

**PEOPLE'S DEMOCRATIC REPUBLIC OF ALGERIA**  
**MINISTRY OF HIGHER EDUCATION AND SCIENTIFIC RESEARCH**



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**Code Switching and Code Mixing:**  
**The Case of Advertising in Algeria**

Doctorate thesis submitted in partial fulfillment for the requirement of the Degree of Doctorate «LMD»  
Linguistics and Language Contact in Algeria  
Option: Sociolinguistics

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**2023-2024**

## **DECLARATION**

I declare that the thesis entitled “**Code Switching and Code Mixing: The Case of Advertising in Algeria**”, hereby submitted to the Department of English – Mohamed Ben Ahmed University of Oran 2 - in candidacy for the degree of Doctorat LMD in sociolinguistics has not previously been submitted by me for a degree at this or any other university. I also declare that this is my own work in design and execution. It is free from any plagiarism, and all materials contained herein have been duly acknowledged.

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Abdallah BOUCHEGRA

## **Dedications**

I, before all, dedicate this work

To whom Allah has praised from heaven, my lovely mother. She has pushed me, when my physical and moral self was unable to carry, to climb the ladder of success with her prayers and heart healing smile.

To my father, who my success would please him more than anything else in this life and who sees in me the source of proud.

To my sisters and my brother for their sustained patience and understanding during the long gestation of this thesis.

## **Acknowledgements**

First and foremost, I would like to express my sincere thanks to my supervisor Professor Louafia BOUKRERIS for her guidance and support. My deep gratitude goes to her for her immense help, encouragement, and constant advice. Her pertinent comments, constant revision and correction, have contributed enormously to the achievement of this work. Thank you indeed.

My deepest thanks go also to the members of the jury for devoting time to read and evaluate my work.

## **Abstract**

This study attempts to explore the use of code switching and code mixing as used in outdoor advertising that form part of the Algerian linguistic landscape adopting an eclectic approach. In so doing, the study describes how Algerian advertising designers use code switching and code mixing in outdoor advertising. To this end, the study follows a sequential research design realized through a combination of two research instruments: a questionnaire submitted online to 300 informants and a content analysis of 49 advertisements (henceforth ads). These research tools form a mixed method research to investigate about the controversial relationship between the content of the ads in terms of language(s) use and the target population's language use, attitudes and the impact of the advertisements. Hence, the adoption of the eclectic perspective is adopted to spot and explain how these linguistic strategies are manifested in the ads. The main purpose consists of examining the way code mixing and code switching are practiced by advertising designers and the way these linguistic phenomena are daily used. The findings of this study show that though the languages and word choices used in the 49 ads reflect Algerians' daily language use, such written linguistic practices are different from ordinary speakers' use of such a phenomenon, i.e., CM and CS, showing that a written advertising language mixing is developing, violating the standard written use of languages. Following the obtained findings, it is recommended that decision makers should plan for an advertising language policy that encourages the use of the national language side by side with translation for bi/multilingual and international advertising when necessary, in addition to the respect of the COO language use agreement concerning the identification of the brand origin, instead of such a mixing of codes that violates the rules of language use to the extent of unrecognition.

**Keywords:** Code Switching – Code Mixing – Advertising discourse – Linguistic Landscape-Communication

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## **List of Abbreviations**

Ads: Advertisements

Ber: Berber

CM: Code Mixing

COO: Country Of Origin

CS: Code Switching

DA: Dialectal Arabic

Eng: English

Fr: French

IWM: Intra-Word Mixing

LBs: Lexical Borrowings

MCS: Metaphorical Code Switching

ML: Matrix Language

MSA: Modern Standard Arabic

SA: Standard Arabic

SCS: Situational Code Switching

Tr: Transliterated

## **General Introduction**

In sociolinguistics, code switching and code mixing (henceforth CM and CS) i.e. language mixing, a term used in this work because the informants are not acquainted with the technical terms CS and CM, seem to be the dominant linguistic practices in daily speech as regards the Algerian case. These linguistic phenomena have been studied from different perspectives. However, as far as my knowledge goes, the use of language mixing in the language of advertising and the way advertising designers make use of code mixing and switching has not been extensively studied.

Language use in advertising is quite distinct from ordinary use of language for usual communication. Advertising designers make use of different ways to communicate with their target segments. They deliberately play with words, manipulate them and, in some cases, break the rules of language aiming at making their advertisements catchy to achieve the objectives for business purposes.

Some studies that addressed CM and CS in advertising have already demonstrated the power of the advertisements to catch people's attention through the use of mixed codes.

Outdoor print advertising is among the most conspicuous advertising media in urban public areas all over the world. In a multilingual country like Algeria, copywriters make use of different language mixing practices including the different varieties of the Arabic language together with the French and the English languages to convey information about a particular product or service to their customers. This phenomenon is observed in all advertisements which are used in almost all cities of Algeria.

This linguistic study examines code switching (CS) and code mixing (CM) in outdoor advertising within the Algerian context. By analyzing how these linguistic phenomena are employed to attract diverse target audiences, the study aims to provide valuable insights into the Algerian advertising linguistic landscape. Furthermore, it seeks to

raise awareness among Algerian authorities about the impact of advertising language on national language policy, emphasizing considerations of language awareness and norm violation.

Three questions are raised:

- 1- How are code switching and code-mixing manifested?
- 2- Do advertisers use CS and CM in the same manner as users when code switching and mixing in daily communication?
- 3- What impact written CS and CM will have in the long run?

On the basis of the advertising practices, we assume that the advertising designers are rather interested in the significant role the language(s) and word selection play to attain persuasion regardless of the norms of language use, and that we are in for the development of a written multilingual language mixing.

To realize this investigation, both quantitative and qualitative research is adopted with particular emphasis on the latter. Thus, a questionnaire is devoted to the first approach while 49 advertisements are selected for the qualitative one. This is motivated by a deliberative process in which the key is the application of the notion of “fitness of purpose” (Cohen, Manion and Morisson, 2018).

The questionnaire was administered online for data collection which was analyzed statistically using the latest 25 SPSS version. Results are presented in tables and in figures when necessary. As far as the organization of this research work is concerned, a general introduction, six chapters, and a general conclusion constitute the whole. Chapter one is rather theoretical. It covers some aspects of CS and CM deemed directly related to the topic under investigation. It attempts to distinguish these linguistic phenomena according to some of the literature available, and deals with the different perspectives from which CS and CM have been approached so far, i.e. the linguistic, the sociolinguistic and the pragmatic ones

to have an idea about the linguistic manifestation of CS and CM in daily communication as well as the reasons wheeling around their use to see in what manners linguistic manifestation in its written form differs and for what purposes. This is to see whether the advertisers' objectives and reasons motivating the use of such a phenomenon match ordinary use.

Chapter two explores the advertising discourse. It highlights both the concept of advertising and its components, putting an acute accent on outdoor advertising to account for the use of CS and CM in such a medium of business communication.

Chapter three introduces the concept of "linguistic landscape" and shows how it can be considered as a strategy for language policy. The practice of language use in the linguistic landscape is not a random activity; rather it is a way to construct and manipulate the public space. In fact, linguistic landscape is a place where identities are at work. The chapter sheds light on the current linguistic landscape in Algeria and discusses the issue of language mixing in written advertising discourse.

Chapter four displays the paradigm within which this inquiry is placed including the purpose of the study, the research methods adhered to in approaching the data, and the time frame during which data are collected. Then, the chapter delineates the population of the study and the sample selected through appropriate sampling methods and techniques. At the end, the chapter goes through some issues of data collection.

Chapter five reports the results of the analyses and the interpretations of the questionnaire while chapter six describes and analyzes the results emanating from the collected advertisements. It delineates and scrutinizes the use of CS and CM strategies in the selected advertisements adopting a content analytical framework. At the end, a general conclusion closes the whole work focusing on the negative consequences of such a purposeful use of CS and CM in the business world and its side effects on language



development and maintenance in the long run by taking into account the issues of language contact and impact resulting from such a mix which impedes national language policy implementation.

# CHAPTER ONE

## Code-Switching and Code-Mixing: Theoretical Framework

### 1.1 Introduction

CS and CM in multilingual contexts have been studied from many different, and complementary perspectives among which linguistic, sociolinguistic, and pragmatic approaches which have been very influential. During the second half of the 20<sup>th</sup> century and more precisely the last few decades, an increased interest in bilingual and multilingual studies has been at the crux of different scholars in many disciplines, to cite very few (Kachru, 1982; Bokamba, 1988; Auer, 1990). Generally, CS and CM are conceived as a language contact phenomenon that most scholars if not all envisioned its study as essentially a multi-disciplinary enterprise. Ludmila et al. reveal that Weinreich (1953), the acknowledged pioneer in the field of contact linguistics, emphasized that an “explanatory framework for the study of language in contact phenomenon must include “purely structural considerations ... psychological reasons ... and socio-cultural factors” (ix). Weinreich (op. cit.) further points to the need to take into consideration “...the social contexts of language contact, as well as psycholinguistic aspects of bilingualism such as a speaker’s relative proficiency in each language, his ability to keep two languages apart, and the manner he learned each language.” (3). As Jacobson (1977) stresses:

The alternation of codes in bilingual discourse is more than a random phenomenon occurring now in one language and then in the other but is rather a structured mechanism of selection of two or more languages in the construction of sentences, thus establishing itself as a sub-branch of sociolinguistics of its own right. (1)

It should be noted that in its earliest manifestation code-switching and /or mixing was rather a spoken practice i.e., a phenomenon occurring in conversation.

First, the chapter reviews the terminology surrounding the linguistic phenomena under study. It highlights the types of CS and CM that would be found in the data gathered. Alongside, the chapter brings together the three approaches, leaning toward an eclectic approach that takes into account the genre nature of written advertising discourse.

## **1.2 Definitions and Terminology**

Many scholars who are interested in sociolinguistics use different terms when dealing with CS. This renders the field of research, to some extent, obscure. Ping Liu states that “As with any aspect of language contact phenomena, research on code-switching and code-mixing are firstly plagued by the issue of terminological confusion” (3). Milroy and Muysken as well observe that the domain of CS research “is replete with a confusing range of terms descriptive of various aspects of the phenomenon. Sometimes the referential scope of a set of these terms overlaps and sometimes particular terms are used in different ways by different writers” (12). Before dealing with the two concepts of CS and CM, it is necessary first to have an idea about what the term ‘code’ means in sociolinguistics.

The majority of scholars in the field of linguistics and predominantly in sociolinguistics have equated the term ‘code’ with language. Some of them, however, used the term to refer to different linguistic systems. That is, the term is used to refer to different languages, dialects of languages, the styles or even sub-styles of these dialects. Romaine (1995) uses the term ‘code’ in a general sense to refer to “different languages”, “different varieties of the same language”, or “styles within a language” (121).

Myers-Scotton (1998) believes the term ‘code’ is in a way similar in meaning to the term variety and considers code and variety as “cover terms for linguistic systems at any level, from separate languages to dialects of a single language to styles within a single dialect” (3). For Gardner-Chloros, “Nowadays *code* is understood as a neutral umbrella

term for languages, dialects, styles/registers, etc., and partly usurps the place of the more usual “catch-all” term *variety* to cover the different sub-divisions of “language”.” (11).

Quoting Alvarez-Cáccamo (2000), Nilep (2006) reveals “Practically all work on “code-switching,” or changing codes, has been based on a strict identification between the notions of “code” and “linguistic variety,” be that a language, dialect, style, or prosodic register.” (2).

Transliterated words are also considered as codes. Regmi et al. define transliterations as the “process of replacing or complementing the words or meanings of one language with meanings of another...” (18). It is noteworthy to mention that transliteration appears in the majority of the 49 billboards collected as a technique used to transmit advertising messages.

In the present study, the notion of code is essentially used to refer to the different languages and language varieties used in the advertising billboards which are displayed in the Algerian linguistic landscape. To put the reader in the picture, an overview of mixing languages, a phenomenon generally known as CS, is dealt with to see how language mixing is conceived, and the way it is practised by advertisers is the subject of the second chapter.

### **1.3 Code-Switching**

When it comes to CS, linguists use different terms when referring to this linguistic phenomenon. Quoting Celso Alvarez-Cáccamo (1998) Hanna Devic (2008) reveals that he depicts the term’s career as follows:

From its origins in the physical sciences [...] until its current circulation in political anthropology [...], the notion of 'code-switching' has experienced the characteristic multiplication, fragmentation and metamorphosis that a conceptually rich term is prone to experience [...]. The increasing lexicalization of the expression (from ‘switching code’ to ‘code-switching’) indexes its central place in academic fields dealing with so-called bilingual behavior. (5)

For Toribio (op. cit.) (2001), CS is a case in which “a speaker uses two linguistic codes within a single speech event, alternating between phrases, clauses and utterance, often with no change in addressee or subject.” (530).

When it comes to the origin of CS, Toribio (op. cit.) (2001) reveals that Benson (2001) traces its probable appearance to the 1950’s in the United States though research concerning CS in North America is generally dated to the late 1960s and early 1970s with Fishman’s (1965) seminal work in the United States. Studies of CS attributed to the work of Fishman (1965) on the speech of Puerto Ricans in New York, and that of Hasselmo (1970) on Swedish-English bilinguals in the United States.

This very late interest in the phenomenon of CS is motivated by the fact that it was regarded as a deviant practice of the language. Linguists among whom (Espinoza 1917; Haughen 1938; Mckinstry 1930) considered this phenomenon a randomly speech mixture and manifestation of intelligence deficits as regard standard language use.

Vesna Muhvic-Dimanovski and Lelija Socanac (2009) note “Code switching has always been a fairly controversial issue as far as attitudes towards it ... was also, at one point, even true of renowned linguists who saw code switching as a shortcoming rather than an asset.” (323).

As a result of language research dynamics, the world of sociolinguistics saw an important turnover. An extensive body of research that has been undertaken in the last few decades changing radically the negative conception in such a way that CS, according to Toribio (op. cit.) (2015) is “a communicative resource that is deployed by highly proficient bilinguals in ways that are linguistically, conversationally and socially systemic and meaningful” (530).

As regards use, the term CS is not the only one used to refer to the alternation between two or more different linguistic systems within the same conversation. Other terms have been used by different scholars, including code-mixing, code alternation, code shifting, language mixing, code copying, and code changing whereby the different definitions depending on the way they perceive it, be it a random or rule-governed process, and more importantly on the perspectives from which its study is approached. Some focus on its structural aspect while others are more interested in its social and pragmatic features. The difference in dealing with such phenomena stems from different theories, approaches and strategies which are discussed later in the present work. Nada Sabec (2009) reveals,

On the one hand, we find very broad definitions of code-switching that cover more or less all forms of language contact phenomena (linguistic borrowing, insertion, transference, convergence, importation, and the like), on the other those that narrow code switches to more discrete categories that exclude certain types of bilingual discourse. (314).

In the present chapter, the focus is mainly put on code-switching, code-mixing and lexical borrowing.

#### **1.4 Code-Switching versus Code-Mixing and Lexical Borrowing**

Fascinating is the way different languages coexist in bi/multilingual communities. The most common consequences of this coexistence and contact that have received considerable attention by scholars are CS, CM and lexical borrowings (hereafter LBs).

With regard to most scholars' distinctions of the terms, the issue remains an ongoing debatable subject whenever examining linguistic contact situations. If for Eastman "Efforts to distinguish code-switching, code-mixing and borrowing are doomed." (1), other scholars believe that the terms are problematic. This is what will we try to make clear in the coming sections.

### **1.4.1 Code-Switching Vs. Code-Mixing**

Nada Sabec (2009) observes that scholars like Bentahila and Davis (1983) and Myers-Scotton (1993) use CS as an umbrella term to distinguish between “intra-sentential and inter-sentential switches”. The first occurs within a single sentence i.e. at the level of a clause, phrase, or even word, and the second occurs over a longer chunk of discourse such as between sentences. While Shridar and Shridar (1980), Kachru (1983), and Singh (1985), use CS exclusively to refer to inter-sentential switches, and CM to refer to intra-sentential switches. The second, however, requires compatible integration of the grammatical rules of the two languages being involved.

According to Nada Sabec, some scholars use CM to refer to LBs (Fasold 1984, Wardhaugh 1986). She reveals that others, among whom Bokamba (1990), believe CM to extend the mixing of a single lexical item and is only used to refer to intra-sentential CS. She notes that inter-sentential code switching remains a separate category, as “it does not involve the mixing of the two sets of grammatical rules, but rather has each sentence comply with the grammatical rules of the language in which it occurs.” (314-315).

Marta Fairclough (2006) points out that Maschler (1998) proposes that they may be ‘[t]wo types of language alternation in bilingual conversation ... code-switching [and] a mixed code - using two languages such that a third, new code emerges, in which elements from the two languages are incorporated into a structurally definable pattern.’ (78).

Gardner-Chloros (2009) reports that Muysken (2000) claims that some of those versed in the field of CS reserved the term for cases where the two codes maintain their monolingual characteristics, and used the term CM for cases where some convergence between the two languages does exist (13). From these two viewpoints, some confusion appears to be alarming because, oftentimes, the two processes do co-exist and, therefore,

overlap within the same utterance of discourse at the conceptual level (Hamers and Blanc, 2000).

Gardner-Chloros notes that Sridhar and Sridhar (1980) and Bokamba (1988) use the term CM for alternation between languages within the same sentence, and CS for alternation going beyond the sentence level (op. cit.). In his turn, Meisel (1989) uses CM when speakers use two different grammatical systems noting that CS is a pragmatic skill an interlocutor might have. Such a pragmatic skill enables speakers to select the language according to the interlocutors, the topic, and the context. Sachdev and Bourhis (1990) conceive CS from the social psychological perspective. They refer to CS as language choices in a bilingual context, while Meeuwis and Blommaert (1998) believe CS is a language variety of its own.

Gardner-Chloros (2009) observes that this [controversy] has led to a situation where the study of CS is sometimes a victim of the success of the term CS.” (13). In their turn, Ulrich Ammon et al. (2005) stress the fact that “finding universal constraints on this phenomenon is extremely complex.” (1476). Muysken (2000) rather considers CM as a process.

#### **1.4.2 Code-Switching Vs. Lexical Borrowing**

Different scholars versed in the field of contact linguistics focused on these two terms in an attempt to clearly distinguish between CS and LBs using different approaches. The distinction between the two concepts has long been a controversial issue in research on language contact and CS (Romaine 1995 and Gardner-Chloros (2009). According to Poplack (1981), the first involves the alternation between two linguistic units which are longer than a word. However, the second refers to the insertion of foreign lexical items. It occurs through the adaptation of the lexical item to the recipient language and, thus, results



in a phonologically, morphologically, and syntactically conversion. It is considered as part of the recipient language and not as an example of CS. Pfaff (1979) focuses more on the sociolinguistic rather than the syntactic integration, claiming that these integrated words do not have lexical equivalents in the recipient language. Therefore, these items are recognized, to some extent, by the majority of the speech community as LBs.

Though debates about the two issues generally stress the fact that the definition of borrowing overlaps with the phenomenon of code-switching, Poplack (1993) stresses the difference between borrowing and CS is that CS is a matter of juxtaposition of sentences or words.” According to Penelope Gardner-Chloros, Some linguists (Gardner-Chloros, 1987; Myers-Scotton, 1992; Thomason, 2001; Treffers-Daller, 1994) believe there is no clear distinction between CS and borrowing “the two are on a diachronic continuum: loans start as code-switches and then gradually become established as loans.” (12). Furthermore, Fredric W. Field notes,

From numerous observations concerning types of code-switching and types of borrowing, it seems reasonable to assume that there is not only a continuum of situation types, but of phenomena, as well (for various social and psychological reasons). These phenomena may manifest themselves naturally during a proficient bilingual’s on-line speech production, from clear instances of inter-sentential code-switching at one extreme to obvious cases of borrowing at the other. (183).

As to the different cases of borrowing, Ali Almana (2016) notes that “borrowings are divided into two categories: cultural borrowings and core borrowings” (75). Myers-Scotton (2006) considers “cultural borrowings” different from “core borrowings”. Cultural borrowings refer to “words that fill gaps in the recipient language’s store of words because they stand of objects or concepts new to the language’s culture.” (212). They are unfamiliar concepts to the speaker’s recipient language while Ali Almana (2016) considers core

borrowing as “words that duplicate elements that the recipient language already has in its word store.” (op. cit.). For him, this is a case where the recipient language replaces its own words with words from the dominant language. In other words, “core borrowings duplicate already existing words in the recipient culture’s language and only seem to appear after long or intensive contact.” (op. cit.).

However, for others, whether a particular word is considered as borrowed or code-switched, it requires the speaker’s individual evaluation. From a user’s point of view, (Aikhenvald 197) notes that “What appears to be a nonce borrowing, or an occasional code-switch, for one speaker, could be an established morpheme for another speaker”. (qtd. in Gardner-Chloros 12). Thus, the use of a particular borrowed or code-switched word differs from one individual to another as well as from one context to another.

## **1.5 Processes in Code-Mixing**

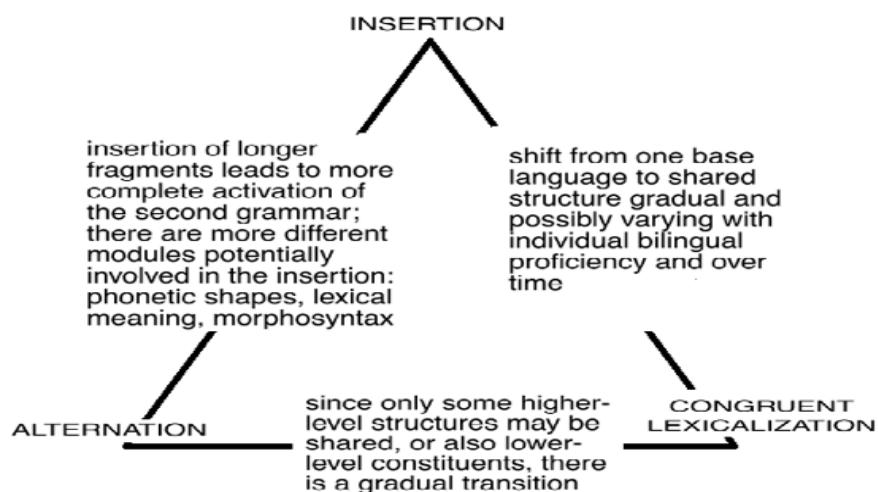
Research on the ways CM is practiced led linguists to speak of different processes that are manifested when speakers alternate between languages. Muysken (2000) uses the term CM to refer to the different processes where lexical words and grammatical features from two or more languages appear in one sentence. Muysken (2000) observes in the case of CM that “The patterns of intra-sentential code mixing found are often rather different from one another. Much of the confusion in the field appears to arise from the fact that several distinct processes are at work: insertion..., alternation..., ...congruent lexicalization” (3).

From the sociolinguistic viewpoint, Muysken (2000) claims that insertion frequently occurs when there is a lack of linguistic proficiency of speakers in the two languages, whereas alternation is particularly in “stable bilingual communities with a tradition of language separation” (8). While congruent lexicalization would be found among bilingual

speakers with closely related languages, dialect/standard, or post-creole. The complexity of such linguistic phenomena is observed and appears in various language pairs. As represented in Figure (1.1), Muysken (2000) argues:

These three basic processes are constrained by different structural conditions, and are operant to a different extent and in different ways in specific bilingual settings. This produces much of the variation in mixing patterns encountered. The three processes correspond to dominant models for code-mixing ... (3).

However, Muysken (2000) reports that Michael Clyne (1967-1972) rather perceives CM much more complex as it displays “a set of other language in contact processes including “lexical triggering”, “transference” and “convergence.” (11).



**Figure 1.1 Schematic Representation of the Three Main Styles of Code Mixing and Transitions between them. (Muysken ,2000)**

### **1.5.1 Insertion**

Insertion is often referred to as the mixing of one or more lexical items or even entire constituents from language A into the structure of Language B. The process is conceived as something akin to borrowing. According to Cantone (2007), the notion implies the existence of some base or matrix structure (similar to the ML in Myers-Scotton

1993). Though there is no specific criterion which is generally considered valid for establishing which language is the Matrix, in this type of mixing, Gardner-Chloros (2009) states “Although no single criterion is generally valid for establishing which language is the matrix, in insertional CM, one language remains more activated and tends to provide the language of the main verb and most of the functional elements.” (105). Katja F. Cantone (2007) illustrates the case of insertion with the following example.

I go to the movie with my fratello.

I go to the movie with my brother. (70).

This example involves two languages, English and Italian. As it can be noted, following Muysken’s account, inserting an item from a different language comes close to Lexical Borrowing (LB). However, insertion can imply larger structures, such as phrases and clauses.

### **1.5.2 Alternation**

Alternation, which is associated with Poplack’s model, occurs when the item occurring in the other language shares some lexical similarity, grammaticality or compatibility. Katja F. Cantone (op. cit.) illustrates the case of alternation with the following example.

She went to quel ristorante all’angolo

She went to that restaurant at the corner

Muysken believes CS to differ from code-mixing “...as a term, it already suggests something like alternation (as opposed to insertion), and it separates code-mixing too strongly from phenomena of borrowing and interference.” (4). He considers the distinction between “alternation” and “insertion” to correspond to Auer’s distinction (1995) between

CS and transfer (126). He further reveals that “some authors have used the term “switching” for code interaction between clauses, and "mixing" for intra-clausal phenomena” (op. cit.).

### **1.5.3 Congruent Lexicalization**

Congruent lexicalization is the case where the languages which are mixed share the same grammatical structure, but display the use of lexical items from two or more languages that Katja F. Cantone (op. cit.) and Clyne (1987) illustrate respectively with the following examples:

Her Grandma is a typical Familienmensch.

Her Grandma is a typical family person.

Wan ik komt *home from school*.

When I come home from school. (759)

This example involves two languages, English and German in the first case and English and Dutch in the second, and both of them share similar grammatical structures. According to Muysken, this type of mixing “underlies the study of style shifting and dialect/standard variation, ... rather than bilingual language use proper. The exception is only observed in Michael Clyne’s (1967) bilingual research on German and Dutch immigrants in Australia.” (4).

Putting aside ambiguities associated with the concepts, in the present study, CS is used in the case of *intra-sentential* switching, CM is used for *inter-sentential* switching, and Intra-Word Mixing (hereafter IWM) for *Congruent lexicalization* i.e. where L1 and L2 share the same grammatical structure which can be filled lexically with elements from each language.

In fact, linguists' motivation behind the study of CS and the way it is manifested is two-fold. Some scholars examine this linguistic phenomenon from a purely linguistic point of view to identify its occurrence in utterances while others approached its occurrence from the viewpoint of the reasons and motivations behind its use. One main part of CS studies is dedicated to grammatical aspects of language alternation the other part of CS research concentrates on other research perspectives. Later studies focused on sociolinguistics i.e. the social motivation and functions of CS as researchers according to Anastasia Schmidt were convinced that "code switching is certainly not arbitrary or functionless." (34). Indeed, CS is also used to accomplish a goal.

## **1.6 Occurrence of Code-Switching**

CS may also be considered an asset that users possess to transmit social meaning. More than that, for Allan Bell (2013: 113) "it is a skillful type of language choice in the case of bilingual and multilingual speakers." In his turn, Azadeh (2008) stresses:

Code switching is not a display of deficient language knowledge: a grammarless mixing of two languages. Instead, it is a phenomenon through which its users express a range of meanings. By code switching, which occurs mostly in conversation, the choice of speech alerts the participants to the interaction of the context and social dimension within which the conversation is taking place. (62)

Regarding the occurrence of CS, it ranges from an instance where the user is unable to express himself adequately in one language, and thus switches to the other language to an instance of expressing solidarity with a social group and/or positive attitudes towards the other – this mainly occurs in the case of major and minor language relationships. In some circumstances, it may be used for exclusion purposes, for example, a shift to Berber when Arabic language speakers are among the group. In some other circumstances the use of CS, as Azadeh (2008) notes, "adds a distinct flavor to what is said about the topic." (63).

Furthermore, he argues that CS functions not only as a filler to cover the language deficiencies in expressing meanings, but also as a means to transfer a range of social and cultural facts in various settings. As CS becomes a common strategy in communication, this has led researchers to approach its study from different aspects.

## **1.7 Approaches to the Study of Code-Switching**

From the 1970s onward, a number of studies on CS from different approaches and perspectives in different contexts were conducted. Although there are timeless and endless debates on which approach we should adopt to analyze this linguistic phenomenon, for the limited purpose of understanding its relevance to our study, it would be advantageous to look at our study from three existing vantage points: the linguistic, the sociolinguistic, and the pragmatic approaches.

### **1.7.1 Linguistic Approach**

This approach concerns the study of CS from a structural perspective. It seeks to establish linguistic constraints of CS to check if these constraints are universal, random, or specific to languages. Many linguists grapple with this linguistic phenomenon to find out whether code switched utterances/sentences are rule-governed or social by nature. In this regard, many studies have been conducted to study the syntax of CS. Poplack (2000) argues that: "... the occurrence of code-switching was characterized as random." However, most investigators now seem to agree that in many aspects it is rule-governed, despite the fact that there is little agreement on the precise nature of the rules involved." (227). Therefore, this has led scholars to propose categorical constraints on CS.

Poplack (1978, 1981), in a study conducted in Puerto Rican and Chicano, suggested two syntactic constraints of CS. Based on the collected data from the two contexts, the

following constraints are generally enough to account for all code-switched spoken productions: The Free Morpheme Constraints and The Equivalence Constraints.

### **1.7.1.1 The Free Morpheme Constraints**

Poplack (1980) was one of the first to formulate two general constraints on code-switching, which were assumed to be universal: the free morpheme constraint and the equivalent constraint. The free morpheme constraint specifies that “codes may be switched after any constituent in discourse provided that constituent is not a bound morpheme.” (585). Thus, \*eat-iendo ‘eating’, a combination of an English root and a Spanish bound morpheme, is not possible according to this constraint (in Ulrich Ammon et al. 1473).

According to Poplack (2000), speakers may switch from one code to another placing the first after any constituent of the second in verbal communications provided that the lexical item being inserted has been adapted to one of the phonological systems of the codes. In connection to this, Halmari states: “A specification to the Free Morpheme Constraint is that if a switch between a free and a bound morpheme does take place, phonological integration of the two morphemes is the prerequisite” (75). (Poplack 1980). To illustrate, Poplack provides the two following examples:

- (1) una buena exCUSE [eh’kjuws] ‘a good excuse’
- (2) \*EAT—iendo ‘eating’ (227).

The first example illustrates the free morpheme constraints. Poplack explains that the first syllable has a Caribbean-Spanish-like pronunciation aspirating the /s/ before the voiceless consonant. While the second syllable has an English-like pronunciation. So, it is an English target item. However, in the second example, the bound morpheme (*-iendo*), which is the equivalence of the (*-ing*) form in English, is affixed to the English main verb



'eat' to be pronounced as /itiendo/, illustrating the violation of the free morpheme constraints.

### **1.7.1.2 The Equivalence Constraints**

According to Poplack (2000), switching between two different linguistic systems may occur at points where the two codes have similarities or share one linguistic structure. It does not occur if the surface structure of the two languages involved is not identical. In this vein, Poplack states: "Code-switches will tend to occur at points in discourse where a juxtaposition of L1 and L2 elements does not violate a syntactic rule of either language, i.e. at points around which the surface structures of the two languages map onto each other." (586).

### **1.7.2 Sociolinguistic Approaches to Code Switching**

The Sociolinguistic approaches to CS enable scholars versed in the field to determine what factors lay behind CS and its functions in discourse. In fact, CS is a socially situated interaction which is approached from both the sociolinguistic and the interactional approaches. Thuy Nguyen (2014) explains,

Within the sociolinguistic study of code switching, one can primarily distinguish between a macro-level and a micro-level approach. Both approaches are concerned with the meaning of language but differ in the point where this meaning derives from. Whereas macro-level approaches regard external societal categories and norms as decisive factors that give meaning to individual language choices, micro-level approach emphasize that the speakers themselves give meaning to their language choices since they attempt to realize particular communicative needs through code switching. In other words, researchers who employ a macro-level perspective regard code switching within more general patterns of language choice in a bilingual or multilingual community whereas those who follow a micro-level approach describe the specific functions of switches within the discourse itself. (48)

The macro-perspective approach focuses on the speech community's practices to uncover in which way CS is practiced by the members of the community, in which situation, and for which purpose(s). In such a case, it is rather related to the macro-sociolinguistic factors of the institutional setting and the larger societal context (Gardner-Chloros, 2009). On the other front, Thuy Nguyen (2014) argues that micro level approaches attribute the motivations for CS not to the overall societal norms, but to the interlocutors themselves (3). With micro-level approaches, CS is explored at an interactional level, which according to Pr. Nancy H. Hornberger and Dr. Sandra Lee McKay (2010), "is at the heart of John Gumperz's research into CS. Its focus is not so much on details of constituent structure but rather on the social meaning of CS and, as Milroy and Muysken (1995: 9) note, on the discourse and interactional functions that CS performs for speakers." (122-123)

Indeed, it is a more micro view of language use, aiming to search specific functions of the switches that users make in conversational contexts. Though billboards involve a written discourse, their display constitutes an interactional case that requires a micro sociolinguistic approach as a conversation is automatically established between the reader and the billboard.

### **1.7.3 The Pragmatic Approach**

According to Auer (2002), studying CS phenomenon, in bi/multilingual contexts, solely at the macro and micro sociolinguistic aspects leaves a gap for many linguists. This gap is due to the first level. It means that many investigations at the macro sociolinguistic level are only restricted to studying, in general, the social meaning of CS occurrence in communication with reference to its conversants, topic, and context. The second gap is that CS is never restricted to the second level i.e. the syntactic analysis of intra-sentential CS. This means that both approaches discussed above do not take into consideration the

meaning beyond the plain sense of code-switched utterances. In his words, Auer (2013) writes:

Neither the sociolinguistic approach (*sensu stricto*) nor the grammatical approach explores the whole range of observed regularities in bilingual speech. The lacuna is precisely in those patterns of code-switching which go beyond the sentence, i.e. code-switching between conversational ‘moves’ or ‘intonation units’ each representing full ‘constructional units’ in terms of their syntactic make-up. (3)

For the purpose of filling this gap, it has been claimed according to Auer (2013) that there is a level of conversational structure in bilingual speech communities which is sufficiently autonomous, both from grammar and from larger societal and ideological structures to which the languages in question and their choices for a given interactional episode are related (4). According to him (1995), there is a ‘partial autonomy’ in CS communicative structures, in the sense that switching between languages occurs more particularly in some sequential patterns than in others. ‘Partial autonomy’ of communication does not exclude the macro-sociolinguistic dimensions when interpreting CS. Rather, patterns’ indexicality such as conversational rules proposed in Auer (1984) differs from one context to another i.e. they are culture-bound.

Auer (1984) in his pragmatic approach tries to use the Conversational Analysis Approach (CAA) when analyzing bilingual linguistic behaviour. It is based on the assumption that a conversational event is when several language varieties are involved in any communicative exchange (op. cit. 1998). According to this model, instances of CS may be interpreted and analyzed without taking into account the external factors of the conversation, but rather from an internal scope.

