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**Semiology of Digital Advertising and the Significations of Corporate
Image: An Analytical Field Study**

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Abstract:

This study aims to analyze the significations that shape the corporate image conveyed through digital advertising, employing a semiological approach. In doing so, it utilizes Roland Barthes' semiological framework, which examines three analytical levels: denotation, connotation, and the linguistic message. An additional level -audience interaction- has been incorporated to expand the traditional model and reflect the interactive nature of digital media.

Focusing on the corporate *Yassir*, particularly in light of its newly launched logo on July 15, 2023, along with its ongoing advertising activities on Facebook, which were subject to continuous observation. From this process, an analytical sample was selected, comprising the new logo, ten images, and two advertising films published on the corporation's official page between July 15, 2023, and September 20, 2024. This sample was selected through a process of screening and evaluation aimed at examining the significance associated with the corporate image. To enrich the analysis, the study also employed *Irene van Nes'* (2012) visual identity model, which emphasizes six key components: the logo, colors, typography, graphic elements, images, and language. This provided a comprehensive and integrated interpretation of how the corporate image is manifested in digital ads on Facebook.

Additionally, a field study was conducted to investigate audience perceptions of the corporate image. An online questionnaire was designed and administered to a purposive sample of 400 Facebook users in Algeria who had prior familiarity with "Yassir" advertisements. It aimed to examine the relationship between elements of digital advertising (such as ad exposure, visual and creative components, textual and persuasive components, implicit and emotional messages, the medium used, and advertising effectiveness) and various dimensions of the corporate image, encompassing cognitive, emotional, and behavioral aspects.

Furthermore, eight expert interviews were conducted with professionals in graphic design, digital marketing, and academia to provide additional insights and support for the findings.

The study found that Yassir's corporate image is shaped through the integration of visual, linguistic, and emotional symbols, with Facebook serving as an interactive platform for co-constructing meaning between the corporation and its audience. While emotionally driven messages and consistent visual identity reinforce positive perceptions, a gap remains between the symbolic image presented in advertising and actual service experiences, highlighting the need for alignment to maintain credibility. Moreover, audience interpretations are influenced by levels of digital literacy, emphasizing the importance of adapting semiotic strategies to cultural and communicative contexts.

Keywords: Semiology, Digital Advertising, Corporate Image, Visual Identity, Signification.

الملخص:

تهدف الدراسة إلى تحليل الدلالات التي تشكّل صورة المؤسسة كما تتجلى في إشهاراتها الإلكترونية، بالاستناد إلى المنهج السيميولوجي. ولتحقيق ذلك، تم توظيف مقاربة رولان بارث السيميولوجية التي تعتمد على ثلاث مستويات تحليلية: التعيين، التضمنين، والرسالة اللسانية، مع إضافة مستوى رابع يتمثل في "تفاعل الجمهور"، توسعةً للإطار الكلاسيكي ليتلاءم مع الطابع التفاعلي للوسائط الإلكترونية.

وذلك من خلال دراسة حالة مؤسسة "يسير"، نظراً لإطلاقها شعاراً جديداً بتاريخ 15 جويلية 2023، ونشاطها الإشهاري المنتظم عبر الفيسبوك الذي تم رصده بالملاحظة المستمرة، ممّا مكن من اختيار عينة تحليلية شملت الشعار الجديد، عشر صور، وفيلمين إشهاريين من الصفحة الرسمية للمؤسسة بين 15 جويلية 2023 و 20 سبتمبر 2024، تم اختيارها بعد عمية ترشيح وفرز بهدف استكشاف الدلالات المرتبطة بصورة المؤسسة. ولإثراء التحليل، تم اعتماد نموذج Irene van Nes (2012) لتحليل الهوية البصرية من خلال مكوناته الستة: الشعار، الألوان، الخطوط الطباعية، العناصر الرسومية، الصور، واللغة، ما أتاح بناء قراءة شاملة ومتكاملة لصورة المؤسسة كما تظهر في إشهاراتها الإلكترونية على الفيسبوك.

الذي تم تعزيزه بإجراء دراسة ميدانية تهدف إلى استقصاء انطباعات الجمهور تجاه صورة المؤسسة بإعداد استبيان إلكتروني وُجّه إلى عينة قصدية مكوّنة من 400 مستخدم للفيسبوك في الجزائر، ممن لديهم معرفة مسبقة بإشهارات "يسير" لقياس العلاقة التأثيرية بين عناصر الإشهار الإلكتروني (التعرض للإشهار، المكونات البصرية والإبداعية، الكونات النصية والإقناعية، الرسائل الضمنية والعاطفية، الوسيلة المستخدمة، الفعالية) وأبعاد صورة المؤسسة المتمثلة في البعد المعرفي، العاطفي والسلوكي. كما أُجريت ثماني مقابلات علمية مع خبراء في مجالات التصميم الغرافيكي، التسويق الإلكتروني، وأساتذة جامعيين، بهدف دعم النتائج بآراء متخصصين.

تكشف الدراسة أن صورة مؤسسة "يسير" في إشهارها الإلكتروني تتشكّل من خلال تكامل الرموز البصرية واللغوية والعاطفية، إذ يلعب الفيسبوك دور وسيلة تفاعلية يشارك فيها كل من المؤسسة والجمهور في بناء المعنى بشكل مشترك. ورغم أن الرسائل ذات الحمولة العاطفية القوية والهوية البصرية المتسقة تعزز الانطباعات الإيجابية، إلا أن هناك فجوة قائمة بين الصورة الرمزية التي تروّج لها الإشهارات والتجربة الفعلية للخدمات، مما يبرز ضرورة مواءمة الإشهار مع الواقع للحفاظ على المصداقية. كما تبين أن تفسير الجمهور للرسائل الإشهارية يرتبط بمستوى إلمامه بالتقنيات الإلكترونية، مما يبرز أهمية تكييف الاستراتيجيات السيميولوجية وفق السياقات الثقافية والتواصلية.

الكلمات المفتاحية: السيميولوجيا، الإشهار الإلكتروني، صورة المؤسسة، الهوية البصرية، الدلالة.

Résumé :

Cette étude a pour objectif d'explorer les significations qui façonnent l'image de l'entreprise transmise par la publicité numérique, à travers une approche sémiologique. À cette fin, elle s'appuie sur le cadre analytique de Roland Barthes, structuré autour de trois niveaux d'analyse : la dénotation, la connotation et le message linguistique. Un quatrième niveau, celui de l'interaction avec le public, a été intégré afin d'enrichir ce modèle et de mieux saisir la dynamique interactive propre aux médias numériques.

L'analyse porte sur l'entreprise « Yassir » à travers l'étude de son nouveau logo dévoilé le 15 juillet 2023 et de ses campagnes publicitaires sur Facebook. Un corpus composé du logo, de dix images et de deux films publicitaires publiés entre juillet 2023 et septembre 2024 a été sélectionné pour décrypter les significations liées à l'image de l'entreprise. L'étude s'appuie sur le modèle d'identité visuelle d'Irene van Nes (2012), permettant une interprétation cohérente de la construction de l'image entreprise dans la publicité numérique.

Une enquête de terrain a été menée pour analyser les perceptions du public de l'image de l'entreprise de « Yassir » dans l'espace numérique. Un questionnaire numérique, distribué à 400 utilisateurs algériens de Facebook familiers des publicités de l'entreprise, a exploré les liens entre les éléments de la publicité numérique (exposition, aspects visuels et créatifs, composantes textuelles, messages implicites et émotionnels et efficacité) et les dimensions cognitives, émotionnelles et comportementales de l'image de l'entreprise.

Par ailleurs, huit entretiens ont été menés avec des experts en design graphique, marketing numérique et milieu académique, afin d'apporter des perspectives complémentaires et de consolider les résultats de l'étude.

L'étude révèle que l'image entreprise de Yassir se construit grâce à l'intégration de symboles visuels, linguistiques et émotionnels, Facebook jouant le rôle d'une plateforme interactive où l'entreprise et le public co-construisent le sens. Bien que les messages à forte charge émotionnelle et l'identité visuelle cohérente renforcent les perceptions positives, un écart subsiste entre l'image symbolique véhiculée par la publicité et l'expérience réelle des services, soulignant la nécessité d'aligner le discours publicitaire avec la réalité pour préserver la crédibilité. Par ailleurs, l'interprétation des messages publicitaires est influencée par le niveau de littératie numérique du public, ce qui met en évidence l'importance d'adapter les stratégies sémiotiques aux contextes culturels et communicationnels.

Mots-clés : Sémiologie, publicité numérique, image de l'entreprise, identité visuelle, signification.

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List of Abbreviations:

- Ad: Advertisement
- Ads: Advertisements

Introduction

Introduction:

In an era characterized by the rapid advancement of digital space and a constant stream of promotional content, digital advertising has become one of the tools through which corporates capture attention, shape perceptions, and foster emotional engagement.

Since its emergence in 1994, digital advertising has evolved from a secondary communication tool into a global force, surpassing traditional advertising expenditures in 2018, with investments reaching \$567 billion in 2022 and projected to represent 73% of total ad spending in 2028.¹

This global transformation has redefined the role of corporate image, elevating it from a peripheral concern to a strategic asset essential for cultivating trust, reinforcing legitimacy, and securing audience loyalty. Contemporary research suggests that nearly 60% of consumer purchase decisions are influenced by the image conveyed through digital advertising.² Crucially, the power of this medium lies not only in its extensive reach but also in its capacity to generate symbolic meanings that resonate deeply within audiences' cultural and social contexts.

At the national level, this global shift is reflected in Algeria, where digital advertising began to gain momentum after 2009, driven by growing internet penetration and improvements in digital infrastructure. The 2024 Digital Report notes that the country has around 33.49 million internet users, marking a 12% increase from the previous year. Building on this trend, Hootsuite data indicate that 78% of users encounter weekly digital ads; however, 42% report negative perceptions,³ often attribute their dissatisfaction to passive exposure and limited interactivity. These dynamics raise critical questions about the cultural relevance, timing, frequency, and communicative effectiveness of digital ads in the Algerian context.

Within this evolving landscape, corporate image extends beyond superficial branding to emerge as a symbolic construct:⁴a complex interplay of audience perceptions, discursive interactions, and strategic meaning-making that shapes competitive positioning and long-term reputational value. It is not merely received but actively co-created by audiences through a dynamic and interpretive process.

Building on this perspective, the present study aims to examine the main dimensions of corporate image in digital advertising through two complementary components: an analytical

¹ "Share of Digital in Advertising Revenue Worldwide from 2023 to 2027", statista, 2024, <https://www.statista.com/statistics/375008/share-digital-ad-spend-worldwide/>.

