In this public film, music is used to pass a method that helps explain and confirm It supports the content of symbolic representation and language rhetoric, thus creating a semiotic coherence and harmony between the constituent elements of symbolic representation and music rhythm, and a perfect consistency between symbolic representation and music rhythm.

In this traditional society, music information is used according to the requirements of mainstream cultural values, which helps to establish a dramatic semantic structure to show the authenticity and consumption of products .

#### **I. Results and discussion :**

- Our semiotic analysis shows to what extent it is helpful to translate and confirm the symbolic concept in Symbolic Music, so as to determine a series of meanings of various meanings in music.
- Musical elements play a positive role in the flash of semiotic analysis, because symbolic music embodies the elements of national culture and strengthens the concept of symbol flash, thus reflecting the truth and harmony of Soviet culture to some extent local people.
- The semantic structure of public signs is not generated automatically by direct semantics or simple superficial observation, but the interdependence and coordination between symbolism and symbolism. Symbolism and symbolism are the two forms of meaning; And deepen its influence.
- The characteristics of many symbolic music analyzed by semiotics are similar to the reference frame it represents, which reflects the artistic heritage in many aspects, which helps to strengthen the content of symbolic concepts.
- Semiotic analysis shows that advertising music is a variable, which determines the value of the product through its consistency with the visual and auditory system and its function, because it is selected by consumers They play an important role in shaping consumer preferences.
- Starting from the advertising flash of semiotic analysis, the use of advertising music proves that music information is an important part of advertisers' strategy and the pillar of market positioning. In the hearts of consumers, music Advertising is the intermediary between producers and consumers. Consumers realize a series of functions to meet their wishes through the purchase process.
- Through the semiotic analysis of advertising language, we clearly realize that the meaning of advertising music is realized through the internal feeling of different music styles, and the richness of music language varies with different organizations. According to the different internal organization of music form, that is, the music form is internally organized through the organized use of music equipment.

## II. . Conclusion:

From the above, we arrive at saying that the success of any advertising music in pushing a particular product depends to a large extent on the advertiser's crystallization of the consumer's socio-cultural values, and by reaching the stage of embodying cultural values within the music accompanying the iconic representations in the television advertising discourse, it has made great strides in pushing the recipient to acquire The publicized commodity and thus the achievement of the purchase process, as it has reached the level of unconscious communication carried by the musical message by exploiting all the symbolic representations semiological to support the idea of the advertising flash.

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