According to Anne O’Keeffe et al. (2011), though it has proven difficult to determine an exact definition to the term pragmatics, they agree it is often used to refer to the study of the interpretation of meaning, i.e. meaning behind the plain sense of words. To show how pragmatics works at the level of an utterance, Anne O’Keeffe et. al. illustrate with the utterance “I have got a headache” and analyse the various meanings it carries taking into consideration when it is used, who uses it , who the person is talking to, where the conversation takes place, and so forth . The utterance can be an appeal if a patient said it to a doctor during a medical examination , thus, it could mean : I need a prescription, an imperative if a mother said it one of her teenage son, thus, it could mean : Turn down the music; a complaint if two friends were talking, it could mean : I was partying last night; and a refusal if it were used as a response to an invitation from one friend to another ... it could simply mean : No. (1)

Thus the meaning of the utterance depends largely on the context in which it occurs. Yule (1996) states that pragmatics is concerned with the study of meaning as communicated by a speaker (or writer) and interpreted by a listener (or reader). It has, consequently, more to do with the analysis of what people mean by their utterances than what the words or phrases in those utterances might mean by themselves. (3)

In connection to this, we aim at finding out what is not said through CS and CM i.e. what advertising designers want to say in the advertising billboards that we will see in chapter six.

## **1.8 Motivation behind Code-Switching**

According to Nguyen (2014), scholars who are interested in the study of CS consider it an additional resource or skill that bi/multilinguals have to achieve their communicative needs. Even though all approaches, including the ones discussed in this

chapter, offer different arguments to explain the motivations behind the use of CS, they agree on the fact that the bi/multilingual speaker does not exclusively alternate between languages for the reason that s/he lacks the appropriate vocabulary in one of the languages, but s/he does for other reasons. In this vein, Nguyen writes: “All approaches are based on the assumption that next to lacking competence in both languages there are other specific reasons why code switching occurs or that code switching fulfils certain functions for the individual.” (47)

Though a great deal of research has been devoted to investigating the functions of CS in bi/multilingual discourse and the reasons behind its use, some scholars claim that, in some contexts, speakers may find themselves unconsciously alternating between languages. Bullock and Toribio (2009) say: “... not all language alternations in bilingual speech do signal a particular communicative intent or purpose: for many bilinguals, code-switching merely represents another way of speaking; that is, some bilinguals code-switch simply because they can and oftentimes may not be aware that they have done so.” (11).

Scholars such as Beebe (1981), Gal (1978), and Milroy (1987), claim that the primary function of CS is to create linguistic solidarity and to build an identity among members of a bilingual community. Holmes and Wilson give an example of two speakers who switch from English to Maori during a conversation and through which their language shift reflects their ethnic identity and builds strong solidarity among them (35). In the following exchange, Maori is in Italics and is underlined; however, the translation is in bold.

Sarah: I think everyone’s here except Mere.

John: she said she might be a bit late, but actually I think that’s her arriving now.

Sarah: You’re right. *Kia ora Mere. Haere mai. Kei te pehea koe?*

**[Hi Mere. Come in. How are you?]**

Mere: *Kia ora hoa. Kei te pai.* Have you started yet?

**[Hello my friend. I'm fine]**

Gumperz (1982) enumerates six specific functions of conversational CS: 1) quotation, 2) addressee specification, 3) interjection, 4) reiteration, 5) message qualification and 6) personalization vs. objectivization. In fact, there are many lists of functions that have been provided by other scholars and many studies have echoed Gumperz (1982) and proposed some similar categories of functions. In this regard, Bailey (2002) points out that “The ease with which such categories can be created--and discrepancies between the code-switching taxonomies at which researchers have arrived--hint at the epistemological problems of such taxonomies.” (77). Thus, CS may serve any of these functions.

There are reasons for which bi/multilingual speakers find themselves socially, psychologically, or linguistically conditioned to switch from one language to another, especially when they want to transmit the intended meaning. For instance, Spolsky (1998) states that one reason that leads bi/multilinguals to code-switch is the topic. He writes:

For a bilingual, shifting for convenience (choosing the available word or phrase on the basis of easy availability) is commonly related to topics. Showing the effect of domain differences, a speaker's vocabulary will develop differentially for different topics in the two languages. Thus, speakers of a language who have received advanced education in a professional field in a second language will usually not be able to have the terms in their native language. (49-50)

Malik (1994), like other scholars such as Gumperz (1982) and Karen Kow (2003), came up with ten reasons for CS when he studied the situation of Indian speakers.

1. Lack of facility: speakers code-switch when some concepts or appropriate expressions in one variety are not available in the other variety.

2. Lack of registral competence: Speakers code-switch because they are not equally competent in the two languages.
3. Mood of the speaker: speakers code-switch when they are not in a good state of mind. i.e., when they are tired, anxious, angry or nervous, CS may occur even if the intended words are present in both languages.
4. To emphasize a point: CS is used as a means of adding more force to the statement.
5. Habitual expressions: CS occurs mainly in fixed phrases like greetings, commands, requests, invitations, expressions of gratitude, and discourse markers.
6. Semantic significance: CS is a tool for conveying important and meaningful linguistic and social information.
7. To show identity with a group: CS is used to signify shared values and experiences by people belonging to the same culture (as in the previous example).
8. To address different audiences: CS takes place when speakers tend to address people who have different linguistic backgrounds.
9. Pragmatic reasons: CS may emphasize varying degrees of speaker's involvement.
10. To attract attention: CS is used to attract the attention of the audience through media and advertisements.

## **1.9 Conclusion**

In this chapter, we have accounted for the distinction between the terms surrounding CS that have been used by many scholars in the literature. Given the ongoing debate regarding the accurate use of these terms, we have opted in our study for CS, CM, and IWM to respectively refer to Muysken's (2000) categorization of insertion, alternation, and congruent lexicalization. We have also accounted for CS influential approaches, the linguistic, the sociolinguistic, and the pragmatic, which all together form an eclectic

perspective. At the end, motivation behind the use of CS has been highlighted. In addition to the literature concerning the manifestation of language mixing in its different aspects i.e., code switching, code mixing, alternation or borrowing from a linguistic point of view, this phenomenon has been interpreted earlier as a manifestation of intelligence deficit as regard standard language use by some scholars. However, extensive research in the field turned to conceive it according to some scholars as a resource for communicative purposes when it comes to context, social dimension and the situation within which conversation occurs. This led scholars to consider this phenomenon as a communicational strategy which has been approached from different linguistic aspects focusing on the social, psychological and pragmatic optical angles, yet still in its oral manifestation. However, recent studies of the physical linguistic landscape have shown the practice of language mixing in its written manifestation in print advertising in different forms, among which advertising billboards. This practice of written language mixing constitutes the aim of this work to see what purposes are behind it and in what manner does it differ from the oral practice of language mixing. The present chapter serves as an entry to the theme of this thesis wheeling around code switching and code mixing focusing on the case of advertising in Algeria. Given the fact that code switching and code mixing are related to advertising, the second chapter is devoted to advertising discourse.



## CHAPTER TWO

### Advertising Discourse: An Overview

#### 2.1 Introduction

The underpinning of this chapter is to explore the scope of the current investigation, concerning the language of advertising and its discourse. It brings together the different elements from the literature to our study to explain how the language of advertising presents itself to create a persuasive function in multilingual settings. Therefore, first, the chapter introduces the concept of advertising, and how it is viewed from discourse and communication perspectives. Then, a sketch of a literature on the discourse of advertising is delineated.

#### 2.2 The Concept of Advertising

For Sanjay Gupta and Pooja Nasa (2021),

The term advertising is derived from a Latin word ‘adventure’, which means to turn attention towards a particular thing. It is a ‘Public Announcement’ of a product, service or idea through a medium to which the public has access. The medium may be print, electronic or any other. Advertising provides detailed information about any product, services or an idea. (1)

As regards Cornelia Ilie and Todd Sandel (2025), advertising constitutes a form of discourse – a way of presenting something in a socially appropriate way, so as to persuade people to purchase it in the same way that effective orators attempt to convince audiences to accept their messages and act upon them (35).

In general, Ivanovic A. & Collin P H (2003) define advertising as “the business of announcing that something is for sale or of trying to persuade customers to buy a product or service.” (8). Quoting Kotler and Armstrong (2001), Michael R. Oppenheim and Wendy

Diamond Mulcahy (2004) reveal that advertising is from a marketing perspective “any paid form of non-personal presentation and promotion of ideas, goods, or services by an identified sponsor” (158). As the first element in the quote suggests, advertising is different from free publicity. For Fletcher (2002), “advertising is just one type of marketing communication” (2). He further notes that an advertisement is “a paid-for communication intended to inform and/or persuade one or more people.” Advertising is a form of communication which is goal-oriented to inform and/or influence. This shows the persuasive nature of advertising. Through time, advertising has developed not only for brand advertising, but also a strategy to promote social issues and causes and as a central strategy in political campaigning. In modern times, advertising discourse developed other means using different modes of presentation (visual, aesthetic, and narrative) with different media (text, audio, and visual). It has become to be considered as a language of sound, sight and sense.

In his turn again, Fletcher distinguishes between the two concepts of advertising and advertisements. Though these concepts are often used interchangeably. The first refers to the process. However, the second is the final result of the process. Advertising is one of the very oldest arts and professions. From a communicative perspective, according to Oluwole Akinbode (2012), it is considered as a form of communication. According to him referring to Sandage et al. (1999), “advertising is the market instrument, which advertisers use to influence the behaviors of consumers at the point of purchase.” (26). This is achieved through language. It is our purpose in this research to focus only on this aspect of communication and investigate how language is used in the billboards dealt with later in this work.

## **2.3 Types of Advertisements**

There are two types of advertisements: non-commercial and commercial. These two types are distinguished in the next two sub-sections. In this research, however, we investigate only the commercial ones, more precisely consumer-related advertisements. To make a clear distinction between the two types of advertisements, let us see first what is meant by the non-commercial one.

### **2.3.1 Non-commercial Advertisements**

Non-commercial advertisements are realized when an advertising agency or organization provides information to the public i.e. it is mainly informative in function. Devianbarasi and Mathivanan (2015) state “Non-Commercial advertisements are intended to modify public attitudes by raising awareness about specific issues.” (299). Quoted in Pavel Skorupa et al. (2014), Jokubauskas (2003) lists a number of objectives in changing the targeted public attitudes.

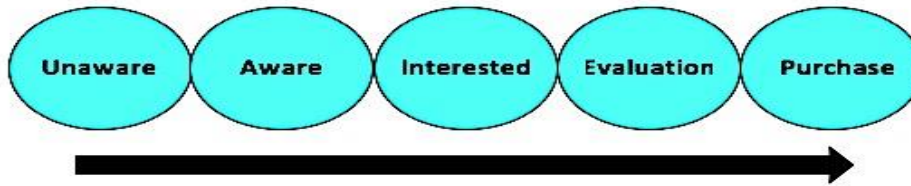
- 1) to encourage buyers, who want to get detailed information,
- 2) to promote social problems,
- 3) to change behavior patterns,
- 4) to interpret political views,
- 5) to create a positive public opinion on a subject,
- 6) to inform the public about the new social cause (movement), and
- 7) to remind people about another donation for non-commercial purposes. (143).

These objectives indicate that there is a non-profit making purpose behind this type of advertisement which rather builds a social relation between advertising designers and the public.

### **2.3.2 Commercial Advertisements**

Commercial advertisements, referred to in the introduction, cover the idea of selling

goods or services to the consumer. Their function is commercial i.e. people are directed to, and encouraged to purchase actions. To achieve this function, consumers go through some steps as illustrated by Zaidi in figure (2.1).



**Figure 2.1 Advertising Purchase Action<sup>1</sup>**

As regards commercial advertisements, Jokubauskas (op. cit.) cited in Skorupa (op. cit.) identifies seven objectives:

- 1) to increase the customer flow,
- 2) to promote brand loyalty,
- 3) to change consumption trends,
- 4) to enhance demand for goods/services,
- 5) to inform about product features and quality in order to enhance the image of the product,
- 6) to inform the public about the product, and
- 7) to remind the public about the precious purchase time.

These objectives reflect the commercial nature of advertising and to achieve these aims, language plays an important role. As Cao Shuo et al. (2014) observe, “In modern society, advertising has pervaded every corner of our daily life so that some people even believe that the air we breathe is made up of hydrogen, oxygen and advertising. Advertising language is the core part of advertisements, by which customers learn information of commodity and services.” (79). As to the language used, Jon Oman notes “language usage in [this domain] cannot be viewed as neutral or insignificant.” (132).

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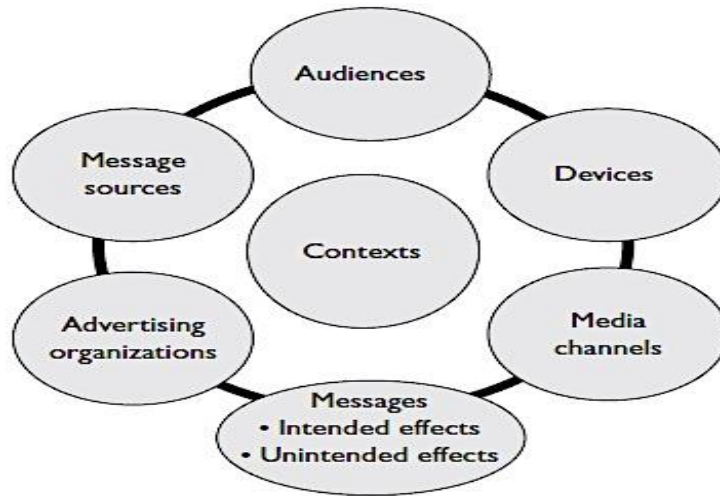
<sup>1</sup>Retrieved from <http://www.sales-and-marketing-for-you.com/what-is-advertising.html>)

In his turn, underlying the importance of language in advertising, Martins J.H. (2000) quoted in Jon Oman argues “Language is a significant factor in marketing and market communication. Understanding and acceptance of and preferences for the language of an advertisement undoubtedly influence the impact and effectiveness of an advertisement.” (op. cit.)

On the basis of the literature available, research on how the language of advertising contributes to the success of any advertisement and the development of research in the field from linguistic discourse standpoints remains relatively rare. Therefore, it is imperative to unravel this interconnection with a special emphasis on CS and CM as used in commercial advertising.

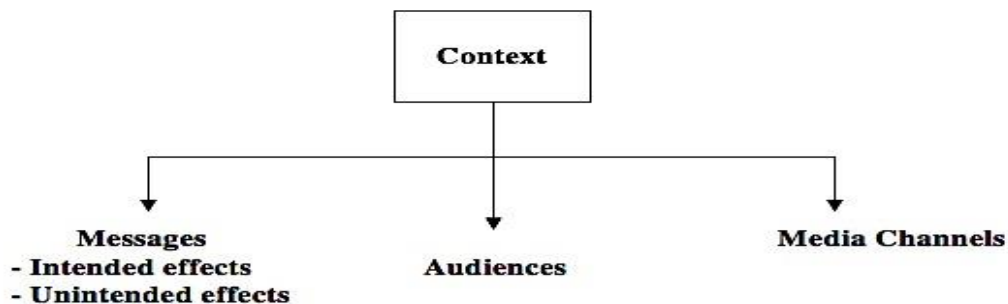
## **2.4 Components of Advertising**

It is generally agreed upon among scholars that advertising consists of components that need to be considered by advertising organizations when releasing any advertising campaign. Thorson & Rodgers (2012) suggest seven components necessary for a message to be considered “advertising” as displayed in figure 2.2.



**Figure 2.2 Components of the Advertising Process Circle**

Figure 2.2 shows how context is key while developing an advertising message. Alternatively, every single component in any advertising, particularly the ones of interest to us, interplay with its context of situation with regard to language use (as we shall see later in this chapter). This means that the language of a particular medium is tied to its context of use. Three components i.e., the audience, the media channel, and the message have a direct effect on language use and are very prominent to achieve the previously mentioned goals. Therefore, these components are further formalized in the following figure.



**Figure 2.3 Components of the Advertising under Study**

## 2.5 Medium of Advertising

Advertising is an integral part of any business plan. In fact, any sort of business highly relies on one or more forms of advertising. Traditionally, many people think that

only newspaper advertisements and TV commercials are considered forms of advertising. However, Hoxie (2011), for instance, mentions: “signs, business cards, and even word-of-mouth referrals can be considered forms of advertising.” (2). Rather, today, these forms are of significant importance and might be more useful and influential than any other forms. Advertising mediums are many. Among these mediums we can find yellow pages, online directories, web ads, television, radio, newspaper, direct mail, coupon publications, local magazines, billboards, signage and in-store marketing, and social networking. In this work focus is put on billboards.

## **2.6 Outdoor Advertising**

Outdoor advertisements are print advertisements which constitute the major medium of communication in the linguistic landscape. Among outdoor advertisements are the billboards, which according to Terence A. Shimp (2007), the term “*bill-board*” originally comes from the custom in colonial America. It refers to attaching a paper poster containing a text known as a ‘*bill*’ on a board to be conveyed around a specific place (215). Being displayed out-of-home, advertisements are one of the forms that represent the linguistic landscape (hereafter LL) of a particular social network. Examples of LL are many, it includes road signs, names of sites, streets, names of buildings, places and institutions, commercials and personal visiting cards as well as labels, instructions and public forms, names of shops and public signs. Given all these variety of forms, Eliezer Ben-Rafael et. al. (2010) argue “‘linguistic landscape’, which refers to linguistic objects that mark the public space, i.e. inscriptions – or LL items- includes any written sign found outside private homes, from road signs to names of streets, shops and schools.” (xiv).

Rodgers & Thorson (2012) categorize outdoor advertising among non-traditional advertising which are ‘fixed advertisements including public restroom advertising, digital billboards, bus shelters, street branding...etc (582). According to them, outdoor advertising

is defined as “a subcategory of out-of-home advertising referring specifically to billboards, street furniture (e.g., bus benches, bus shelters, newsstands, kiosks), transit (e.g., airport, rail, bus), and alternative (i.e., ambient) advertising.” (op. cit.). For Nation and Oehlrich(1999), billboards are placed on roadsides to reach a great number message recipients. Since they are designed in big sizes, they are meant to be attractive to catch pedestrians’ and car drivers’ attention. Not only their size can do so, but also and more importantly the content of billboards. As Dahl et al. (2004) state, previous studies suggest that “Content in an advertisement significantly increases attention, benefits memory, and positively influences people’s behavior.” (qtd in Boştină-Bratu et al., 2018, 66).

## **2.7 Advertising as Communication**

Advertising is placed in the communication process. In giving descriptive answers to any situation of linguistic communication, Leech provides four main questions. These are as follows:

1. Who are the participants?

A: Advertiser (first person)

B: Consumer (second person)

2. What objects are relevant to the communication?

A Product

3. What is the medium of communication?

Magazine/television; speech/writing

4. What is the purpose or effect of communication?

To promote sales of a product. (32-33)

To avoid ambiguities, there is a need to define the terms used in this context. First, the term “Advertiser” does not simply refer to a single person, but rather to a group of people, the company that ordered the advertisement production, and the advertising



company. Hence, the term ‘Advertiser’ is an umbrella one used for all. Second, the word ‘Consumer’ stands for a large target group of people referred to as the audience. Audiences referred to as the *target market* which differs from one setting to another. H. M. Cannon (2012) notes, “By convention, we refer to the people reached through various media as their *audience*. We use the term *target audience* to represent the practical translation of the target market membership into specific characteristics by which media audiences are measured” (314).

To illustrate, if an advertising campaign is designing a particular product like an energy drink, it is assumed that the target market is energy-drink users, but the target audience may be men between the ages of 18 and 25. Third, a ‘Product’ is not only a material product; however, it could be a service or a brand. It is very useful to understand how outdoor advertisements function. Recently, Berger (2015) offers a brief overview of the communication theory, focusing on Lasswell’s formula and Jakobson’s model. Given the fact that there exist different models to understand the communication process, there are also several ways for advertisements’ analysis and interpretation. Harold Lasswell (1948) provides a similar view of the communication process.

To understand the communication process, as quoted in McQuail and Windahl, Harold Lasswell (1948) suggests, different questions namely Who? says what? in which channel? to whom? and with what effect? (13). They point out that Lasswell’s formula is perhaps the most useful in communication research. They state,

The Lasswell Formula shows a typical trait of early communication models: it more or less takes for granted that the communicator has some intention of influencing the receiver and, hence, that communication should be treated mainly as a persuasive process. It is also assumed that messages always have effects. Models such as this have surely contributed to the tendency to exaggerate the effects of, especially, mass communication. (14)

Berger (2015) adds that advertisers are, to a great extent, interested in advertising effects. In his model, he deals with four focal points to provide an overview of the communication process concerning the study of media. They are: “(1) the work of art, (2) the artist, (3) the audience, and (4) America (or the society in which the work of art is created or disseminated by the media).” (60). He further makes a comparison with Lasswell’s Formula as indicated in a table 2.1.

**Table 2.1 Comparison of the Lasswell’s Formula and Berger’s Focal Points**

<i>Lasswell</i>	<i>Berger</i>
Who?	Artists, copywriters, etc.
Says what?	Artwork (advertisements)
In which channel?	Medium
To whom?	Audience
With what effect?	America (society)

According to Berger (20015), there exists a synergetic relationship between the above mentioned focal points in the sense that each focal point is connected to the other. It is either directly (for instance, between art and audience or art and artist), or indirectly (between art/medium/ America or artist/medium/audience).

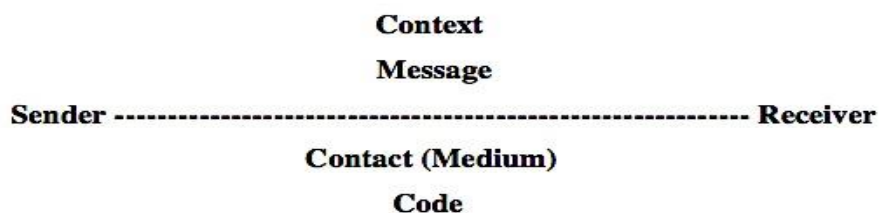
For Berger (2015), the term ‘text’, as used among communication scholars, is called the work of art which is the main interest in the study of any type of advertising. The latter is a collaborative medium. Copywriters in print advertising or artists in audio-visual advertising both work hard to create influential advertisements that will appeal to a great number of their market segment. Society, in which advertisements are displayed, is another focal point. It might be said that the term is too broad because advertisements are meant to target certain segments in society. For Berger (2015), this varies according to some. For example, the medium to be used either print or audio-visual has a great impact on text

creation (62). In this regard, a communication theorist, Marshall McLuhan quoted in Berger (op. cit.), argues that: “the medium is the message”.

It can be concluded that Berger’s focal points are similar to the elements of Lasswell’s formula. However, the major difference, in the words of Berger, “aside from the fact that I’ve used alliteration as a mnemonic device, is that my focal point ‘America (or society)’ doesn’t concern itself directly with effects.” (op cit).

Roman Jakobson has elaborated another well-known communication model. It is, in certain ways, similar to the discussed models. According to him, when using a code, a sender transmits a message to a receiver in a particular context. This context helps the receiver to decode the sender’s message (qt in Berger 62-63). Analysing Jakobson’s model as illustrated in figure 2.4, Robert Scholes, quoted in Berger, explains,

Whether we are considering ordinary conversation, a public speech, a letter, or a poem, we always find a message which proceeds from a sender to a receiver. These are the most obvious aspects of communication. But a successful communication depends on three other aspects of the event as well: the message must be delivered through a contact, physical and/or psychological; it must be framed in a code; and it must refer to a context. In the area of context, we find what a message is about. But to get there we must understand the code in which the message is framed. (63)



**Figure 2.4 The Jakobson Model of Communication**

Further in his discussion, Berger stresses that failure in decoding advertising messages generally stems from different factors such as education, socioeconomic class,

and cultural level between the main elements involved in the communication process i.e., between senders and receivers.

Different terms from Lasswell’s formula and Berger’s focal points model are used in the Jakobson model. However, there exist some similarities between them. As it can be observed, codes and context are overlooked in Lasswell’s model. The Jakobson model does not take into consideration the effects of the messages delivered to the receiver as in Lasswell’s model. Indirectly involving context (American society) Berger’s focal points provides a shared background that, to a great extent, helps people to decode messages (see table 2.2). Therefore, having theoretically understood how the communication process functions in advertising, we practically opt for various aspects from the theory of communication such as codes, context, senders and receiver, and effects. That is, we try to examine how the advertising messages are formed and encoded (choice of languages, words, and symbols), how readers perceive what is included in the advertising billboards, and whether or not the context helps in decoding the advertising message. Since these elements are prominent, we will see how they are used in the practical side of this research.

**Table 2.2 Comparison of Communication Models**

<i>Lasswell</i>	<i>Jakobson</i>	<i>Berger</i>
Who?	Sender	Artist
Says what?	Message	Artwork (text)
In which channel?	Contact (medium)	Medium
To whom?	Receiver	Audience
With what effect?		America

In addition to the role language plays in advertising, Cook (2001) and Kelly-Holmes (2005), note that the language of advertising carries a great portion of its meaning non-linguistically. According to Widdowson (2007), facial expressions, pictures, gestures, tone...etc are non-linguistic ways of signaling meanings that accompany and act upon the verbal/written text (131). Though these accompanying elements usually support the

verbal/written message of any advertisement, the advertising message, however, represents the crucial part of the advertisement. In this respect, Weir writes,

In advertising, we communicate; we convey the message we wish to convey, chiefly through the medium of language, through the written or the spoken word. We frequently amplify our message by illustration – by a photograph, a drawing, a painting; or, in the electronic media, by an animated cartoon, a dramatization, or by lyrics and music. But the essential message is generally, almost invariably, delivered through the medium language. (19)

To produce an effective advertisement, designers need to keep in mind two important aspects: language and culture. First, the language used in the advertisement should reflect the language(s) that are spoken in the target social network. In our context, for instance, code-switching and code-mixing are two dominant linguistic phenomena used in the Algerian society. Reflecting on the language(s) of the target audience, culture is as important as language and both are even intertwined. Therefore, any product should meet the cultural expectations of the consumer i.e., advertising is a socially and culturally determined phenomenon. As Vestergaard and Schrøder (1985) point out,

Advertising takes many forms, but in most of them language is of crucial importance. The wording of advertisements is, in most cases, carefully crafted to meet particular ends. Sometimes it is intended to inform, but more often, and more importantly, to persuade and influence. Advertising, moreover, not only influences any human society in which it is widespread but also reflects certain aspects of that society's values and that society's structure. (vii)

In this regard, Barbora Klima and Vesalainen(2008) share the same idea that advertising is socially and culturally determined phenomenon. According to her, choosing the right strategy as in what to say, and how to say should follow and respect the local rules

of the target segment. She quotes Vesalainen (2001) saying that the advertising message should obey the rules of “the communication, argumentation and rhetorical styles of that culture” (45).

According to Kelly-Holmes (2005), culturally related matters for local markets need to be taken into account to produce messages that are appealing to the target audience. More specifically, to international advertisers, it is an accepted truth that cultural differences may cause problems. For this, according to Mueller (1996), in Barбора Klima (39), to minimize the danger of advertising campaign failure, culture and communication relationship has to be carefully dealt with (117-118). Therefore, it is not considered as advertising if advertising texts do not correspond with the values, tastes, and attitudes of the target culture. As Kelly-Holmes argues “Within this overarching relationship between texts, commodities, and individuals, the particular advertisement will then, necessarily, select and create its own specific context, choosing from ingredients such as age, gender, location, income, education, linguistic factors and others to form a particular mix.” (6).

In doing so, the advertiser can, to a great extent, rely on what Sperber and Wilson (1986) have called ‘common knowledge’ and shared culture of the advertisees, to guarantee successful communication. For Kelly-Holmes,

Any advertising communication will contain ‘new’ (Halliday, 1985) or ‘entropic’ (Shannon and Weaver, 1949) information alongside ‘given’ (Halliday, 1985) or ‘redundant’ (Shannon and Weaver, 1949) information, that is known or available through encounters with previous texts in the particular cultural context. (7)

### **2.7.1 Non-Verbal Communication in Advertising**

Non-verbal communication in advertising functions as a helping factor to successfully transmit messages. These factors play the major or at least the essential role of the advertising message. As Leech(1966) points out: “Some aspects of the physical

manifestation of advertising language are very important: visual display, typography, vocal quality, and other features of lay-out and delivery which signal emphasis and feeling.” (6). Pictures in written advertisements are very significant and considered as one of the essential elements that support communicating the advertising message. They do not, however, guarantee the success of the message. Gieszinger (2001) says: “Despite the easier reception and better recall of pictorial information, the presentation of illustrations per se does not guarantee communicative success.” (267). Being somehow connected to the advertising text, in some cases, the pictorial parts of an advertisement sometimes do not suit the verbal one. As a result, the consumer gets confused, and therefore becomes reluctant. This is to mean that language is much more important than non-verbal communication in advertisements. Gieszinger (2001) argues that “If recipients cannot recognize any link between verbal and visual message, they are likely to regard the picture as separate, irrelevant or disturbing piece of information.” (285). Hence, there must be a visual contextual relationship with the verbal message in any advertisement as it influences the actual process of understanding what is being advertised.

### **2.7.2 Verbal Communication of Advertising**

It is generally accepted that, when designing the language of advertising, the main goal is to persuade a large group of consumers to make a decision and buy the product being advertised. Quoting Weir (1960), Barbora (2008) reveals, “the purpose of advertising is not to ‘sell’ – it is to induce a suitable number of people to investigate, to inspect the product described, on the assumption that the product itself is of sufficient merit to bring about a habit of use” (27).

Barbora (op. cit.) further adds quoting Weir (1960) the language of advertising should focus on the creation of effective communication between producer and consumer. According to Glim (1945) cited in Barbora (op cit), for successful advertising, it is

necessary to be aware of “what to say and how to say.” (75). Given the importance of words selection in the elaboration of an advertisement, Barbora (op. cit.) notes “words in an advertisement cost money, so they have to be used wisely.” (47). Most of the advertising language “comes under the broader heading of *‘loaded language’*; that is, it aims to change the will, opinions, or attitudes of its audience.” (op. cit. 25), As to the feature of being a loaded language. Ndimele, Ozo-mekuri (2016) reports that Leech (1966) claims: “advertising differs from other types of **loaded language** (such as political journalism and religious oratory), in having a very precise material goal - changing the mental disposition to reach the desired kind of behavior - buying a particular kind of product.” (293).

According to Leech, advertising language influences its recipients in the sense that it changes their will and attitudes. To achieve this aim, advertisers need to ensure “using simple language with a relatively weak structure grouped around a simple unit of meaning that can be easily remembered.” (qtd. in Prasad 578).

Further in the literature, Kelly-Holmes(2005), reveals that Smith (1982) describes the language of advertising as a **‘functional dialect’** (190). He defines the latter as “a term that describes the product of a process whereby language is chosen and used for a particular purpose (hence, ‘functional’), which is ‘functional’, and consequently becomes a variety (hence, ‘dialect’) of its own because it becomes associated with this particular function.” As regards function, Kelly-Holmes (op. cit.) argues:

the language can have various functions and may be used for a wide variety of purposes: for example, to express feelings and emotions (the expressive function); to offer advice and recommendations or to persuade (the directive or vocative function); to inform, to report, to describe or to assert (the informational function); to create, maintain and finish contact between addresser and addressee, for example small talk (the interactional or phatic function); to communicate meaning through a code which could not otherwise be communicated (the poetic function)



(Crystal, 1997). ... [and that] it might be expected that the informational and directive functions would dominate in advertising discourse. (8).

Furthermore, according to Glim (1945), Barbora Klima(optc) notes that as far as its textual form is concerned, the language of advertising has certain characteristics such as “familiar words, short sentences and simple sentence construction” (47), which aim at grabbing the attention of the ad reader and, hence, for the ad to be easily memorized.

Nicolas Brownlees (2011) reports according to Gotti (2005), drawing on Leech (1966), that a successful advertisement must have four major features of the advertising language, namely:

1. draw attention to itself (Attention value)
2. sustain the interest it has aroused (Readability)
3. be remembered, or at any rate recognized as familiar (Memorability)
4. prompt the right kind of action (Selling power), (174).

Further to the aspect of attention, an advertisement must display the interest it produces on the audience, and its design in such a way to give the impression of familiarity and awareness together with the action it must induce. According to Barbora Klima (otc), the characteristics cited above “should be treated as some of the characteristic points of advertising language because they do not mirror a full spectrum of standard features.” (48). Leech argues that attention value is “one way of provoking the consumer’s attention and curiosity is to present him with something surprising and unexpected.” (27). In some advertisements misspelling of words is purposeful to either create a certain effect on the consumer and/or attract attention. Breaking conventions of language use such as using wrong spelling, neologisms, puns, grammatical solecism, rhymes, semantic deviations and putting language in inappropriate or unorthodox contexts are common strategies used to realize the attention value.

As regards this feature, Maurizio Gotti (2005) argues that: “modern texts – apart from visual element greatly rely on some kind of unconventional use of language (wrong spelling, grammatical solecisms, neologisms, paradoxes, puns or other linguistic manipulation) to catch the prospective customer’s eye.” (28).

For instance, in the following advertisement instead of “يذوب” the designer is using “إيدووب”. This odd spelling that violates the Arabic language spelling rule certainly attracts the attention of someone with an Arabic language background and thus at least to focus on the ad. This strategy is considered creativity as it allows injecting the extensive feeling of deliciousness and greediness so as to fit the facial expression of the picture and to be sure that the message clearly reaches the consumer. Ke and young (2013: 273) quoted in Henry Quevedo (2019:6) state that “a high attentive value is achieved by using language of immediate impact and rapid persuasion”.



As to the feature of readability, Leech (op cit :28) notes that it consists of “how to make the message easy to grasp and assimilate” and further adds that a text must be “a simple, personal, and colloquial style, and a familiar vocabulary”. To ensure easiness of reading, advertisers use mostly colloquial language using simple and familiar vocabulary.

Leech (1966) uses the term “public colloquialism”. The use of this informal style builds a fluid social, relationship between the reader and the copywriter.

The United States Congress House Committee on Energy and Commerce Subcommittee on Oversight and Investigations makes a difference between readability and

comprehensibility saying that: “Readability” is not the same as “comprehensibility”. Readability indices are generally based on just two factors – word familiarity (frequency of usage in the language) and sentence length (number of words per sentence).” (496).

Whether it is written or spoken, the language of any advertisement has to be simple to be successfully processed. It makes no sense if one can mechanically read the advertising text without understanding. Furthermore, J V Vilanilam and A K Varghese (2004) observe that:

Readability depends not only on simple, direct and appropriate words but on human interest. The product or service offered in the advertisement will also influence the media user. Not all products or services may interest all consumers. But more people will be interested in articles of daily use. The copy style should not be heavy because routine products should be presented in simple language. Familiar articles must be presented through familiar words, idioms and also a familiar environment. (78)

In his turn, Charles Warner (2011) argues that “commercials should use simple language and short uncomplicated sentences to get the message across.” Similarly, Ke and Wang (2013) quoted in Quevedo (op. cit.) argue that readability is achieved “through a simple, colloquial style and familiar vocabulary so as to make the message easy to read and grasp.” (277).