² "2023 Nielsen Annual Marketing Report.", Nielsen, 20 2023، سبتمبر، <https://www.nielsen.com/fr/insights/2023/need-for-consistent-measurement-2023-nielsen-annual-marketing-report/>.

³ Simon Kemp, "Digital 2024: Algeria", DataReportal, 23 2024، فبراير، <https://datareportal.com/reports/digital-2024-algeria?>

⁴ Benedict Ofori Antwi, Adjei Frimpong, و Agnes Ansah, "The Mediated Role of Corporate Image in the Relationship between Public Relations and Customer Affective Engagement" 10, 2 : (2024، أغسطس)، عدد 1، <https://doi.org/10.1080/23311886.2024.2378539>.

study of a sample of Yassir's Facebook ads and its visual identity, and a field study based on an audience questionnaire and expert interviews.

To achieve this objective, the study is structured into three main chapters, as outlined below:

1. Chapter one: outlines the study problem, formulates the core questions and hypotheses, and provides a comprehensive review of relevant prior studies, along with the theoretical framework that supports the study. It also describes the chosen methodology, defines the population and sample, clarifies key concepts, and establishes the study's scope, thereby establishing a coherent methodological foundation for the study's scientific direction.
2. Chapter two explores the development, characteristics, and classifications of digital advertising, as well as methods for evaluating its effectiveness and analyzing audience behaviors and attitudes toward it. It also examines the concept of corporate image, its components, and strategies for measuring and managing it digitally. Additionally, it includes an analysis of the theoretical foundations of semiology and its applications in digital advertising, with emphasis on the semantic dimensions that both reflect the corporation's objectives and reveal the audience's symbolic engagement with its digital presence.
3. Chapter Three: presents the "Yassir" corporation, along with an analytical and field study, structured into two parts:
 - Part one: analyzes a sample of twelve ads (ten images and two videos) published on the official *Yassir Algeria* Facebook page between July 15, 2023, and September 20, 2024. The analysis applies Roland Barthes's semiological framework and integrates Irene Van Nes's (2012) model of visual identity, providing a comprehensive interpretation of how the corporation's image is constructed and communicated through its digital ads.
 - Part two: presents the field study, which consists of an online questionnaire administered to a sample of 400 Algerian Facebook users familiar with Yassir's ads. It includes statistical analysis of the collected data, hypothesis testing, and insights from expert interviews, leading to a discussion of the findings.
 - Finally, the study concludes with a general synthesis of the results and a set of recommendations.

*Conceptual and
Methodological Chapter*

1. Problematic:

In today's dynamic digital space, digital advertising has become an essential tool for corporates to project their image, communicate with diverse audiences, and maintain a presence across digital platforms. Despite its wide reach and advanced targeting capabilities, digital advertising remains complex, as audiences rarely straightforwardly interpret messages.¹ Their understanding is shaped by cognitive, cultural, social, and economic factors, often resulting in readings that diverge from corporate objectives and challenge the overall effectiveness of advertising efforts.

This complexity is further amplified by the interactive nature of platforms like Facebook, where audiences move beyond passive reception to actively co-create meaning through likes, comments, shares, and creative reinterpretations. Consequently, corporate image does not remain a static projection but emerges as a symbolic construct that is continuously co-constructed and renegotiated, shaped by both corporate messages and audience participation.

To analyze these dynamics, semiological frameworks, particularly Roland Barthes's model, provide tools for exploring multiple layers of meaning in advertising discourse,² encompassing denotative, connotative, and linguistic dimensions. While originally developed for static, non-interactive media, these frameworks require adaptation to address the participatory and dynamic characteristics of digital advertising.

Alongside semiological analysis, the visual dimension of corporate identity plays an increasingly significant role in digital communication. Logos, colors, typography, and graphic styles function not only as aesthetic elements but also as symbolic carriers, shaping how audiences perceive corporate image. To systematically examine these visual aspects, Irene Van Nes's (2012)³ model of visual identity offers a structured framework for analyzing visual elements in relation to audience perception, complementing semiological approaches to provide a comprehensive understanding of advertising messages.

Given the interplay between semiological and visual elements and the active role of audiences in digital space, there is a need to examine how corporate messages are constructed and interpreted within participatory digital media. This study addresses this gap through the case of

¹ Pémon Kouadio, "Réception des communications médiatiques persuasives : influences non conscientes de la publicité digitale sur le comportement" (Thèse de doctorat, Institut méditerranéen des sciences de l'information et de la communication, École doctorale 356 cognition, langage, éducation, Université d'Aix-Marseille, 2019), 126, <https://theses.fr/2019AIXM0424>.

² أمينة بصافة, "آليات قراءة الصورة الإشهارية في مواقع شبكات التواصل الاجتماعية المقاربة السيميولوجية لقراءة صور موبيليس الإشهارية في الفيسبوك وأثرها على المستهلكين الثقافيين", الخطاب والتواصل, 01, عدد 02 (13 ديسمبر, 2018): 14, <https://www.asjp.cerist.dz/en/article/68186>.

³ Van Nes Irene, *DYNAMIC IDENTITIES: How to create a living brand* (Amsterdam: BIS Publishers, 2012), 7.

the Algerian corporate Yassir, focusing on its Facebook advertising following the renewal of its visual identity in July 2023. The study aims to uncover explicit and implicit symbolic meanings embedded in the ads and to explore their impact on audience perceptions of the corporate image. This objective gives rise to the following central question:

How are the semiological significances of Yassir's corporate image articulated through its digital advertising on Facebook?

Sub-questions are included as follows:

- How does exposure to digital ads shape the perception of the semiological meanings associated with the corporate image?
- In what ways do the visual and creative elements of digital ads influence the audience's understanding of the corporation's semiological message?
- What role do textual and persuasive components play in shaping the interpretation of the corporation's semiological meanings?
- How do emotional and implicit messages affect the reception and decoding of symbolic meanings in the ads?
- How does the communication medium used to deliver the ad impact the framing and transmission of semiological content related to the corporate image?
- To what extent does the perceived effectiveness of digital ads influence the audience's understanding of the corporation's semiological image?

2. Study Hypotheses:

In the context of answering the fundamental problem and the previous sub-questions, the following hypotheses were made:

Main Hypothesis:

There is a statistically significant effect of Yassir's digital advertising on Facebook on the audience's perception of the corporation's image, at a significance level of $\alpha \leq 0.05$.

Sub-Hypotheses:

- H1: Exposure to digital ads has a statistically significant effect on the perception of the corporate image ($\alpha \leq 0.05$).
- H2: The visual and creative elements of the ads have a statistically significant effect on the perception of the corporate image ($\alpha \leq 0.05$).
- H3: Textual and persuasive components have a statistically significant effect on the perception of the corporate image ($\alpha \leq 0.05$).

- H4: Implicit and emotional messages have a statistically significant effect on the perception of the corporate image ($\alpha \leq 0.05$).
- H5: The medium through which the ad is delivered has a statistically significant effect on the perception of the corporate image ($\alpha \leq 0.05$).
- H6: The overall effectiveness of the digital ads has a statistically significant effect on the perception of the corporation's image ($\alpha \leq 0.05$).

3. Study Objectives: They can be summarized as follows:

- Explore how exposure to e-ads shapes audiences' perceptions and interpretations of the semiological meanings embedded in Yassir's corporate image as conveyed through its ads.
- Analyze the visual and creative components of Yassir's ads to uncover the semiological codes that shape its corporate image within the digital environment.
- Investigate how textual and persuasive elements influence audiences' comprehension of the corporation's semiological messages.
- Examine the role of emotional and implicit cues in shaping how these messages are received and interpreted.
- Assess how the choice of advertising medium contributes to conveying and framing the semiological content linked to Yassir's corporate image.
- Measure the relationship between overall advertising effectiveness and the audience's comprehension of the corporation's semiological image.

4. Significance of the Study:

- This study contributes to understanding the impact of digital advertising on how audiences perceive a corporation's image. By focusing on a specific case, the corporate "Yassir" and the Facebook platform minimize dispersion and enable more precise findings.
- The study addresses the gap between semiological theory and its practical application in digital advertising, providing insights into how signs and symbols influence audience perceptions in digital contexts.
- Understanding how digital ads shape the image of corporations is important for both practitioners who want to engage audiences effectively and researchers who study how these images are interpreted in society and culture.
- Additionally, the study offers a local perspective on digital advertising in Algeria, which can serve as a reference point and be adapted for similar research in other contexts.

5. Reasons Behind Choosing the Study Topic:

The decision to pursue this research topic stems from scientific, methodological, and personal motivations, reflecting both practical feasibility and scholarly significance in the context of evolving communication practices:

❖ Objective Reasons Include:

- The topic is aligned with the study's objectives, the researcher's academic background, and the supervisors' expertise, ensuring a rigorous and systematic research process.
- The availability of necessary resources, time, and access to relevant advertising materials and study samples, ensuring the practical feasibility of the project.
- The presence of well-established theoretical frameworks and prior research that provide a foundation for the investigation.
- A clear methodological design that allows for replication and validation of the findings.
- The selection of 'Yassir' as a case study was motivated by the sensitivity and relevance of ride-hailing and delivery services in Algeria,¹ particularly following the launch of its updated visual identity and unified app services on 15 July 2023.² The analysis focuses exclusively on Yassir's Algerian Facebook page to maintain contextual relevance.
- Facebook has become the leading platform for corporate digital advertising in Algeria, as evidenced by multiple reports and market analyses that underscore its widespread audience engagement and extensive advertising reach across the country.³

❖ Subjective Causes:

- Interest in exploring the implicit meanings embedded in advertising and employing semiological tools to understand how audiences interpret these messages.
- A desire to build upon the academic work initiated in my Master's thesis on television advertising semiology, to explore the field of digital.
- A desire to enhance methodological, analytical and technological skills contributing to an understanding of corporate communication strategies and audience engagement dynamics.

6. Literature Review:

This section reviews scholarly works placing the study within the broader context of digital advertising and corporate communication. It explores audience engagement, corporate image

¹ شركة "يسير" توضح أسباب عرقلة مصالح مختلفة لنشاط سائقينها (Ennahar Tv Plus, 2022), <https://youtu.be/L9CLgEjrHqo?feature=shared>.

² "بدلنا الحطة 15", Yassir, "يوليو", 2023, <https://www.facebook.com/Yassir.Algerie/videos/1697685270678846/>.