Another objective that advertisers seek is memorization of the ads. As Leech notes, “it has to make a lasting impression if it is to affect buying behavior.” (op. cit.). Barbora in his turn believes “the advertised product or the brand must get into the heads of the target group ... [ and] should act as a recall of something familiar.” (48). For Ruta Kalmane (2012),

There are different degrees of memorability between advertisements. For an advertisement it is very important to be memorable for the purpose to

be easily remembered upon a moment of purchase. To achieve this purpose advertisements use different language means to emphasize statements. Therefore memorability of advertisements is closely linked with language means. (29)

Because the message must be remembered by the target audience, advertisers make use of different strategies among which is the use of repetition which is frequently used. From a linguistic point of view, several linguistic devices can play this role. Mihaela Vasiloaia (2018) for instance, lists some of the techniques “alliteration (repeating the initial sound), metrical rhythm (repeating the same rhythmic pattern), rhyme (repeating the same ending sounds), grammatical parallelism (repeating the same grammatical structure) as well as semantic and syntactic repetition (i.e. using the same syntactic structure or words from the same word field) and lexical repetition.

Kalmane further adds that memorable advertisements are those which are easily remembered arguing that today “advertisements headlines are easy to recall because advertisers have learnt how to speak the consumer’s language.” (op cit). Ke and Wang consider the fact of “frequent repetition and long service life” of slogans as factors in favor of memorability (op cit).

As mentioned earlier in this chapter, one of the major aims of advertisers is the actual recall and evoking of the brand or the product being presented. In this respect, Twitchell (1996), however, states: “No one knows how often provocation, or even recall, leads to a sale” (3). Indeed, Catchy language, colors and the design of advertisements as a whole are major factors that enhance memorability. Within this respect, Leech (op. ctd) argues that “[V]erbatim recall is the very highest goal to which a copywriter could aspire”, and that “an advertisement gains nothing unless the name of the product is remembered” (29). Generally, any piece of information is well fixed if it is repeated over and over. People easily memorize slogans and key phrases if these are repeated enough to provoke a

sort of recall stimuli. Leech notes: “By a dint of repetition, whether in a single commercial or a whole advertising campaign, the consumer may be brought to the point where the brand name and some catch-phrase associated with it are mutual recall stimuli, so that the product is, so to speak, stored in his mind with a permanently attached label” (op. cit.)

One should keep in mind through the whole process of designing an advertisement is to sell power (i.e, to make consumer purchase actions). Aiming at achieving this goal, the essential question that should be answered is how to write a piece of language that will work well for the target segment. The answer is to be creative and at the same time, for advertisers, to use codes that fit the target segment’s’ linguistic level. It has been realized among scholars that it is not a useful way to address consumers through using imperative clauses such as ‘buy this’ or ‘get that’, but rather make purchase action indirectly. In this regard, According to Leech (op. ctd), if someone is implicitly asked to do something or not to do it, s/he responds to what has been asked than doing so explicitly. For this, as stated by Leech, there must be “the right selling approach for the right kind of situation” (30). In so doing, according to Leech(op. ctd), it is permissible for advertisers to violate the rules of the language and points out:” One of the interesting aspects of advertising language is its delicate compromise between the opposed tendencies of conformity and unorthodoxy: between following a prescribed path of advertising clichés and exercising the freedom to deviate from it...” (4).

As to the selling power, this is achieved only and only if the language is used in such a way as to attract the reader to decide about the act of selling. Ndimele Ozo-mekuri (2016) argues: “A successful advertisement is expected to achieve five goals such as attracting attention, commanding interest, creating desire, inspiring conviction and provoking action. All these five functions are inter-related and in concert serve to promote the selling power of the product ....” (292).

All these are achieved through language use and its display in advertising. Another strategy use in advertising is intertextuality. The most comprehensive definition of intertextuality is provided by Alawiya W. I. Al-Siyami(2013). She defines it as “a process of reference to textual and contextual features from which the user arouses the attention and memory of the readers to original sources that are similar in content and form.” (42). To put it differently, intertextuality is relating a pre-existing text to another text in order to call the receiver’s attention to establish contact, and therefore, to fulfill a phatic communicative function.

In advertising, according to O’Donohoe (1997), intertextuality is used in order to make allusions to other texts. It is considered as a technique that helps the recognition and interpretation of linguistic features of one text that are related to other text(s). In his turn, Cornadie (2012) states: “If the advertising text’s marketing strategy involves associating the advertised product with an intertext, allusions to that intertext must be recognized as references to a pre-existing text.” (31). According to him, advertisers must have the reason to believe that the text presented in the advertisement has been already encountered and its manifestation is recognizable. Quoting O’Dnohoe (1997), Conradie (2012) reveals “can only be achieved by an advert’s audience: it does not take place within the advert itself” For Debashish Panigrahi (2013), “Intertextuality has been a prominent issue in the critical analysis of texts. But its various interpretations have made it a complex term. Etymologically the word intertextuality means a text among texts” (251). The following slogan illustrates intertextuality.



The words in the second line of the slogan are paralleled with the words from Algerian national Anthem and patriotic song 'قَسَمًا' 'Qassaman'

” فاشهدوا... فاشهدوا... فاشهدوا...”



Goddard (1998) defines intertextuality as “the way in which one text echoes or refers to another text. It means that, for example an advertisement: “To be in Florida in winter or not to be in Florida in winter.” (124). This echoes with Shakespeare’s ‘To be or not to be’.

For an advertising text to be well created, it must be affected by an existing text from another source. In this regard, Conradie (2012) states: “The incorporation of material from other texts, whether conscious or unconscious, affects not only the production/encoding, but also the consumption/decoding of a text, so that whether approached from one perspective or the other, no text exists in isolation.” (298).

Therefore, to achieve a good effect of an advertising text, advertising can bring up texts from a variety of sources. Debashish Panigrahi (op cit) notes: “The use of intertextuality in advertising is a conscious strategy that keeps viewers busy in the interpretive activity and thus makes ad texts attractive and memorable. Intertextuality has been a prominent issue in the critical analysis of texts. But its various interpretations have made it a complex term.” (op. cit.)

To illustrate, registered expressions are commonly used in advertisements. The following example initiates the discourse with the phrase “*Ramadan Kareem*” that intertextualizes with the common expression used in the Algerian society, greeting people during *Ramadan*, the month of fasting. This phrase is used among families, neighbors, and friends wishing blessings and generosity to be bestowed upon people fasting this month.



‘رمضان كريم’ ‘A Generous Ramadan’ (Chef cheese advertisement)

Using such a phrase in the caption of the advertisement brings up intertextuality to the present context to which the advertisement adheres. It links the picture of a lady presenting a typical Algerian dish. The phrase is also directed to grab the potential readers’ attention towards the generosity of flavors and refers specifically to the religious month. In this regard, Van Niekerk (2008) considers using intertextuality in advertising as an ‘attention-getting device’. She writes: “the recipient has to work out the (embedded) meaning of the advertisement because there is more than one message and there is more than one text (the advertisement and the intertext)” (498). The example is just an illustration of how intertextuality can be incorporated in advertising. In the present study, we go through examining how intertextuality is expressed through code switched and code-mixed messages in the Algerian advertisements.

Readers and consumers are called to put into practice their cognitive skills so as to decode what is presented in the advertisement (linguistic and visual signs). Van Niekerk (2008) further refers to this process as an ‘intellectual game’. Quoted in Peter Ekegren (2002), Jenny (1982) shares the same idea referring to this game as: “a paradigmatic element that has been displaced, deriving from a forgotten structure.” (44). If they have pre-existing knowledge of the text presented in any advertisement, readers and consumers, then, will be able to decipher and give meaning to the intertext.



According to Bignell (1997), advertisers aim is to engage readers and encourage them to decode the linguistic and visual signs of the advertisement. In such activity, intertextuality produces a context that motivates readers to build a structure of meaning. In doing so, and since reading is an individualistic process, readers interpret texts in advertisements in different ways and associate them with their prior knowledge.

Since intertextuality is advantageous in helping readers to interpret the advertising texts, there is, however, a risk in using this technique. This may lead them to wrongly interpret the intended message. So, sales may drop. In this regard, Van Nierkerk(2008) states that the: “cost of advertising space urges copy-writers to be certain that the chosen intertext and the intertextual advertisement created are familiar to their target market.” (499). This means that if target consumers are unable to decode the unfamiliar message, any attention will not be given to what is advertised. In this context, Jenny (1982) quoted in Graham Allen (2000) describes this risk saying “...the problem of intertextuality is to bind together several texts in one without their destroying each other and without the intertext being torn apart as a structured whole”. (114). Therefore, readers’ inability to make associations and interpret the text will mean their inability to understand the advertising message. For better understanding, advertisers use the language(s) the target audience use by selecting familiar words phrases or sentences in such a way that they satisfy the advertiser’s objectives in terms of attraction and persuasion.

## **2.8 About Discourse**

Before dealing with advertising as discourse, the term discourse needs to be defined. In fact, the term discourse has been widely used by different disciplines. As Sara Mills (2006) observes, “[It] has become common currency in a variety of disciplines: critical theory, sociology, linguistics, philosophy, social psychology and many other fields, so much that it is frequently left as if its usage were simply common knowledge.” (1). This

implies possibility of confusion or ambiguity given the different definitions to suit the different disciplines. Deborah Cameron, and Ivan Panovic (2014) reveal that, the Concise Oxford Dictionary offers three different cases in which the term is used. It is used to mean a conversation or a talk, a dissertation or treatise on an academic subject, and a lecture or sermon (3). This leads to say that the term discourse is generally used to talk about language manifested through speech, writing and mixed genres (op. cit. 5). This means that the term is tightly related to its field of use. For Nicola Woods, “discourse is, at the very least language plus context ...” (x). In the majority of linguistics, the term is used generally to refer to as stated by Celce-Murcia and Olshtain (2000): “an instance of spoken or written language that has describable internal relationships of form and meaning (e.g., words, structures, cohesion) that relate coherently to an external communicative function or purpose and a given audience/interlocutor.” (4).

### **2.8.1 Advertising as Discourse**

In the case of advertising, Cook (2001) defines discourse as being: “text and context together” (4). As in any other type of discourse, it is not only the language that counts, but the social context in which it is used. In other words, the focus is on connected and contextualized elements of language use. Regarding the context in which – spoken or written- advertising messages are communicated; there are a number of scaffolding elements that need to be considered. To illustrate, Cook (2001) refers to these elements as: “...context of communication: who is communicating, with whom and why; in what kind of society and situation; through what medium; how different types and acts of communication evolved, and their relationship to each other.” (3).

This view of context of communication shows how discourse is closely related to society. Halliday (1994) stressed this relationship denoting that language use is a “social act”. All features of language, vocabulary and grammar items, are not randomly selected,

but are rather all well chosen to express a particular function. In relation to our study, ABs discourse in the Algerian context are best reflections of the interconnectedness of the linguistic of form and meaning. It is so because the forms used to express meaning are typical to the billboards, but still highly functional in the Algerian society.

Since text cannot be separated from its context, it is argued that advertising discourse has to be seen from a context standpoint. To put it simple, effectiveness of advertising messages must be made as simple as possible for the intended target. As Rick T. Wilson and Brian D. Till (2012), in in Rodgers & Thorson(2012) highlight: “To be certain, success in this seemingly disparate category of advertising must in fact not be seen as categories (e.g., outdoor, digital, ambient) but rather as contexts—contexts in which audiences have varying amounts of cognitive resources available for message processing.” (353).

This view stems from the nature of advertising itself as discourse. Good advertising message designers are those who consider the audience they are addressing when designing messages. In this regard, they should be able to contextualize what to write, a task, that requires the ability to shape messages that maximize readability and memorability. In addition to the language of advertising, as in the case of ABs, texts are always accompanied by pictures which make advertising attractive and give it more meaning.

As it is already mentioned, both text and context work in tandem i.e., we cannot speak about the first and overlook the second and vice versa. According to Cook (2001) text is the linguistic form separated from context that discourse analysts aim to analyze. However, context includes some different elements that should be considered as they interact in a synergetic relationship. These elements are:

1. **Substance:** refers to the physical material that carries or relays forms
2. **Music and pictures**

3. **Paralanguage:** in speech, this refers to the meaningful behavior that accompanies the language, for example, voice, gestures, facial expression ... etc. However, in writing, it refers to the choice of typeface and how the language is written (letter sizes, colors ... etc).
4. **Situation:** properties and relations of objects and people in the text, as perceived by the participants.
5. **Co-text:** is the text that proceeds or follows that under analysis and which participants judge to belong to the same discourse.
6. **Intertext:** refers to the text that the targeted participants perceive as belonging to another discourse which may affect their interpretation.
7. **Participants:** each participant is an observer and part of the context. Intentions, feelings, beliefs, attitudes, pre-existing knowledge, affiliations are all taken into consideration.
8. **Function:** the intended meaning of the text. (4)

### **2.8.2 The Plurilingual View to Advertising Discourse**

The plurilingual view to advertising discourse is grounded in research on bi/multilingual verbal behavior. According to Bahatia and Richie (2013), three features of the approach are highlighted as follows:

- Advertising is essentially a mixed system – This means that it is a combination of both verbal and non-verbal elements. The two elements display a complex pattern of information sharing, and both are crucial in the transmission of meaning.
- The verbal component of an ad mirrors the two critical complementary aspects of bi/multilingual verbal behavior – (i) ability to keep two (or more than two) codes separate; and (ii) ability to integrate and mix the two (or more than two) codes.
- Although code mixing is an integral aspect of multilingual verbal behavior, society

often views it negatively and regards it as a sign of linguistic deficiency. The reason is, according to Bahatia and Richie (2013), that bilinguals or plurilinguals sometimes fail to express their thoughts and their language use is regarded as ‘bad language’, and more importantly, they themselves consider code mixing as ‘bad language’ too.

Bhatia and Ritchie (2004/2006) and Bhatia (2001) in Bahatia and Richie (2013) postulated three attitudes toward code mixing in advertising: the negative attitude; the neutral attitude; and the positive or systematic view.

### **1. The Negative Attitude**

The negative attitude is based on the view that code mixing is an unsystematic sort of behavior. This linguistic behavior reflects a ‘linguistic deficiency’ of some kind, a view which is found almost universally among population at large. Bahatia and Richie(2013) illustrate an instructive incident that took place in Mexico City that code mixing in advertisement is negatively evaluated. They narrate:

While strolling in Mexico City with several friends who were scholars of Spanish literature, the first author of this chapter came across an advertisement on a billboard that read *Este colchó box spring* (‘this box spring mattress’). The Anglicism in the ad prompted one scholar to comment that, ‘Mexicans are basically lazy people. They do not even want to translate English words into Spanish in their own country.’ This evaluation won approval from a majority of the group though a minority (including the first author) dissented strongly. One individual became so concerned with the mixed nature of the ad that he could not resist asking the salesperson in English, ‘Why do you advertise the product half in Spanish and half in English?’ The immediate response of the salesman was, ‘I would sell only half, if I did not use English.’ (569)

Indeed, the exchange reveals one of the reasons why mixing with English in advertisements is a widely preferred linguistic phenomenon.

## **2. The Neutral Attitude**

The neutral attitude views code mixing as a strategy used in advertisements to get the attention of the potential customers. In this regard, Bahatia and Richie state “language-mixing is considered a transient fad or a one-time charm that is always short-lived.” (op. cit. 570).

## **3. The Positive or Systematic View**

The positive attitude views code mixing as systematic and rule-governed phenomenon. This view is similar to the current position on code mixing adopted by most sociolinguists. According to Bahatia and Richie(2013), the systematic view recognizes that code mixing in advertisements can satisfy the deeper innovative and creative needs of advertising designers to create the desired effects of persuasion, naturalness, and other socio-psychological effects in their language. For these purposes advertisers use also different techniques.

### **2.8.3 The Use of Literary Techniques**

Vasiloaia (2009) points out that figures of speech and other stylistic devices are frequently used in the language of advertising such as puns, metaphors, neologisms, alliteration, assonance, or rhyme. She argues that these devices are full of a high degree of creativity in the language of advertising, and they contribute to the secondary function of advertising to entertaining the recipients.

Rhyme, alliteration assonance and consonance are common in advertising language. Simpson (2004) suggests that the sound system of a language proposes numerous resources for linguistic creativity in style. Rhyme is a literary device that is widely used in the language of advertising. It is defined as the repetition of the same sounds in the ending of words. According to Leech (1972) in Skorupa and Dubovičienė (2015), rhyme makes the slogans and headlines appear easier to remember. Similarly, Ding (2003) considers it as a means of better memorization of the slogan, as it resonates in one’s mind. To illustrate,

rhyme can be easily observed in the following example:



The example in the billboard above shows rhyme that produces musicality and sounds easy to remember. Hamoud Boualem, a company that produces soft drinks, calls readers using three words ending with the /o:/ sound, [كلبتوا – شبعتموا – سليكتوا], meaning [you've eaten, you're satisfied now, Selecto]. As it can be noticed, the advertising message is achieved through DA-Fr mix. The first part is written in Arabic alphabet including the brand name, and the second part is an interjection written in the Latin alphabet 'AH OUIII!' which means 'OH YEAH!'. The reason why the first part is written in dialectal Arabic is to ensure readability.

Alliteration is another device frequently used in the advertising language. In this case, the initial consonant is repeated in different words creating rhymes and musicality to, enhance readers/listeners to remember the ad. According to Ruban and Backiavathy, alliteration “renders musical rhythm and makes reading more appealing and absorbing.” (60). The example in the billboard below shows the use of the expression [العائلة في العاللي], meaning [the family is at the top], the two different words [العائلة] and [العاللي] share the same consonants /ل/ and /ع/ and are repeated at the initial position of both words in such a way to resonate in the reader's mind to be read and remembered easily.

Assonance, in its turn consists of repeating the vowels for similar purposes of rhyme and alliteration. In some case both and even all of them can be used in the same

ad. The ad below illustrates the case (تشينة للناس الزينة) transliterated in French gives 'tchina lenas zina'.



Patha (2007) states that Language choices in advertising are never random. They represent an attempt to use language to achieve a particular goal. The words that are present in advertisements are the product of a very conscious decision to put those particular words there rather than other words (284). At the stylistic level, advertisers focus on figurative use of language in their advertisements, a language that differs from ordinary use. Simpson stresses the aim of stylistics as “to explore language, and, more specifically, to explore creativity in language use.” (3). Figurative language is used in poetry in general and is also found advertisements. It creates beauty and attraction in the language.

Metaphor is also one of the figures of speech that refer to one thing by mentioning another thing. It does not have comparing words such as ‘as’ or ‘like.’ Simpson defines it as “a process of mapping between two different conceptual domains.” (41). Also, Dubovičienė and Skorupa (2014) add a metaphor “contributes to the aesthetics of the message and emphasizes the main idea, describing one object in terms of another.” (114). The following example shows a metaphorical use of language in a form of code mixed message.





The advertising message in the billboard above says: [حنانة الأم في Lingettes ويسو], meaning [the mother tenderness is in Wisso wipes]. The metaphoric expression sounds creative, especially with the picture of the mother holding her baby which adds more meaning to the message by building an image in the reader's mind that the wipes are of great quality. As for the message, however, the insertion of the French word 'Lingettes' which is written in the Latin alphabet may distract readability for some though the word seems commonly used. Interestingly, the brand name is written in the Arabic alphabet so readers can easily memorize it.

Another level of linguistic analysis that comprises the visual aspect of the advertising language is graphemics. In written advertisements, the graphological aspect is very important because it carries a visual impression in the reader's mind. The following examples shows a creative use of graphology in the billboard.



The advertising message in this ad above says [BOOSTii روحك] which means [Boost yourself]. As it can be noticed, the English verb 'boost' is combined with the DA

inflection [ti:] that is (تي) to create a mixed word, and is written in big size to grab readers' attention. The way the intra-mixed word is written leaves an image in the reader's mind that can stay longer and, most importantly, stimulates him to recognize the brand or the product. Among other techniques used in advertising for attraction and attention purposes transliteration unpredictable spelling of words and the selection of script, of different types and sizes.

## **2.9 Conclusion**

This chapter which focuses on advertising, first it introduces what advertising is about, its types, and components, and how it is viewed from discourse and communication perspectives. From the discourse optical angle, it is based on the fact that the text is elaborated in such a way to produce persuasion, which is considered the utmost objective of the advertisers to kindle action. For this purpose, advertisers, as specialists in language use in the domain of advertising, not only make use of different linguistic techniques but feel free to manipulate and mix languages according to the impact they want to create on their target segment. Another strategy which features today's advertising discourse is the combination of different languages as a resource for connotative values regarding both the product and the consumer from language point of view and what it bears from the symbolic approach. This phenomenon of language mixing in advertising, with a specific focus on outdoor advertising, constitutes one aspect of what is known as linguistic landscape which has recently been studied from different linguistic and sociolinguistic angles. The next chapter approaches language mixing issues in advertising by observing the Algerian linguistic landscape. In fact, linguistic landscape is that public space in which language items are visible. The aim is to see whether the phenomenon of language mixing is practiced in the same way it is manifested in the oral form in the case of the language of advertising in Algeria.

## CHAPTER THREE

### Linguistic Landscape and the Advertising Language Use

#### 3.1 Introduction

The study of the linguistic landscape is a very recent research domain which attracted linguists given its importance as a language contact phenomenon, and a site where different languages are at work in parallel to official language policies, and where unofficial bottom top and oversea agencies are also at work emphasizing their presence alongside the official ones.

#### 3.2 Linguistic Landscape

Landry & Bourhis (1997) define linguistic landscape (LL) as the presence of languages on public and commercial signs in a given public space. In their words, they write, the term refers to “the language of public road signs, advertising billboards, street names, place names, commercial shop signs, and public signs on government buildings which combine to form the linguistic landscape of a given territory, region, or urban agglomeration” (qtd. in Akindele, D. O. 2) while Ben-Rafael et al. (2006) consider LL “any sign announcement located outside or inside a public institution or a private business in a given geographical location” (qtd. in op. cit.). Therefore, as quoted by Itagi and Singh (2002) in Ronny Paepflow (2011), LL research is concerned with “language use in its written form (visible language) in the public sphere”<sup>2</sup>. To put it differently, it investigates how a specific public space is symbolically language constructed.

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<sup>2</sup> <https://www.grin.com/document/182905>

The visibility of language in public spaces allows researchers to draw conclusions related to “the social layering of the community, the relative status of the various societal segments, and the dominant cultural ideals of the community.” Reh (38). These factors are very significant in the sense they affect language use in LLs.

Landry and Bourhis (1997) distinguish between the informative and the symbolic functions of linguistics landscapes. According to Gorter and Cenoz (2008), Landry and Bourhis (1997) approach it from a social psychological perspective focusing on relationships between the in-group and the out-group. The informative function indicates the borders of the territory of linguistic group. It shows specific language(s) for communication or commercial purposes. On the other hand, the symbolic function refers to the value and status of the languages as perceived by the members of a language group in comparison to other languages. In other words, it refers to the choice of message, and more particularly, the language choice exercised on public spaces. Given that language is considered the most salient dimension of ethnic identity and power relations, Landry and Bourhis (1997) reveal that the linguistic landscape becomes the most “observable and immediate index of the relative power and status of the linguistic communities inhabiting a given territory” (qtd. in Gorter & Cenoz, 346).

Other scholars versed in LL conceive it as a Strategy for Language Policy. According to Shohamy (2015), language policy (LP) refers to decisions made about languages and their uses in society and education. She (2006) expanded the framework of LP which consists of ideology, policy and practice by adding the notion of ‘mechanisms’. The latter, according to her (2015), refer to specific devices through which policies are made and introduced, implicitly and/or explicitly. This includes laws and regulations, language education policy, language tests and linguistic landscape. As opposed to the traditional understanding of LP

which refers to top-down policies made by governments, she (2015) emphasizes current language practices which incorporate policies ‘on the ground’. In this regard, she argues:

While LP created by authoritative bodies which are often driven by ideologies via laws and regulations through parliamentary decisions or statements by ministries of education, LP on the ground is initiated ‘by people’ in schools and communities as part of language practices. Calls are currently made for LP based on negotiations among top-down and bottom-up agents to determine LPs which are appropriate for specific contexts and to reject uniformed national policies of ‘one size fits all’, given the diversity of communities, globalization and immigration (cited in Davis, 2014; Menken & Garcia, 2010)

The following figure shows the shift from LP as a top-down policy imposed by governments such as laws and regulations, language education policy, language tests and linguistic landscape dictating what language ‘should be’ to bottom-up language policies which incorporate the needs and practices of people in their everyday lives.



**Figure 3.1 Language in Public Space as a Mechanism of Language Policy.**  
(Shohamy, 2006), Source: Shohamy (157)

In the same line of thought, Davis (2014), in Shohamy (2015), suggests the concept of ‘*engaged language policy*’ referring to policies which are initiated by citizens and residents in schools and in communities. In other terms, a language policy that reflects

language realities rather than imposing unrealistic policies. Davis (2014) writes: "...a conceptual approach grounded in critical theory and informed by political activism .... a shift from unidirectional top down enactment of policies and plans towards recognition of the complex interplay of ideologies and institutional practices that are consequently informed or threatened by local policies." (qtd in Shohamy 157).

Given that attention to language in public spaces is rarely addressed, Shohamy (2015) stresses the question of how can LLs be used as a strategy and contribute to LP theory and practice in this day and age.

Following Shohamy's (2015) emphasis on the value of LLs for the field of language policy, Van Mensel et. al. state: "LL has proven useful as a tool for language revival, for documenting multilingualism in particular social contexts, for highlighting the meaning of multimodal monuments, and as a tool for assessing locally constructed policies and their contestation." (436).

In a study conducted in the Jordanian and Palestinian contexts, Ghazi M. Abuhakema shows concrete evidence of how code switching and code mixing are manifested in Arabic written advertisements. His study shows that SA is the most used variety and English is used as a sign of prestige, modernity and sophistication. Surprisingly, dialects are increasingly penetrating ads as a literary genre. Therefore, he argues: "It is socially acceptable, and even expected, to find many instances of dialectal use in written ads. Nonetheless, such use is not arbitrary, and it serves special linguistic and socio-cultural objectives." (184).

According to Shohamy (2015), research on LL can expand the theory of LP with new data and findings that are relevant to LP. She demonstrates that most policies pay a special attention to education. However, languages in the public space remain almost neglected. For this, she supports combining top-down and bottom-up and writes: "It seems

that the most important contribution is to create closer connections between the two where LP in public spaces should not be overlooked but rather be included in a broader domain of language policy.” (169).

Anwar A. H. Al-Athwary reveals that bottom-up signs appear mostly in private businesses showing an identity function. He quotes Sutherland's (2015: 161) claim that “as it is not apparent on any government signs, rather only on private businesses, and appears to have identity and solidarity functions, it seems to form part of the bottom-up and non-official signs.” (158).

### **3.2.1 LL as Construction and Manipulation of the Public Space**

The study of linguistic landscapes provides information about the sociolinguistic situation in bi/multilingual settings. The linguistic reality in language signs displayed in public spaces can be compared to the official LP of a given territory. The LP initiated by individuals in multilingual contexts seem to construct and manipulate the public space. In this vein, Gorter & Cenoz (2008) argue:

The linguistic landscape contributes to the construction of the sociolinguistic context because people process the visual information that comes to them, and the language in which signs are written can certainly influence their perception of the status of the different languages and even affect their own linguistic behavior. The linguistic landscape or parts of the linguistic landscape can have an influence on language use. (68)

Ben-Rafael et. al. share the same idea that LL represents the décor of public life and carries emblematic significance. It is in this sense that LL's composition - whatever its chaotic aspects - can be referred to as symbolic construction of the public space. (10).

As it is considered a symbolic construction and manipulation of the public space, according to Gorter & Cenoz (2015), the regulation of the LL will remain an important

issue, not only in terms of which languages are used but also because of moral, ethical, and legal dimensions. The issue lies in that some language groups decode their language displayed in public spaces with no difficulty than others. In (Gorter et al. 2012) terms “majority languages dominate and some minority languages struggle for visibility.” (qtd in op. cit. 11) Indeed, LL reflects the power relationships between languages and individuals.

### **3.2.2 Linguistic Landscape and Linguistic Identity**

Identity related questions have been addressed by many scholars in sociolinguistics, some have addressed the issue from the LL perspective. More specifically, they have investigated how individual identities in multilingual contexts are manifested in public spaces.

According to Cenoz and Gorter (2006), in Shayla Ann Johnson (9), the linguistic landscape can reflect the use of languages in written communication. More precisely, it can provide information about language users, their identity, and their literacy level. That is, it is a source of information about the sociolinguistic makeup of a given territory or region. In this vein, Blommaert referring to (Blommaert, 2012; Rampton, 2006; and Scollon and Scollon, 2003) states that:

When populations change, and relationships between populations, one of the first things that gets affected is language—people talking differently, different languages and scripts appearing in a neighborhood. Sometimes, years before such changes become visible in statistics, detailed sociolinguistic ethnographies of “linguistic landscapes” can signal important features of change—often, paradoxically, on the basis of seemingly insignificant bits of evidence, details often dismissed as “fluctuations” by others but proven to be accurate indexes of nature and direction of social processes. (2)

According to Blackwood et. al. (2016), identity is continuously negotiated in and through LLs due to its dynamic nature. They quote Stroud (2016) “LLs are actively



deployed by groups and individuals to enhance local engagement, sense of belonging, or acts of resistance, and to create conditions for new emotional geographies of place.” (xvii).

Fusco (nd), in Stefania Tufi (104), argues that using local varieties represents the true expression of linguistic identity and a genuine part of the local heritage. From this perspective, Stefania Tufi shares the same idea of (Bourdieu, 1991) that the awareness that language is precious cultural and symbolic capital is core to existing vernacular discourses concerning the centrality of linguistic identity. She believes that the use of local varieties can be a marker and a defender of identity, they have a significant role in the construction of LL. Investigating of meaning-making and identity constructions in the public space is not only approached through language, but also through semiotic means as Blackwood et. al. point out “Identities are negotiated in and through semiotic practices, in and through the LL.” (xviii).

Chrismi-Rinda Loth (2016:21) reveals that the issue of identity relates to the symbolic function of the LL. That is, when a specific language is used in the LL, the value and status of that language are affirmed. Therefore, as she shares (Landry & Bourhis 1997), the associated sociolinguistic group is led to feel included in the society, thereby contributing positively to their social identity.

### **3.3 The Current Linguistic Landscape in Algeria**

The sociolinguistic situation in Algeria today shows that several languages coexist, namely Standard Arabic (used in formal contexts, Algerian Arabic<sup>3</sup> used as the primary tool of communication by the majority of Algerians in their daily interactions, and Tamazight which has been attributed the status of ‘National language’ in 2002.

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3 Also known as Dialectal Arabic, Al-A'mmiyya, or Edaridja

In addition, the French language occupies an important place as a first foreign language as a result of historical inheritance, economic, industrial and academic reasons. Benrabah reveals that statistics in sociolinguistics have shown Algeria as the second French-language speaking community in the world, with a highly social status and prestige, established as the first foreign language in the Algerian community in formal contexts (194). The status of the French language in Algeria has a tremendous effect on the Algerians' linguistic repertoires and social networks. It still remains the first language of instruction for some scientific and technological disciplines. It also remains comparatively and paradoxically very present in the school system, especially at university except in the human sciences which are Arabized. The English, however, is creeping at a non-negligible pace as the new generations tend to favor English more than French due to their needs in an age of technological advancements and globalization. According to Oxford Business Group (38), Suzan Haird, Acting Chief Executive, UK trade and investment, reveals that Algeria has a young population 30% of its inhabitants are under the age of 15. Many of these youngsters are very keen to learn English and the Algerian government recognizes its importance too.

These languages that coexist in the Algerian linguistic scenery are also present in the design of both spoken and written advertising, an issue, which constitutes the topic of the practical side of this research. On one front, it seeks to see what differences or similarities exist between oral use of language mixing and its use in advertising i.e. do they fit the same purpose of use. On the other front, it focusses on issues of visibility of these languages, the reason(s) of use and the way they are distributed and what hidden agenda is behind.

In this study which investigates code mixing and code switching in the Algerian advertising field uses the term language mixing to stand for these two linguistic technical

terms to make it easy for the informants to answer the questionnaire. In fact, code switching and code mixing are becoming almost a norm in written advertising which is impacting language use as advertising constitutes a plurilingual environment of language contact. In the case of Algeria, on the one hand, advertising displays the use of the H and L varieties as regards the Arabic Language in monolingual advertising as well as switching using both varieties, a linguistic phenomenon, known as diglossic switching. On the other hand, it also displays a plurilingual switching in which the different varieties of the Arabic language together with foreign languages mainly French and to a lesser degree of English.

In the case of the Arabic language, the co-occurrence of the H and L shows the development of written Arabic as a diglossic language.i.e, it is no longer the case that these division of H and L limited to oral Arabic, but it extends to include the written one. Alternatively, the traditional Arabic diglossic situation is evolving from distinct written and to a certain degree oral H variety, and an L variety which is but oral to a developing L written variety. This also questions the official language policy the Algerian government pursues in favour of the H variety. That is to say, vernacular Arabic is invading the world of advertising as a written genre to function as communicative and persuasive tool. Surprisingly also some studies conducted in the field of language learning consider advertisements as a source of authentic material for specific teaching purposes, a classroom practice, which exposes learners to written vernacular Arabic among other languages.

Examining the discourse function of code choice in advertisements in Egypt, Bassiouney observes that code choice is related to the nature of the product advertised and further adds “since the main purpose of the advertiser is to appeal to the audience, s/he will resort to the variety or language of the audience modifying, thus her/his language to gain the audience’s approval.” (276). This approach is known as accommodation or convergence according to Giles et al. (1987). Within this line of thought, Gail Dines points out

“advertisers are advised to use the language and culture that are familiar with their target audience to give their messages the greatest delivery and impact.” (289). Yet the use of local language of the targeted audience is not the only language tool the advertisers use for appealing purposes. Foreign languages are also used either in monolingual, bilingual and even multilingual cases. This use obeys advertising rules and advertisers’ creative initiatives.

### **3.4 Advertising and the Algerian Regulations**

Straight after independence, rectifying the linguistic and cultural matters in Algeria became very urgent. In 1974, President Houari Boumediene had to pursue a total eradication of any sort of French influence in such matters. A very strict decision has been initiated imposing the Arabic language in its “standard form” to use the term though not clearly distinguished as a modern variety from the classical form, as the sole national and official language of the Algerian nation. Consequently, Algeria has adopted a centralized Arabic-only policy in all domains including advertising from language management issues.

Advertising language practices in Algeria fall under the Decree N° 74-70 of April 3<sup>rd</sup>, 1974 on the Arabization of commercial advertising. It asserts Arabic the sole language of advertising, while the use of a foreign language may take the second position as stated in the Decree 01 which stipulates that commercial advertising produced and diffused on the national territory must be expressed in Arabic. However, the use of a foreign language for the same purpose is optional. In this case, the advertising message must be designed as a complementary reproduction translated or transposed (see Appendix p. 205). As it can be noticed, there was a sort of flexibility towards using foreign languages. In so doing, however, the Arabic text might only be accompanied by a translated version which means the possibility to have different languages within the same ad is permissible.