³ Kemp, "Digital 2024: Algeria".

formation, and the role of semiotics in interpreting visual and linguistic signs, organized into three thematic areas:

- Research focused on strategies in digital advertising and audience responses.
- Studies exploring how corporate images are created and represented in media contexts.
- Works that employ semiological theory to analyze visual and textual sign systems, with particular attention to digital environments.

6.1 Studies on Digital Advertising

❖ عبد النور بوصابة (2015): أطروحة دكتوراه علوم بعنوان "ثقافة الإشهار الإلكتروني وإشكالات التلقي في المجتمع الجزائري -دراسة تحليلية استطلاعية لعينة من الجمهور المتلقي في ولايات الوسط، الشرق والغرب الجزائري-".¹

The study addressed the question of how extensively Algerian corporates are adopting digital advertising and whether a cultural framework exists to facilitate its acceptance. To examine this issue, a questionnaire was administered to 500 internet users across nine provinces, representing approximately 6% of Algeria's online population.

Data collection was supplemented by insights from platforms such as Web Dialna, the Idiatic Corporate, and Mad & Com, as well as expert interviews. Results indicated that digital advertising in Algeria remains in its early developmental stages with limited cultural resonance. Most participants encountered ads unintentionally, signaling low levels of awareness and engagement.

The study's findings directly informed the present study, particularly in designing the online questionnaire, ensuring alignment with the audience's digital literacy and context.

❖ إبراهيم قعيد (2017): أطروحة دكتوراه علوم بعنوان "الترويج الإلكتروني ودوره في التأثير على سلوكيات الجمهور

تجاه المنتجات المقدمة من طرف المؤسسات الاقتصادية -دراسة حالة الجزائر-".²

The study examined how digital promotional tools and strategies impact audience behavior across various corporate sectors. Using a descriptive and analytical approach, data were collected from a random sample of 381 technology users in regions such as Ouargla, Biskra, and Ghardaïa. The research included expert interviews, user feedback, and electronic observation.

Findings revealed that while digital promotion effectively captures attention and generates interest, it does not consistently lead to immediate purchasing decisions. Corporate websites, digital ads, and social media were identified as the most effective channels, though Algerian

¹ عبد النور بوصابة, "ثقافة الإشهار الإلكتروني وإشكالات التلقي في المجتمع الجزائري -دراسة تحليلية استطلاعية لعينة من الجمهور المتلقي في ولايات الوسط، الشرق والغرب الجزائري-" (أطروحة دكتوراه علوم, الجزائر, تخصص علوم الإعلام والاتصال, قسم الاتصال, كلية علوم الإعلام والاتصال, جامعة الجزائر 3, 2015), <https://dspace.univ-alger3.dz/jspui/handle/123456789/1342>.

² إبراهيم قعيد, "الترويج الإلكتروني ودوره في التأثير على سلوكيات المستهلك تجاه المنتجات المقدمة من طرف المؤسسات الاقتصادية -دراسة حالة الجزائر-" (أطروحة دكتوراه علوم, الجزائر, قسم العلوم الاقتصادية, كلية العلوم الاقتصادية والعلوم التجارية وعلوم التسيير, جامعة قاصدي مرباح, ورقلة, 2017), <https://dspace.univ-ouargla.dz/jspui/handle/123456789/15786>.

corporates and SMEs have not yet fully leveraged their potential. Additionally, material goods were found to be the most attractive offerings for Algerian online audiences.

These insights serve as a comparative foundation for evaluating Yassir's digital advertising within the current study, providing context for understanding how digital promotion contributes to corporate image and audience behavior.

❖ **Pémon KOUADIO (2019):¹ Réception des communications médiatiques persuasives : influences non conscientes de la publicité digitale sur le comportement.**

The study investigated how briefly viewed e-ads influence consumer behavior through implicit memory mechanisms. Kouadio hypothesized that ads can affect decision-making processes even without conscious awareness. Findings demonstrated that an ad's semiological structure -integrating visual and textual elements- shapes perception, memory, and behavioral outcomes.

Employing a mixed-methods approach, the study initially explored how 16 young adults interpret social meanings in ads. In a subsequent phase, 328 participants were exposed to text-based and image-based ads, with their purchasing behaviors assessed one week later. Results revealed that digital advertising can subtly influence consumer decisions through implicit memory, with text-based ads having a more substantial unconscious impact than image-based ones.

Kouadio's integration of empirical findings with semiological analysis enriches theoretical and practical understanding of persuasive communication in digital contexts. The study also reinforces the present study's semiological framework by demonstrating how implicit processes shape perceptions of corporate images.

❖ **Khaoula BEN KHALED (2021)² Design graphique et glocalisation en publicité : de la stratégie des marques à l'appropriation par les publics locaux.**

The study examined how global advertising messages are culturally tailored to resonate with local audiences, exploring the intersection of graphic design and cultural adaptation. Employing a multi-method experimental approach including recall tests, qualitative analysis, the memoir method, and eye-tracking, analyzed how audiences interpret advertising and how cultural adaptation affects brand identity.

¹ Kouadio, "Réception des communications médiatiques persuasives : influences non conscientes de la publicité digitale sur le comportement".

² Khaoula BEN KHALED, "Design graphique et glocalisation en publicité : de la stratégie des marques à l'appropriation par les publics locaux" (Thèse de doctorat, Sciences de l'information et de la communication, Université Polytechnique Hauts-de-France, 2021), <https://theses.hal.science/tel-03237406v1>.

The findings highlighted that both graphic design and cultural alignment are crucial for effective audience reception, emphasizing the need to match visual symbols and elements with local cultural values and norms.

Unlike Ben Khaled's focus on experimental methods and global campaigns, the present study centers on Yassir's Facebook advertising within a local context. It employs Roland Barthes's semiological framework to decode the ads, to explore Yassir's symbols, and audience interaction and engagement.

6.2 Studies on the Image Corporate

❖ أمال يوب (2014): أطروحة دكتوراه بعنوان "دور تكنولوجيا المعلومات في تحسين صورة المؤسسة الصناعية في الجزائر -دراسة حالة مركب تكرير البترول بسكيكدة-".¹

The study examined the role of information technology in enhancing corporate image, employing a descriptive approach that included questionnaires, interviews, observations, and document analysis. The research targeted two groups: 168 employees from the refinery's workforce and 80 clients, including executives and managers.

Results revealed a disconnect: while employees believed IT was not effectively supporting promotional efforts, clients saw IT as instrumental in improving the corporation's image.

This research provides valuable methodological insights, especially in questionnaire design, and offers a comparative reference for the present thesis. While Youb focused on industrial contexts, the current study expands into digital communication, analyzing how sign systems and semiological interpretation shape corporate image on platforms like Facebook.

❖ بلمختار ياسين (2016): أطروحة دكتوراه علوم بعنوان "التموقع وأثره على بناء صورة المؤسسة لدى الجمهور من منظور تسويقي -دراسة ميدانية حول المؤسسة فرويتال كوكاكولا-".²

The study examined how marketing positioning influences corporate image, using an inductive and descriptive approach. A structured questionnaire was administered to 300 soft drink consumers in Algiers, and data were analyzed with SPSS. Findings showed that distinctive product features positively affect the corporation's image, with audience perception acting as a mediator between positioning strategies and corporate image.

This study offers both theoretical and methodological contributions relevant to the current thesis. However, unlike بلمختار's marketing-focused approach, the present study integrates

¹ أمال يوب, "دور تكنولوجيا المعلومات في تحسين صورة المؤسسة الصناعية في الجزائر -دراسة حالة مركب تكرير البترول بسكيكدة-" (أطروحة دكتوراه علوم, الجزائر, تخصص علم الإعلام والاتصال, قسم الاتصال, كلية علوم الإعلام والاتصال, جامعة الجزائر 3, 2014), <https://dspace.univ-alger3.dz/jspui/handle/123456789/2205>.

² ياسين بلمختار, "التموقع وأثره على بناء صورة المؤسسة لدى الجمهور من منظور تسويقي -دراسة ميدانية حول مؤسسة فرويتال كوكاكولا-" (أطروحة دكتوراه, الجزائر, تخصص: تسويق, كلية العلوم الاقتصادية والعلوم التجارية وعلم التسيير قسم العلوم التجارية, جامعة الجزائر 3, 2016), <https://dspace.univ-alger3.dz/jspui/handle/123456789/2461>.

semiological theory and centers on digital advertising, specifically analyzing Yassir's Facebook ads to uncover how visual and symbolic cues construct corporate image.

❖ **Liz Than (2020)¹ The value of Dynamic Branding in the Modern Marketing Landscape**

The research examined the evolution of brand visual identity from static to dynamic systems. Using Van Nes's (2012) model, Than highlighted how flexible brand elements -such as logos, colors, and typography- strengthen emotional connections with diverse audiences. A comparative analysis across tourism, education, and digital services revealed that dynamic brands, such as Melbourne's adaptive logo, OCAD University's evolving identity, and Google Doodles, achieve greater engagement when core corporate values remain consistent.

This research aligns with the current thesis by adopting Van Nes's model for visual identity analysis. However, the present study distinguishes itself by integrating this model within a semiological framework and exploring audience interpretations of Yassir's Facebook ads, offering localized insights into how corporate image is constructed through digital advertising.

❖ **Balázs Fekete (2022):² Electronic Dynamic Visual Identities: Prospects at the Frontiers of Marketing and Design**

The study investigated the emergence of Dynamic Visual Identities (DVI) shaped by digital technologies and algorithms. Fekete applied the DIS: CO framework to analyze 52 DVIs sourced from design agencies and professional portfolios.

The research identified three dimensions shaping DVIs: (1) sources of variability (external or internal), (2) operational autonomy (manual or autonomous), and (3) brand owner control over visual outputs. Case studies highlighted practical examples such as Powen's sunlight-driven color shifts, user-created designs at Nördik Impakt, and fully autonomous identity systems like Sonantic.

Fekete concluded that DVIs enhance engagement and enable corporates to maintain adaptive and evolving identities. This framework offers valuable insights for semiological analysis of digital advertising, aligning with the present thesis's focus on how dynamic visuals influence meaning and corporate image in digital spaces.

¹ Liz Than, "The Value of Dynamic Branding in the Modern Marketing Landscape" (Departement of graphic communications management, Ryerson Universty, 2020), <https://lizthan.com/the-value-of-dynamic-branding?>

² Balázs Fekete, "Digital Dynamic Visual Identities: Prospects at the Frontiers of Marketing and Design", *Vezetéstudomány / Budapest Management Review* 53, 54-43 : (2022) 11 عـدد, <http://dx.doi.org/10.14267/VEZTUD.2022.11.04>.