In 1991, again, President Chadli Bendjedid presents a quite similar decree emphasizing the use of Arabic in the Algerian LL in general and in advertising in particular by maintaining the use of foreign languages an option resorted to when necessary alongside the Arabic language, after authorization of the competent parties (see decree 19 in Appendix p. 206). Having these decrees in hand, in the following section, we turn to briefly describe the present Algerian LL. Since it is very significant to our study, we need to confirm particularly whether what traditionally has been called Arabic-only policy in advertising is still present. Before dealing with the current linguistic landscape in Algeria, we consider important to have an overview about the linguistic landscape.

### **3.4.1 Foreign Languages in Advertising**

A study on code switching and code mixing in Arabic advertising: Patterns, aspects, and the question of prestige and standardisation conducted by Abuhakema (2013) revealed that standard Arabic is used throughout the ad, and the name of the product is written in a foreign language, mainly English. According to him, English is used either to answer a problem of equivalence or simply because it refers to the brand name in which case the use of another language fulfils a linguistic need to fill a lexical gap for pragmatic purposes. Abuhakema further observed a dominance concerning the use of intersentential code - switching wherein standard Arabic dominates and that such pattern obeys considerations in type of goods advertised, target audience and familiarity with products and services.

Another study conducted by Haarmann (1989) on the use of English and other foreign languages in Japanese advertising, advertisements have been classified as bilingual or multilingual. Kelly-Homes consider multilingual communication as a phenomenon in advertising and other market-related discourses. She defines it as: “the appearance of a number of languages or voices in a market-discourse situation.” (25). Therefore, advertising designers today tend to make use of different languages in settings where more than a

language is used. However, the way this is manifested differs from one context to another. This steered scholars to conduct studies to investigate the use of lexical borrowings and bilingualism in advertising texts. Haarmann (1989) for instance conducted a study concerning foreign language use in the Japanese advertising. According to Keiko ABE (1989), “Harald’s study presents a sociolinguistic analysis of foreign language in the Japanese mass media, particularly in commercials”. He further reveals that the Japanese

relate the English language to modernity, French to elegance, and Italian to speed (fast cars) .... Most of the commercials with foreign elements are made by Japanese companies to give consumers a positive image of the given language’s culture, to raise viewers’ curiosity, to attract them to the products, and to give them the feeling that they are members of a cosmopolitan community.<sup>4</sup>

This suggests that the use of code switching in written ads is totally different from its use in oral traditional practice. Every language is code switch to serves symbolic aspects. Kelly-Homes (op. cit.) mentions other studies dealing with the same issue among which those conducted by Cheshire and Moser (1994) focusing on the study of English in advertising in Switzerland; Pillar’s (2001) study concerning English (and French and Italian) in German advertising; English in French advertising (Martin, 2002); and English in Korean advertising (Lee, 2004). As it can be noticed, these studies share the insertion of English lexical borrowings into L1, but in different contexts. These studies showed that the insertion of lexical borrowings in advertising texts has a symbolic function which is mainly to persuade the target segment. And further note that given that the inclusion of lexical borrowings in advertising texts is significant in performing a persuasive function.

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<sup>4</sup> <https://asianethnology.org/downloads/ae/pdf/a869.pdf>

As repeated here for convenience, we try in this research to investigate these linguistic phenomena and confirm whether making use of these strategies have a similar function in the case of the selected advertising billboards for this study. To achieve this aim, we felt necessary to administer a questionnaire to have an idea about the way people practice code-mixing and switching and their opinions concerning its use in advertising together with the analysis of some selected advertising billboards to see the way advertisers practice code switching and mixing.

The language of advertising plays an important role in the success or failure of sales. Thus, advertising language should be simple and clear. Readers of outdoor advertising have to be informed through language(s) they can read, understand, and memorize. In multilingual settings, however, deciding about what language/s to choose and what words to select is usually not an easy task for text producers and advertisers in order to perform a persuasive function through advertisements.

Given its function in society, advertising has to be carried out in the language(s) of the target audiences so as to easily get the message. Smith (1982) cited in Kelly-Holmes describes the language of advertising as a “functional dialect”. That is, “a term that describes the product of a process whereby language is chosen and used for a particular purpose (hence, ‘functional’), and consequently becomes a variety (hence, ‘dialect’) of its own because it becomes associated with this particular function.” (8).

Code-switching and code-mixing are very common linguistic behaviors among speakers in Algeria. It is a common practice to hear Algerians mix between the coexisting languages mentioned earlier. This switching and mixing are also observed in the Algerian linguistic landscape.

When it comes to these phenomena of switching in advertising, Kelly-Holmes stresses the concept of ‘affective switching’ (11). In a context such as multilingual written

advertising discourse, switching between codes is of great importance because such linguistic phenomenon is used primarily to create a communicative effect. To put it differently, it is used for effect rather than information switching between codes is practiced in two cases: diglossic switching –standard Arabic and colloquial Arabic. it is worthwhile noting that the use of foreign languages in advertisements which is a worldwide phenomenon is known as foreign language display.

### **3.4.2 Foreign Language Display in Advertising**

Foreign language use in advertising or multilingual advertising which is a worldwide phenomenon resulting from the rapidly growing globalization has been studied by a number of linguists, to name very few, Haarmann (1989), Piller (2000) Petrof (1990), and Kelly Holmes (2005). In fact, the occurrence of any two or more foreign languages together is known as code switching, code mixing or generally language mixing. In advertising, it is a case of written language in contact phenomenon in unlike mixtures and purposes different from, the oral practice of language mixing by individuals for communication purposes in multilingual situations.

In the field of advertising, it is known as foreign language display in advertising, which is another domain where foreign languages use is becoming a purposeful frequent strategy. In surface observation, it seems a case of language mixing similar to code switching and mixing in its oral practices. However, being written unlike oral practice of code switching and mixing or language mixing, it certainly obeys other reasons. Eastman and Stein (189) cited in Alcántara-Pilar and Juan Miguel describe foreign language display as “the appropriation of words or phrases from another language [...] used within one’s own social group.” (244). Such a display of language taken from a linguistic optical angle has a symbolic value as the incrustated foreign language words, phrases or utterances are not



used for what they are used to communicate in the manner people mix languages to convey literal meaning but rather convey ethno-cultural associations.

In advertising, the foreign language use is associated with the country where it is used, but meant to be transferred to the product. Kelly Holmes (2005) illustrates with the Audi ad slogan “Vorsprung durch Technik” where the use of German suggests the associations of reliability and technical expertise of the German car maker (46). Foreign languages are mostly used in advertising for their symbolic function. Kelly Holmes (2000) explains:

Languages are not used for their communicative function (what could be termed their utility value) nor any of the other more established functions of language in advertising communication, for example persuasion or hyperbole. Instead, it is their symbolic function that has come to have greater value. Thus; it is unimportant whether the advertisee understands the foreign word in an advertisement, so long as it calls up the cultural stereotype of the country with which the language is associated. We have, therefore, in Mark’s terms ‘form without content. (67)

Robert Heath notes in the case of Audi,

... if you ask anyone what advertising they can recall for Audi, they can hardly ever describe an ad, but many recall the slogan ‘Vorsprung durch Technik.’ If you go on to ask them what it means they look blankly at you and say ‘I haven’t a clue, it’s German.’ Based in this, you would be forgiven for thinking the slogan has done nothing much to build Audi’s aspirational reputation. (146)

There seem to be a consensus among researchers that foreign languages are merely used to attract the consumer’s attention. Petrof (1993)<sup>5</sup>, Gerritsen et al. (2000) and Piller (2001), all, argue among others that foreign languages in advertising function as “an attention getting device”.

Focusing on the strategy of foreign language display, Jos Hornikx, and Frank van Meurs (2020) note that “companies generally have three language strategies at their disposal: foreign language display to express foreignness, English to highlight globalness, and a local language to stress localness” (58). Foreign language display to express foreignness, as illustrated by the slogan ‘Vorsprung durch Technik’ (Kelly Holmes, 2005) to mean that the use of the foreign language emphasizes the country of origin. This gives the idea about the place of production (made in) thus informing the consumer about the authenticity and value of the product. As Jos Hornikx et. al. (2007) explain, “In this example, the relationships between the country (Germany), the language (German), the product (car) and the competence (technical quality) are relatively straightforward.” (206). This is to mean that the German language is associated with reliability and technicality.

In his analysis of foreign languages use in Japanese advertisements namely French, English, German and Spanish, Harmann (1984,1989) reveals that these languages are absent in interpersonal communication in Japanese society and notes that foreign language use was not arbitrary but rather depended on the type of product advertised. It is rather purposeful as « selon cette théorie, le consommateur exposé à une publicité contenant une langue étrangère dans un contexte où tous les autres messages commerciaux sont dans sa langue maternelle prêtera plus d’attention » it either emphasizes the foreignness of the product or its foreign origin. Harmann (op. cit.) reports that French was used in the case of products such as watches, bags, and perfumes, Spanish for perfume and cars, and Italian for

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<sup>5</sup>John V. Petrof(144) « Selon cette théorie, le consommateur exposé à une publicité contenant une langue étrangère dans un contexte où tous les autres messages commerciaux sont dans sa langue maternelle prêtera plus d’attention à la publicité (stimulus) qui contraste avec ses points de références familiers. Une étude expérimentale sur ce sujet conclut que l’utilisation d’une langue étrangère dans une publicité locale augmente vraiment l’attention sans avoir d’effet négatif sur l’attitude, la reconnaissance ou le rappel. »

sports cars and motor scooters and concludes that foreign language display evokes ethno cultural stereotypes. Furthermore, Harmaann notes that the French language symbolizes elegance, allure, taste and attractiveness (11).

As regards effectiveness of foreign language use, Jos Hornikx et. al. (2013) argue: “The main principle of this theory, the association-evoking function, leads researchers to expect that foreign languages are more effective when they are congruent with the products advertised.” (153). For example, an advertisement for perfume using the French language as a foreign language illustrates a case of a congruent relation between the product i.e., the perfume and the French language. The same perfume brand using the Arabic language represents a case of incongruence. For Jos Hornikx et al (2013), “foreign-language display is indeed more effective for congruent than for incongruent products.” (152).

Jos Hornikx et. al. (2020) further illustrate with the slogan ‘la cucina tradizionale’ for pizza of the German supermarket Aldi which suggests foreignness. They note as well that “international marketing research has for a long time investigated how stressing a brand’s origin may generate better product attitudes and better purchase intentions. This area of research has been labeled research on the country of origin (COO) effect.” (59). Within this line of thought, Jos Hornikx et. al. (2007) report that Kelly-Holmes (2005) explains that:

foreign languages are not used arbitrarily in advertising. Generally, they are used when the specific language fits with the product, and with a relevant quality of the country where this language is spoken. This fit is related to the country of- origin effect, which holds that it is more effective to relate a product to a country that consumers associate with this product than to another country. (206)

Jos Hornikx and Frank van Meurs (2016) further argue:

Brands can position themselves as belonging to a foreign culture by using foreign languages (FLs) in advertising. FLs in ads have been suggested to be implicit country-of-origin (COO) cues. ... Thus, FLs in advertising derive their effectiveness from the COO effect, and practitioners can use them to benefit from this effect. (60)

However, English use in advertising, as a strategy for targeting audiences on a worldwide scale, obeys other reasons. First, as pillar (2003) notes, English is in relations to other international languages widely used for advertising as a result of globalization further to its developing use as an international lingua franca symbolizing modernism, progress and sophistication of products, wider comprehensibility and the connotation to westernization.

Kupens (2009) identifies three different set of reasons to explain the use of English in advertising (115-116). All of them wheeling around globalization or globalness. The first relates to the larger marketing motives in order to have a globally consistent marketing strategy and brand image ,and the use of the same advertisement in different countries which allows to cut costs i.e . to reduce expenditure . Besides, within multilingual countries English can be used to address different language groups. In multilingual Switzerland, for example, English is used because it is perceived as a neutral language. The second set of reasons relates to linguistic creative ones. English serves to fill in lexical gaps in case of no existing equivalent or accurate words in the host languageas in the case of Dutch which does not have the native word for ‘computer’. The third case concerns the cultural connotations that English carries, that is, internationalism, globalness, technology, modernity and Britishness or americaness. The Japanese car brand Toyota, for instance, uses English as the main language on its website to create a global image of the company (Kelly-Holmes, 2006). According to Tej K. Bhatia, William C. Ritchie (2014), print advertising in japan unveils a strong tendency for mixing with foreign languages,

particularly with English. In spite of the fact that English is very often incomprehensible, advertisers maintain the use of English for “cosmetic reasons, i.e. as an attention –getting device.” As Horniks and Meurs (2020) observe although there are more areas in which English is similar to other foreign languages, its use lies in the global as opposed to country-specific associations it evokes (103).

As to the comprehensibility concern, Kelly-Holmes (2000) argued that understanding of the foreign language is not important because the languages are not used to directly communicate about a particular product in terms of literal meaning, but are rather used to highlight associations consumers directly link to a particular language (79). According to Schaller Schwaner Iris and Cornelia Tschichold, “Swiss advertisements using English lay claim to attributes associated with this language, such as modernity, social mobility, a cosmopolitan world view, freedom and tolerance, youth, fun etc.” (239). Pillar (2001) links the use of English in advertisements to attributes of internationalism, future orientation, success and elitism, sophistication, fun, and youth. likewise, Hsu, J.L notes that for all the copywriters interviewed, English mixing conveys the following sociopsychological effects to the audience about the advertised products: internationalism, premium quality, authenticity, metropolitan orientation, urban experience, middle class lifestyle, and the trendy taste of the younger (159).

The third strategy, concerns the use a local language to stress localness.” In a study conducted by Jos Hornikx, Frank van Meurs and Anja de Boer (2010) as regards the preference for English Versus the local language (dutch) reveal that comprehension is mostly responsible as regards this issue of local language use in advertising. Referring to Sperber and Wilson’s (1995) relevance theory, Hornikx et al (op cit) observe that people favor the use of the local language in case people feel necessity to make more efforts to understand a message than the information they gain. The feeling of frustration of

understanding the foreign language impacts negatively both on the advertisement and foreign language use. Puntoni et. al.'s (2008) study as well showed that respondents favored their local language in advertising on the basis of the emotional factor while Kirshna and Ahluwalia (2008) note that the local language in the case of Hindi respondents was rather related to the feeling of belongingness. For Jungsun Ahn and Carrie La Ferle's investigation (2008), it is recall and recognition which favored local language use in the case of the Korean respondents.


It is worth mentioning that in some other cases, it is foreignness together with localness and/ or globalness which characterize advertising. Advertisers conceive language mixing in its different aspects as a positive strategy for persuasive purposes. Tej K. Bhatia, William C. Ritchie argue that "Not only do advertisers find language mixing to be natural, they also find language mixing and even multiple language mixing of various scripts, worthy of inclusion in their advertisements." (570). This positive view adopted by advertisers is similar to that of sociolinguists as regards language mixing when used to satisfy communication needs that cannot effectively or efficiently be expressed by the user's language in which case he resorts to the languages at his disposal. But the use of language mixing in advertising goes through a whole process of decision which is done in such a way that, quoting (Tej K. Bhatia, William C. Ritchie (op cit.), "[it] can satisfy the deeper innovative and creative needs of advertisement writers to create the desired effects of persuasion, naturalness, and other socio-psychological effects in their language." This is to say that the mixing of language in the case of advertising is totally different from the sociolinguistic perception of code switching and mixing.

### **3.5 The Components of the Advertisement**

There are different components in an advertisement. The Headline is that part of an advertisement which is the most read by people. So, the words of a headline must be very

concise in such a way to give clear information about the product. It is meant to attract the attention of the readers leading them to go through all the information in the ad. For Vickie Taylor, the headline can be direct highlighting the benefit resulting from the product or giving news about the product. It may also be elaborated in such a way to ignite curiosity to know more about the product or in the form of a command to provoke a buying decision (86-87). S H H Kazmi and Satish K Batra (2009) describes the headline as follows:

The headline contains the words in the leading position in the advertisement. ... The headlines are almost invariably set in larger, dark type and generally set apart from body copy to make them prominent. The headline is considered as the most important part of a print ad by most advertisers' professionals. One popular technique to capture the attention is to occupy the entire top half of the ad with a headline written in large letters. (399)

As regards the subheads S H H Kazmi, and Satish K Batra (403), they are secondary heads smaller than the headline and may be above or below the headline. They are used to enhance readability while the body copy constitutes the main text about the sales story. They (op. cit.) further note that the "body copy covers the attributes, benefits, and the utility of the product or service....". As regards the slogan, it constitutes a strategic component playing an important role in arousing eagerness of action through the choice and manipulation of the language used. Illustrating with Nike's Slogan "just do it" and Philips's "let's make things better", they consider the slogan a clever phrase that serves as a reminder of a brand, company image or theme. This is strengthened by the logo which is the trademark of a company, for instance, Nike's logo is  .

Entrepreneurs consider the logo as important as the slogan as it identifies the company posting the ad and evokes the company's product position within the business world. Jay P. Granat considers the logo a component which helps to make the advertisement more attractive and improves the recall and recognition of the message (61).

Another important component is the signature which includes the business name, and contact information (address, phone number and web site address). Visualization concerns the use of an image to give a visual impact about the product. S H H Kazmi and Satish K Batra argue that “the visual elements must work in a synergistic manner with the headline and the body copy to enhance the overall impact of the ad.” (405). The picture, the logo, the photographs or drawings constitute the graphics while the headline, the sub-heading, the body copy, the slogan and the graphics and the contact details constitute the layout. Rob Marsh and Maria O'Connor note that the creation of an advertisement is similar to a painting and that the combination of the different parts is a creative tactic in itself (27).

But generally, an advertisement consists mainly of a headline, body copy, a signature, an image or visual and a slogan depending on the advertiser’s choice. The components may be monolingual, bilingual or multilingual. The following ads illustrate the display of the most frequently used components<sup>6</sup>. In his study “Language Features in Printed Advertisement: A Case Study of Thai Weekly Entertainment Magazines; Spycy And Tv.Pool”, Watcharin Waenihong (2014) dealt with the different advertising structure.

The layout of the ads below shows how language occupies an important space and constitutes an important tool in the field of advertising.

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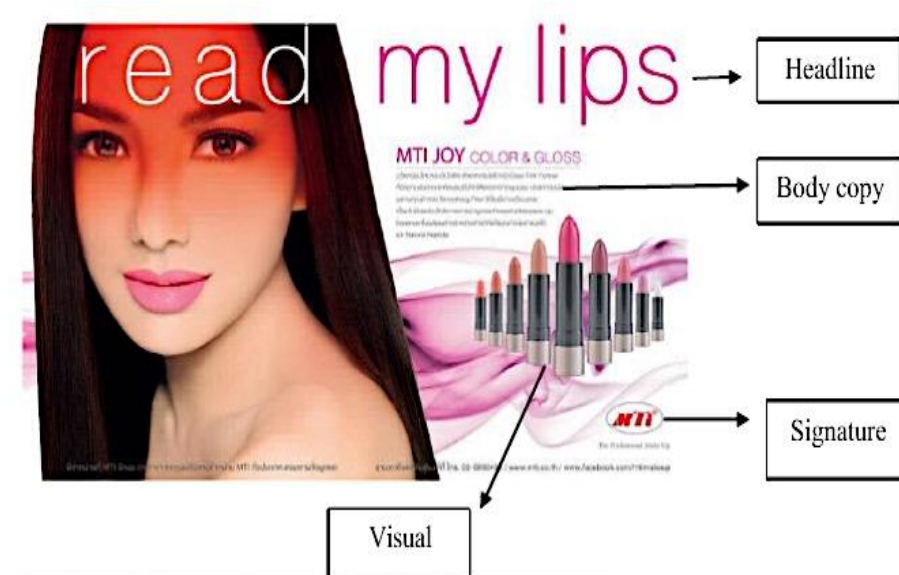
<sup>6</sup> Watcharin Waenihong (2014) <https://www.academia.edu/12491059/languagefeatures>



- They usually contain four key elements



<https://fr.slideshare.net/amckean/print-advertisement>



### 3.6 Language Mixing in Advertising

As reviewed in chapter one, code switching/mixing occurs in conversation in unconscious or conscious manners and has in sociolinguistics studies been referred to as 'code switching' code mixing, and language alternation as a result of the different mixing ways in which it occurs. It has also been subject to different definitions from different investigation perspectives. According to Becker, code switches are often generated by unconscious factors, thus users are unaware of their spontaneous mixing of languages (8).

He (op. cit.) lists three cases of occurrences. These occur because the speaker does not have access to or knowledge of the necessary lexical item or because of the frequent exposure to the item being used from the other language. It also occurs when the term belonging to the language switched to does not have an equivalent in the speaker's language. However, code switching occurs also due to conscious selection of language mixing for communication purposes which can be psychological or social becoming thus a communication capital. In this study, the term language mixing is opted for since the mixing obeys deliberate use of more than one language in outdoor print advertisement which is the case investigated in this work. To achieve persuasion, advertisers deliberately mix languages, in such a skillful tactics meant to target a particular audience. Furthermore, the use of language and its display in an advertisement frame obeys certain advertising norms.

In form, the ad is composed of different elements distributed generally according to the advertiser's decision. According to S H H Kazmi and Satish K Batra, "The key format elements in print advertising are headline, subheads, body copy, slogans, seals, logos, signature, visuals elements and layout." (399). It should be noted that the position of each element in the ad has a role to play in the advertisement.

### **3.7 The Importance of Language in Advertising**

Martins (2003:31), quoted in Jon Orman, highlights the importance of language in advertising stating that language is a significant factor in marketing and market communication (132). Understanding and acceptance of and preferences for the language of an advertisement undoubtedly influence the impact and effectiveness of an advertisement.

The language of advertising is an important tool for advertisers. Because the main purpose of advertisers is to persuade the consumer . Advertisers manipulate language in such a way that it becomes rather a linguistic genre of its own right. Quoting Ke and Young

(2013:275), Henry Quevedo notes “advertising is business of words as 50 to 75 percent of selling power advertising lies in the words of advertising” (4). Language use in advertising does not obey the editing norms as used in the academic domain. Advertisers can play with the font size, and the scripts for instance for attention getting purposes. Quevedo further adds according to Elsen (2004:93), they even make use of specific linguistic aspects such as dialects, child and youth language ... or make use of technical terminology (5). Another important language practice of advertisers is the appropriation of code switching and mixing in advertising for attention getting and persuasion objectives. Advertising texts in addition to language mixing use some manipulative language devices such as metaphors, puns and rhymes among other rhetoric tools.

David Luna and Laura A. Peracchio reveal that:

manipulation of the language in which the ad is written are an important part of the advertisers ‘efforts to appeal to bilinguals. Thus, some ads include two versions of the ad copy- one in the majority language and another in the minority language. Other ads are written completely in the minority language, and yet others are mostly in one language, but switch some words or expressions to the other language. (43)

Citing Bhatia and Ritchie (2008:10), Rani Rubdy and Lubna Alsagoff note that “language mixing in advertising adds new semantic and affective features which single language advertising is incapable of rendering.” (137). Ruta Kalmane observes that over centuries advertising has developed its usage of language from simple sentences of informational character into messages creatively using language which does not always comply with grammatical rules (4). The creative use of language provides a fertile ground for linguistic analysis as the language of advertising is poetic, influential and artful in character. For Meenakshi Raman (2004), advertising language, where creativity is of the utmost significance gives the copywriter a license to deviate from the traditional rules and conventions just as poet take liberty with the language in order to enrich his expression. In

the eyes of Tej K. Bhatia and William C. Ritchie (2008), language mixing or mixing of English with other languages is motivated by the deeper demands of creativity, which in turn support the positive and systematic view to language –mixing and global bilingualism (543).

### **3.8 Conclusion**

This chapter introduces the concept of linguistic landscape and its functions: informative and symbolic. Alongside, it addresses some issues regarding the use of language(s) in the public space and how it can be used as a strategy for language policy. Given that the official language policy is reflected on top-down items, it is emphasized that language cannot be easily controlled by top-down-bottom-up agencies since individuals' freedom in using languages(s), in some contexts, dominates to construct and manipulate the public space. In the context of this research, code switching and code mixing feature almost the Algerian linguistic scenery, as is the case of billboards among other advertising tools. The use of these linguistic phenomena shows the written visibility of dialectal Arabic side by side with Standard Arabic and the different foreign languages that feature the Algerian linguistic situation. These languages are manifested in different language mixing cases namely and according to their importance display fashion, first code-mixing, code-switching and intra-word mixing. To check whether these language mixing phenomena are practiced in the same manner as in the oral practice or not, a questionnaire and the analysis of a certain number of ads are used.

## CHAPTER FOUR

### Research Methodology and Design

#### 4.1 Introduction

The present research work wheeling around the language of advertising is, on one hand, based on the previous studies and the different theoretical approaches already dealt with by a certain number of scholars from a literature point of view. On the other hand, it attempts to probe into the effectiveness of CS and CM strategies adopted in designing ABs. Indeed, this study investigates the impact of the messages in the ABs and the way in which different languages and language varieties are used. It also puts emphasis on the extent to which these messages reach the target segment. On another front, a field research, that is a practical work is used to reinforce the investigation.

As regards research designs, Kothari perceives as “decisions regarding what, where, when, how much, by what means concerning an inquiry or a research study constitute a research design.” (31). Thus, this chapter represents the research methodology design used to answer this research’s research questions. In other words, a rigorous account of the different methods, strategies, and techniques is made with reference to the choice of the method, population and sampling, data collection, and data analysis procedures. This allows the audience to comprehend the study and to establish relationships between the compatibility of the research design with the problem under investigation.

This chapter starts by explaining the nature of this research work. It displays the paradigm within which this inquiry is placed including the purpose of the study, the research methods adhered to in approaching data, and the time frame during which data was collected. Then, the chapter delineates the population of the study and the sample selected through appropriate sampling methods and techniques. Besides, it provides

information about data collecting methods, about the tools which are used and the way they are adapted to answer the research questions. Moreover, data analysis procedures are expounded. Finally, some shortcomings and limitations that intruded during the research process are revealed.

After choosing a researchable problem, setting research aims, and raising questions to be answered, this research started to take a new direction to think about the research paradigm, where it is placed, and to decide upon its purpose, strategies (data collection methods), methods (qualitatively and/or quantitatively-oriented), time horizons and techniques, and procedures (data collection methods and data analysis procedures).

In fact, the first step in research is to determine the purpose of research which constitutes undoubtedly the most critical step in the research process. Essentially, this study aims at exploring how code-switched and code-mixed messages which are displayed in the ABs are perceived by the audience selecting informants from Tebessa Speech Community as a sample for the ABs displaced are used everywhere in Algeria and the choice could fall on any other region in Algeria. This study was stimulated by a desire to understand the reasons behind the use of language mixing and its perception by the consumer. Furthermore, the main motivation behind is to inquire about the reasons and the impact of the languages being used.

This research is not only descriptive, but it is considered as a continuation of the exploratory and explanatory researches, for researchers adhering to the descriptive research find themselves inevitably exploring or explaining the phenomenon under investigation.

## **4.2 Research Methods**

We believe that seeking the truth and possible answers to a given problem requires using all means. Indeed, our view fits together with other researchers who believe that there is no clear-cut distinction between qualitative and quantitative methods, and that they

intersect even if the researcher does not intend to use one method when adhering to the other. There are even some researchers who intentionally mix both traditions; i.e., qualitative researches can be tackled quantitatively, and quantitative studies may be inquired qualitatively.

In terms of research method, this research is mainly qualitative in nature, but it also uses some aspects of the quantitative research method to address the closed-ended questions of the questionnaire. It is qualitative as it highly depends on the researcher's own observations, background knowledge and interpretations. Indeed, the qualitative researcher tends to be subjective in approaching data and analyses, for s/he deploys his/her own ideas and viewpoints. However, results of the qualitative research cannot be generalized to the larger population as each qualitative datum is unique on its own, and may not be regenerated if the study is replicated (Nunan). It also falls within the quantitative tradition as well which deals with numbers, countable measurements and statistical data, in which case the researcher does not interfere, remains objective, and merely interprets the statistical findings by providing thorough explanations (Nunan). He summarizes the differences between the qualitative research and the quantitative tradition as indicated in the following figure.

<p>Qualitative research Advocates use of qualitative methods quantitative methods Concerned with understanding human social behaviour from the actor's own regard to the frame of reference individuals Naturalistic and uncontrolled measurement observation Subjective Close to the data: the 'insider' the 'outsider' perspective. Grounded, discovery-oriented, oriented, exploratory, expansionist, descriptive, and inductive hypothetical-</p>	<p>Quantitative research Advocates use of Seeks facts or causes of phenomena without subject states of the Obtrusive and controlled Objective Removed from the data: perspective Ungrounded, verification- confirmatory, reductionist, inferential, and deductive</p>
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**Figure 4.1 Terms Commonly Associated with Qualitative and Quantitative Approaches to Research.** Source: Nunan (4).

Grotjahn (1987) claims that categorizing a research depends on its being experimental or non-experimental in terms of data collection, its being qualitative or quantitative in terms of the nature of data, and its being interpretive or statistical in terms of the data analysis procedures. The intersection of these aspects results into eight research paradigms (see Figure 4.2).

According to the description of these paradigms, the present research study falls within the exploratory-interpretive paradigm since it requires the use of both qualitative and quantitative methods, data and analyses.



<p><b>PURE FORMS</b></p> <p>Paradigm 1: exploratory-interpretive</p> <ul style="list-style-type: none"> <li>1 non-experimental design</li> <li>2 qualitative data</li> <li>3 interpretive analysis</li> </ul> <p>Paradigm 2: analytical-nomological</p> <ul style="list-style-type: none"> <li>1 experimental or quasi-experimental design</li> <li>2 quantitative data</li> <li>3 statistical analysis</li> </ul> <p><b>MIXED FORMS</b></p> <p>Paradigm 3: experimental-qualitative-interpretive</p> <ul style="list-style-type: none"> <li>1 experimental or quasi-experimental design</li> <li>2 quantitative data</li> <li>3 interpretive analysis</li> </ul> <p>Paradigm 4: experimental-qualitative-statistical</p> <ul style="list-style-type: none"> <li>1 experimental or quasi-experimental design</li> <li>2 qualitative data</li> <li>3 statistical analysis</li> </ul> <p>Paradigm 5: exploratory-qualitative-statistical</p> <ul style="list-style-type: none"> <li>1 non-experimental design</li> <li>2 qualitative data</li> <li>3 statistical analysis</li> </ul> <p>Paradigm 6: exploratory-quantitative-statistical</p> <ul style="list-style-type: none"> <li>1 non-experimental design</li> <li>2 quantitative data</li> <li>3 statistical analysis</li> </ul> <p>Paradigm 7: exploratory-quantitative-interpretive</p> <ul style="list-style-type: none"> <li>1 non-experimental design</li> <li>2 quantitative data</li> <li>3 interpretive analysis</li> </ul> <p>Paradigm 8 : experimental-quantitative-interpretive</p> <ul style="list-style-type: none"> <li>1 experimental or quasi-experimental design</li> <li>2 quantitative data</li> <li>3 interpretive analysis</li> </ul>
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**Figure 4.2 Types of Research Paradigms**

Source: From Grotjahn (1987 :59-60) in Nunan (6)

The exploratory-interpretive research is featured by its being non-experimental, displaying both qualitative and quantitative data as it undergoes interpretive data analysis as

well. The present study serves such requirements as it explores the effectiveness of CS and CM strategies by describing the extent to which the messages conveyed in the ABs are clear to, and understood by and which are similar to the informants.

This study does not deal with qualitative data only, it also uses quantitative data using closed-ended questions. The main data of this study are the code-switched and code-mixed ABs selected for this study. Thus, all data extracted are analyzed interpretively. The analysis of data is approached from an emic and etic viewpoint which implies attempting to understand respondents' experiences from their own perspectives; i.e., an insider's view (Schwandt). This is to unravel the sample's hidden perspectives, to delve into its lived realities, and deepen understanding of the perceptions as regards the use of or presence of code-switching and code-mixing in the ABs.

As to the etic viewpoint, the researcher does not confine his understanding of the clarity of the messages conveyed in the code-switched and code-mixed ABs to others' perspectives, but he also approached them from an etic viewpoint which denotes pondering over realities from an outsider's perspective (Schwandt 221); i.e., how the researcher perceives the issue at hand. Similarly, Anthony J, Onwuegbuzie et al. argue:

One practical technique we recommend is the reporting of results from the emic and etic perspectives in the same research report rather than presenting one's results only from the perspective of the researcher or only from the participant observer. That is, a useful strategy is to shift one's voice iteratively between the emic and etic perspectives when presenting the research findings. Use of this strategy would result in researches systematically examining both perspectives and it would enable readers of research reports to go into the world of participants vicariously and, concurrently, to understand the research participants from the language and perspective of social science. (10)

Thus, the researcher used discourse analysis of visual media through adopting an eclectic approach, aiming at envisaging how CS and CM strategies contribute to the success/failure of the advertising message when looked at from the linguistic, sociolinguistic and pragmatic perspectives. Being eclectic allows detecting and understanding how billboards designers choose languages and/or language varieties in the code-switched and code-mixed billboards to index intended meanings.

As far as the quantitative data are concerned, they are expressed in the form of numbers and percentages reflecting the sample subjects' profiles (closed questions) and revealing the respondents' attitudes toward the code-switched and code-mixed ABs they read on the basis of the languages they are interested in.

### **4.3 Time Horizon**

Data exploring the clarity of the messages conveyed in billboards involving CM and CS and the extent to which they are understood by the informants are gathered in a cross-sectional manner throughout different periods of time starting from the second doctoral academic year. When it comes to the questionnaire, it was administered to the sample respondents at the beginning of the second doctoral academic year (2016-2017), and the sample code-switched and code-mixed ABs are collected throughout the subsequent years on the basis of availability.

### **4.4 Sampling of Participants and Access Negotiation**

Sampling is an important element of research given its implications on research because from samples researchers are able to generalize the results. And it is for this very reason that researchers must select the sample or the individuals which participate in the

sample to be representative of the larger population. Cohen et. al. (2013) say “the quality of a piece of research stands or falls by the appropriateness of its methodology and instrumentation and by the suitability of the sampling strategy that has been adopted” (143).

After taking the sampling decision, the access to the sample needs to be a well-considered step. It is an early factor that must be decided in the research process. As Cohen et. al. (op. cit.) observe “Researchers, therefore, will need to ensure not only that access is permitted but is, in fact, practicable” (152). Furthermore, Johnnie Daniel believes “... sampling in quantitative research is designed to facilitate the description of population parameters and the testing of hypotheses” (77). If for Immy Holloway and stephanie Wheeler, sampling constitutes a selection based on the researcher purpose(s) (137), for Jason W. Osborn “... one of the charms of quantitative research is its focus on neatly proscribed objectives” (140).

#### **4.4.1 Sampling of Participants**

The population subjected to this research is the Tebessaian speech community. The choice of TSC rather than any other region is simply because the researcher belongs to the same community. This eases access to the sample subjects.

The sample is set to 300 subjects, which were enough to gather enough data. In Qualitative research, researchers sometimes discontinue data collection and/or data analysis because they reach a level where data are the same, and no new information is found whereby the researcher can add further insights on the issue under investigation. Indeed, this study is no exception. The researcher stopped data collection, for he could not find any additional data whenever reading the returned questionnaires. Thus, 300 subjects constitute the sample of the questionnaire.

#### **4.4.2 Negotiating Access**

This research necessitated at the beginning to delve into the experiences and views concerning the code-switched and code-mixed ABs. Before the administration proper, the questionnaire was piloted to check reliability, validity, and readability through the informants’ answers, and its returning rates (related to access). As far as the latter factor is

concerned, only 20 subjects out of 50 returned the pilot questionnaire. They are randomly met at the university and in the street and shops, and are asked to contact the researcher after answering the questionnaire.

#### 4.5 Participants of the Pilot Questionnaire

20 informants participated in the pilot questionnaire. Among whom 16 females and 4 males whose ages range between 18 and 37 years old as represented in the following table.

**Table 4.1 Participants' Gender and Age (Pilot Questionnaire)**

<b>Age</b>	<b>Males</b>	<b>Percentage</b>	<b>Females</b>	<b>Percentage</b>
<b>[18-22]</b>	1	5%	4	20%
<b>[23-27]</b>	1	5%	3	15%
<b>[28-32]</b>	0	0%	7	35%
<b>[33-37]</b>	2	10%	2	10%
<b>Total</b>	4	20%	16	80%

As to the respondents' educational level Table 4.2 covers all categories, except primary school. The females outscore males at all levels: middle (1 Vs 0), secondary (1 Vs 0), university (14 Vs. 4). Besides, the majority of respondents (18) hold university degree. As far as the sample's occupations are concerned, only one university male is employed.

**Table 4.2 Participants' Educational Level (Pilot Questionnaire)**

<b>Educational level</b>	<b>Males</b>	<b>Percentage</b>	<b>Females</b>	<b>Percentage</b>
<b>Primary Education</b>	0	0%	0	0%
<b>Middle School</b>	0	0%	1	20%
<b>Secondary Education</b>	0	0%	1	20%
<b>University</b>	4	20%	14	70%
<b>Total</b>	4	20%	16	80%

## 4.6 Participants of the Online Questionnaire

Three hundred (300) online informants participated in the online questionnaire whose general information including gender, age, educational level and occupation are displayed in this sub-section. Both males and females whose ages range between 15 and more than 45 years old as displayed in table 4.3 answered the questionnaire. The sample consists of 181 females and 119 males covering different population segments including teenagers, and adults.

**Table 4.3 Participants' Gender and Age**

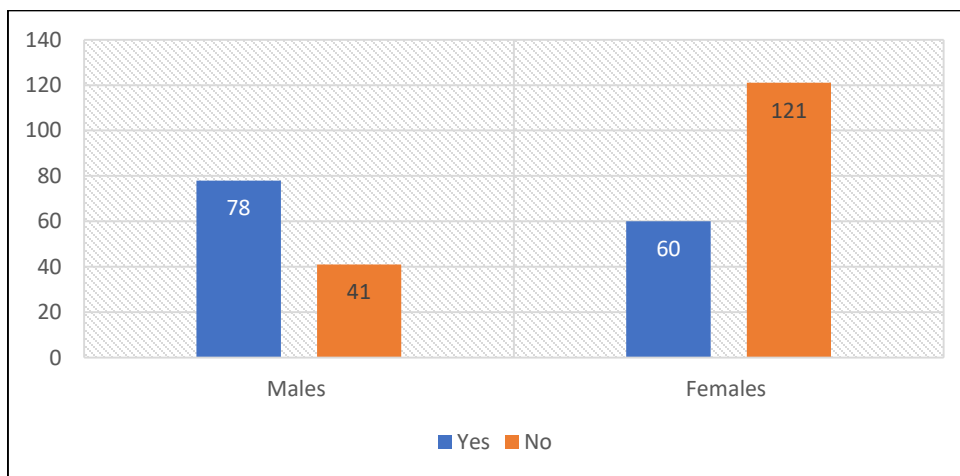
<b>Age</b>	<b>Males</b>	<b>Percentage</b>	<b>Females</b>	<b>Percentage</b>
<b>≤15</b>	6	05.04%	11	6.07%
<b>16-30</b>	75	63.02%	133	73.48%
<b>31-45</b>	18	15.12%	24	13.25%
<b>&gt;45</b>	20	16.80%	13	07.18%
<b>Total</b>	119	100%	181	100%

The sample subjects are also categorized according to their educational level as indicated in table 4.4. The respondents' educational level covers all categories with females outscoring males at all levels: primary (10 Vs. 9), middle (42 Vs 21), secondary (53 Vs. 27), university (97 Vs. 41). Besides, it is also worth mentioning that the majority of respondents (138) have a university level.

**Table 4.4 Participants' Educational Level**

<b>Educational level</b>	<b>Males</b>	<b>Percentage</b>	<b>Females</b>	<b>Percentage</b>
<b>Primary Education</b>	09	09.18%	10	04.95%
<b>Middle School</b>	21	21.42%	42	20.79%
<b>Secondary Education</b>	27	27.55%	53	26.23%
<b>University</b>	41	41.83%	97	48.01%
<b>Total</b>	98	32.66%	202	67.33%

In the case of the respondents' occupations, seventy-eight males do work while forty are jobless. Sixty males among the total of one hundred and eighty-one do work. (figure 4.3)



**Figure 4.3 Participants' Occupation Rate**

#### **4.7 Data Collection, Methods and Tools**

Data collection methods and tools should dovetail with answering the research questions. Thus, data collection underwent two periods: administering the questionnaire and gathering the code-switched and code-mixed ABs. Cohen et. al. (2018) posit that triangulation of theories, methods, data and environment is a powerful source of validating research results. Furthermore, Campbell and Fiske (1959) cited in Nunan confirm that triangulation represents a powerful source of validity. As regards popularization of triangulation, Ewan Ingleby and Geraldine Oliver reveal that triangulation as a term has been popularized by Norman Denzin and Y. Lincoln (2000) meaning that:

The researcher uses at least three different ways of gathering research data. As an example, a researcher might use questionnaires, interviews and library research as the three sources of data. As long as the data has been gathered effectively and there is depth and detail for content, the subsequent theory is more likely to be valid and reliable. Like 'reliability' and 'validity', there are different ways of showing you have triangulation of data. (99)

For Louis Cohen et. al.,

triangulation may be defined as the use of two or more methods of data collection in the study of some aspect of human behaviour. The use of multiple methods, or the multi-method approach as it is sometimes called, contrasts with the ubiquitous but generally more vulnerable single method approach that characterizes so much of research in the social sciences. (141).

By coupling the participants' perceptions and the researcher's own analytical perspectives toward the code-switched and code-mixed ABs together with the literature review we intend to apply the theory of triangulation. The analysis of the ABs constitutes the qualitative while the online questionnaire serves the quantitative approach to collect data using closed-ended questions.

#### **4.7.1 Survey questionnaire**

Surveys questionnaires have integrative roles in unraveling daily realities and practices as perceived by respondents. Reporting (Kothari, 1990; Nunan, 1992; Dornyei, 2007; Kumar 2011; Griffiee 2012), Mizab reveals that questionnaires are crucial in social sciences (117), and further notes that "Surveys also aim at extracting the features that characterize a group of people (Nunan, 1992; Dornyei, 2007), or what Nunan (1992) labels "snapshot of conditions, attitudes, and/or events at a single point in time" (118). Indeed, Nunan (1992) posits that people's subjectivity in expressing their opinions and attitudes can be revealed by administering questionnaires. Therefore, a questionnaire is used in the present study to delve into the informants' opinions and attitudes toward ABs in which code switching and code mixing are used. Citing Dornyei ( 2007) Carol Griffiths reports that "[questionnaires] are relatively easy to construct, extremely versatile and uniquely capable of gathering large amounts of information quickly in a form that is readily processible" (2).



According to Cohen et. al. (2018), researchers need to ensure questionnaires are clear enough for respondents. This means that they need to avoid overloading participants with too much thinking or placing too much burden on them. Also, motivation and ability to answer the questions need to be considered. This can be achieved through comprehensible wordings i.e. using easy words that are not purely scientific so that anyone can read, understand and answer with no difficulty.

#### **4.7.2 Online Questionnaire**

After piloting the questionnaire, only very few modifications have been made on the basis of the respondents' answers. Their responses helped us guarantee, to some extent, the validity of the tool though some of the respondents to the pilot questionnaire did not return it. This caused a lack of sufficient data that scaffold the piloting phase, and affected the calculation of the reliability coefficient due to the small sample that does not have a close relation with the number of variables investigated through the questionnaire.

Indeed, the closed questions and the rating scale reveal numerical data (percentages) representing the respondents' profiles and the rating of the languages. Besides, the open-ended questions depicted additional information representing the respondents' opinions and the extent to which they understand the meanings inferred in the code-switched and code-mixed advertising billboard that they read.

#### **4.7.3 The Structure of the Questionnaire**

The questionnaire adopted in this study consists of five sections. The first section describes the participants' general background including their gender, age, educational level and occupation. The second section deals with the status of language(s) in terms of the languages and language varieties that are commonly and mostly spoken by the informants during day-to-day communication. The third section of the questionnaire investigates CS and CM with regard to the languages and language varieties speakers tend to switch/mix in

their interactions for the sake of identifying any potential relationships between language use and CS and CM use in the ABs. The fourth section deepens the understanding of CS and CM in the ABs as it tries to elicit the readability of the code-switched and code-mixed ABs by the informants, and their awareness of the languages used in such billboards. It also attempts to evince the sample's attitudes toward CS and CM. In the end, this section asks the respondents to provide some of the code-switched and/or the code-mixed advertising messages they remember. The fifth and last section of the questionnaire encourages respondents to add suggestions apropos CS and CM as used in the ABs.

#### **4.7.4 Outdoor Advertisements**

Advertising billboards are one of the types of visual discourse. Indeed, it yields images and text that deliver certain messages in accordance with the product or service being advertised. Images and text can be both interpreted according to the rules of advertisement discourse in order to decode the intended messages. However, the principal concern of this research lies on text. Particularly, we are interested in CS and CM. Advertisers make use of CS and CM strategies that ease their propaganda, to convince the customer of the product or service. Billboards are found along every main road of the cities in Algeria. They consist of large signboards mounted alongside main roads, and some are placed on the sides and tops of buildings. The advertisements we have collected show large slogans splashed with distinct colors and pictures. Moreover, since Algerian companies that manage these billboards operate commercially, advertising designers are meant to make careful decisions on what to display, including choice of languages and word selection.

#### **4.8 Data Analysis**

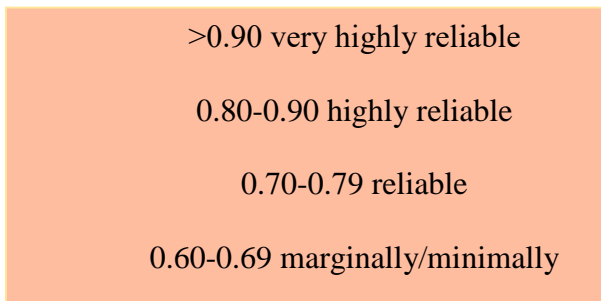
In this study, descriptive statistics and discourse analysis are the main analyses underpinning this research's results. First, quantitative data include frequencies describing the sample profile; they are presented in terms of percentages reflecting each category of

the sample profile (gender; age, and educational level). Besides, quantitative data also take the form of reliability tests (Cronbach's Alpha). These measures are analyzed using the Statistical Package of the Social Sciences (SPSS) which is a software package for data statistical analyses. In this research, the 2015 last version called IBM SPSS Statistics is used (SPSS). Second, qualitative data consists of billboards that take the form of visual discourse. They are analyzed through discourse analysis, with a special focus on text rather than images.

Thus, we, first, prepared all data for analysis. At this stage, data are reviewed for accuracy and consistency. Then, we transcribed all data into written form. After that, data are coded, classified into categories, and arranged into a table (tabulation). Finally, data are analyzed according to their nature (quantitative or qualitative) using descriptive analysis and discourse analysis, respectively. Results are analyzed through descriptive statistics and reliability tests.

Descriptive statistics allows displaying numerical data in the form of visual representations for the sake of easing their accessibility and understanding by readers. Particularly, quantitative data are presented as frequencies and percentages in tables and figures.

Data collection instruments are tested for internal consistency by calculating the reliability coefficient (Cronbach's Alpha) which ranges between 0 and 1. Alpha coefficient calculates correlations between the items of the instrument to ensure internal consistency between them (Cohen et. al., 2018). According to Bryman and Cramer (1990, as cited in Cohen et. al., 2018), Reliability is acceptable when Cronbach's alpha is 0.6 or higher as shown in figure 3.2.



**Figure 4.4 Alpha Coefficient Guidelines.** Source : Cohen et. al. (774)

## 4.9 Qualitative Analysis

Discourse analysis is the main data analysis procedure used to analyze the selected ABs. The latter are visual representations including images and texts. Rose (2007) cited in Cohen et. al. (2013) remarks: “A discourse ... is a group of statements which structure how we think about things and how we act on the basis of those thoughts.” (589). Indeed, the language used in ABs mirrors how advertisers think, and how they intend to manipulate the consumers’ behaviors. Foucault (1980) in his turn conceives discourse as power. Indeed, ABs entail power as exercised by their designers. Therefore, this conception of discourse denotes analyzing discourse (the language of the code-switched and code-mixed ABs) in terms of how power operates and how it affects the consumers’ perspectives and practices toward such advertisements. Given the exploratory-interpretive paradigm underpinning this study, qualitative data are analyzed employing qualitative content analysis.

### 4.9.1 Qualitative Content Analysis

As mentioned earlier, our principal concern is to analyze the text as part of ABs. Indeed, the text represents several dimensions portrayed in the languages used. Code-switched and code-mixed ABs depict CS and CM strategies as used by billboard designers to transfer their orientations, beliefs, and opinions (truthful or deceptive) about the products or services they are propagandizing.

In this context, Hsieh and Shannon define qualitative content analysis as being “a research method for the subjective interpretation of the content of text data through the systematic classification process of coding and identifying themes or patterns” (1278). In the same vein, qualitative content analysis is conceived as “an approach of empirical, methodological controlled analysis of texts within their context of communication, following content analytic rules and step by step models, without rash quantification” (Mayring, 2). Therefore, analysis in this approach goes beyond counting words and determining their relationships amongst other. The text analyzed is rather contextualized and treated with regard to other surrounding environmental factors. Eventually, the content analysis makes up the deficiencies of discourse analysis.

According to Hsieh and Shannon, Qualitative content analysis is one of numerous research methods used to analyse text data (1278). Other methods include ethnography, grounded theory, phenomenology, and historical research. Research using qualitative content analysis focuses on the characteristics of language as communication with attention to the content or contextual meaning of the text (Budd, Thorp, & Donohew, 1967; Lindkvist, 1981; McTavish & Pirro, 1990; Tesch, 1990). Opting for content analysis makes us encounter three different approaches: (a) summative content analysis which depends on analyzing the text for a predefined code (keywords), but in this study, both (b) directed and (c) conventional approaches are used, for we believe that reality can be understood if approached from both inductive and deductive approaches. The directed approach is deductive and more structured (Hsieh & Shannon) because it follows previous theories on the basis of which scholars determine the initial coding scheme (1281). The conventional approach, on the other hand, is inductive. It helps describe the issue under investigation by referring to the literature, identifying potential gaps, and generate new coding schemes that add new theories to the literature.

## **4.9.2 Rationale for Using Qualitative Content Analysis**

According to Zhang and Wildemuth, “qualitative content analysis pays attention to unique themes that illustrate the range of the meanings of the phenomenon rather than the statistical significance of the occurrence of particular texts or concepts.” (2). Therefore, qualitative content analysis helps understand the social realities under investigation from a scientific perspective in terms of syntax, semantics, and pragmatics.

## **4.10 Some Issues Encountered**

The researcher encountered some issues of translation throughout the study. Such an issue is considered a source of bias in qualitative researches, for it is up to his own perspective to translate materials which are not in the thesis language. Indeed, the researcher’s subjectivity would undoubtedly interfere. He gets into interpreting meanings revealed from the different qualitative data based on our own knowledge.

In the pilot study, the questionnaire was administered to 50 participants. It was handed to them in person. Unfortunately, this took a long time to receive only 20 of them. After having obtained less than half of the responses, such dissatisfaction led to switch to the online method. After having checked the participants’ answers, the final version of the questionnaire was posted online. It took a couple of months to successfully reach receive 300 participants.

## **4.11 Conclusion**

In this chapter, we have seen the research methodology design used in this research. We have explained the different methods, strategies, and techniques with reference to the choice of the method, population and sampling, data collection, and data analysis procedures. Throughout this chapter, the nature of this research work has been explained. Along with this, we have seen the paradigm within which this inquiry is placed including the purpose of the study, research methods adhered to in approaching data, and the time

frame during which data was collected. Then, we went through the population of the study and the sample selected. Besides, data collecting methods and tools have been presented. Moreover, data analysis procedures are expounded. Finally, shortcomings that interfered have been exposed.

## **CHAPTER FIVE**

### **Questionnaire: Description, Analysis, and Interpretation**

#### **5.1 Introduction**

This chapter deals with the first part of the practical side of this research which is the description, analysis, and interpretation of the participants' answers. The aim of the endeavor embarked on in this chapter is mainly to assess the data gathered from the answers provided to the raised questions deployed through participants' questionnaire in order to gain preliminary insights into the use of CS and CM, i.e. what the linguistic reality of the informants dictates, and their attitudes, as readers, towards the integration of these techniques in advertising billboards.

#### **5.2 Description of the Questionnaire**

The questionnaire is headed by an introduction which provides an explanation about the aim of the study. It is followed by questions of three types: ended and open-ended and information questions. These are arranged into five sections. The participants are requested to answer them either by ticking the appropriate box or by providing a full statement whenever necessary.

Section one is designed to elicit general information about participants, i.e., the participants' background. The designed questionnaire is administered randomly to have a general idea about the informants as regards gender, age, educational level, and occupation. Section two is composed of four questions inquiring about the status of the languages. More precisely, what language(s) people use in their daily interactions. This section serves as an introduction to section three which consists of five questions, meant to reveal the extent to which language mixing in terms of CM and CS occurs. To put it differently, the



target of this section is to identify the language(s) participants choose to switch/mix in their daily interactions. The main concern is to know what cases of mixing the participants use most of the time i.e., is it intersentential, intrasentential, or intra-word code-switching to be compared later with the way advertisers' practice language mixing and the purpose behind it. This would pave the way for us to find out in the next chapter whether the language mixed or switched in advertising billboards match with that of the informants' and by extension in Algeria.

Section four includes eight questions. First, it checks the reading of the billboards by the informants, and then the informants' awareness about the languages which are used in the billboards, the one(s) the informants frequently read, their attitudes towards the languages and the phenomenon of language mixing while question twenty-three checks the informants' memorability. Section five focuses on the informants' opinions and suggestions. Thus, a question is addressed to them to express freely the way they conceive the advertising billboards designed as far as language(s) are concerned.

### **5.3 Questionnaire Analysis and Interpretation**

The procedure in analysing the collected data is vested in the use of statistical and descriptive analysis of the questionnaire using the latest SPSS version 25. First, the respondents are categorised into males and females. Then, the percentages representing both genders are displayed using tables and graphs that give room for comparison and contrast i.e. the results obtained from the responses of both genders are juxtaposed in the same table or the same graph or in both figures.

#### **5.3.1 Section One: Informants' Background**

As it is indicated in table 5.1 below, both genders are included in this research. We believe these parameters might have a direct effect on the participants' responses in the

coming questions, particularly, the one concerning the perception of the billboards messages, mainly language use awareness.

**Table 5.1 Distribution of Participants by Age and Gender**

<b>Age</b>	<b>Males</b>	<b>Percentage</b>	<b>Females</b>	<b>Percentage</b>	<b>Total Numbers and Percentages</b>	
<b>≤15</b>	6	05.04%	11	6.07%	17	05.66%
<b>16-30</b>	75	63.02%	133	73.48%	208	69.33%
<b>31-45</b>	18	15.12%	24	13.25%	42	14%
<b>&gt;45</b>	20	16.80%	13	07.18%	33	11%
<b>Total</b>	119	100%	181	100%	300	100%

Indeed, as table 5.1 indicates, the gender variable would affect our findings as there is an imbalance among the number of males and that of females. The number of females (181) outnumbers that of males which totals (119). In light of the stated literature, this imbalanced number among the two genders may help to decide about how the billboard messages should be linguistically framed as it orients to expect that it would not be unusual for most of the participants to read, understand and, maybe, remember the billboards messages. In case of any impact, this is probably related to the fact that females have greater tendency towards the use of foreign languages, mainly French in the case of Algeria. However, despite its significant contribution to the issue under investigation, gender is not the only variable that might affect the participants' readability, memorability and perceptions and therefore determines the impact of the languages of the advertising billboards. Other variables include the age and the educational level, which we turn to respectively in the analysis of the three coming questions.

It is noticeable that the age variable would be in favor of the participants being able to read, understand, and even memorize the billboards messages. The first age group (below 15

years old) occurs in the last position in terms of its incorporation in the sample with a percentage of (5.66 %). This Low percentage along with the degree of the incorporation of people aged above 45 supports the fact that the participants of the sample, in general, do not have difficulty in reading languages that constitute the linguistic landscape other than dialectal Arabic. This is due to the fact that, in contrast to the low number of participants who might be unfamiliar with foreign languages, i.e., below 15 and above 45, the number of participants who we assume to be familiar with foreign languages, i.e., above 15 and below 45, is high.

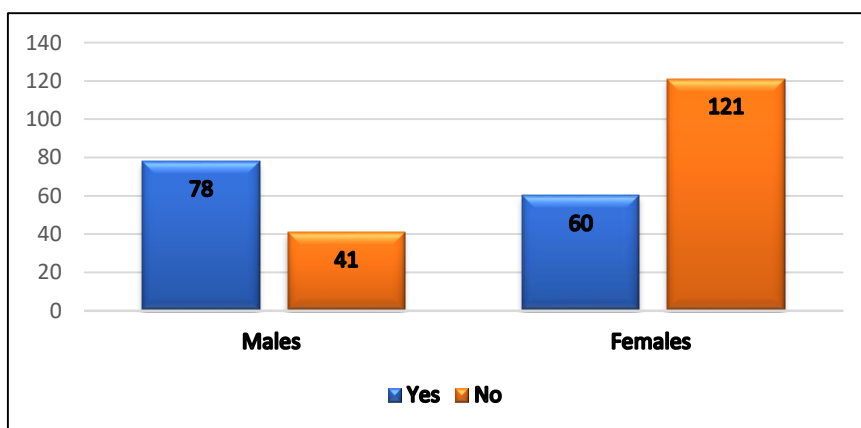
The educational level is generally conceived of as an important criterion to impact on language use in the case of linguistic diversity of any speech community. As far as this study is concerned, the participants have been asked to tick the educational stages provided by the Algerian educational system that corresponds to their levels. With reference to the findings shown in table 5.2, among the three hundred (300) informants, over one hundred thirty-eight (138) participants have university level representing (a rate of 46%). Appearing in the first position, this percentage is to a great extent an optimistic sign of literacy improvement.

Compared to those of primary educational level which amounts only to (06.33%) and to those having middle school level (21%), those of secondary education comes in the second position with a percentage of (26.66%). Therefore, we assume that the latter, to some extent, read the language(s) that are introduced in the advertising billboards while the formers may not. On the overall then, the participants do not have difficulty in reading the languages introduced in the advertising billboards as most of them have University and secondary levels.

**Table 5.2 The Participants’ Educational Levels**

Educational level	Male	Percentage	Female	Percentage	Total Numbers and percentages	
					Number	Percentage
Primary Education	14	11.76%	05	02.76%	19	06.33%
Middle School	26	21.84%	37	20.44%	63	21%
Secondary Education	32	26.89%	48	26.51%	80	26.66%
University	47	39.49%	91	50.27%	138	46%
<b>Total</b>	<b>119</b>	<b>100%</b>	<b>181</b>	<b>100%</b>	<b>300</b>	<b>100%</b>

As far as the last two questions are concerned, the respondents’ occupations rate varies with a slightly different percentage. First, as it is shown in figure 5.1 below, there are more working males (78) than females (60). However, the number of non-working females (121) is higher compared to that of males which mounts to forty-one (41).



**Figure 5.1 Participants’ Occupation Rate**

As shown in table 5.3, the majority of the informants (46.66%) left this question empty. Among those who gave some answers, teachers represent (26.66%), shopkeepers who all of them are males representing only (24.35%). (23.33%) of the respondents are medical assistants and only a few, (03.33%), are engineers. Before drawing a conclusion to this section, it is worth mentioning that the occupation variable does not affect the findings of this study that will be distilled in the next chapter. Therefore, we do not focus on it.

Rather, we only shed light on for the purpose of enlightening future research works interested in the relationship between occupation type and advertising discourse.

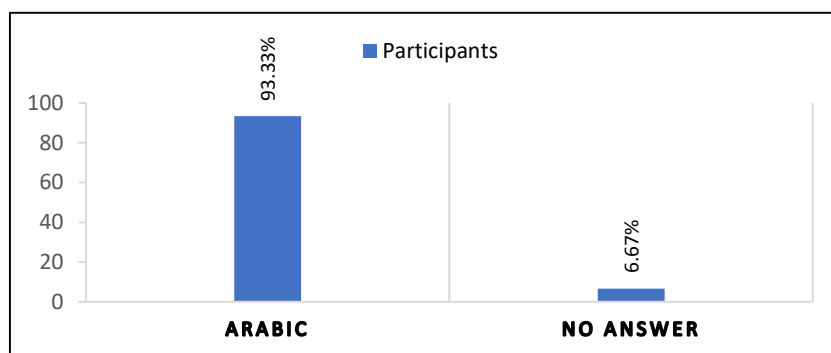
**Table 5.3 Participants' Occupational Domain**

<b>Profession/occupation</b>	<b>Male</b>	<b>Percentage</b>	<b>Female</b>	<b>Percentage</b>
<b>Teachers</b>	09	11.53%	16	26.66%
<b>Shop keepers</b>	19	24.35%	00	00%
<b>Engineers</b>	06	7.69%	2	03.33%
<b>Medical assistants</b>	11	14.10%	14	23.33%
<b>Business men</b>	21	26.92%	00	00%
<b>No response</b>	12	15.38%	28	46.66%
<b>Total</b>	78	100%	60	100%

It is worth mentioning that age, gender and educational level of the members of a speech community are of great significance in relation to the way informants use language in term of their varying language proficiency, and how they bring into play the co-existing languages within their sociolinguistic environment. On the overall then, the participants do not have difficulty in reading the languages introduced in the advertising billboards as most of them have University and secondary educational levels. That is to say, the participants of the sample, in general, do not face difficulties in reading languages other than dialectal Arabic. This imbalanced number among the two genders and the fact that most of them did not have problems of reading the billboards lead to push further the investigation towards the informants' daily use of language(s), and which language is mostly used. This constitutes the aim of section two.

### **5.3.2 Section Two: Informants' Language(s) Use**

This section deals with the languages which are used by the informants. Question six (06) which concerns the informants' mother tongue is purposefully included to see whether a distinction is made between SA and DA. First, in the piloted questionnaire, the majority of answers to this question go around one word "Arabic". Unexpectedly, as it is shown in figure 5.2, though we have made it clear in reformulating the question in the final version of the questionnaire, precisising "the language you first acquired", the majority of the participants, both males and females, (93.33%), provided the same answer which is "Arabic". The rest (6.67%), however, left their answers empty. This is due to the fact that the schooling system which is basically arabised has influenced the language levelling in Algeria to the extent that dialectal Arabic or Algerian Arabic, since there are some superficial differences, though too slow is nearing the Arabic language (SA).



**Figure 5.2 Participants' Mother Tongue**

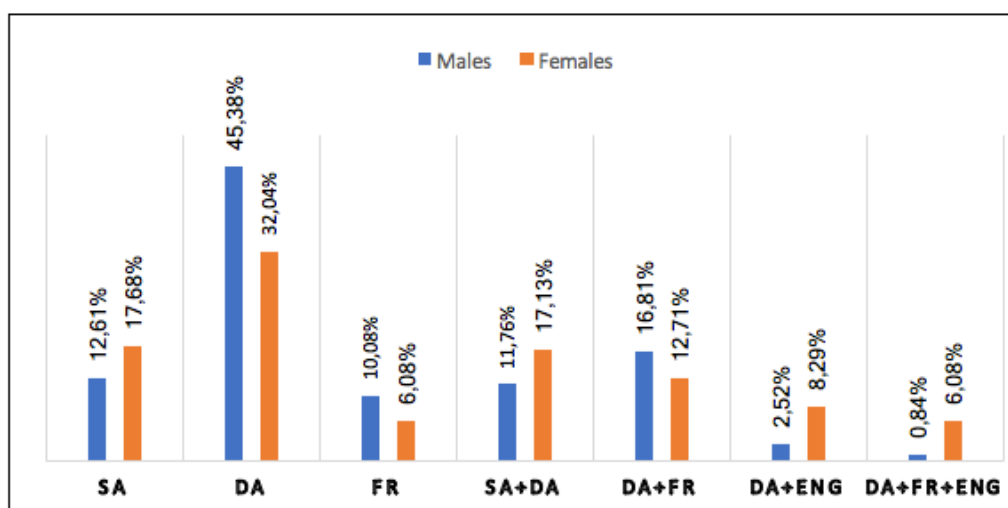
The second question of this section enquires about the language(s) being used by the participants in daily life. As it is shown in table 5.4, the answers are organized according to both genders and age groups.

**Table 5.4 Participants' Language Use in their Daily Interaction**

Gender and age		Languages						
		SA	DA	Fr	SA+DA	DA+Fr	DA+Eng	DA+Fr+Eng
Males		02	03	01	00	00	00	00
		01.68%	02.52%	0.84%	00%	00%	00%	00%
	16-30	10	35	05	08	13	03	01
		08.40%	29.41%	04.20%	06.72%	10.92%	02.52%	0.84%
	31-45	01	07	03	04	03	00	00
		0.84%	05.88%	2.52%	03.36 %	02.52%	00%	00%
	>45	02	09	03	02	04	00	00
		01.68%	07.56%	02.52%	01.68%	03.36%	00%	00%
	Females	≤15	02	03	01	05	00	00
01.10%			01.65%	0.55%	02.76%	00%	00%	00%
16-30		26	43	07	21	15	12	09
		14.36%	23.75%	08.86%	11.60%	08.28%	06.62%	04.97%
31-45		03	08	02	02	04	03	02
		01.65%	04.41%	01.10%	01.10%	01.20%	01.65%	01.10%
>45		01	04	01	03	04	00	00
		0.55%	02.20%	0.55%	01.65%	02.20%	00%	00%
Total			47	112	23	45	43	18
		15.66%	37.33%	07.66%	15%	14.33%	06%	04%

In a general sense, table 5.4 displays, as it was expected, that the majority of the respondents (37.33%) exclusively use DA in their daily communication. Interestingly, (15.66%) of them say they use SA, assuming that the latter is used in academic/professional settings. With these results in hand, we can firmly stand on the position that both SA and DA are the most used languages. Little interest, however, is given to using Fr which with a rate of (07.66%). Thus, French does not have a considerable impact. As the results also show, in the case of SA+DA and DA+Fr, the respondents tend to mix the languages in a quite equal percentage: fifteen percent of them (15%) say they use both SA+DA, and

(14.33%) use DA+Fr. The first percentage among the respondents confirms the assumption that SA and DA are mostly used. The first percentage among the respondents confirms the assumption that SA and DA are mostly used. On the other hand, as it is noticed, the mixing of DA+Eng and DA+Fr+Eng are manifested by very low rates, (6%) and (4%) respectively allowing to state that these mixing cases are insignificant. This use of different combinations of languages leads to expect that the respondents tend to switch between the languages being selected as CS is a natural linguistic phenomenon in multilingual settings. This issue represents the focus of the next section. But, first, let us discuss the obtained results to this question in terms of each gender and age group.



**Figure 5.3 Males and Females' Daily Language Use**

In terms of each gender, figure 5.3 shows that most of the participants, males (45.38%) and females (32.04%), use DA as the first medium of interaction. SA (17.68%) and SA+DA (17.13%) characterize females' use while males tend to use Fr (10.08%) and DA+Fr (16.81%). In contrast, the presence of English with other languages DA or Fr, is almost negligible in importance. With these results showing tendency the mixing of SA+DA, it appears that in addition to the use of language mixing in daily spoken communication, the informants are through advertising experiencing written language



mixing which may in the long-term affect SA language use and interfere within the official language policy. The results also show that it is not still indicated that females have, to some extent, better mastery of foreign languages than males.

Question eight (08) enquires about whether the participants have learned/acquired the languages they have selected in question seven (07) in Algeria or somewhere else. As it was expected, all participants (100%) learnt the languages in Algeria, and obviously, question nine (09) is left empty.

Question ten (10) further enquires about the place where the participants have acquired/ learned the languages they use. Table 5.5 shows that all participants (100%) have acquired DA at home, only a few of them learnt to use SA (15.66%) and Fr (10.66%) at home. one hundred and two (102) mentioned the mosque where they have learned SA. As regards the majority of informants (84.33%) have learnt SA in public schools and (65%) of the informants have learnt Fr in public schools while those who have learnt English amounts to 58% because obviously, with the current Algerian educational system, French is taught since primary school while teaching English starts from middle school onward. In contrast, learning English in private schools out-numbers results in the case of French (42%) and (24.33%) respectively.

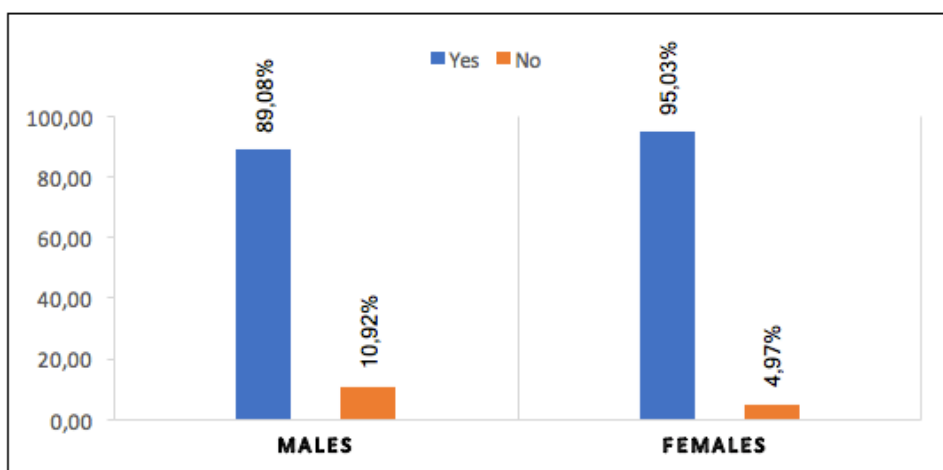
**Table 5.5 Participants' Environment of Acquiring /Learning Languages**

Gender and Environment		Languages			
		SA	DA	Fr	Eng
M & F	H	47 15.66%	300 100%	32 10.66%	- 00%
	Pub	253 84.33%	-	195 65%	174 58%
	S	00	-	73	126
		00%	-	24.33%	42%
<b>Total</b>		300	300	300	300
<b>Percentage</b>		100%	100%	100%	100%

The obtained results, allow to say that the majority of the participants, to some extent, tend to use generally DA and SA while foreign languages interfere less frequently. Since the study is intended, more precisely, for informal mixed language use, we have intended to put a follow-up section that may disclose some information about how the informants bring into play different languages/ language varieties within conversations in order to accomplish communicative needs.