6.3 Studies on Semiology

❖ **زياد إسماعيل (2018)، أطروحة دكتوراه علوم بعنوان: رمزية المنظور القيمي الثقافي في الإشهار الإلكتروني الجزائري -دراسة تحليلية سيميولوجية لمتعاملي الهاتف النقال موبيليس، جيزي، أوريدو.¹**

The research examined how digital advertising both reflects and shapes cultural values within the Algerian context, with a particular focus on the mobile telecommunications sector. Using a semiological approach grounded in Roland Barthes's theoretical framework and further informed by the framing theories of Francis Vanoye and Anne Gouliot, this analysis examined the visual and linguistic elements of ads. The research sample consisted of promotional materials from three major telecommunications operators, spanning the period from January to December 2016.

The findings indicated that advertising functions not merely as a promotional vehicle but also as a medium for transmitting cultural symbols that convey both shared and contested values. The analysis underscored the dynamic relationship between tradition and modernity in the perceptions of the Algerian audience. Additionally, the study demonstrated how ads connect product attributes with the socio-cultural identities of consumers, contributing to the construction of a culturally specific consumer identity.

This research makes a significant contribution to the theoretical and methodological foundations of the present study by deepening insight into the relationship between advertising signs and audience interpretations in digital environments. Its methodological design offers a model for applying similar semiological techniques, thereby enhancing the semiological analysis in the context of corporate image construction.

❖ **MAHMOUDI Said (2021): Discours et représentations iconiques en contexte publicitaire algérien : cas d'ooredoo.²**

The study addressed two main questions: whether Ooredoo's advertising discourse fulfills an educational role, and whether the corporation has effectively communicated positive values through the strategic use of international sports celebrities within the Algerian cultural context. Mahmoudi conducted a semiological analysis of Ooredoo's advertising materials, examining visual icons, logos, and content disseminated in Algeria, particularly during significant periods such as the COVID-19 pandemic.

¹ زياد إسماعيل، "رمزية المنظور القيمي الثقافي في الإشهار الإلكتروني الجزائري -دراسة تحليلية سيميولوجية لمتعاملي الهاتف النقال موبيليس، جيزي، أوريدو-" (أطروحة دكتوراه علوم، الجزائر، تخصص علم الإعلام والاتصال، قسم الاتصال، كلية علوم الإعلام والاتصال، جامعة الجزائر 3، 2018)، <https://dspace.univ-alger3.dz/jspui/handle/123456789/1503>.

² Said MAHMOUDI, "Discours et représentations iconiques en contexte publicitaire algérien : cas d'ooredoo" (Thèse de doctorat, Algérie, Option : sciences du langage, Faculté des Langues Étrangères, Université d'Oran 2, 2021), <https://ds.univ-oran2.dz:8443/handle/123456789/4748>.

The primary data consisted of static ads sourced from Ooredoo's official Facebook page, covering the period from November 2013 to May 2020. This enabled a longitudinal analysis of how visual discourse evolved in response to shifting socio-economic and political circumstances. To deepen the analysis and enhance triangulation, Mahmoudi supplemented the semiological study with online questionnaires, direct observation, and expert interviews.

This study establishes a framework for understanding how visual elements are strategically used to construct corporate meanings in digital advertising. It directly contributes to the theoretical basis of the present thesis by providing applied insights into how audiences interpret visual symbols across different cultural and social settings, thereby informing the analysis of how corporate mental imagery is formed and maintained in digital media.

❖ **Inmaculada Berlanga Fernández and Everardo Reyes (2022)¹ The Electronic Approach to Semiotics: A Systematic Review**

The research systematically traces the development of electronic semiology as an academic field, aiming to delineate its theoretical and methodological boundaries. The review follows PRISMA-P guidelines and examines a corpus of 389 scholarly records drawn from leading academic databases, including Scopus, Web of Science, and Dialnet.

The findings indicate that electronic semiology remains an emerging interdisciplinary field that is garnering increasing scholarly interest, particularly for its applications in multimodal and social semiology. The review underscores how recent studies have adapted classical semiological frameworks, most notably those of Roland Barthes and Charles Peirce, to analyze digital texts characterized by visual, audiovisual, and interactive modalities.

This work offers a comprehensive theoretical and methodological foundation that informs the present thesis. It highlights shifts in corporate advertising within digital spaces. It underscores the importance of interdisciplinary approaches that integrate semiology, media studies, and discourse analysis to understand meaning-making processes in digital advertising contexts.

❖ **Lia Morra and others (2024):² For a semiotic AI: Bridging computer vision and visual semiotics for computational observation of large-scale facial image archives**

This research introduces the FRESCO framework (Face Representation in Electronic Societies through Computational Observation), which combines computer vision technologies

¹ Inmaculada Berlanga Fernández و Reyes Everardo, "The digital approach to semiotics: a systematic review", *Text & Talk* 44, 22–1 : (2022) 1 عدد 1, <http://dx.doi.org/10.1515/text-2021-0073>.

² Lia Morra وآخرين, "For a Semiotic AI: Bridging Computer Vision and Visual Semiotics for Computational Observation of Large Scale Facial Image Archives", *Elsevier, Computer Vision and Image Understanding*, 249 (2024): 104187, <https://arxiv.org/abs/2407.03268>.

with visual semiology to analyze electronic images, particularly those featuring human faces, as frequently encountered in social media advertising.

FRESCO examines visual content across three semiological levels: the plastic level, addressing aspects such as color, composition, and structure; the figurative level, focusing on the depiction of people, objects, and symbols; and the advertising level, which considers angles, framing, and visual orientation. This multi-layered approach uncovers hidden narratives and the underlying visual logic embedded in digital imagery. Additionally, the study presents a quantitative scale designed to measure semiotic similarity between images, offering a methodological innovation for the comparative analysis of advertising content.

Although this thesis does not introduce AI tools, the value of the FRESCO framework lies in demonstrating how computational technologies can enrich semiological analysis. It highlights the significance of visual and symbolic elements in shaping audience perception and constructing the corporate image within digital media, thus aligning conceptually with the study's focus on meaning-making in digital advertising.

Conclusion of Literature Review:

The studies reviewed collectively establish a solid theoretical and methodological foundation for this thesis. Research on digital advertising highlights both the challenges and opportunities involved in engaging audiences within Algeria's cultural context, while studies on corporate image emphasize how communication strategies, visual identities, and marketing positioning influence public perception. Furthermore, research in semiology illustrates the power of sign systems in generating meaning across visual and linguistic media. This study builds on these insights by integrating Barthes's semiological framework and Van Nes's visual identity model, applying a combined methodological approach that encompasses semiological analysis, questionnaires, and expert interviews. Through this integrated perspective, the research aims to examine how digital advertising influences corporate image and audience perceptions within the Algerian socio-cultural context.

7. Theoretical Approach:

In today's digital landscape, digital advertising enables corporates to shape their image, with platforms like Facebook adding interactive, complex layers where audiences can interpret or challenge messages. Analyzing this requires a framework addressing both explicit content and symbolic cultural meanings in visuals and language.

Among the most influential frameworks in media and communication research addressing these challenges is Roland Barthes's semiological approach. Semiology examines signs across

social life, providing a systematic method to decode meaning construction and transmission through linguistic and non-linguistic symbols.¹

Accordingly, Barthes developed the concept of "symbolic reading," which is an essential part of the approach to ad analysis.² This is achieved through:

- **Denotative Level:** Identifies signifiers and signifieds in the content, laying the groundwork for connotative analysis by focusing on what is directly presented³.
- **The Connotative Level:** Uncovers how images convey utilitarian, symbolic, or metaphorical meanings through sign systems, shifting focus from “what” the ad (image/film..) says to “how” it communicates, using interpretive and visual-rhetorical strategies.⁴
- **Linguistic Message:** According to Roland Barthes, it serves two roles: anchorage, which directs interpretation and reduces ambiguity, and relay, which adds narrative or informational depth to the image.⁵ In both roles, the linguistic component guides the audience toward the intended connotative meaning and reinforces the image’s underlying values.⁶
- Moreover, digital advertising introduces a new dimension of **audience interaction**. On platforms like Facebook, users actively engage with advertising content, shifting from passive recipients to interpreters and co-creators of meaning. They collaboratively reinterpret and reshape messages through comments, shares, and creative adaptations.⁷ This makes audience reception integral to semiological analysis and challenges traditional sender-receiver models.

Using Barthes’s framework, this research analyzes Yassir’s digital advertising to reveal its layers of meaning. To link these insights to corporate identity, it adopts Irene Van Nes’s (2012) visual identity model, which defines six key components:⁸ Color, typography, graphics, imagery, language, and logo, offering a systematic way to assess how visual elements ensure consistency, recognition, and differentiation in corporate communication.

¹ وائل بركات, "السيمولوجيا بقراءة رولان بارت", مجلة جامعة دمشق 18, عدد 2 (2002): <https://bit.ly/4j2ZD3N.29>,
² Ludovic Lebart, Marie Piron, و Jean-François Steiner, *La sémiométrie : essai de statistique structurale*, 1re édition (Paris, France: Dunod, 2003), 1173, <https://bit.ly/4hyZx2J>.

³ دليو فضيل, "التحليل السيميولوجي للفيلم السينمائي: التحليل على أساس اللقطة أنموذجاً", المعيار 24, عدد 3 (2020): 432, <https://asjp.cerist.dz/en/article/117442>.

⁴ فايزة يخلف, "خصوصية الاشهار التلفزيوني الجزائري في ظل الانفتاح الاقتصادي: دراسة تحليلية سيميولوجية" (أطروحة دكتوراه في علوم الإعلام والاتصال, جامعة الجزائر 3, 2008), 135-36, <https://bit.ly/4kbPa6x>.

⁵ نشاشدة سارة و زغلامي العيد, "دلالات القيم في الصورة كنسق اتصالي عبر شبكة الفايبروك مقارنة سيميائية", المعيار 26, عدد 6 (2022): 479, <https://asjp.cerist.dz/en/article/200780>.

⁶ سامية عواج, "خطوات تحليل الفيلم الاشعاري - من أسلوب تحليل المضمون الى أسلوب التحليل السيميولوجي-", مجلة علوم الإنسان والمجتمع 6, عدد 1 (2017): 342, <https://asjp.cerist.dz/en/article/82230>.

⁷ Rose Gillian, *Visual Methodologies : An Introduction to Researching with Visual Materials*, 1st.ed (SAGE Publications, 2001), 40.