### 5.3.3 Section Three: Code-Switching and Code-mixing Use

Question eleven (11) focuses on whether the informants switch between languages or not so as to see whether there is a link with this linguistic phenomenon and the way it is used in the advertising billboards and what impact it may have on language use.



**Figure 5.4 Code Switching According to Gender**

As we can see in figure 5.4, most participants (95.03%) of females and (89.08%) of males (a mean of 92.05%) code-switch between languages in their daily conversations. This indicates that the language of advertising as practiced in the Algerian linguistic landscape reflects daily language practices which occurs in random style, a linguistic phenomenon that different researchers locals and foreigners attest its practices among Algerians (Margaret A. Majumdar, 2005; Shelia Kennison, 2018; Mohamed Benrabah, 2013; Fiona Mc Laughlin, 2009; Khaoula Taleb Ibrahim, 1995; and Olivier Durand et. al. 2014).

As referred to in the analysis of the previous part, table 5.6 shows that the majority of participants (74.82%) who switch between languages belong to the second category aged between 16-30 while the age group (31-45) code switches with a low percentage representing 13.30%. These groups represent an important target segment that advertisers focus on by using they daily language repertoire. As to the reasons for which they code-switch, it will be checked further in this section when enquiring about question fifteen (15).

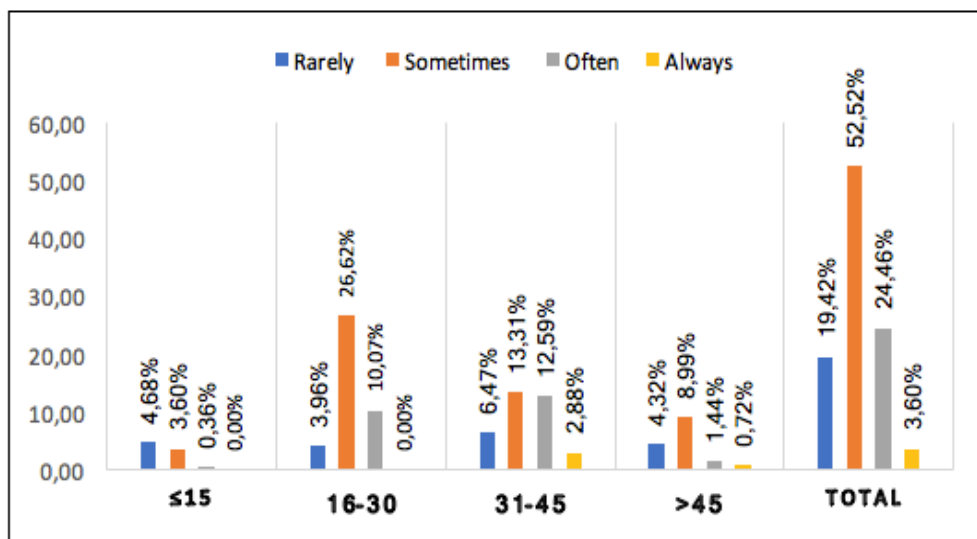
**Table 5.6 Code Switching According to Age Groups**

<b>Age Groups</b> <b>Opinions</b>	<b>≤15</b>		<b>16-30</b>		<b>31-45</b>		<b>&gt;45</b>		<b>Total</b>	
<b>Yes</b>	12	03.31%	208	74.82%	37	13.30%	21	07.55%	278	92.66%
<b>No</b>	05	22.72%	00	00 %	05	22.72 %	12	54.54 %	22	07.33%
<b>Total</b>	17	5.66%	208	69.33%	42	14%	33	11%	300	100%

From the analysis of the participants’ use of languages in their daily interaction on the basis of the binary distinction between gender/ language use and age group/ language use, we can come to a conclusion about the actual sociolinguistic situation which is characterized, as most of the multilingual contexts, by the mixing of languages.

Given the fact that the sociolinguistic situation in Algeria as a whole is multilingual, figure 5.5, which corresponds to question 12, shows that the majority of the informants of all age groups of the survey switch using the coexisting languages. (52.52%) *sometimes switch*, (24.46%) *often switch*, (19.42%), *rarely switch*, and (03.6%) “*always*” *switch*. Though there are differences among participants in terms of frequency of using CS in their daily conversations, the percentage of those who rarely use it is not significant compared to those who often, always, and sometimes make use of. This implies that CS is an important communicative strategy. With these results in hand, we deduce that the use of CS in

advertisements does not seem to be a strange phenomenon to the target audience or consumers in general.



**Figure 5.5 Participants' Frequency of Using Code Switching**

Question thirteen (13) concerns the language to which the participants switch to most of the time to check whether the languages being used in advertising billboards as regards code switching and mixing match with that of the participants', and to what extent the use of code switching/mixing is efficient in the Algerian advertising linguistic landscape from a persuasive purpose. Table 5.7 shows that none of the participants ticked DA since it is the language they already speak in their daily life as indicated in question seven (07). The majority of them, with a total percentage of (48.92%) whose age ranges from aged between 16-30 representing young people, and those whose age ranges from 31-45, switch to French in approximately neighboring rates, that is (49.03%) and (59.45%) respectively. These results indicate that the French language might not cause comprehension problems to the audience / reader while those who switch to English represent only (17.26%) of the participants. This fraction of the participants represents the young generation who tends towards the British-American trends. Also, SA is switched to with a total rate of (33.81%) among all participants, but it should be noted that teenagers' switching tops (83.33%) because they are in constant contact with Arabic

and not yet permeable to foreign languages while the adults show a rate of (52.38%).

**Table 5.7 Participants' Language Switching**

<b>Age Groups Languages</b>	<b>≤15</b>		<b>16-30</b>		<b>31-45</b>		<b>&gt;45</b>		<b>Total</b>	
<b>DA</b>	-	-	-	-	-	-	-	-	-	-
<b>SA</b>	10	83.33%	62	29.80%	11	29.72%	11	52.38%	94	33.81%
<b>Fr</b>	02	16.66%	102	49.03%	22	59.45%	10	47.61%	136	48.92%
<b>Eng</b>	00	00	44	21.15%	04	10.81%	00	00%	48	17.26%
<b>Total</b>	12	100%	208	100%	37	100%	21	100%	278	100%

Question fourteen (14) in its turn seeks to identify the case of switching or the manner informants practice switching. Table 5.8 shows that (38.12%) of the informants use word insertion from the co-existing foreign languages within their mother tongue. This implies the wide use of CM rather than CS. In parallel to this, as noted in the responses to question thirteen (13), adult participants whose age are >45 tend most of the time to switch to Fr with a score of (47.61%) making use of sentence insertion which amounts to (38.09%). Intra-word switching also occurs and represents (26.61%). It mostly features adults whose age ranges from 31-45 with a rate equal to (40.54%) and followed by those whose age ranges from 16-30 with a rate equal to (26.92%). This shows that the informants do not have problems of intelligibility and comprehension as regards the language of advertising and that the advertising linguistic landscape is not so strange, odd or eccentric to them. Given this fact, advertisers' use of language mixing may through time impact on fossilizing language mixing to become an anti-clockwise practice which goes opposite the official language policy of Algeria.

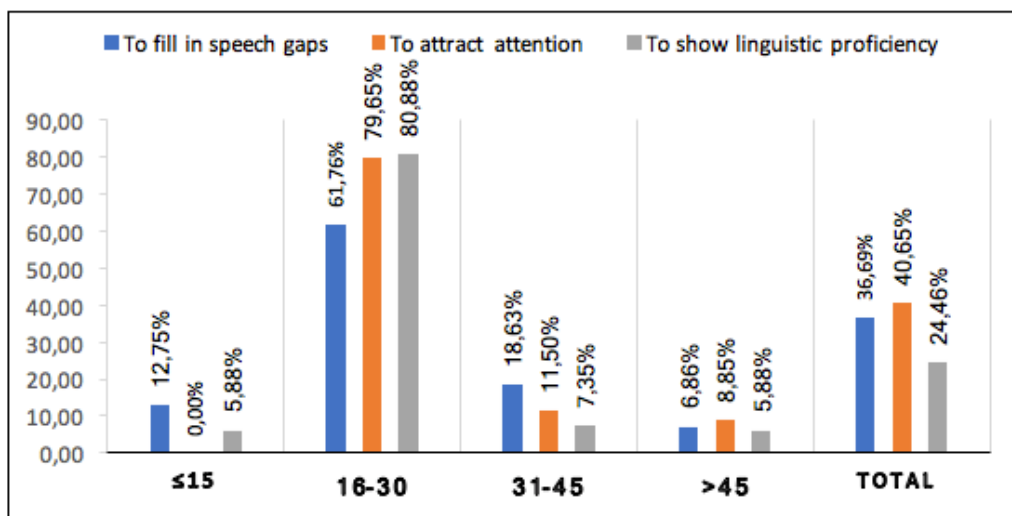
**Table 5.8 Participants' Type of Code Switching/Language Mixing**

<b>Age Groups</b>										
<b>Elements of language</b>	<b>≤15</b>		<b>16-30</b>		<b>31-45</b>		<b>&gt;45</b>		<b>Total</b>	
<b>(Intra-word switching)</b>	00	00%	56	26.92%	15	40.54%	03	14.28%	74	26.61%
<b>A word</b>	09	75%	80	38.46%	13	35.13%	04	19.04%	106	38.12%
<b>Group of words</b>	03	25%	32	15.38%	06	16.21%	06	28.57%	47	16.90%
<b>A sentence</b>	00	00%	40	19.23%	03	08.10%	08	38.09%	51	18.34%
<b>Total</b>	12	100%	208	100%	37	100%	21	100%	278	100%

When CS/CM is involved in any social interaction, there is always a reason behind doing so. Question fifteen (15) is an attempt to understand the reasons that lead the informants to switch or mix. Figure 5.6 below shows that the majority of the participants of all age groups code-switch between the co-existing languages with a quite similar percentage (36.69%) both to fill in speech gaps and to attract the listener's attention. (40.65%) informants between the age of (16-30) code switch mainly to fill in speech gaps, but those between (31- 45) do so to principally attract attention. With these results, we can say that the first group of participants, showing a positive attitude towards languages, consider the languages they switch to as a sign of prestige or as an indicator of social status. However, for the second group of participants, CS might be due to a lack of linguistic competence. The remaining participants, only (24.46%), are likely to switch between codes to show their linguistic proficiency in the languages being used.

Implicitly, these results are not satisfactory. No one of the participants for example stated that he switches because he thinks his message will be better understood if delivered through mixed codes. It means CS is neither meant to back up understanding, nor persuasion as it is the case of the purpose of advertisers. It appears that the purpose of oral practice of

language mixing in daily use is quite different from written language mixing in advertising.



**Figure 5.6 Participants’ Reasons for Code Switching**

### **5.3.4 Section Four: Code-switching and Code-mixing in the Advertising Billboards**

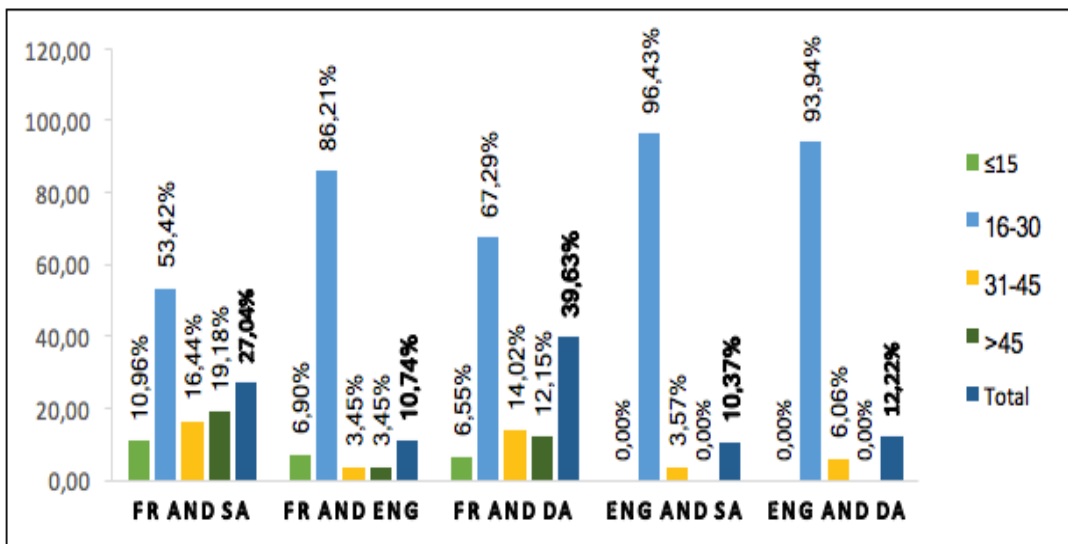
This section targets specifically the informants’ attitudes towards the use of CS and CM. It checks whether the participants read the adverting billboards or not, which ones do they read with what frequency, the identification of the mixed languages and their attitude towards the linguistic phenomenon of mixing. The informants are also asked to explain their attitude if any.

As it is shown in table 5.9, with reference to question sixteen (16), the majority of the participants (90%) read the advertising billboards, but those between the ages 16-31 outnumber all the other age groups. However, to have an idea about a positive or negative attitude towards these languages can only be confirmed or disconfirmed through questions seventeen (17) and eighteen (18).

**Table 5.9 Participants' Interest in Reading Advertising Billboards**

Age Groups \ Opinions	≤15		16-30		31-45		>45		Total	
	Yes	17	6.29%	194	71.85%	31	11.48%	28	10.37%	270
No	00	00%	14	46.66%	11	36.66%	05	16.66%	30	10%
Total	17	5.66%	208	68.33%	42	14%	33	11%	300	100%

After confirming that there is a great number of participants who read advertising placards, Question seventeen (17) is put to check the languages participants read. As it is displayed in figure 5.7, the majority of participants (39.62%), most of whom are youth (67.28%), read advertising billboards in which Fr and DA are involved. This implies that whenever both of these languages are used, messages might be read.

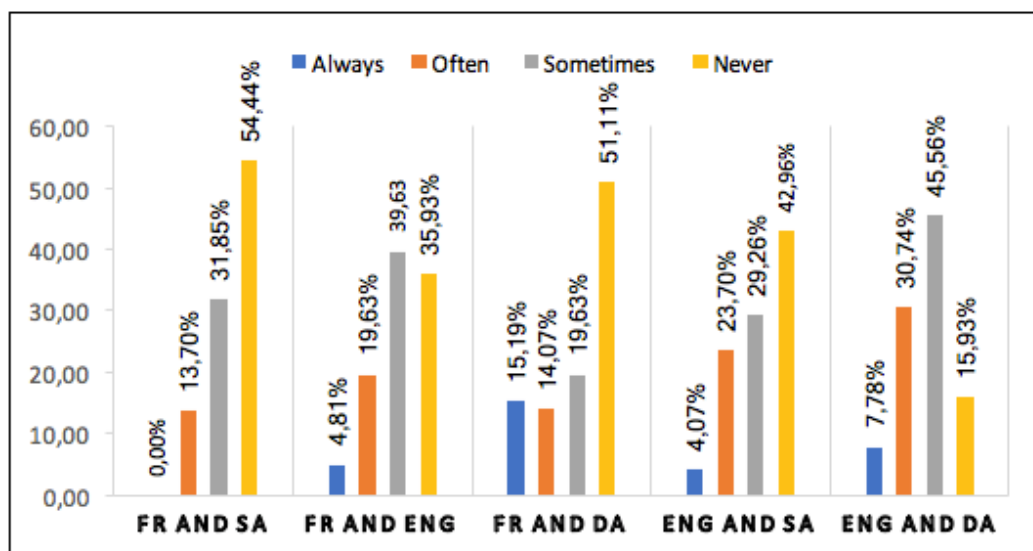


**Figure 5.7 Participants' Tendencies in Reading the Languages of Advertising**

In relation to question seventeen (17), question eighteen (18) is put to enquire about the frequency of reading. As it is shown in figure 5.8, participants would never read advertising billboards in the case of Fr and SA and Fr and DA with a percentage of (54.44%) and (51.11%) respectively. (45.56%) of the participants “sometimes” read those written

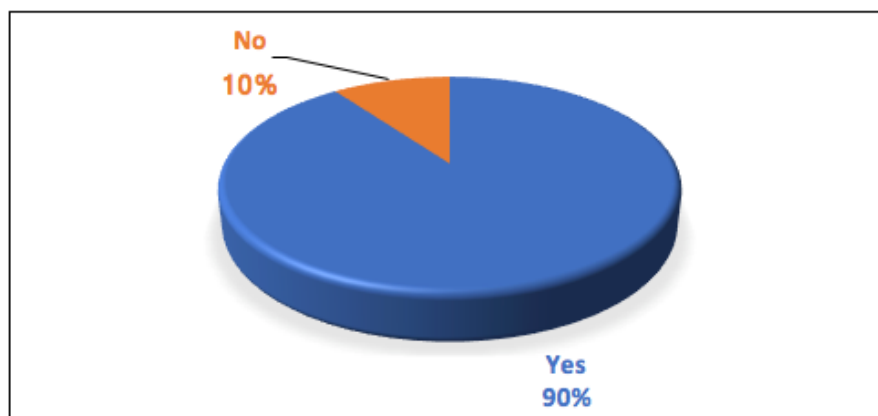


in both ENG and DA and (30.74%) of them “often” do so as well. This implies that they have a positive attitude towards reading English and seem to be reluctant whenever French is involved.



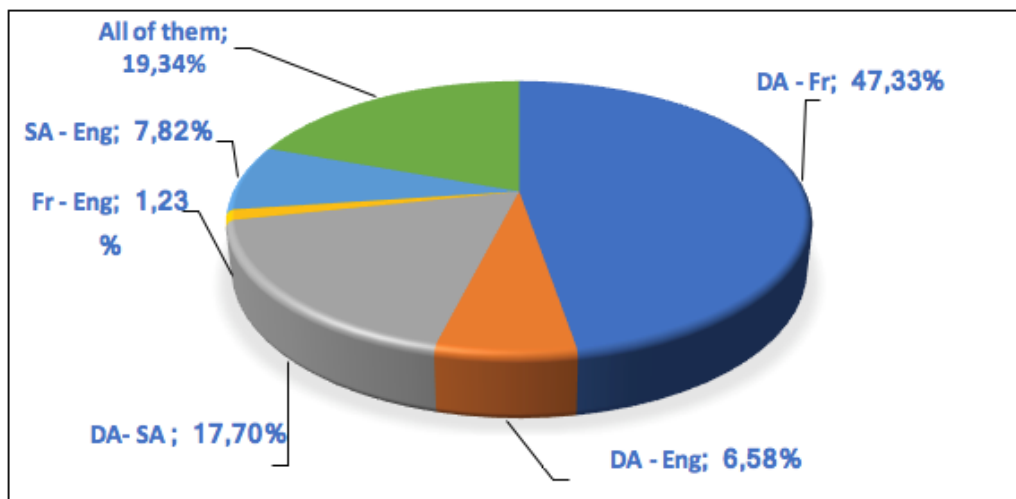
**Figure 5.8 Participants’ Frequency of Reading Billboards**

Question nineteen (19) checks whether languages mixing awareness in the advertising billboards. Figure 5.9 shows that a good number of the participants (90%) identify the phenomenon of language mixing in the advertising billboards. In connection to question sixteen (16), this confirms the reading of the advertising billboards displayed on roads and streets.



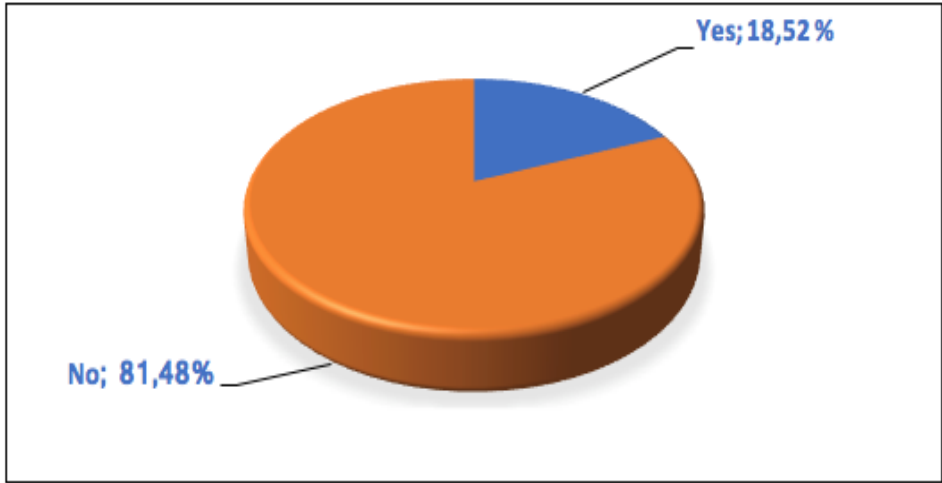
**Figure 5.9 Code-switching Awareness in the Advertising Billboards**

Seemingly, as it is shown in figure 4.10, the majority of participants (47.33%) say that DA and Fr are the languages mostly mixed in the billboards followed by DA and SA with (17.7%) while the mixing of all of them represents a non-negligible rate amounting to (19.34%).



**Figure 5.10 Mixed Languages in Advertising Billboards**

Question twenty-one (21) concerns the appropriateness of language mixing. Figure 5.10 shows that the majority of participants (81.48%) describe CS in billboards as inappropriate. Deducing possible reasons for such dissatisfactions is difficult, but very significant to this research because the way language mixing is practiced by advertisers in the eyes of the locals is translated as a feeling of aggression to one's language universe and all the symbolic values it bears.



**Figure 5.11 Appropriateness/inappropriateness of CS in Advertising**

As regards question twenty-two (22), which accentuates the reasons of appropriateness/inappropriateness, (4.54%) of the informants links inappropriateness of mixing foreign languages with Arabic to the fact that such languages are not used by people. This low rate justifies the third case which tops (69.19%). As to the second case focusing on understanding, the rates which fluctuate between (20%) and (34.11%) constitute important indicators of comprehensibility problems and the interest given to foreign languages on one hand, and on the other hand, it certainly validates the third case, i.e. ‘reading only those written in Arabic’ showing (69.19%) for all age categories. The findings obtained through participants’ responses to this question are displayed in table 5.10.

**Table 5.10 Reasons for Inappropriateness**

Age Groups Reasons	≤15		16-30		31-45		>45		Total	
	(a)	01	20%	03	03.52%	01	01.38%	04	11.11%	09
(b)	01	20%	29	34.11%	13	18.05%	09	25%	52	26.26%
(c)	03	60%	53	62.35%	58	80.55%	23	63.88%	137	69.19%
<b>Total</b>	05	100%	85	100%	72	100%	36	100%	198	100%

Furthermore, the informants offered other answers which are represented in the table 5.11 below. The informant's additional remarks indicate that the manipulation of the languages by the advertisers using code switching differs from that of the informants' purpose of language use when code switching. These remarks can be explained by the fact that the informants do not understand because the words in advertising may be used for other purposes. As to the difficulty to memorize, it is attributed to the fact that words do not always belong to their daily linguistic register while the reading to understand passes certainly by a process of interpretation which is time and effort consuming and thus, the reader is not ready for; and last the problem of translation from the mixed form into the readers' language is not easy.

**Table 5.11 Other Answers**

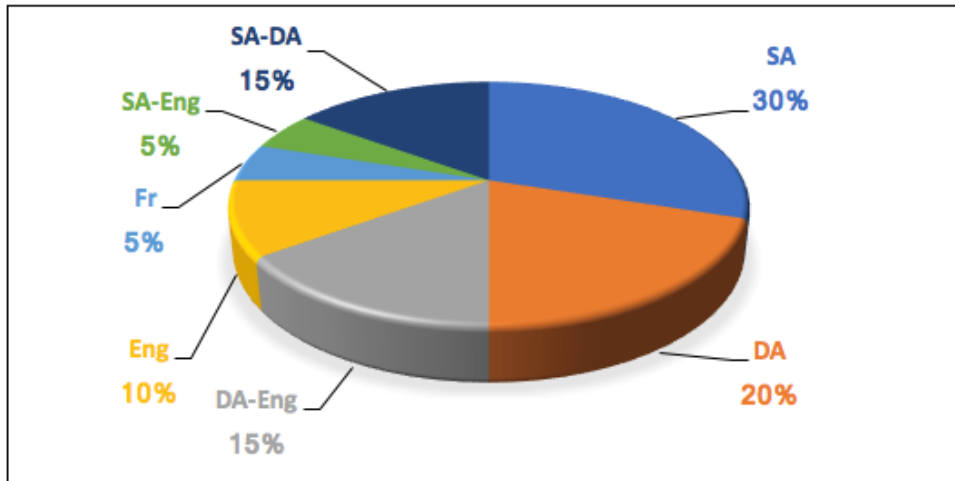
<b>Other reasons (formulated in Arabic)</b>	<b>Translation in English</b>
- كتابة عدة لغات في نفس اللانحة الاشهارية لا تسهل عملية الفهم	Writing many languages within the same advertising does not facilitate comprehension.
- صعوبة ياسر علينا بش ننكرو ونس مكتوب كي يعودو لغات ياسر في نفس اللانحة الاشهارية ، انا واحد من الناس ما ننكرو حتى وحدة ...	It's hard for us to remember what is written when languages are mixed, I personally don't remember any.
- قراءة هذا النوع من الإشهار يتطلب إنتباه و جهد	The process of reading such type of advertising requires attention and effort
- في بعض الحالات ما نترجموش الجمل المختلطة بطريقة صحيحة ...	In some cases, we misdecode the code-switched sentences.

As the literature indicates, one of the major features of advertising language is memorability. As Leech stresses in order to fulfill its objective, an advertisement needs to be easily remembered, and “has to make a lasting impression if it is to affect buying behavior.” (28). Unexpectedly, however, table 5.12 shows that only 20 participants have answered the question with a score of (10.10%), and others have left it empty. This implies that the majority of them (89.90%) do not remember the language(s) used in advertising billboards and, therefore, the memorability factor advertisers seek is not achieved. This is

reinforced by the fact that only 20 informants answered question 23. Figure 5.12 displays the percentage of occurrence while table 5.12 shows the list of the different remembered are either monolingual DA or SA, or a mixture of both. It must be noted that all of the 20 cases are linked with daily products used by people.

**Table 5.12 List of the Remembered Ads**

N°	Language(s)	Ads	Translation
01	DA	الغاشي قاع فالحومة يشرب قهوة اروما اختياري مندلهاش موحال	The crowd is in the street drinking Aroma, Aroma is my choice, will never replace it
02	DA	قهوة ريادة قهوة السلطان في دارو	Coffee Riyadou, coffee of the king in his house
03	DA	ذوق اللحظة مع CocaCola	Taste the moment with Cocacola
04	DA	معاما تقدر ! Djezzy	Djeezy ! with it you can
05	SA	الارقي و الافضل دائما SAMSUNG	SAMSUNG always on top and the best
06	SA	لا تسرع عائلتك في انتظارك	Do not rush, your family are waiting for you
07	SA	كل صباح احلى من الثاني Twix	Twix, every morning is better than the second
08	SA	زيت صافية صحة و عافية	Oil of Safia, healthy
09	SA	قهوة بخاري هي اختياري	Coffee of Boukhari , it's my choice
10	SA	Galaxy jewel عندما تعلق الشوكولاتة	Galaxy jewel, when chocolate is adored
11	SA+DA	عجائن Extra بنان هذا مكان	Pasta of ' Extra ' , only delicious
12	SA+DA	سفينة شحال بنبنة	Safina, Safina, what a taste
13	SA+DA	نسمة قناة العيلة	Nesma , the channel of the family
14	DA+Eng	break خذاك kit kat خذاك	Take a break, take Kit Kat
15	DA+Eng	شيس snacky can't stop eating	Snacky can't stop eating crisps
16	Eng+DA	Daily dialna	Daily, ours
17	Eng	Mascara scandelouse = get the london look	/
18	Eng	Reflex Cotex	/
19	Fr	Bifa emmmm c'est bon	Bifa emmmm its delicious!
20	SA+Eng	عش متعة الألعاب مع mobilis store	Live the fun of games with mobilis store



**Figure 5.12 Participants' Memorable Advertisements**

### 5.3.5 Section Five: Suggestions

The suggestions offered by the informants are organized according to the different age groups. Those between 16-30 years old suggest the use of Arabic because of simplicity and identity issues giving hint to language policy. The third group i.e., between 31-45 years old, poses the problem of readership which is not a customary. As to the last case i.e. >45 years old only one suggestion was offered and thus falls within a negligible case. This leads to state that billboards written in official and national language are appreciated and the informants wished that advertising used only the local languages, a remark which suggests indirectly national language policy implementation.

### 5.4 Conclusion

This chapter aims at making conclusions about the match/mismatch between language use in the Algerian advertising billboards and the analysis of Algerian sociolinguistic situation. Though code-switching and code-mixing with foreign languages (French and English) is a common practice in the spoken discourse, the findings revealed that SA and DA are mostly favored as regards their use in advertising. The questionnaire has provided preliminary insights about the use of diglossic code-switching and code-

mixing, and the corresponding informants' attitudes them in advertising. To see whether the informants' attitude towards diglossic language mixing is taken into consideration by the advertisers in the ads elaboration, some ads have been selected and analyzed in the coming chapter. This is to see what languages advertisers use, how and why do they make use of language mixing to address their target segments.

## CHAPTER SIX

### Analysis of the Advertisements

#### 6.1 Introduction

This chapter deals with the empirical data distilled and gathered from the analysis of code switching (CS), code mixing (CM) and intra-word mixing (IWM) involved in the ads. It should be noted that while analyzing the collected ads, we found out another strategy used in six of them that we did not expect, intra-word mixing (IWM). Out of these data, we aim at envisaging how these linguistic strategies are practiced. A content analytical framework, used as a tool of analysis, is projected upon the match/mismatch between the languages used in the selected ads, the way language mixing in the different switching linguistic cases is made use of compared to the way language mixing is practiced in daily interaction.

The aim of this chapter is to explore how Algerian advertising designers integrate CS, CM and IWM strategies in advertising. To this end, we make a content analysis of 49 advertisements involving code-switched, code-mixed and intra-word mixed advertising messages. Being interested in language choices and mixing, in connection to the previous chapter, we focus on what reasons are behind this language phenomenon and if the advertising messages match/mismatch the languages which constitute the sociolinguistic situation in Algeria and the way the advertising language is at work in the public space that is, the linguistic landscape.

Most of the ads include expressions that are separate, yet, complementary. Some expressions are more prominent than others and seem to be more significant. The prominent ones which are generally written in big size constitute the headings and, therefore, they appear as the focus. Those written in small size generally in the angles



complement the headings. Generally, most components of the ads include at least one of the sociolinguistic phenomena under study. With regard to the languages being used in ads, it can be assumed that Algerian advertising designers are quite aware of the existing languages and of the way people make use of them including attitudes, stereotypes and prejudices.

## **6.2 Data Analysis and Discussion Process**

The results we have obtained are informative and can be instructive. We try to keep the flow of thought, make connections and focus on the possible reasons of why some languages combinations are preferred to others by advertising designers leaning towards explaining how they are combined, and what hidden strategies lurk or lay behind.

In the analysis, first, an account about language mixing as used in the ads is given. Then, we narrowly move to represent a detailed picture of each strategy used separately. Ultimately, a detailed view of the use of spoken language in a form of written code mixing, code switching, and intra-word mixing will be drawn. In so doing, we followed a guide by Cowan, J. Milton (1996) in our transcription of Arabic letters into English.

## **6.3 Language Mixing in the Ads: The Different Cases**

As already mentioned, different studies have been conducted in the recent past focusing on linguistic landscape. As repeated here for convenience, Bwenge's (2009) study of billboards in Dar el Salaam explored textual material on billboards that were either entirely in English or Swahili. In his study, Bwenge argues that "the language use patterns in Dar es Salaam's billboards are not only a reflection of Tanzanian linguistic culture, but also agents of its reproduction, particularly with regard to language use in public space." (167). However, to examine how languages manifest themselves in the context of our study, the situation might be an exception. This point is explored through table 6.1 which provides the counts and the different combinations present in the ads.

**Table 6.1 The Different Cases of Language Mixing**

Sociolinguistic Phenomena	Counts	Percentage
CM	35	71,42%
CM & IWM	05	10,20%
CS	08	16,32%
IWM	01	02,04%
Total	49	100%

In fact, the context of our study is no exception as shown in table 6.1. What is exceptional, however, is the way and the degrees with which the strategies are used. The majority of the ads display code-mixing compared to code switching, intra-word mixing, and the combination of code mixing and intra-word mixing. This means that code selection and mixing while designing ads depends on the advertiser's objective(s). Thus, in light of the context of the study and purpose of the advertising campaign, the ability to enhance readability and memorability seem to be a point of focus for the designers.

Though intra-word mixing is approved to be mostly used, as shown in the previous chapter, it is less used compared to code mixing. Table 6.1 shows also that code switching is the second strategy used in the selected ads but with a very low occurrence. CM and intra-word mixing are not so much involved as well. This means that code mixing is a privileged strategy to influence the reader and to achieve the persuasive objective. According to Sumaira, "code mixing makes language convincing ... creates a strong impact on the mind". (42).

As Figure 6.1 shows, the use of individual strategies is favored compared to combination cases. CM occurs in thirty-five (35) ads out of (49). This indicates that CM is suitable for the advertising designers. As figured out in the previous chapter, code mixing and intra-word mixing are the strategies mostly well perceived among informants, but the

advertising designers rather opt for code mixing. Accordingly, we will focus during the analysis on code mixing.

## 6.4 Code Mixing Cases

Figure 6.1 provides the totals of the occurrence of the languages mixed in the ads that include only code mixing with different combinations. However, some combinations occur more than others across the 35 ads. As it is noticed, DA-SA-Fris on the top of the list of concern for advertising designers with (42.86%). This may be also explained by the fact that these three languages are the ones which mostly feature the sociolinguistic situation of Algeria. As stated earlier, to persuade and attract a target audience, advertisers are advised to socialize using the audience’s language practices. As to the other cases, the figure shows very low rates.