⁸ Irene, *DYNAMIC IDENTITIES: How to create a living brand*, 7.

Combining Barthes's semiological approach with Van Nes's structural model provides a comprehensive framework for analyzing how Yassir's visual and linguistic signs convey symbolic meanings and build a cohesive corporate identity. This framework decodes layered messages in Yassir's ads while examining how design elements reinforce these meanings, linking semiological insights to practical digital advertising strategies.

Field Models:

In the practical aspect of the theoretical background, this study will rely on the following frameworks to guide the research design and examine the influence of digital advertising on corporate image across its three dimensions:

The methodological framework for designing the questionnaire will be based on a model derived from **إبراهيم موصلي** four-stage framework,¹ encompassing cognitive awareness, initial behavioral interaction, emotional response, and subsequent behavioral action. This structure will be complemented by Wijaya's (2011)² The Love Pyramid, comprising eight stages (Attention, Interest, Desire, Action, Like/Dislike, Share, and Love/Hate), facilitates a comprehensive evaluation of audience responses. These models will be utilized to construct a structured questionnaire that captures the foundational decision-making process and the extended emotional and behavioral dimensions of advertising impact.

Building on this foundation, the study will integrate the Dimensions of the image model into the questionnaire design to evaluate the corporate image, linking the sequential audience response stages to its multidimensional perception. This model will guide the questionnaire design, assessing the influence of digital advertising on corporate image across its three dimensions, thereby enhancing understanding of how advertisements shape audience perceptions:³

Cognitive Dimension: This will address the audience's perception and understanding of values and information in digital advertisements.

Affective Dimension: This will focus on emotional responses, such as trust, admiration, or liking, elicited by digital advertisements.

Conative Dimension: This will examine the behavioral impact, including the audience's willingness to interact with content or make a purchase based on the advertisement.

¹ إبراهيم موصلي, "دور محددات اتجاهات العملاء نحو الإعلانات على شبكة الأنترنت في سلوكهم الاستجابي: دراسة ميدانية عملاء الأسواق التجارية عبر الشبكة الاجتماعية "Facebook" (أطروحة دكتوراه, قسم إدارة الأعمال, كلية الاقتصاد, جامعة حلب, 2015), 141, <https://tinylink.info/XxOt>.

² Wijaya Bambang Sukma, "The Development of Hierarchy of Effects Model in Advertising", *International Research Journal of Business Studies* 5, 82 : (2012) عدد 1, <http://dx.doi.org/10.21632/irjbs.5.1.73-85>.

³ Dora Agapito, Patricia Pinto, و Julio da Costa Mendes, "The Cognitive-Affective-Conative Model of Destination Image: A Confirmatory Analysis", *Journal of Travel & Tourism Marketing* 30, 3 : (2013) عدد 5, <http://dx.doi.org/10.1080/10548408.2013.803393?journalCode=wttm20>.

8. Study Methodology:

All research relies on a methodology that guides its direction and influences its outcomes, ensuring that the research questions and problems are effectively addressed. According to عبد الرحمن بدوي, the method is: “The path to uncovering truth in the sciences, guided by a set of general rules that steer the mind’s course and outline the steps to achieve a definitive result.”¹ It involves a persistent pursuit of truth, thorough investigation, and dissemination following comprehensive and precise analysis.²

The study method outlined integrates qualitative and quantitative methodologies, guided by the philosophical principles of pragmatism. This approach enables researchers to select optimal methods and tools to address research questions without being constrained by traditional academic boundaries. The primary goal is to achieve a comprehensive and accurate understanding of the phenomenon under study by combining qualitative and quantitative approaches from the initial stage to the outcome:

8.1 Semiological Method:

It is recognized as a discipline “based on the scientific study of linguistic and non-linguistic symbols as tools of communication. It focuses on analyzing how signs and symbols convey meaning within language, examining the relationship between a symbol and its referent, and exploring the interconnections among symbols themselves.”³

According to Julia Kristeva. It is: “A set of techniques used to explore meaning-making processes within a system, aiming to reveal, analyze, and critique its significance, elements, and underlying principles”.⁴

This study uses semiological analysis to explore how Yassir’s digital advertising builds its corporate image by interpreting visual and textual signs in Facebook ads within cultural contexts. It examines how these ads reflect Yassir’s values of transparency, ambition, and quality, and how they shape its corporate identity.

8.2 Case Study Method: designed to gather detailed information that illuminates specific aspects of the research problem, enabling findings to be applied to comparable cases. It is characterized as a method that explores interconnected relationships. It is defined as: "A research strategy focused on deeply examining a single entity like an individual, group, or corporation to

¹ أحمد بن مرسل، *مناهج البحث العلمي في علوم الإعلام والاتصال*, ط.1 (الجزائر: ديوان المطبوعات الجامعية, 2003), 283.
² منصور نعمان و غسان ذيب النمري، *البحث العلمي حرفة وفن*, ط.1 (أربد-الأردن: دار الكندي للنشر والتوزيع, 1998), noor-15, book.com/mjdu9h.
³ محمد الفاتح حمدي و سميرة سطوطاح، *مناهج البحث في علوم الإعلام والاتصال وطريقة إعداد البحوث*, ط.1 (دار الحامد للنشر والتوزيع, 2019), https://drive.google.com/file/d/1P8vY_ZsaJT5Y5S1zsqd9lPK8TYOrT-uc/view?usp=sharing.155
⁴ فايزة يخلف، *سيمبليات الخطاب والصورة*, ط.1 (بيروت، لبنان: دار النهضة العربية, 2012), noor-book.com/d6cxfn.71.

uncover relationships and influencing factors, using varied data collection and analysis to understand the phenomenon in its real context."¹

It is: "A qualitative research method focused on an in-depth examination of a single case or a few cases, aiming to deeply understand the phenomenon by analyzing its present and historical dimensions and their interconnections. This approach reveals subtle details often missed by other methods and helps generate new hypotheses and directions for future research."²

This study used a case study approach to explore Yassir's digital advertising on Facebook and its role in shaping its corporate image. Focusing on a single case enabled an in-depth analysis of the contextual, cultural, and organizational factors influencing Yassir's advertising and audience perceptions, providing insights relevant to other corporates.

9. Study Tools:

9.1 Desk and Electronic Research: Conducted to gather relevant references in Arabic and foreign languages, including theses, books, articles, and conference papers. Sources were chosen for their novelty and relevance to the study's topic and variables.

Preliminary information about the corporation was gathered from several sources, including:

- Official website: It provides a range of publicly accessible information, which was used to supplement data on Yassir and its presence across social media platforms.
- Exhibitions and entrepreneurship events: Yassir's participation in events such as those held in Annaba (June 2023) and Algiers (June 2024) offered direct insight into the corporate image and operational approach.
- Media and online sources: A comprehensive review of news reports, articles, and electronic publications was conducted, allowing for the collection of up-to-date and relevant information about the corporation across multiple thematic areas.

9.2 Observation: It is "one of the primary tools for studying human and communicative behavior, offering a qualitative perspective. It focuses on answering how behavior occurs and provides interpretive insight into the phenomenon's qualitative aspect."³

Observation is a crucial method in research, providing direct insights into participant behavior, particularly when it is unspoken. Capturing real-time actions, it provides concrete evidence and firsthand verification.⁴

¹ فاطمة صابر عوض و ميرفت علي خفاجة, *أسس ومبادئ البحث العلمي*, ط.1 (الإسكندرية: مكتبة ومطبعة الإشعاع الفنية, 2002), 99-96, noor-book.com/m3ptud.

² ربحي مصطفى عليان و عثمان محمد غنيم, *مناهج وأساليب البحث العلمي: النظرية والتطبيق*, ط.1 (عمان: دار الصفاء للنشر والتوزيع, 2000), noor-book.com/ncvzq1.48-46,

³ حمدي و سطوطاح, *مناهج البحث في علوم الإعلام والاتصال وطريقة إعداد البحوث*, 77.

⁴ حمدي و سطوطاح, 78.

Using “Yassir” as a case study, the study systematically monitored its official Facebook page to analyze advertising content and audience engagement. This included visual and linguistic signs, as well as interactive behaviors such as likes, comments, and shares. The goal was to build a qualitative database combining semiological, theoretical, and statistical insights, viewing the audience as a collective interpreter of the ads’ symbolic and communicative impact.

9.3 Semiological Analysis: The study employs Barthes’ semiological framework to analyze both static and dynamic ads, highlighting their symbolic expressions, and then outlines the methodological steps for the forthcoming practical analysis:

9.3.1 Steps for Analyzing Digital Advertising Images: The analysis proceeds through three integrated research phases, each comprising specific procedural steps designed to decode the multi-layered meanings embedded in the visual content:¹

A. Denotative level: This level focuses on:

- Morphological analysis: Studies how shapes, lines, and composition create visual meaning.
- Photographic study: Examines framing, angles, and lighting to show how visuals guide perception.
- Typographic study: Analyzes fonts, layout, and text placement within visuals.
- Color analysis: Explores color’s semantic, emotional and symbolic roles in meaning-making.
- Character study: This entails identifying age, gender, attire, and type of figures in the image to reveal the sign’s symbolism and communicative purpose.²

B. Connotative Level: This level examines how visual elements generate associative, functional, or metaphorical meanings shaped by cultural codes and interpretive conventions, reflecting the symbolic and ideological or emotional dimensions of the image.³

The denotative level shows what the image depicts, while the connotative level reveals how its meaning is symbolically constructed and open to interpretation.

B. Linguistic Level: This examines the relationship between the word (linguistic message) and the visual universe (image) through two primary functions:⁴

- Anchoring function: The linguistic message guides the audience toward specific meanings, narrowing the range of possible interpretations and limiting ambiguity.
- Relay function: This reflects a semiological interaction between image and text, where the linguistic message and visual elements complement each other to construct meaning jointly.

¹ يخلف, *سيمبليات الخطاب والصورة*, 120.

² إسماعيل, "رمزية المنظور القيمي الثقافي في الإشهار الإلكتروني الجزائري -دراسة تحليلية سيميولوجية لمعاملتي الهاتف النقال وموبيليس، جيزي، أوريدو-"، 30.

³ يخلف, *سيمبليات الخطاب والصورة*, 122.

⁴ يخلف, 122.

9.3.2 Steps for Analyzing Digital Advertising Films

A. Denotative level: This stage offers a descriptive breakdown of image and sound, analyzing the ad film's core technical elements through the cinematic lens of Vanoye and Goliot-Lété's framework, beyond conventional genre boundaries:¹

- Shot-based analysis and its components: The shot is the film's smallest unit, marked by the start and end of a scene's capture. Key elements analyzed include: shot duration, camera angle, movement or stability, framing, its placement within the composition, and its relation to the overall film structure.