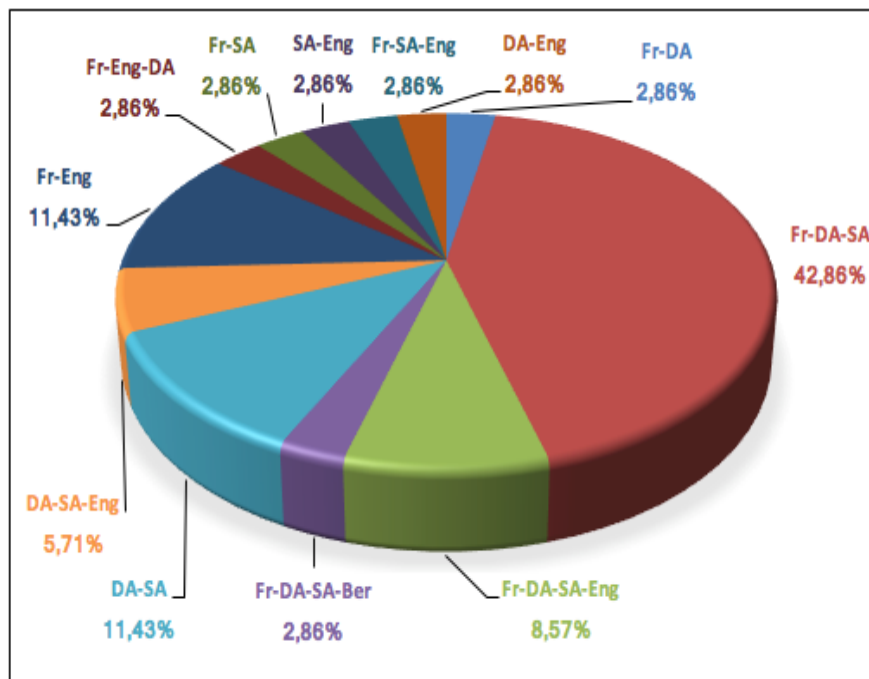


Figure 6.1 Code Mixing Cases

### 6.4.1 Ads Segmentation

To start the analysis of the selected ads, first they are classified according to the market segments they are meant for. Then, each ad in every segment is analysed, and all the information collected is recapped in a table. Furthermore, a table is joined for each case

representing the lexical items used in the case of each language to give an idea about statistics and the positioning of each language in general in the field of advertising. In addition, a pie chart displays the amounts in terms of percentage.

Concerning segmentation, generally scholars versed in the field identify three segments. For Sara Dolnicar et. al. (2018), these segments are the demographic segmentation, the psychographic segmentation, and the behavioural segmentation but some others, Richard Fletcher and Heather Crawford for instance, include the linguistic segmentation given the importance of language use in advertising (320). For instance, Alexander Gelbukh (2015:202) "... communication to specific audience segments in their specific linguistic styles is expected to increase engagement with advertisements." (202). As to the demographic segmentation, it consists of organising the audience according to some variables such as age, gender, education level, income, language and cultural factors while the psychographic segmentation classifies the audience according to behaviour, lifestyle, and interests. In its turn, the behavioural segmentation puts emphasis on the specific consumers' reactions towards the product advertised.

Advertisers resort to market segmenting such as age, income, personality traits, interests and gender as a strategy to reach successfully the consumer concerned with a particular product. This is because the market segments do not share the same linguistic registers and the same desires and needs. It is for this very reason that the selected ads in the present work are organised. The first set of ads as indicated in the figure (6.2) is meant for all segment market.



1



2



3



4



5



6



7



8



9

Figure 6.2 The First Set of Ads

The second set composed of fourteen ads, figure (6.3), is addressed mainly to adults.



10



11



12



13



14



15



16



17



18



19



20



21



22



23



24

Figure 6.3 The Second Segment

The third and the fourth concern respectively women and children as shown in figure (6.4) and figure (6.5).



25



26



27



28



29

Figure 6.4 The Third Segment





30



31



32



33



34



35

Figure 6.5 The Fourth Segment

At the same time, this segmentation shows also how language(s) is/ are being used. We can notice that the language (s) used are selected in such a way to approach the language of the particular segment it is directed to. Furthermore, while serving the market segment interest, it facilitates comprehension and memorability for the type of the reader. In effective communication, and, of course advertising is no exception knowing who the advertiser is speaking to and which language the receiver uses is a key component. As Sak Onkvisit and John J. Shaw observe “One marketing question is the language that should be used so as to effectively appeal to a particular subculture.” (181).

### 6.4.2 Language Mixing Analysis and Comments: The First Segment Market

The ads are all multilingual using French, dialectal Arabic and standard Arabic but displaying mostly the use of dialectal Arabic to reach a wide market segment. On the one hand, all the words selected in these ads are frequently used by all Algerians whatever their educational level and language use. On the other hand, they do not need efforts for memorisation which is reinforced with the language strategy of rhyme, alliteration and assonance, consonance rhythm and parallelism to give a poetic rehearsal of the different slogans for popularity purposes as follows:

- 1- (كليتوا شبعنوا سيليكثوا)
- 2- (لاباس اناناس)
- 3- (تشينة للناس زينة)
- 4- (البيضة المايدة)
- 5- (تفاح مرتاح)
- 6- (الليملون ينحي لهموم)
- 7- (هيا، هدره)
- 8- (سومة ديما هاييلة، سعر هاييل)
- 9- (choco twisco)

In the first segment, six ads out of nine concern Hamoud Boualem ads showing how advertisers make use of code mixing illustrating different strategies of literary style, a

strategy, which is not used when speakers or users of a language code switch in daily life.

The observation and analysis of the ads is as follows:



1

- The use of rhyme: **كليتوا شبعوا سيلكتوا**
- The use of transliteration: **سيلكتوا**
- The use of code mixing: dialectal Arabic, and French
- Visibility of dialectal Arabic according to the size of the scripts



2

- The use of alliteration, consonance and assonance: **الليمون ينحي لهموم**
- The use of code mixing: French, dialectal Arabic and Standard Arabic
- Visibility of dialectal Arabic according to the size of the scripts



3

- The use of rhyme, assonance and consonance: تشينة للناس زينة
- The use of code mixing: French, dialectal Arabic, and standard Arabic
- Visibility of dialectal Arabic according to the size of the scripts



4

- The use rhyme, assonance and consonance: تفاح مرتاح
- The use code mixing: French dialectal Arabic and, standard Arabic
- Visibility of standard Arabic and dialectal Arabic according to the size of the scripts



5

- The use of rhyme and assonance: اناناس لابس
- The use of code mixing: (tr) French, dialectal Arabic, and standard Arabic
- The use of transliteration of French in Arabic: اناناس
- Visibility of dialectal Arabic according to the size of the scripts



6

- The use of rhyme , consonance and assonance : البيضة الماييدة
- The use of code mixing: French ,dialectal arabic, and standard Arabic

- Visibility of dialectal Arabic and standard Arabic



7

- The use of code switching: french, dialectal arabic and standard arabic ,
- The use of alliteration : هدره هيا
- The use of transliteration : ooredoo/ اريد , and انترنت / internet



8

- The use of alliteration and rhyme : سومة ديما هابله ، سعر هابل
- The use of code switching : French, dialectal Arabic , Standard Arabic and English
- The use of transliteration : شيزي / cheezy



9

- The use of rhyme and parallelism choco twisco/ bezzaf choco bezzaf twisco
- The use of transliteration : bezzaf and تويسكو
- The use of code mixing : French, dialectal Arabic, Standard Arabic , and Berber

Table (6.2 ) displays all the languages and the vocabulary items used in the different ads . At the same time it shows the services of diglossic switching in terms of musicality and resonance purposes using different literary styles with the violation of some norms of use.

**Table 6.2 Summary table of 1<sup>st</sup>Market Segment Ads**

N°	Fr	DA	SA	Eng	Ber	Transliteration
1	selecto, ah oui, officielle	كليتوا، شبعنوا				سيلكتوا
2	citron , slim, ah oui, officielle	ينحي، لهموم	الليمون،			
3	orange , slim, ah oui, officielle	تشينة، زينة	للناس			
4	pomme verte , slim, ah oui, officielle	وراك	تفاح مرتاح			
5	ananas , slim, ah oui, officielle	وكلشي لاباس				اناناس
6	la blanche , slim, ah oui, officielle	بيضة، المايدة	فوق			Gazouz
7	Maxy , illimité	هيا ، هدره، باطل، زائد، ساعة	نحو، زائد، ساعة			انترنت Ooredoo
8	Cheezy riche en calcium	الفايدة ، وسومة ديماهايلة، هاييل	سعر كل	cheezy		شيزي
9	Miam, c'est bon, on partage c'est esquis, c'est un delice j'aime ,choco twisco	وحدةليا وحدةليك، شحال بنين ،هاكوحدة، هاييل ،هيا نكلوها، كريمة الشكولاطة	بالبنديق			تويسكو bezzaf

## Comments

In this work, language mixing analysis will focus on the headlines and the slogans given their importance in the ad and their role in attraction and persuasion. In the above ads, we can notice the important space occupied by the headline and the slogan and their visibility as they are written in big script. The French language is almost unnoticed except through the funny representation of the interjection which is frequently used by Algerians,



. With the use of the prosodic feature, it has a great emotional and mnemonic effect reminding the Algerian pronunciation. The producer's full name also appears both in French and standard Arabic, but it is not taken into consideration since the main purpose concerns language mixing. Both the choice of colloquial words and this interjection reveal that the advertiser has knowledge of the audience's use of colloquial Arabic endorsing that the choice is not random.

The different slogans, which in terms of communication, are all comforting, display the use of diglossic code mixing used not only to establish that natural and cultural relation between the consumer and the product, but it also allows the advertiser to meet the purpose of easiness of memorability through the artistic use of code mixing.

As regards, 'Selecto' which is a brownish black apple and caramel flavour which used to be called Victoria to be changed later to Selecto to convey the taste of the drink made by a selective choice of products included in its production, the term 'Selecto' is Spanish and means according to the Spanish dictionary that it is or is reputed to be best among things of its kind.

To advertise the new product in its new brand, the advertiser uses dialectal Arabic with the Spanish word 'Selecto'. The two verbs "كليتوا, شبعنوا" are used in the plural form for alliteration and assonance purposes. As to "كليتوا, شبعنوا, سيلكتوا", it pictures to the consumer a scene of a group of people sitting together eating so much to reach satiety which is quenched with Selecto causing refreshment and perhaps relief from the fact of eating to satiety. This choice of language shows how artful the advertiser is when using code mixing. In addition, the choice of words helps memorisation of the ad, but the way 'Selecto' is transliterated using the Arabic script displays a phonetic mispronunciation of the two short vowels which are released as long vowels giving the impression of a funny pronunciation. It should be noted that the advertiser did not transliterate the term 'Selecto'

with short vowels to keep the idea of selection. The use of short vowels 'سلكتوا' will totally shift from the idea of selection to the idea of relief according to dialectal Arabic.

The brand name is displayed on the bottle and transliterated into the Arabic alphabet to facilitate reading. It comes from the verb 'select' to indirectly push consumers to select 'Selecto' among other soft drinks. Therefore, wordplay in this example is based on similarity between the verb and the brand name which rhymes with the dialectal Arabic items 'كليتوا' and 'شبعنوا'.

As to the ads number two, three, four and five which advertise the new product "Slim", further to the use of diglossic code mixing concerning the slogans commented previously, the advertiser uses a violation of mixing norms in the case of the brand's name "Slim". First, "Slim" was initially lemon based, a soft drink, known with the melodious slogan "Slim, le citron qui prime." With the "S" standing either for "sirop" or "citron" and "lim" a transliteration of the dialectal Arabic word "ليم" standing for 'الليمون' in Standard Arabic meaning lemon. This shows how the advertiser attempts in an arty way to use language mixing so as to gain the Algerian consumer. Within the same slogan, the use of code mixing to achieve melody for attraction purposes can also be illustrated by the choice of the word 'ينحي' in the ad number two. Though the words (يمحي، يفلع) express the same meaning, the advertiser opted for 'ينحي' to serve alliteration. Similarly, the ads three, four, and five display the use of literary style using rhyme, rhythm, parallelism, alliteration, assonance and consonance. It should be noted that the advertisers violate the rules of these stylistic tools for an effective, aesthetic and economic means of communication. In fact, the use of figures of speech and other stylistic devices which rather feature poetic language are used in the advertising language with a certain freedom of norms violation for entertainment and recall purposes. This is as Sylvia-Michèle Sternkopf notes "... bears



witness to the high degree of creativity involved in advertising language and contributes to the secondary function of advertising to entertain the recipients.” (206).

Alliteration is even present in (البيضة المايذة) indicating furthermore that the advertiser is really familiar with the way most Algerians mix in colloquial spoken Arabic between the ‘د’ Sound and the ‘ض’. But the audience may be misled according to its language variety and knowledge and the selection of the colloquial word ‘البيضة’ which means in standard Arabic ‘egg’ may be confusing and will not correspond to ‘la blanche’ which in SA is (البيضاء).

Further to the choice of diglossic code mixing which enables the advertiser to use alliteration to achieve musicality leaving an impact on the audience as it grips the attention for reading, the different ads display the French words which name the different fruits in uppercase style ‘ananas’, citron, orange, and pomme verte. This is certainly not used by inadvertence. By transliterating the terms using the Arabic script and displaying its French writing, we can read the advertiser’s cunning tactics to serve the French language. It should be noted as well that the appearance of the French equivalent in uppercase style on the bottle is going to penetrate the houses serving another key objective which consists of getting the family members acquainted with the product as consumers. In terms of language awareness and learning, the consumer(s) is/are going to practice and learn the phonetic release of the term and memorize the French script of the fruits serving thus, both the ad and the French language. In a hideous way, the practice of code mixing is also used to serve both economic and long-term language maintenance contact and interference planning purposes concerning the French language. In other words; code mixing serves as an instrument.

In the ads seven and eight, the items 'باطل' and 'شيزي' respectively show some language use violation. The first is a lexical violation while the second is a phonetic one. The way the term 'باطل' is written and used to mean for free in the ad rather means to revoke in standard Arabic. 'شيزي' which is used to mean 'my cheese' transliterated as 'cheezy' where the advertiser uses intra-word mixing 'cheese' with the bound morpheme for 'I' to express possession in Arabic may also illustrate the confusion between /f/ and /tʃ/ for those who consider 'cheezy' an English word, and a wrong spelling for the word 'cheesy' to mean like cheese in taste. We can notice here the use of codemixing and intra-word mixing violations at different levels of language use. This is only to fit the advertisers' objective for attraction purposes.

### 6.4.3 Language Mixing Analysis and Comments: The Second Segment Market

The same procedure is maintained concerning the analysis of the fourteen ads which constitute the second market segment. Furthermore, a table is joined showing the different cases. The ads are organized according to the languages mixed namely diglossic code mixing followed by the code-mixing of a foreign language respectively either French or English with DA and SA, and then, code-mixing including the foreign languages only, French and English. The last cases concern code-mixing of French and English with DA and code mixing including the four languages i.e., SA, DA, Fr and Eng.



- The use of diglossic code switching: DA and SA
- The use of Arabic transliteration in French: safina
- The use of metaphor and rhyme: سفينة هي لي تلمنا



11

- The use of diglossic code switching: DA and SA
- The use of alliteration and rhyme: حليب البودرة جاي من البقرة
- The use of Fr transliteration in Arabic: لوييا البودرة
- The use of personification: علا بالكم ؟



12

- The use of diglossic code mixing: SA and DA
- The use of assonance and consonance: ما تكسررش راسك تضاعف كلش
- The use of transliteration in Arabic: جازي الأنترنت



13

- The use of diglossic code mixing: (tr) Fr, DA, and SA
- The use of alliteration: **الزاعي الرسمي**
- The use of Fr transliteration into Arabic: **للطابلة**



14

- The use of code mixing: Fr, DA, and SA
- The use of transliteration: Mobtasim, رابيد, توتسويت
- The use of metaphor: توتسويت **3لا** رابيد and ولي مبتسم



15

- The use of code mixing: Fr, DA and SA
- The use of transliteration: سيلوات/ كانديا



16

- The use OF code mixing: Fr, DA, and SA



17

- The use of code mixing: Fr, DA and (tr) SA
- Transliteration: ooredoo
- The use of alliteration and both assonance and consonance: **العائلة العلابي**



18

- The use of code mixing: DA, SA and Eng
- The use of transliteration: ooredoo



19

- The use of code mixing: DA, SA and Eng



20

- The use of code mixing: Fr and Eng



21

- The use of code mixing: Fr and Eng



22

- The use of code mixing: Fr and Eng



23

- The use of code mixing: Fr, Eng and DA
- The use of transliteration: Bladi



24

- The use of code mixing: Fr, DA, SA and Eng
- The use of alliteration and rhyme: smart / صراوات

**Table 6.3 Summary Table of 2<sup>nd</sup> Market Segment Ads**

N °	Fr	DA	SA	Eng	Transliterated languages
10		لي تلمنا	سفينة، هي		Safina
11		جاي علاياكم؟	البقرة حليب		لويا البودرة
12		ما تكسرش راسك، كلش	تضاعف		الأنترنيت جازي
13	(Tr fr) table		الراعي الرسمي		للطابطة
14	rapide, tout de suite	ولي	مبتسم		Mobtasim توتسويت 31a رابيد
15	silhouette,	الي يوا المك	هو		كانديا سيلوات/ سيلوات
16	Végétal, pure	Smen	نباتي صافي		
17	La famille	العائلة العاللي	تفكر على المكالمات نحو الجزائر في		ooredoo
18	Une fine frontière entre l'art et la technologie super ultra			slim	
19	une révolution			Game changer, French touch, experience, follow the flow, inspired by you, cool	Darkom
20	Nouveau			Look	



21		باطل	مكالمات لمدة شهرين	Lenovo Smartphone	أنترنيت Ooredoo
22		التي تخرج عليك، وخير... تاعك	نحو كل الشبكات نحو الخارج مجاناً صالح لكل زبائن الدفع المسبق، غير الآن هي	Play, Go	أنترنيت فليكسي جازي
23	Disponibilité immédiate, la qualité allemande			Made in	Bladi
24	Jamais	صرات، معاها	قيمة هاتفكم الذكي معوضة مع	Smart	جازي

## Comments

Regarding the second segment which is addressed to adults, the ads concern convenience goods and services. In this case the advertiser's objective is not so concerned with catch phrases to attract the consumer through the use of the literary style; focus is rather on the interests of the target market and the services the product offers.

When it comes to the adult segmentation, there are different age sub-groups within it, and this influences the strategies used for effective results. The selection of words and the use of literary style depend on which age sub-group is targeted. From the linguistic perspective, the attractiveness and effectiveness is directly related to the simplicity of the linguistic content. The selection of words and the use of familiar languages among other advertising tools will captivate the audience and impact on their consuming behaviour. According to Goddard "... for adverts to work, they must use our commonly shared resources of language in ways that affect us and mean something to us" (4). In terms of appeals, the ads are mostly rational oriented. For Geoffrey Lancaster and Lester Massingham, "the advertiser should use rational appeals when their prospects face utilitarian problems" (250). Steve further considers this type of ads to rely on

“...straightforward presentation of information concerning the product or service and its specific attributes and / or benefits.” (147). Because rational appeal makes people feel like they need something that makes sense and seems necessary, the advertiser uses plain and straight forward language.

In the second market segment, the advertiser used code-mixing with very few literary style cases mainly in the case of diglossic code-mixing as shown in the table above (pp 184-185). The mixed codes displayed in the ads show the use of simple and familiar vocabulary which belongs to the sociolinguistic situation focussing on the symbolic use of languages be it SA, DA, Fr or Eng. These languages are used by the advertiser because they belong to daily use showing that the advertiser shares the language the consumer uses; thus, shortening the distance between them. This also shows an easy going social relation with the copywriter. So, the use of code mixing is a matter of deliberate choice combining globalness with localness in terms of language use to impact on the targeted audience. In addition, the use of colloquial Arabic gives the advertisement real life value while misspelling and transliterating using foreign scripts will make the advertisement attractive and will captivate the curiosity of the reader to spend some time reading it for fun, but this activates memorability as well.

#### **6.4.4 Language Mixing Analysis and Comments: The Third Segment Market**

The third segment displays the following language mixing cases and some stylistic strategies as in the previous cases. It also includes a table summarizing the information drawn from the observation of this segment.



25

- The use of code-mixing: Fr, DA and SA
- The use of consonance: طاشات chat اكتشفي



26

- The use of (tr) Fr, DA, and SA



27

- The use of code mixing: Fr and SA
- The use of transliteration: ويسو



28

- The use of SA and Eng



29

- The use of Fr and Eng

**Table 6.4 Summary Table of 3<sup>rd</sup> Market Segment Ads**

N °	Fr	DA	SA	Eng	Transliterated languages
25	le chat	طاشات	اكتشفي قوة بصابون مرسلينا لازالة كل		
26	Ariel,(Trfr) taches	طاشات	احسن مزيل في غسلة واحدة		
27	Lingettes		حنانة الام في		ويسو
28			ثلاجة سعة و اناقة	Side by side	
29	La, tellement silencieuse			Direct drive machine	

## Comments

This market segment is composed of five ads addressed generally to women as they

are directly related to the product advertised. The word 'اكتشفي' in the imperative form addressing women together with the picture of a woman in the other ads reveals the advertiser's target audience. This gives an idea about the segment and age group to whom the ads are directed, and obviously the advertiser will select lexical items from the linguistic register women use to target their interests. It should be noted as well that all of the ads are convenience goods and services to ease women for household activities.

In terms of language use, code mixing is mostly SA with the brand name using the COO strategy to give an idea about the identity of the product. This is to say that code-mixing here obeys the commercial conventions while the case in which Fr and Eng are mixed rather targets global audience. On the other hand, SA use gives the value of authenticity, while colloquial Arabic ads the flavour of real life advertising. In fact, the use language mixing obeys the strategy of symbolic purposes and visual impact rather than the communicative function for which code- mixing and code switching are used in speech.

As regards the choice of which languages to mix and what vocabulary items to use, advertisers exploit their target audience linguistic register. For instance, in the case of the term 'طاشات' the advertiser knows that it will have great impact because it is a frequently used word which allows the advertiser to conveying authenticity of the ad. Though the term 'طاشات' has its SA Fr respective equivalents one, they do not fit the advertiser's objective to impact on the consumer. The use of 'البقع' or 'toutes les taches' in the following cases will sound unusual.

1) البقع      مرسلية لازالة كل      بصابون      le chat      اكتشفي قوة

2) toutes les taches      مرسلية لازالة      بصابون      le chat      اكتشفي قوة

#### 6.4.5 Language Mixing Analysis and Comments: The Fourth Segment Market

The observation of the fourth segment reveals the following language mixing cases together with the stylistic strategies which are also presented in table (6.5).



30

- The use of DA and SA
- The use of consonance: تشهي مغذيات تقوي



31

- The use of Fr, DA and SA
- The use of rhyme: tartino ولا والو



32

- The use of Fr, DA, and SA
- The use of consonance: للربح حك مرح
- The use of transliteration: تروينيات



33

- The use of Fr, DA and SA
- The use of consonance: عبوا الألعاب مع



34

- The use of DA and Eng
- The use of alliteration consonance and rhyme: دايلي دايلي
- The use of Fr, DA, and Eng



35

- The use of Fr, SA, DA, and Eng
- The use of rhyme: tartino ولا و الوا

**Table 6.5 Summary Table of 4<sup>th</sup> Market Segment Ads**

N °	Fr	DA	SA	Eng	Transliterated languages
30		يشهي	سعر و مغديات تقوي		
31	Tartino	ولا و الوا	دخول مدرسي ناجح مع		
32	تروتينات (Tr Fr)	حك	للربح وامرح		تروتينات
33	Mobilistore	عبوا	الالعاب معا عبوا		
34		دايلي		Daily	
35	Tartino	ولا والوا		Sandwich	

## Comments

The fourth segment SA and DA Arabic are mostly used. This is because the ad is addressed to young children (the teens) who use only SA and DA. All the lexical items are among daily use vocabulary which indicates easiness of comprehension. Similarly, the choice of the dialectal lexical items, in addition to their daily use, answer alliteration purposes to render the ad musical, thus enhancing memorability. As regards the use of French the term 'sandwich' and the French transliterated term using Arabic scripts 'تروتينات' are part of teens daily vocabulary. These are domesticated terms. When it comes to the use of French and English, these are limited to the brand names. The choice of the dialectal



term 'ديالي' which is from Tlemcen dialect selected to rhyme with the English word 'daily' shows how knowledgeable is the copywriter with local languages and their instrumental use to serve the advertising purposes.

Apart from the analysis of code mixing cases identified in the 35 ads focussing on both or either the headline or the slogan, table (6.6) gives an idea about the statistics regarding the lexical items used in the case of each language. French represents (30.51%), but less visible as it is written in small size. This might be due to local advertising policy on the one hand and the advertisers' hideous reason to get readers more exposed to French than other languages, a strategy which does not explicitly state French as the language of advertising in Algeria, but is done through covert language policy. The second most used language is Standard Arabic (45.77%). Dialectal Arabic, however, comes in the third position with (16.36%) while English and Berber occupy respectively position four and five.

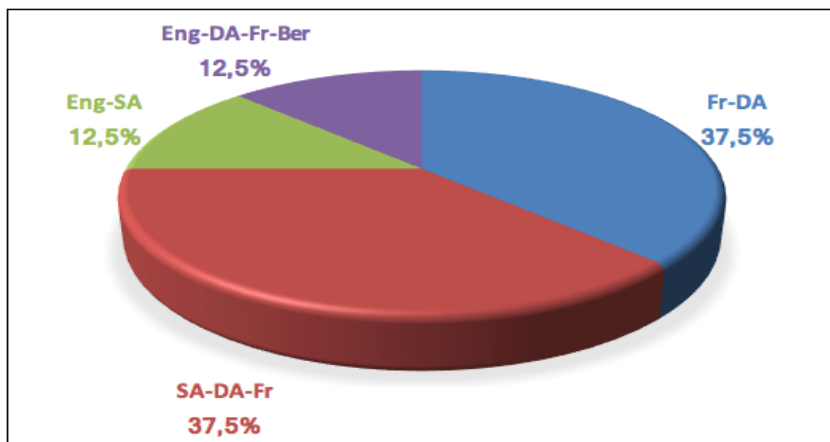
**Table 6.6 Vocabulary Items Occurrence in each CM Case**

Ads N°	CM	Fr	DA	SA	Eng	Ber
01	Fr-DA	05	02	-	-	-
02	Fr-DA-SA	05	02	01	-	-
03	Fr-DA-SA	05	02	02	-	-
04	Fr-DA-SA	05	02	02	-	-
05	Fr-DA-SA	05	03	01	-	-
06	Fr-DA-SA	06	03	01	-	-
07	Fr-DA-SA	04	05	03	-	-
08	Fr-DA-SA-Eng	03	06	02	01	-
09	Fr-DA-SA-Ber	17	13	02	-	01
10	DA-SA	-	03	05	-	-
11	DA-SA	-	06	07	-	-
12	DA-SA	-	04	11	-	-
13	(Tr) Fr-DA- SA	01	01	07	-	-
14	Fr-DA-SA	08	03	10	-	-
15	Fr-DA-SA	07	03	04	-	-
16	Fr-DA -SA	03	01	02	-	-
17	Fr-DA-SA	19	04	04	01	-
18	DA-SA-Eng	-	02	95	02	-
19	DA-SA-Eng	-	09	15	03	-
20	Fr-Eng	10	-	-	03	-
21	Fr-Eng	04	-	-	12	-
22	Fr-Eng	10	-	-	01	-
23	Fr-Eng-DA	05	01	-	06	-
24	Fr-DA-SA- Eng	02	03	09	01	-
25	Fr-DA-SA	07	01	08	-	-
26	(Tr) Fr-DA-SA	03	01	05	-	-
27	Fr-SA	02	-	03	-	-
28	SA-Eng	-	-	04	03	-
29	Fr-Eng	23	-	-	02	-
30	DA-SA	-	03	06	-	-
31	Fr-DA-SA	01	02	08	-	-
32	Fr-DA-SA	04	01	28	-	-
33	Fr-SA-Eng	01	-	03	01	-
34	DA-Eng	-	01	-	02	-
35	Fr-DA-SA-Eng	01	02	01	01	-
Total	544	166	89	249	39	01
%	100%	30,51%	16,36%	45,77%	7,17%	0,18%

## 6.5 The Code-Switching Case: Analysis and Comments

There are eight ads which display CS. Figure 6.3 represents the languages switched

to in the selected ads and shows the different code-switching cases. The Percentage of CS for both Fr and DA together with SA, DA and Fr amounts to (37,5%) each. Similarly, Eng and SA as well as Eng, SA, DA and Ber total (12,5%) each.



**Figure 6.6 Code Switching Cases**

As to the recurrence of vocabulary items concerning the different languages, table 6.7 below displays the number of items in each case and the corresponding totals concerning each of the languages used. The table reveals also that Fr tops the five languages used with (68.5%) followed by DA with (14.91%) while SA and Eng and Ber amount each respectively to (09.39%), (05.59%) and (01.65%).

**Table 6.7 Vocabulary Items Occurrence in each CS Case**

<i>Ads N°</i>	<i>CS</i>	<i>Fr</i>	<i>DA</i>	<i>SA</i>	<i>Eng</i>	<i>Ber</i>
01	Fr-DA	31	02	-	-	-
02	Fr-DA	27	03	-	-	-
03	Fr-DA	16	05	-	-	-
04	SA-DA-Fr	09	03	04	-	-
05	SA-DA-Fr	06	03	04	-	-
06	SA-DA-Fr	04	05	03	-	-
07	Eng-SA	-	-	06	08	-
08	Eng-DA-Fr-Ber	31	06	-	02	03
<i>Total</i>	<i>181</i>	<i>124</i>	<i>27</i>	<i>17</i>	<i>10</i>	<i>03</i>
<i>%</i>	<i>100%</i>	<i>68,5%</i>	<i>14,91%</i>	<i>09,39%</i>	<i>05,52%</i>	<i>01,65%</i>

Keeping the same process of analysis as the case of code-mixing, only the headlines and/ or the slogans are taken into consideration given their importance as

components of the ads in terms of attraction and persuasion. Thus, the analysis of each ad discloses the following information. Furthermore, table (6.8) is joined displaying all CS cases to give an overview.



1

- The transliteration of DA: ROHEK
- The use of Fr and DA code switching: LE Djezzy MODEM EST DE RETOUR, 4G ROHEK
- The use of gramaticalization: 4G ROHEK



2

- The transliteration of Dialectal Arabic: B'1200<sup>DA</sup> 3ANDEK KOULECH
- The use of Fr and DA code switching: Djezzy MELINIUM revient! B'1200<sup>DA</sup> 3ANDEK KOULECH!



3

- The use of Fr and DA code switching
- RicamaR Rend Hommage À La Femme Algerienne, Restez Branchés, pleins de surprises vous attendent avec RicamaR (Fr)
- خلي ريكامار يدخل لدار (DA)
- Brand name transliteration: Ricamar/ريكامار
- The use of consonance and rhyme: خلي ريكامار يدخل لدار



4

- The transliteration of Fr: لافاش كي ري
- The use of Fr, DA and SA code switching:
- قالك واحد ضحك عاش بزاف! (DA)
- لا فاش كي ري (la vache qui rit) (Fr)
- اضحك للدنيا (SA)



5

- Brand name transliteration: ريكامار
- The use of Fr , DA and SA code switching :
- Thon à l'huile végétale sans conservateur (Fr)
- (DA) وانتوما ... جربتوا .. ؟
- (SA) نعمل على تقديم الأفضل



6

- The use of Fr, DA and SA and code switching
- (DA) واش تحتاج كاين
- (SA) الحزمة الأساسية للعائلة
- Le pack Essentiel pour a Famille (Fr)



7

- The use of code switching: Eng and SA
- welcome BACK TO SCHOOL, first day, fun day! (Eng)
- نوارة تتمنى لكم دخول مدرسي موفق (SA)



8

- The use of Eng, Fr, DA and Bercode switching:
- Be KING, (Eng)
- 500 DA/mois Appels et sms illimités vers Mobilis (Fr)
- تحب!خلص واش تسحق وقت ما (DA)
- (Ber)

**Table 6.8 Summary Table of CS Ads**

N°	Fr	DA	S A	Eng
1	LE Djezzy MODEM EST DE RETOUR	4G ROHEK (Tr DA)		
2	Djezzy MELINIUM revient!	B'1200 <sup>DA</sup> 3ANDEK KOULECH (TRDA)		
3	RicamaR Rend Hommage À La Femme Algerienne, Restez Branchés, pleins de surprises vous attendent avec RicamaR	خلي ريكامار يدخل لدار ريكامار (Tr Fr)		
4	لافاش كي ري (Tr Fr) la vache qui rit	قالك واحد ضحكك عاش بزاف!	اضحك للكل دنيا	
5	Thon à l'huile végétale sans conservateur	وانتوما ... جربيتوا .. ؟	نعم ل على تقديم الأفضل	
6	Le pack Essentiel pour a Famille	واش تحتاج كابين	الذ زمة الأساسية للعائلة	
7			نوا رة نتمنى لكم مدخول مدرسي موفق	welcome BACK TO SCHOOL, first day, fun day!
8	500 DA/mois Appels et sms illimités vers Mobilis		خلص واش تسحق وق نت ماتحب!	Be KING

### Comments

Among the 49 ads only eight make use of code switching in the different cases either DA or SA or both occur with either French or English or both. The way code switching occurs in the ads shows that the advertiser seeks to attract a wider audience of different market segments. The use of some common dialectal sentences and the practice of adaptation techniques such as '4G ROHEK' conversion into DA with the usage of SA creates a certain sense of proximity with the consumer while the use of French and English meet the needs of globalness and COO objectives. Furthermore, the use of the different languages pictures the sociolinguistic situation of Algeria.



## 6.6 The Case of Intra-Word Mixing Analysis and Comments

As stated earlier, while analyzing the selected ads, six cases display intra-word mixing combined with code mixing. However, the analysis concentrates only on intra-word mixing to have an idea about the manner in which it occurs. Figure 6.3 below shows the five different Intra-Word Mixing combinations. (Fr-DA) occurs in two cases followed by (DA-Fr-Eng), (SA-Eng-Fr), (DA-Eng) and (SA-Eng) each occurring only once.

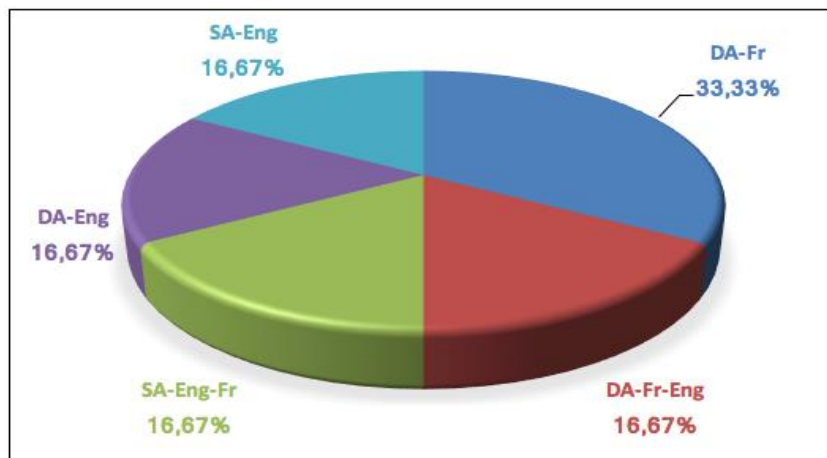


Figure 6.7 Intra-word Mixing Cases

The observation of each ad focusing on either the headlines or the slogans or both reveals the following information.



1

- The use of DA and Fr intra-word mixing: كونكتي
- The use of Fr transliteration into Arabic: connecter/كونكتي
- Morpho-phonological adaptation of the French verb 'connecter' into dialectal Arabic creating a verb used in the imperative form.