Table 01: The Technical Breakdown of the Advertising Film is Presented Shot by Shot

Shot N°	Duration	Shot Type	Camera Angle	Camera Movement	Commentary/Dialogue	Music	Sound Effects	Textual Data	General Atmosphere

- Scene analysis: A scene in cinema is a sequence of shots that do not necessarily occur in the same setting but form a coherent whole in meaning. Scenes are analyzed by examining cinematic constants, which include:
 - Filmic parameters: Technical aspects of the cinematic construction.
 - Narrative parameters: Elements related to storytelling.
 - Sequential variables: Factors governing the sequence's structure and flow.

Table 02: The Technical Breakdown of the Advertising Film is Presented Scene by Scene

Scene Nature and Cinematic Characteristics	Analysis of Scene Variables			Analysis of Constants Related to the Script
	Time Variable	Scene Sequence	Scenic Rhythm	
Scene 1:				

- Analysis of the relationship between sound and image: This involves studying the nature of auditory expression (e.g., dialogue, sound effects, music) and the type of sound recordings used (live, studio-recorded, or a combination of both).

B. Connotative Level: This stage interprets the deeper cultural and ideological meanings behind the ad image. Every cinematic choice—angle, composition, color, lighting—goes beyond surface meaning, reflecting broader cultural references. Connotation thus becomes a secondary semiological system that reveals the image's social and ideological layers.²

C. Linguistic Message Analysis: This part analyzes the linear statements in the ad film, focusing on their typography and semiological roles. These texts perform *Anchorage* and *Relay* functions,

¹ محمد فتحي خليفة, "منهجية التحليل السيميولوجي للفيلم الإشهاري", *السورة للدراسات الانسانية والاجتماعية* 4, عدد 1 (15 يونيو، 2018): 113, <https://asjp.cerist.dz/en/article/80981>.
² عواج, "خطوات تحليل الفيلم الاشهاري - من أسلوب تحليل المضمون الى أسلوب التحليل السيميولوجي-", 342.

while the image carries multiple potential meanings; the corporate text anchors interpretation, guiding the audience toward the message intended by the sender.¹

Following the theoretical framework of Roland Barthes, the applied analysis will examine images on three levels—denotative, connotative, and linguistic—while accounting for the nature of the sample (static and dynamic).

D. Audience Interaction: In addition to the three analytical levels applied to both images and videos (denotative, connotative, and linguistic), a fourth level addresses audience interaction on Facebook. This level shifts the focus from the advertisement itself to its reception, analyzing comments, reactions, and shares as part of the meaning-making process in a digital environment. In doing so, it highlights how audience engagement contributes to shaping and negotiating the corporate image.

9.4 Online questionnaire:

It is defined as “a scientific tool for collecting data and testing hypotheses in field research. Despite its complexity, it is widely accessible and user-friendly. It is beneficial for understanding how individuals or corporates are perceived by the audience, by measuring attitudes and behaviors, thus aiding in the evaluation and enhancement of their mental image in society.”²

It is a quantitative method that identifies trends, attitudes, or opinions within a population by analyzing a sample, allowing findings to be generalized to the broader group.³

In this study, an online questionnaire was employed, defined as: “A questionnaire that functions similarly to its paper-based counterpart, but is designed in electronic format and distributed via a web link, enabling respondents with internet access to complete it online.”⁴

The study employed a questionnaire as its primary field tool to collect data from Facebook users who were exposed to Yassir’s ads, thereby helping to achieve the research objectives.

9.5 Qualitative Interviews:

These are “dialogic methods involving open-ended discussions with individuals closely linked to the research topic. Participants are purposefully chosen and encouraged to speak freely, providing rich, context-specific data. These insights can later be analyzed quantitatively, with the researcher maintaining neutrality throughout the process.”⁵

¹ عواج, 342.

² موسى باقر, الصورة الذهنية في العلاقات العامة, ط. 1 (الأردن: دار أسامة للنشر والتوزيع, 2015), 79, noor-book.com/qt7fsu.

³ John W. Creswell و J. David Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*, 5th ed (Thousand Oaks, California: SAGE Publications, Inc., 2018), 61, https://spada.uns.ac.id/pluginfile.php/510378/mod_resource/content/1/creswell.pdf.

⁴ تيشوش محمود و صباح غربي, "الاستبيان الالكتروني كأداة لجمع البيانات من المجتمع الافتراضي", *الحوار الثقافي* 11, عدد 3 (2023): 44, <https://asjp.cerist.dz/en/article/216142>.

⁵ باقر, الصورة الذهنية في العلاقات العامة, 81.

- The study conducted interviews with professionals in advertising design, digital marketing, and academic experts familiar with Yassir's Facebook advertising, aiming to gather in-depth qualitative insights into how design choices influence the corporation's image. These interviews took place between November 2024 and mid-February 2025.¹
- A planned interview with Yassir's Facebook page administrator was canceled due to scheduling issues, but the study continued without it, maintaining scientific integrity.

Methodological Considerations in Preparing the Interview Guide:

- The interview guide was carefully developed to ensure depth, credibility, and relevance. Open-ended questions encouraged detailed, experience-based responses, enriching the qualitative insight. To ensure credibility and reliability, the guide was based on a thorough literature review and pilot-tested for clarity and consistency.
- Participants were selected from diverse professional backgrounds -including advertising, digital marketing, and academia- to ensure a variety of perspectives.
- The interviews were designed to align with the study's objectives, exploring advertising strategies, symbolic meanings, and corporate communication goals.
- The interviews were transcribed and analyzed through coding and thematic categorization, allowing for the extraction of key patterns and insights that align with and reinforce the study's main objectives.

10. Study Population and Sampling:

The study population is defined as *"the total set of elements or units that the researcher seeks to study to obtain results applicable to the entire group."*² In this study, the entire population is taken into account, with the findings intended to be generalizable to all its segments.

10.1 Sample Used: Due to the difficulty of conducting a complete census of the study population, a sampling strategy was employed. A sample is defined as *"a subset of the research population, consisting of individuals or items selected for study and analysis, with the aim of inferring characteristics about the broader population."*³

The study used a purposive sample, which is defined as *"the process of deliberately selecting the most representative units from the population."*⁴ It is a non-probability technique in which the researcher intentionally selects participants based on their knowledge, relevance to the

¹ Interview guide in Appendix N°. (4)

² محمد عبد الحميد, *البحث العلمي في الدراسات الإعلامية*, ط.1 (القاهرة، مصر: عالم الكتب للنشر والتوزيع والطباعة, 2000), 130, <https://kolalkotob.com/book8018.html>.

³ محمد عبد الجبار خندوجي, *مناهج البحث العلمي (منظور تربوي معاصر)*, ط.1 (بيروت، لبنان: عالم الكتب للنشر والتوزيع, 2012), 124.

⁴ مورييس أنجريس, *منهجية البحث العلمي في العلوم الإنسانية تدريبات عملية*, ترجمة صحراوي وآخرون, ط.2 (الجزائر: دار القصة للنشر, 2008), noor-book.com/o2rasi.197

subject, or domain-specific expertise. This enables the extraction of targeted information or characteristics essential to achieving the research objectives.”¹

Given the study’s integration of semiological analysis and fieldwork, multiple independent yet complementary research units were employed, each addressing a different aspect of the research problem. The study combined a semiological analysis of selected ads with fieldwork using an online questionnaire to gauge audience perceptions of Yassir’s Facebook ads and their impact on the corporate image. Expert interviews added further semiological insights, with distinct samples selected for each research component based on specific data needs:

10.2 Semiological Analysis Component centers on Yassir’s e-ads published on its official Facebook page during the analysis period. They are the central study units, analyzed to deconstruct their symbolic content, semiological structure, and persuasive intent.

➤ Due to the qualitative nature of this component, a purposive sample was selected. The analysis applies Roland Barthes’ semiological framework, examining multiple levels of meaning to uncover the deeper layers of signification: *"This approach involves the researcher intentionally selecting individuals or cases that exemplify the key characteristics of the phenomenon under study, focusing on those that embody its theoretical aspects, even if these traits aren't widespread across the entire population."*²

Barthes defines the semiological sample as *"A carefully chosen, limited sample -balanced in content and time- allows for a clear and coherent semiological analysis, avoiding confusion from overly diverse or dispersed meanings."*³

The analysis necessitates the identification of the most effective type of referential relationship, which may take several forms:⁴

- A thematic or product-based similarity,
- A contextual connection within the media or digital environment,
- Or a direct referential link between images that are visually or conceptually related.

Identifying these relationships is crucial for selecting referential images, as it enriches interpretation and reveals the deeper semiological networks embedded in advertising visuals.

It’s essential to acknowledge that specific systems, such as advertising or fashion, naturally operate within a defined temporal framework, shaping their messages within time-bound

¹ Muhammad Hassan Hassan, "Purposive Sampling – Methods, Types and Examples", 25 مارس، 2024، <https://researchmethod.net/purposive-sampling/>.

² سعد الحاج بن جخل، *العينة والمعاينة: مقدمة منهجية قصيرة جد، ط. 1، سلسلة خزانة البحث العلمي، الكتاب الثالث (الأردن: دار البداية ناشرون وموزعون، 2019)*، <https://bit.ly/3YeAs6q.61>.

³ Roland Barthes, *Éléments de sémiologie* (persee.fr, 1964), 133, https://www.persee.fr/doc/comm_0588-8018_1964_num_4_1_1029.

⁴ Gillian, *Visual Methodologies : An Introduction to Researching with Visual Materials*, 87.

contexts. Others, however, require the researcher to establish an appropriate timeframe, with the option to expand it historically if needed to meet the study's objectives.¹

The study focuses on ads from Yassir's official Algerian Facebook page, selected for their visual consistency and contextual relevance. This allows precise analysis of the corporate image construction while avoiding cross-national complexities.

By restricting the sample to "Yassir" Algeria, the study remains grounded in the Algerian cultural context, allowing for a coherent and context-sensitive semiological analysis, free from the variations present in the brand's international communication strategies.

On July 15, 2023, "Yassir" launched its new visual identity and application integration, marking the start of the advertising collection phase and providing a reference point for semiological analysis of its image. September 20, 2024, marked the end of this phase and the finalization of the sample, ensuring a smooth shift to fieldwork and maintaining chronological alignment between analysis and data collection.

A. Stages of Building the Semiological Sample: The initial dataset comprised approximately 634 advertising posts featuring a diverse mix of content, including 335 photos, 254 videos, and 43 reels published within the specified period for analysis. This corpus was then subjected to a rigorous scientific filtering process based on semiological criteria, following these steps:

B. Initial Formal and Semiological Filtering :

- Duplicate posts or those with similar visual or symbolic content were excluded.
- Posts of poor quality or lacking essential visual identity elements (such as logo, colors, or symbols) were also removed.
- Content that didn't reflect the corporate image or its symbolic dimensions was discarded.

Extraction and Group Analysis: This refinement process yielded a filtered set of **33 videos** and **66 advertising images**, which together capture the semiological and visual diversity of Yassir's digital communication strategy. This curated collection served as the foundation for selecting the final semiological sample.

C. Final Sample Selection

- From the refined dataset, 12 ads were deliberately chosen to represent a broad range of communicative functions and presentation formats (including 10 images and 02 videos) throughout the analysis period. These ads span various contexts, including commercial and social themes, allowing for a study of the evolution and variation in advertising content over time. They are as follows:

¹ Barthes, *Éléments de sémiologie*, 133.

Table 03: Study Sample of Yassir's Digital Ads

N°	Ad title	Format	Publication date
01	Integration of Yassir Facebook Pages (أصبحت لدينا صفحة واحدة على الفيسبوك)	Image	13/09/2023
02	Service Yassir in 40 Wilayas (خدمة يسير متوفرة في 40 ولاية)	//	28/08/2024
03	Premium partner	//	11/08/2023
04	Diverse Service Options "إختيارات متنوعة لكل خدمة"	//	17/01/2024
05	Driver Rating "تقييم السائق"	//	03/08/2023
06	Purple Friday	//	23/11/2023
07	One Click Payment "بكلية واحد = دفع أسرع وبكل سهولة"	//	31/12/2023
08	#YassirInPink Campaign	//	01/10/2023
09	Algeria Independence Day	//	05/07/2024
10	Prophet's Birthday "المولد النبوي الشريف"	//	15/09/2024
11	"بدلنا الحطة" (We Changed the Track)	Video	15/07/2023
12	"مع Yassir، يسر حياتك بلاما تحير"	//	19/09/2024

Source: Prepared by the Student

- The sample also incorporates the corporation's logo, acknowledging that "Yassir" systematically uses its logo and visual identity colors throughout all of its e-ads. Examining it separately allowed for a focused analysis of its formal and chromatic meanings, preventing unnecessary repetition of the same analysis within each ad in the sample.

D. Sample Size Justification

- The semiological method requires detailed, deconstructive analysis of each visual unit across various levels of meaning.
- Maintaining diversity in symbolic meanings is essential, while avoiding redundancy or repetition of similar symbols and messages.
- The sample is integrated with complementary analytical tools used in the study (such as the questionnaire and interviews) to provide a holistic understanding of the corporate image, bridging corporate discourse and audience reception.

10.3 Population Field Study Sample: Facebook users in Algeria familiar with Yassir ads, regardless of app usage. This part of the study aims to assess the ads' impact on audience perceptions of the corporate and includes the following:

A. Questionnaire Sample: A purposive homogeneous sample was adopted, defined as "a type of sample in which participants are grouped by similar characteristics, with each subgroup treated as an independent sample within the main sample."¹

Sample Size: determined by technical, financial, and time constraints, and calculated statistically based on three key factors:

¹ Nyimbili Friday و Nyimbili Leah, "Types of Purposive Sampling Techniques with Their Examples and Application in Qualitative Research Studies" 5, 95 : (2024) 1 عدد, <https://doi.org/10.37745/bjmas.2022.0196>.

- **Margin of Error:** A $\pm 5\%$ margin of error was selected to ensure that the findings accurately reflect the audience's perceptions of the corporate image.
- **Confidence Level:** A 95% confidence level was adopted, indicating a high degree of reliability and suggesting that the results are representative of the broader target audience.
- **Population Proportion:** Sample size was calculated using the total number of Facebook users in Algeria from the platform's latest annual statistics:

$$n = \frac{Z^2 \times p \times (1 - p)}{e^2}$$

Where:

- Z represents the confidence level coefficient at 95%, approximately equal to 1.96.
- p is the estimated proportion of the characteristic being studied (if no prior estimate is available, 0.5 is used to ensure maximum variability).
- e denotes the acceptable margin of error, typically set at 5% (or 0.05)

The final sample size was determined using the formula:

$$n = \frac{(1.96)^2 \times 0.5 \times 0.5}{(0.05)^2} = \frac{3.8416 \times 0.25}{0.0025} \approx 384.16$$

And set at 400 respondents to maintain a 5% margin of error. Given the average online response rate of 44.1%, the study adopted a targeted approach, focusing on respondents familiar with Yassir's Facebook ads to obtain more meaningful data.¹

Accordingly, the questionnaire targeted individuals already exposed to Yassir's Facebook ads, increasing the likelihood of relevant and accurate responses while minimizing non-response.

B. Sample Interview: Consisted of eight experts selected through purposive expert sampling, "a method that involves choosing individuals recognized for their demonstrable experience and expertise in the relevant area of study"², to provide insights on the semiology and communication aspects of Yassir's digital advertising in line with the study's objectives

Participants were selected based on their expertise in advertising design, e-marketing, or academic backgrounds in communication or semiology, as well as their familiarity with digital advertising in Algeria, and their ability to analyze the symbolic construction of corporate images. Their diverse backgrounds deepened the analysis, while the researcher's prior connections with some participants facilitated scheduling and encouraged open, meaningful discussions.

¹ Wu Meng-Jia, Kelly Zhao, & Francisca Fils-Aime, "Response rates of online surveys in published research: A meta-analysis", *Computers in Human Behavior Reports* 7, 1 : (2022) 1 عدد, <https://doi.org/10.1016/j.chbr.2022.100206>.

² Kumar Singh, *Quantitative Social Research Methods*, 1st ed (Sage Publications, 2007), 108, <https://bit.ly/4cQQB83>.

To obtain in-depth perspectives and expert analysis on the impact of digital advertising on corporate image, participants were interviewed using a guide composed of open-ended questions. The interviews were conducted either in person or remotely via Zoom.

11. Study Concepts:

❖ Semiology:

- It is defined as *"a mode of social description and analysis employed in research that focuses on understanding and exploring the cultural context in which a given work is produced."*¹
- Beyond this perspective, semiology is broadly considered the science of signs and their role in communication and meaning-making across social contexts.²
- Saussure describes it as the study of "the life of signs in society," highlighting the arbitrary relationship between signifier and signified and how meaning emerges from social and linguistic structures.³
- Peirce sees semiology (or semiotics in his terminology) as a general theory of signs rooted in philosophy and logic, viewing signs as tools for inquiry and understanding beyond mere communication.⁴
- Other scholars expand the scope of semiology to include all communicative processes: linguistic, visual, auditory, and cultural, analyzing how signs function socioculturally.⁵
- Barthes further extends semiology into cultural domains like fashion, myth, advertising, and imagery, applying structuralist principles to reveal how signs generate both denotative and connotative meanings.⁶

➤ **Operational Definition:** In this study, **semiology** serves as the methodological framework for analyzing sign systems in corporate digital advertising, including linguistic, visual, and iconic elements, as structured systems of meaning shaped by social and cultural contexts. The analysis deconstructs denotation, connotation, linguistic message, and audience interaction, examining how recipients decode, negotiate, or resist these meanings. This approach reveals both explicit and implicit messages and interprets how the corporation is represented in the audience's collective consciousness.

¹ Singh, 408.

² برنار توسان، ما هي السيميولوجيا، ترجمة محمد نظيف، ط.2 (المغرب: أفريقيا الشرق، 2000)، noor-book.com/swyi3g.9،
³ عبدة صبطي و نجيب بخوش، مدخل إلى السيميولوجيا، ط.1 (الجزائر: دار الخلدونية للنشر والتوزيع، 2009)، 12-24،
<https://tinylink.info/UTZS>.

⁴ صبطي و بخوش، 12-24.

⁵ إيريك بويسنس، السيميولوجيا والتواصل، ترجمة جواد بنيس، ط.2 (القاهرة، مصر: رؤية للنشر والتوزيع، 2017)، 21،
<https://www.shaqhaf.com/book94720.html>.

⁶ صبطي و بخوش، مدخل إلى السيميولوجيا، 26، 27.

❖ **Signification:**

- Refers to the relationship between the signifier (form or sound) and the signified (meaning) in *Saussure's theory*, highlighting the arbitrary and culturally constructed nature of this link. It extends beyond language to encompass visual, auditory, and kinetic signs, focusing on their communicative role within specific social and cultural contexts.¹
- *Barthes* expands this perspective by examining how meaning is produced through the interplay between signifier and signified, moving beyond intentional communication to explore symbolic connotations in cultural phenomena like fashion, myth, and advertising, reflecting deeper social and psychological dimensions.²
- *Peirce* views meaning as a dynamic process known as *semiosis*, where a sign acquires meaning through the interpretive relationship between the object, the sign, and the interpreter. This creates a distinction between denotative meaning (literal, e.g., "tree") and connotative meaning, which evokes cultural or social associations, like a "book" symbolizing knowledge or education.³

➤ **Operational Definition:** In this study, *signification* refers to the process through which meaning emerges from the complex relationship between the signifier and the signified. It extends beyond literal interpretation to include implicit, emotional, and ideological meanings. This process provides a framework for analyzing how digital ads construct meaning through visual, auditory, and linguistic symbols, ultimately shaping the corporate image.

❖ **Digital Advertising:** It is a modern form of promotion shaped by digital media and evolving technologies, characterized by interactivity, broad reach, and immediacy. It can be defined in several ways:

- According to the American Marketing Association, it is "*the process of placing messages within a specific time or space frame by businesses, non-profit institutions, government entities, or individuals to inform or persuade a targeted audience or market about products, services, institutions, or even ideas.*"⁴
- Other scholars define digital advertising as "*marketing communication conducted through internet platforms (paid or free), initiated by an advertiser, either an individual or an*

¹ توسان، ما هي السيميولوجيا، 52-98.

² صبطي و بخوش، مدخل إلى السيميولوجيا، 40.

³ صبطي و بخوش، 80.