2

- The use of DA and Fr intra-word mixing: بارتاجي, كونيكتي
- The use of Fr transliteration into Arabic: connecter/كونيكتي, partager/بارتاجي, MODEM/مودم
- Morpho-phonological processing of the French verbs 'connecter' and 'partager' into dialectal Arabic creating verbs with the use of the DA inflectional bound morpheme: بارتاجي, كونيكتي
- The use of rhythm: بارتاجي, كونيكتي



3

- The use of DA, Fr and Eng intra-word mixing: 'W', TARTINÉ, MAXONÉ
- The use of DA transliteration: 'W', /U/
- The use of rhyme: MAXONÉW'TARTINÉ
- Conversion of the brand name 'Maxon' into a first group French verb with a wrong spelling.



4

- The use of SA, Eng and Frintra-word mixing: T' and N', MAXON, é (er)
- The use of Arabic transliteration into Fr: T' and N'
- The use of rhyme: T'MAXONéN'MAXONé
- Conversion of the brand name 'Maxon' into a new first French group verb MAXONé with a wrong spelling.

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<sup>7</sup>The name Maxon is primarily a male name of American origin that means Son Of Max (The Greatest)



5

- The use of DA, Engintra-word mixing: تويست, تويها
- The use of Eng transliteration into Arabic: تويستتها
- Orthographic and lexicalization of the brand name 'Twist' creating a new hollow verb with a DA/SA inflection



- The use of SA and Engintra-word mixing: **Tii**, **BOOST**
- Orthographic adaptation and lexicalization of the verb ‘boost’ to create a new hollow verb with a DA/SA inflection

**Table 6.9 Summary Table of IWM Ads**

N°	FR	DA	SA	ENG
01	كونكتي (Tr FR)	تي		
02	كونكتيبار تاج ي (Tr, Fr)	تيجي		
03	TARTINé, é	W, /o/ ( Tr, DA)		MAXON
04	é ( er)		T( ت ) , N ( ن), (Tr, SA)	MAXON
05		تيها		تويست
06			<b>Tii (TRSA)</b>	<b>BOOSTii</b>

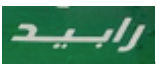
## Comments

Table (6.9) shows that IWM is the least used within the 49 selected ads. The table displays six different combinations of IWM. With the Arabic inflectional bound morphemes, five cases illustrate the use of verbs in the imperative form while ads N°4 illustrates the use of the verb ‘MAXONé’ as a first French verb group in the third person singular and the first-person singular simple present tense according to DA tense use. The processing strategy of IWM concerns morphophonological adaptation in the case of ‘كونكتي’, ‘بارتاجي’, conversion in the case of ‘MAXONé’, and orthographic as well as lexicalization in the case of ‘تويستها’ and ‘BOOSTii’. Furthermore, all the lexical items used are among daily use except ‘BOOSTii’ and ‘MAXONé’ which are English words and are

not daily used. Again, this shows how the copywriter is knowledgeable as regards his audience daily language use. These unusual and funny orthographic use Arabic, French and English lexical items will certainly attract the audience to spend some time to decode these words and may thus be memorized. Copywriters are also using phonetic, phonological and orthographic rule violation as an attraction strategy. For instance, the phoneme /b/ in the place of the french /P/, which is a case of transphonemisation. Boostii is also another case of morphophonology and graphology violation.

## 6.7 Conclusion

On the one hand, the analysis of the different ads reveals some issues of language use. Languages differ as regards the phonetic phonological features as well as their grapheme features. Some have a phoneme –grapheme correspondence, and this will not cause problems of transliteration while others display a failure of correspondence and when transliterated funny grapheme-phoneme representation from one language to the other is observed. To illustrate, here are instances of graphemes-phoneme absence of correspondence.

The French word ‘rapide’ transliterated in the ad number 24 using Arabic scripts , displays some issues of phonology and phonetics. The French phoneme /p/ is replaced by the phoneme /b/ corresponding to the alphabetical letter ‘ب’ in Arabic because there is no phoneme equivalence of /p/ in Arabic. Another problem is the case of vowel lengthening. the short French vowel /i/ is lengthened /i:/ to replace the problem of the Arabic diacritic, the kasra – a diacritic in the form of a dash used beneath the consonant. This distorts not only the French pronunciation but even the Arabic one. The Arabic sound ‘ر’ i.e / r / , the voiced dental trill does not correspond to the French sound ‘r’ i.e

**/B/**altering thus the pronunciation producing a funny one to the French ear , [ra:bi:d] instead of [ʁapid].

In addition, the preposition 'على' transliterated '3la' in "رابيد 3la" توتسويت which belongs both to standard and dialectal Arabic is transliterated using the digit 3 and the Latin alphabet 'l' and 'a' giving 3la because there is no French phoneme corresponding to the Arabic phoneme [ʕ]. This may astonish the native Arabic reader and misleads the foreign learner of Arabic. It should be noted that this strategy of introducing new graphemes to replace some Arabic phonemes is known as the Arabizi. It used to be mobile phones and internet chatting, but it has been extended to be used in advertisements as an attraction tool. In fact, it is a form of written Arabic which uses Latin alphabets, Arabic numerals and punctuation used in. The numerals and punctuation are used in the case of the Arabic letters which do not have an equivalent either in French or English. the digits 2,3, 3',5, 6 ,6' 7, 8 ,9, and 9' stand respectively for ض and ص, ق, ح, ظ, ط, خ, غ, ع, ء.

Other problems can be also illustrated in the case of Arabic vowel misrepresentation as in the terms 'باطل', 'شيزي', and 'ooredoo'. In the Arabic orthography, vowels are indicated by means of diacritics or tashkeel which is only used for beginning readers. In general, Arabic readers rely on prior knowledge and context to read properly. However, in the case of advertising, when a word is converted to Latin script vowels which are absent must be spelled out and any wrong equivalents cause encoding; thus, the original word and its Latin representation are misleading to the foreign reader. The use of unconventional writing spoils a reader unfamiliar with the language from correct information or accurate pronunciation. This can be illustrated by the term 'باطل' and 'ooredoo' and 'شيزي'.

On the other hand, the analysis of the selected advertisements that we are in for the development of a specific language mixing and language manipulation specific to

advertisers and totally different in terms of purpose and objectives compared to language mixing in daily use for communication purposes. In fact, it may even be considered as a newly introduced advertising business register to be considered a new genre different from the language mixing purposes in daily speech among speakers of Arabic, who never use figures of speech for ordinary communication.

The analysis also reveals that the use of diglossic mixing together with foreign language mixing i.e. French and English and transliteration strategies using either Latin alphabet and the Arabizi ones as well as the innovation of lexical items in the linguistic landscape in a written form represents a real threat to MSA given the constant exposure and the resulting conscious or unconscious language awareness and fossilisation as a result of easiness of memorisation of the language on display.

The constant visual contact with such a mix and its use will cause one to lose the norms of writing MSA, which, in fact is still in its process of development. This leads to note that the practice of diglossic switching in daily conversation for communication does not constitute the real threat but rather the spread and interference of written advertising language using a mixture of French, English and Arabizi together with the different languages violation norms among advertisers is the real threat.

The advertisers' use of violation rules either at the phonetic, phonological, lexical and grammar rules of writing Arabic and the purposeful "odd" innovations will have drastic changes in the long run to the limit of non-recognition of MSA which will seem strange to the future generation. This requires academic and political efforts for MSA preservation and the Arabic language preservation from endangerment. The uncontrollable linguistic landscape operating in a bottom top language policy participates efficiently in the process of promoting a written language mixing defeating the efforts of national language policy

implementation. It's high time that Efforts must be done to regulate the language of advertising.



## **General Conclusion**

Improving the quality of advertising language in the Algerian context is one of the issues that has long been ignored and requires ongoing research and elaboration. Many approaches to the study of CS and CM enriched sociolinguistics and language contact scholarship with enlightening insights. In this regard, there was a growing interest among scholars who conducted many studies in different contexts to better understand how these linguistic phenomena work from different perspectives. Yet, approaching the issue from an eclectic perspective in the Algerian advertising context seems overlooked.

Today, CS and CM have become one of the unescapable linguistic outcomes of language contact situation in Algeria. In a general sense, these linguistic phenomena involve structural constraints, and reasons for using them and pragmatic functions that may create difficulties in decoding them are many. In light of that, it becomes alarming for linguists and sociolinguists to look for insights into how CS and CM are transferred from daily spoken conversations to appear in written Algerian advertising discourse in general, more precisely in outdoor advertising.

These multifaceted communicative strategies revealed in such a medium of communication expose specific functions different from those attested in the spoken one. In this regard, though the same theoretical models suitable for spoken CS and CM productions can be used to analyze instances of the written form written CS and CM in advertising is quite distinctive. Furthermore, reading code switched and code-mixed messages requires effort from the part of readers, and this is the real advertisers' aim: to captivate the reader to spend some time in front of the ad.

Understanding the limitations of the present study may inform future research into advertising discourse in multilingual contexts and urge it to include other perspectives deemed more informative, yet, overlooked when we assessed the data.

Some of our participants' answers were incomplete, especially in the last section of the questionnaire, as most of them left that part empty. As it is one of our main interests in this study, this may render the data vulnerable to many distortions in the answers of the participants (Cohen, Manion and Morisson, 2018). For instance, a respondent may claim that the use of CS and CM strategies is inappropriate to only show his dissatisfaction, while another participant may say that it is appropriate just to avoid answering other questions.

Another limitation of this exploration is that, though the study examines the current state of advertising in Algeria, if semi-structured face-to-face interviews with Algerian advertising designers were conducted, it would have helped better understand the reasons behind such a mixing of languages.

To regulate such a practice, decision makers should plan and design an advertising language policy that encourages the use of the national language rather than using CS and CM strategies given the role the linguistic landscape plays in reinforcing language policies as a whole. Today, what is challenging in multilingual Algeria, however, is that the national languages are mostly dominated by French and some English. The absence of a good language policy and practices in Algeria need some huge efforts in the domain of advertising. This is evidenced by the fact the government authorities are not involved in controlling the advertising language. And given that we are in an era where multilingualism has become indispensable, and that the COO language use strategy is a must, it is important to note that the use of translation in advertising instead of mixing codes might be useful for bi/multilingual readers in certain contexts and beneficial for language promotion and enrichment.

Ultimately, this study has added informative and hence instructive insights to the already existing body of knowledge related to the use of CS and CM in advertising when looked at from an eclectic approach. This enabled us to come to the conclusion that

advertising designers, policy makers, and stakeholders need to ensure that readers receive advertising messages and information in their own official language(s) followed by the producers' language in a balanced manner to avoid foreign language supremacy and impede the penetrating written attempts to use Romanization and Arabizi practices that are but hidden agendas driving MSA to unrecognition in favour of the long ago unfruitful attempts to Romanize the Arabic language.

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# Appendices

## Appendix A

### Questionnaire

This questionnaire is part of a research work that explores the use of Code switching and Code mixing strategies in the case of Algerian advertising. Your answers are treated anonymously.

Please tick (✓) the option of your choice and write down your comments when required. You can choose more than one option when necessary.

Mr. Abdallah BOUCHEGRA  
Doctorate LMD Student  
Department of English  
University of Mohamed Ben Ahmed, Oran 2

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#### Section One: Informants' Background

1. Gender:                      a. Male                       b. Female
2. Age:
  - ≤ 15
  - 16 – 30
  - 31- 45
  - > 45
3. Educational level:
  - a. Primary school
  - b. Middle school
  - c. Secondary school
  - d. University
4. Occupation/Profession
  - a. Employed                       b. Unemployed
5. If you are employed, please specify your profession.  
.....

#### Section Two: Informants' Language (s) Use

6. What is your mother tongue (the language you first acquired)?  
.....
7. What is/are the language(s) you speak in your daily interaction?

- a. Standard Arabic
  - b. Dialectal Arabic (Ederja)
  - c. French
  - d. English
8. Where did you acquire/learn it/them?
- a. Algeria     b. Abroad
9. If you acquired/learned it/them abroad, please specify the place.  
 .....
10. For each language you speak in your daily interaction, how did you acquire/learn it/them? (Only the language(s) you chose in Question 7)

Place \ Language	Home	Public schools	Private schools	Another place
Standard Arabic				
Dialectal Arabic (Ederja)				
French				
English				

**Section Three: Code Switching and Code Mixing Use**

11. Do you switch from one language to another during your daily conversation?
- a. Yes     b. No
12. If yes, how often?
- a. Rarely
  - b. Sometimes
  - c. Often
  - d. Always
13. What language(s) do you switch to most of the time?
- a. Standard Arabic
  - b. Dialectal Arabic (Ederja)
  - c. French
  - d. English
14. When you switch from one language to another, do you insert:
- a. Only part of a word
  - b. A word

c. Group of words

d. A sentence

15. Why do you switch from one language to the other languages?

a. To fill in speech gaps

b. To attract attention

c. Others, please specify .....

**Section Four: Code switching and Code Mixing in the Advertising Billboards**

16. Do you read the Algerian advertising billboards?

a. Yes  b. No

17. If yes, which ones do you read?

a. French and Standard Arabic

b. French and English

c. French and Dialectal Arabic (Ederja)

d. English and Standard Arabic

e. English and Dialectal Arabic (Ederja)

18. Whatever your answer in question (17), which one do you frequently read?

Frequency	Always	Often	Sometimes	Never
Languages				
a. French and Standard Arabic				
b. French and English				
c. French and Dialectal Arabic (Ederja)				
d. English and Standard Arabic				
e. English and Dialectal Arabic (Ederja)				

19. Are languages mixed in the advertising billboards?

a. Yes  b. No

20. If yes, tick the languages which are mixed?

a. Dialectal Arabic (Ederja) – French

b. Dialectal Arabic (Ederja) – English

c. Dialectal Arabic (Ederja) - Standard Arabic

d. French – English

e. Standard Arabic – French

f. Standard Arabic – English

g. All of them

21. How would you describe this mix?

a. Appropriate to the society Yes  No

22. If it is inappropriate, would you please say why?

a. The mixed languages are not used

b. We don't understand these mixed languages

c. We read only billboards written in Arabic

d. Other(s), please specify .....

23. Could you please provide us with examples of some advertising billboards sentences that you remember?

Write them the way they are.

a. ....

b. ....

c. ....

d. ....

**Section Five: Suggestions**

24. What can you suggest for the future Algerian advertising billboards in terms of language use?

.....  
.....  
.....

Thank you for your collaboration

## Appendix B

### استبيان

هذا الاستبيان جزء من عمل بحثي يستكشف استخدام استراتيجيات الخلط والمزيج اللغوي في اللوحات الإشهارية الجزائرية. نعلمكم انه يتم التعامل مع إجاباتكم بشكل مجهول. يرجى وضع علامة (√) على الخيار الذي تختاره واكتب تعليقاتك عند الاقتضاء. يمكنك اختيار أكثر من خيار عند الضرورة.

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#### القسم الأول: خلفية المشاركين

1. الجنس: أ. ذكر  ب. أنثى
2. العمر:
- 15 ≥
- 30 - 16
- 45 - 31
- 45 >
3. المستوى التعليمي:
- أ. ابتدائي
- ب. متوسط
- ج. ثانوي
4. الوظيفة / المهنة
- أ. موظف  ب. عاطل عن العمل
5. إذا كنت موظفًا، يرجى تحديد مهنتك.

#### القسم الثاني: استخدام لغة (لغات) المشاركين

6. ما هي لغتك الأم (اللغة التي اكتسبتها لأول مرة)؟

7. ما هي اللغة (اللغات) التي تتحدث بها في تفاعلك اليومي؟

- أ. اللغة العربية الفصحى
- ب. اللهجة العربية (الدارجة)

ج. الفرنسية

د. الإنجليزية

8. من أين اكتسبتها / تعلمتها؟

أ. الجزائر  ب. خارج البلاد

9. إذا اكتسبتها / تعلمتها / في الخارج، فيرجى تحديد المكان.

10. لكل لغة تتحدث بها في تفاعلك اليومي، كيف اكتسبتها / تعلمها؟ (فقط اللغة (اللغات) التي اخترتها في السؤال (7))

اللغة	المكان	المنزل	المدارس العامة	المدارس الخاصة	مكان اخر
اللغة العربية الفصحى					
اللهجة العربية (الدارجة)					
الفرنسية					
الإنجليزية					

القسم الثالث: استخدام الخلط والمزيج اللغوي

11. هل تحول من لغة إلى أخرى أثناء محادثتك اليومية؟

أ. نعم  ب. لا

12. إذا كانت الإجابة بنعم، عادة كم؟

أ. نادرا

ب. بعض الأحيان

ج. غالبا

د. دائما

13. ما هي اللغة (اللغات) التي تتحول إليها معظم الوقت؟

أ. اللغة العربية الفصحى

ب. اللهجة العربية (الدارجة)

ج. فرنسي

د. الإنجليزية

14. عند التبديل من لغة إلى أخرى، هل تقوم بإدراج:

أ. جزء فقط من الكلمة

ب. كلمة

ج. مجموعة من الكلمات

د. جملة

15. لماذا تتحول من لغة إلى لغات أخرى؟

أ. لملء فجوات الكلام

ب. لجذب الانتباه

ج. غيرها، يرجى تحديد

القسم الرابع: الخلط والمزيج اللغوي في اللوحات الإشهارية

16. هل تقرأ اللوحات الإشهارية الجزائرية؟

أ. نعم  ب. لا

17. إذا كانت الإجابة بنعم، أي منها التي تقرأ؟

أ. الفرنسية والعربية الفصحى

ب. الفرنسية والانجليزية

ج. الفرنسية واللهجة العربية (الدارجة)

د. اللغة الإنجليزية والعربية الفصحى

ه. اللغة الإنجليزية واللهجة العربية (الدارجة)

18. أيا كانت إجابتك في السؤال (17)، أي منها التي تقرأ كثيراً؟

اللغات	التكرار	دائماً	غالبا	بعض الأحيان	نادرا
الفرنسية والعربية الفصحى					
الفرنسية والانجليزية					
الفرنسية واللهجة العربية (الدارجة)					
اللغة الإنجليزية والعربية الفصحى					
اللغة الإنجليزية واللهجة العربية (الدارجة)					

19. هل هناك خلط في اللغات في اللوحات الإشهارية ؟

أ. نعم  ب. لا

20. إذا كانت الإجابة بنعم، ضع علامة على اللغات المختلطة؟

أ. اللهجة العربية (الدارجة) - الفرنسية

ب. اللهجة العربية (الدارجة) - الإنجليزية

ج. اللهجة العربية (الدارجة) - اللغة العربية الفصحى

د. الفرنسية - الإنجليزية

ه. اللغة العربية الفصحى - الفرنسية

و. اللغة العربية الفصحى - الإنجليزية

ز. كلهم

21. كيف تصف هذا الخلط؟

أ. مناسب للمجتمع  ب. لا

22. إذا كان غير مناسب، هل لك أن تقول لماذا؟



أ. لا يتم استخدام اللغات المختلطة

ب. نحن لا نفهم هذه اللغات المختلطة

ج. نقرأ فقط اللوحات الإشهارية المكتوبة باللغة العربية

د. غيرها، يرجى تحديد .....

.....

23. هل يمكن أن تزودنا بأمثلة على بعض جمل الإعلانات التي تتذكرها؟

اكتبهم كما هم.

أ. ....

ب. ....

ج. ....

د. ....

**القسم الرابع: اقتراحات**

24. ما الذي يمكن أن تقترحه فيما يخص اللوحات الإشهارية الجزائرية المستقبلية من حيث استخدام اللغة؟

.....

.....

.....

شكرا لتعاونكم

## Appendix C

### Vowels

- **a:** Short 'a' sound, like the 'a' in "cat" (فتحة)
- **ā:** Long 'a' sound, like the 'a' in "father" (ألف)
- **i:** Short 'i' sound, like the 'i' in "bit" (كسرة)
- **ī:** Long 'i' sound, like the 'ee' in "see" (ياء)
- **u:** Short 'u' sound, like the 'u' in "put" (ضمة)
- **ū:** Long 'u' sound, like the 'oo' in "moon" (واو)

### Diphthongs

- **ay:** Like the sound in "eye" or "aisle" (ي preceded by a short vowel)
- **aw:** Like the sound in "cow" or "out" (و preceded by a short vowel)

### Consonants

- **ʾ:** Represents the hamza (ء), a glottal stop (momentary closing of the vocal cords)
- **b:** ب
- **t:** ت
- **ṭ:** ط (emphatic 't', pronounced with the tongue touching the back of the front teeth)
- **j:** ج
- **ḥ:** ح (a strong 'h' sound made in the back of the throat)
- **ħ:** خ (a throatier 'h' sound, similar to the 'ch' in Scottish "loch")
- **d:** د
- **ḍ:** ض (emphatic 'd', pronounced further back in the mouth)
- **r:** ر
- **z:** ز
- **s:** س
- **š:** ش (like the 'sh' in "ship")
- **ṣ:** ص (emphatic 's', pronounced with a sharper sound)
- **ḍ:** ظ (emphatic 'd', similar to ḍ but with the tongue touching the teeth)
- **ṭ:** ط (emphatic 't', similar to ṭ but pronounced further back in the mouth)
- **ẓ:** ظ (emphatic 'z', pronounced further back in the mouth)
- **ʿ:** ع (a voiced pharyngeal fricative; a sound made in the back of the throat)
- **ġ:** غ (like the French 'r' or a soft, guttural 'g')
- **f:** ف
- **q:** ق

- **k:** ك
- **l:** ل
- **m:** م
- **n:** ن
- **h:** هـ
- **w:** و
- **y:** ي

### **Important Notes:**

- **Double Consonants:** Double the letter to indicate a geminated consonant (a consonant held for a longer duration). For example, "madd" would be transcribed as "madd."
- **Shadda:** The Shadda ( ˆ ) indicates a geminated consonant, so you would double the consonant in your transcription.
- **Sun Letters:** Remember the rules of Sun Letters (الشمسية), where the "l" sound of the definite article "al-" assimilates with the following consonant (e.g., "al-shams" becomes "ash-shams").

## Appendix D

### Official Decrees

#### Décret no 74-70 du 3 avril 1974 portant arabisation de la publicité commerciale

##### Article 1<sup>er</sup>

La publicité commerciale produite et diffusée sur le territoire national doit être **exprimée en langue arabe**.

L'utilisation, aux mêmes fins, d'**une langue étrangère** est facultative. Dans ce cas, le message publicitaire devra être conçu comme une reproduction complémentaire traduite ou transposée.

##### Article 2

Les dispositions de l'article 1<sup>er</sup> s'appliquent aux enseignes, affiches, panneaux-réclames et éditions publicitaires (prospectus, dépliants, catalogues, brochures, calendriers, agendas, etc.) et, d'une façon générale, à tout message à caractère publicitaire commercial émis sous forme figurée, parlée ou filmée.

##### Article 3

Les dispositions du présent décret entreront en application dans un délai de trois mois suivant sa publication au *Journal officiel* de la République algérienne démocratique et populaire.

Toutefois, la publicité commerciale produite avant sa promulgation, continuera à relever des dispositions antérieures, et ce, jusqu'au 31 décembre 1974.

##### Article 4

Le ministre de l'Information et de la Culture est chargé de l'exécution du présent décret qui sera publié au *Journal officiel* de la République algérienne démocratique et populaire.

Fait à Alger, le 3 avril 1974.

Houari BOUMEDIENE.

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**Loi no 05-91 datée du 30 jamadi second de l'année 1411, correspondant au 16 janvier 1991 et comprenant la généralisation de l'utilisation de la langue arabe**

##### Article 19

La publicité sous quelque forme qu'elle soit, se fait en langue arabe.

Il peut être fait à titre exceptionnel, le cas échéant, usage de langues étrangères parallèlement à la langue arabe, après autorisation des parties compétentes.

**Article 20**

Sous réserve d'une transcription esthétique et d'une expression correcte, les enseignes, les panneaux, les slogans, les symboles, les panneaux publicitaires ainsi que toute inscription lumineuse, sculptée ou gravée indiquant un établissement, un organisme, une entreprise ou un local et/ou mentionnant l'activité qui s'y exerce, sont exprimés dans la seule langue arabe.

Il peut être fait usage de langues étrangères parallèlement à la langue arabe dans les centres touristiques classés.

Fait à Alger, le 16 janvier 1991.

Chadli BENDJEDID.

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## Résumé

Cette étude tente d'explorer l'utilisation de l'alternance codique et du mixage des codes tels qu'ils sont utilisés dans les publicités et qui font partie du paysage linguistique de l'Algérie en adoptant une approche éclectique. Ce faisant, l'étude décrit comment les concepteurs publicitaires algériens utilisent l'alternance codique et du mixage des codes dans ces publicités. À cette fin, l'étude suit une conception de recherche séquentielle réalisée grâce à une combinaison de deux outils de recherche : un questionnaire soumis en ligne à 300 informateurs et une analyse de contenu de 49 panneaux publicitaires. Ces outils de recherche forment une recherche à méthode mixte pour enquêter sur la relation controversée entre le contenu des publicités en termes d'utilisation de la ou des langues et l'utilisation de la langue de la population cible, les attitudes et l'impact des publicités. Par conséquent, l'adoption de la perspective éclectique est adoptée pour repérer et expliquer comment ces stratégies linguistiques se manifestent dans les publicités. L'objectif principal consiste à examiner la manière dont l'alternance codique et du mixage des codes sont pratiqués par les concepteurs publicitaires et la manière dont ces phénomènes linguistiques sont quotidiennement utilisés. Les résultats de cette étude montrent que bien que les langues et les choix de mots utilisés dans les 49 panneaux publicitaires reflètent l'utilisation quotidienne de la langue par les Algériens, ces pratiques linguistiques écrites sont différentes de l'utilisation par les locuteurs ordinaires d'un tel phénomène, c'est-à-dire que CM et CS montrant qu'une langue écrite le mélange des langues publicitaires se développe, violant l'usage écrit standard des langues. Suite aux résultats obtenus, il est recommandé aux parties prenantes de planifier une politique linguistique publicitaire qui encourage l'utilisation de la langue nationale parallèlement à la traduction pour la publicité bi/multilingue et internationale si nécessaire, en plus le respect de l'accord d'utilisation de la langue du COO concernant l'identification de l'origine de la marque, au lieu d'un tel mélange de codes qui viole les règles d'utilisation de la langue dans la mesure de la reconnaissance.

**Mots clés :** Alternance codique - Mélange de codes - Discours publicitaire – Paysage linguistique

## ملخص

تحاول هذه الدراسة استكشاف استخدام الخلط والمزج اللغوي كما هو مستخدم في اللوحات الإشهارية الذي يشكل جزءًا من المشهد اللغوي الجزائري معتمدا على نهجًا انتقائيًا. وللقيام بذلك، تصف الدراسة كيفية استخدام مصممي الإشهار الجزائريين للخلط والمزج اللغوي في هذه الإشهارات. تحقيقًا لهذه الغاية تتبع الدراسة تصميم بحث متسلسل إجري باستخدام مزيج من أداتين للبحث: استبيان مكون مقدم عبر الإنترنت إلى 300 مشارك وتحليل محتوى 49 لوحة إشهارية. تشكل أدوات البحث هذه طريقة بحث مختلطة للتحقيق في العلاقة المثيرة للجدل بين محتوى اللوحات الإشهارية من حيث استخدام اللغة (اللغات) واستخدام لغة المجتمع المستهدف، والمواقف وتأثير الإشهارات. لذلك، تم اعتماد المنظور الانتقائي في تحديد وشرح كيفية تجلي هذه الاستراتيجيات اللغوية في الإعلانات. يتمثل الغرض الرئيسي في فحص الطريقة التي يمارس بها مصممو الإعلانات للخلط والمزج اللغوي والطريقة التي تُستخدم بها هذه الظواهر اللغوية يوميًا. تظهر نتائج هذه الدراسة أنه على الرغم من أن اللغات واختيار الكلمات المستخدمة في الإعلانات الـ 49 تعكس الاستخدام اليومي للغة الجزائريين، فإن مثل هذه الممارسات اللغوية المكتوبة تختلف عن استخدام المتحدثين العاديين لمثل هذه الظاهرة، الخلط والمزج اللغوي، مما يدل على أن خلط لغة الإعلان المكتوبة في تطور دائم والذي ينتهك الاستخدام الكتابي القياسي للغات. بعد النتائج التي تم الحصول عليها، يوصى بأن يخطط أصحاب المصلحة لسياسة لغة إعلانية تشجع على استخدام اللغة الوطنية جنبًا إلى جنب مع الترجمة للإعلانات الثنائية / متعددة اللغات والدولية عند الضرورة، بالإضافة إلى الامتنال لاتفاقية استخدام لغة البلد الأصل فيما يتعلق بتحديد أصل اللغة علامة، بدلا من هذا المزيج من اللغات الذي ينتهك قواعد استخدام اللغة إلى حد عدم التعرف عليهما.

**الكلمات المفتاحية:** الخلط اللغوي – المزج اللغوي - الخطاب الإشهاري - المشهد اللغوي -الاتصال

## « L'alternance Codique et le Mixage des Codes : Le Cas de la Publicité en Algérie »

**Résumé :** Cette étude tente d'explorer l'utilisation de l'alternance codique et du mixage des codes tels qu'ils sont utilisés dans les publicités et qui font partie du paysage linguistique de l'Algérie en adoptant une approche éclectique. Ce faisant, l'étude décrit comment les concepteurs publicitaires algériens utilisent l'alternance codique et du mixage des codes dans ces publicités. À cette fin, l'étude suit une conception de recherche séquentielle réalisée grâce à une combinaison de deux outils de recherche : un questionnaire soumis en ligne à 300 informateurs et une analyse de contenu de 49 panneaux publicitaires. Ces outils de recherche forment une recherche à méthode mixte pour enquêter sur la relation controversée entre le contenu des publicités en termes d'utilisation de la ou des langues et l'utilisation de la langue de la population cible, les attitudes et l'impact des publicités. Par conséquent, l'adoption de la perspective éclectique est adoptée pour repérer et expliquer comment ces stratégies linguistiques se manifestent dans les publicités. L'objectif principal consiste à examiner la manière dont l'alternance codique et du mixage des codes sont pratiqués par les concepteurs publicitaires et la manière dont ces phénomènes linguistiques sont quotidiennement utilisés. Les résultats de cette étude montrent que bien que les langues et les choix de mots utilisés dans les 49 panneaux publicitaires reflètent l'utilisation quotidienne de la langue par les Algériens, ces pratiques linguistiques écrites sont différentes de l'utilisation par les locuteurs ordinaires d'un tel phénomène, c'est-à-dire que CM et CS montrant qu'une langue écrite le mélange des langues publicitaires se développe, violant l'usage écrit standard des langues. Suite aux résultats obtenus, il est recommandé aux parties prenantes de planifier une politique linguistique publicitaire qui encourage l'utilisation de la langue nationale parallèlement à la traduction pour la publicité bi/multilingue et internationale si nécessaire, en plus le respect de l'accord d'utilisation de la langue du COO concernant l'identification de l'origine de la marque, au lieu d'un tel mélange de codes qui viole les règles d'utilisation de la langue dans la mesure de la méconnaissance.

**Mots clés :** Alternance codique - Mélange de codes - Discours publicitaire – Paysage linguistique- communication

## « Code Switching and Code Mixing: The Case of Advertising in Algeria»

**Abstract:** This study attempts to explore the use of code switching and code mixing as used in outdoor advertising that form part of the Algerian linguistic landscape adopting an eclectic approach. In so doing, the study describes how Algerian advertising designers use code switching and code mixing in outdoor advertising. To this end, the study follows a sequential research design realized through a combination of two research instruments: a questionnaire submitted online to 300 informants and a content analysis of 49 advertisements (henceforth ads). These research tools form a mixed method research to investigate about the controversial relationship between the content of the ads in terms of language(s) use and the target population's language use, attitudes and the impact of the advertisements. Hence, the adoption of the eclectic perspective is adopted to spot and explain how these linguistic strategies are manifested in the ads. The main purpose consists of examining the way code mixing and code switching are practiced by advertising designers and the way these linguistic phenomena are daily used. The findings of this study show that though the languages and word choices used in the 49 ads reflect Algerians' daily language use, such written linguistic practices are different from ordinary speakers' use of such a phenomenon, i.e., CM and CS, showing that a written advertising language mixing is developing, violating the standard written use of languages. Following the obtained findings, it is recommended that decision makers should plan for an advertising language policy that encourages the use of the national language side by side with translation for bi/multilingual and international advertising when necessary, in addition to the respect of the COO language use agreement concerning the identification of the brand origin, instead of such a mixing of codes that violates the rules of language use to the extent of unrecognition.

**Key Words:** Code Switching – Code Mixing – Advertising Discourse – Linguistic Landscape- communication

## «الخلط و المزج اللغوي: حالة الشهار في الجزائر»

### الملخص

تحاول هذه الدراسة استكشاف استخدام الخلط والمزج اللغوي كما هو مستخدم في اللوحات الإشهارية الذي يشكل جزءاً من المشهد اللغوي الجزائري معتمداً على نهجاً انتقائياً. وللقيام بذلك، تصف الدراسة كيفية استخدام مصممي الإشهار الجزائريين للخلط والمزج اللغوي في هذه الإشهارات. تحقيقاً لهذه الغاية تتبع الدراسة تصميم بحث متسلسل إجري باستخدام مزيج من أداتين للبحث: استبيان مكون مقدم عبر الإنترنت إلى 300 مشارك وتحليل محتوى 49 لوحة إشهارية. تشكل أدوات البحث هذه طريقة بحث مختلطة للتحقيق في العلاقة المثيرة للجدل بين محتوى اللوحات الإشهارية من حيث استخدام اللغة (اللغات) واستخدام لغة المجتمع المستهدف، والمواقف وتأثير الإشهارات. لذلك، تم اعتماد المنظور الانتقائي في تحديد وشرح كيفية تجلي هذه الاستراتيجيات اللغوية في الإعلانات. يتمثل الغرض الرئيسي في فحص الطريقة التي يمارس بها مصممو الإعلانات للخلط والمزج اللغوي والطريقة التي تُستخدم بها هذه الظواهر اللغوية يومياً. تظهر نتائج هذه الدراسة أنه على الرغم من أن اللغات واختيار الكلمات المستخدمة في الإعلانات الـ 49 تعكس الاستخدام اليومي للغة الجزائريين، فإن مثل هذه الممارسات اللغوية المكتوبة تختلف عن استخدام المتحدثين العاديين لمثل هذه الظاهرة، الخلط والمزج اللغوي، مما يدل على أن خلط لغة الإعلان المكتوبة في تطور دائم والذي ينتهك الاستخدام الكتابي القياسي للغات. بعد النتائج التي تم الحصول عليها، يوصى بأن يخطط أصحاب المصلحة لسياسة لغة إعلانية تشجع على استخدام اللغة الوطنية جنباً إلى جنب مع الترجمة للإعلانات الثنائية / متعددة اللغات والدولية عند الضرورة، بالإضافة إلى الامتثال لاتفاقية استخدام لغة البلد الأصل فيما يتعلق بتحديد أصل اللغة علامة، بدلاً من هذا المزيج من اللغات الذي ينتهك قواعد استخدام اللغة إلى حد عدم التعرف عليهما.

الكلمات المفتاحية: الخلط اللغوي – المزج اللغوي – الخطاب الإشهاري – المشهد اللغوي-الاتصال