⁴ "American Advertising Association", 2024، تاريخ الوصول 14 يوليو، <https://www.ama.org/topics/advertising/>.

institution, to promote a product, service, idea, person, or place using digital communication tools."¹

- Digital advertising is also described as “a form of remote advertising that does not require physical interaction between the parties involved. It can be launched from any location, operates continuously around the clock, and is accessible at any time by anyone with access to digital communication.”²
- One of its prominent formats is advertising via Facebook, defined as “a modern form of communication aimed at creating a mental impression that triggers a behavioral response aligned with the corporation’s objectives—typically influencing consumers toward the purchase of a product or service.”³

➤ **The operational Definition:** In this study, **Digital advertising** refers to a dynamic and targeted communication process executed by a corporation within the digital space, particularly on platforms like Facebook, to influence audience perceptions and build a favorable corporate image. It relies on the strategic use of visual and linguistic signs embedded in interactive and persuasive content.

❖ Corporate Image:

- Philip Kotler defines corporate image as “the overall impression formed in the minds of the audience about a corporation.”⁴ It is essential to emphasize that the image depends on audience perception rather than solely on corporate statements.
- Joep Cornelissen describes it as “the general impression held by the external audience, shaped by communication, identity, and behavior.”⁵
- Harold Marks defines it as “the sum of the audience’s subjective impressions of the corporate.”⁶ Varying by individual and shaped by products, services, interactions, and corporate behavior.

¹ موصلي، "دور محددات اتجاهات العملاء نحو الإعلانات على شبكة الأنترنت في سلوكهم الاستجابي: دراسة ميدانية عملاء الأسواق التجارية عبر الشبكة الاجتماعية. 30، "Facebook"

² جبارة نورة، "الإشهار الإلكتروني كوسيلة للإعلام"، مجلة الدراسات القانونية 7، عدد 2 (2021): 671، <https://asjp.cerist.dz/en/article/156231>.

³ عسائي كريمة و رحمان سمير، "تأثير إعلانات الفيسبوك على مراحل اتخاذ قرار الشراء"، مجلة الباحث في العلوم الإنسانية و الاجتماعية 12، عدد 4 (2020): 118540.670، <https://asjp.cerist.dz/en/article/118540.670>.

⁴ Philip Kotler, *A Framework for Marketing Management*, Millennium Edition, 10th Edition (Pearson Education Company / Pearson Custom Publishing, 2001), 190, <https://library.ucyp.edu.my/wp-content/uploads/2024/01/Marketing-Management.pdf>.

⁵ Joep Cornelissen, *Corporate communication : a guide to theory & practice* (London: SAGE Publications Ltd, 2017), 3–4, https://archive.org/details/corporatecommuni0000corn_k6l1/mode/2up.

⁶ علي عوجة و فريد كريمان، إدارة العلاقات العامة بين الإستراتيجية وإدارة الأزمات، ط. 1 (القاهرة، مصر: دار عالم الكتب، 2005)، noor-128، book.com/qhsp9d.

A corporate image arises from symbols, interactions, and communication within its socio-cultural context and is related to, yet distinct from, stereotype, brand, identity, and reputation.

- ✚ **Stereotype:** Defined as “a rigid and overly simplified image of a group, used to classify and describe it according to specific distinctive characteristics.”¹ Unlike a mental image, a stereotype reflects economic, political, and social agendas.²
- ✚ **Brand** is defined as “a mental image of a corporate, product, or service formed in the minds of individuals.”³ Encompassing both tangible elements and symbolic, emotional value constructed through communication, experience, and engagement.
- ✚ **Corporate Identity** refers to “the core characteristics that express a corporation’s history, values, and market uniqueness, forming a stable foundation for consistent messaging and lasting audience perception.”⁴
- ✚ **Visual Identity:** Represents a semiotic portrayal of the corporation’s essence and values, achieved through recognizable and coherent elements, such as logos, imagery, colors, typography, and branding features. Consistency across platforms measures the effectiveness of visual identity.⁵
- ✚ **Reputation:** Refers to “the overall audience impression of a corporation based on its actions, particularly its commitment to social responsibility and responsiveness.”⁶ It is an intangible asset that fosters awareness and loyalty through consistent messaging and alignment with societal values.
- **Operational Definition:** In this study, the corporate image is defined as the set of mental representations, emotional associations, and subjective impressions formed by the audience about the corporate (specifically Yassir) based on its advertising content published on Facebook. This image reflects how audiences perceive the corporation’s identity, values, and credibility.
- **Concluding Integration of Study Concepts:**
 - *Semiology* serves as the primary analytical lens, focusing on how signs and symbols construct meaning in digital advertising.

¹ باقر، الصورة الذهنية في العلاقات العامة، 62.

² عبد الكريم بزرل كبير، "دور العلاقات العامة في تحسين الصورة الذهنية للجمهور الداخلي في الجامعة الجزائرية -دراسة ميدانية بالمركز الجامعي غليزان-" (أطروحة دكتوراه، قسم التنظيم السياسي والإداري، كلية العلوم السياسية والعلاقات الدولية، جامعة الجزائر 3، 2019)، 49، <https://dspace.univ-alger3.dz/jspui/handle/123456789/3803>.

³ Luc Marcenac, Alain Milon, و Saint-Michel Serge Henri, *Communication des entreprises*, 1st ed (Paris, France: HACHETTE Éducation, 1996), 16, <https://excerpts.numilog.com/books/9782011671158.pdf>.

⁴ Marcenac, Milon, و Serge Henri, 13.

⁵ عبده قناوي، "الهوية البصرية لمواقع المؤسسات الخيرية وانعكاسها على تحفيز الجمهور للتبرع: دراسة ميدانية"، *المجلة العلمية لبحوث الإعلام و تكنولوجيا الإتصال* 13، عدد 13 (2023): 319، <https://dx.doi.org/10.21608/mkrc.2023.305593.319>.

⁶ Kotler, *A Framework for Marketing Management*, 17.

- *Signification* describes the process of meaning-making, extending beyond literal messages to include implicit, emotional, and cultural dimensions.
- *Digital advertising* acts as the channel through which corporates use visual, linguistic, and symbolic elements to influence audience perceptions, particularly on platforms like Facebook.
- These elements shape the *corporate image*, defined as a combination of mental representations, emotional connections, and cultural interpretations formed in the audience's minds.
- This integrated perspective enables the study to explore both overt advertising messages and deeper, symbolic structures that affect how corporates are perceived in the Algerian socio-cultural context.

12. Scope of The Study:

The study limits were as follows:

- **Spatial scope:** This refers to the digital environment represented by the Facebook platform. The study focuses specifically on this space within Algeria, as it is the most widely used.
- **Temporal Scope:** This study was conducted over the period from late 2021 to March 2025. The initial phase, spanning 2021 through the end of 2022, focused on methodological development and gathering relevant literature. During this time, extensive observation of corporates active in the digital space was carried out to select a case study aligned with the study methodology, alongside exploratory research to deepen the understanding of the topic. This phase also aligned with doctoral training requirements, which included a year of theoretical coursework, participation in academic conferences, and the publication of a research article, all of which contributed to developing the theoretical framework. The applied study phase took place from mid-June 2023 to March 2025, culminating in the completion and finalization of the study.
- **Human Scope:** The study encompasses Facebook users who have been exposed to Yassir's digital advertisements and responded to the online questionnaire, in addition to the specialists who were interviewed.

Chapter Two:
Semiology and the Construction of
Corporate Image in Digital
Advertising

The theoretical framework connects core concepts to practical analysis. This chapter examines digital advertising, the corporate image, and the role of audience engagement in shaping perceptions. It emphasizes the value of a semiological approach as a foundation for the study.

I. Digital Advertising:

1. The Historical Context of Digital Advertising:

Digital advertising, emerging with the internet as the “fifth medium,” has become a socio-cultural tool for deeper, value-driven communication and multi-layered audience engagement.¹

It began in the mid-1990s in the U.S. with platforms like Hotwired.com. Despite early interest, audience resistance to commercial content slowed progress. However, the growth of e-commerce soon prompted corporations to embrace digital marketing as a strategic tool.²

McDonald’s was among the first to use digital ads, targeting consumers via entertainment sections on American platforms, a strategy also adopted by car dealerships to expand their reach.³

Spending on digital advertising skyrocketed from \$45.7 million in 1995 to over \$33 billion by 2004, with the U.S. accounting for nearly \$32 billion of that total. This investment has continued to grow steadily, reaching an estimated \$236.9 billion in 2022, and is projected to maintain a compound annual growth rate (CAGR) of 15.7% through 2030.⁴

A 2022 Nielsen study examining 15 corporates and 82 digital advertising campaigns in the United States revealed that 64% of marketers anticipate increased advertising budgets despite prevailing economic challenges. While 69% acknowledge that economic conditions influence their planning, the results indicate a rising confidence in the effectiveness of digital advertising.⁵

This shift reflects a strategic move toward digital channels, driven by their ability to target specific audiences and tailor content, enhancing interaction and achieving corporate goals.⁶

Digital ad is expanding worldwide; however, in the Arab region, it encounters considerable challenges related to insufficient infrastructure, outdated legal frameworks, low levels of digital literacy, and limited corporate preparedness. Advancements in this sector hinge on legal reforms

¹ Vanni Codeluppi, "Semiotica e pubblicità: il problema della marca", *Filosofi(e)Semiotiche* 7, 78 : (2020) 1 عدد, <https://tinylink.info/UMNX>.

² إسماعيل، "رمزية المنظور القيمي الثقافي في الإشهار الإلكتروني الجزائري -دراسة تحليلية سيميولوجية لمعاملتي الهاتف النقال وموبيليس، جيزي، أوريدو-"، 155.

³ Immie Rozanie Abd Rahim و Nor Azah Abdul Aziz, "Use of Social Media for Advertising and Its Effectiveness", في *Advances in Social Science, Education and Humanities Research* (Proceedings of the International Conference on Communication and Media 2022 (i-COME 2022), Atlantis Press, 2023), 206, https://doi.org/10.2991/978-2-38476-098-5_19.

⁴ "Online Advertising Market Size, Share & Trends Analysis Report By Type (Native Advertising, Video Advertising), By Product, By Pricing Model, By End-user, By Region, And Segment Forecasts, 2023 - 2030", Grand View Research, 2024, <https://www.grandviewresearch.com/industry-analysis/online-advertising-market-report#>.

⁵ "2023 Nielsen annual marketing report", Nielsen, 2022، ديسمبر، <https://bit.ly/3YAynBT>.

⁶ "Online Advertising Market Size, Share & Trends Analysis Report By Type (Native Advertising, Video Advertising), By Product, By Pricing Model, By End-user, By Region, And Segment Forecasts, 2023 - 2030".

and enhanced digital accessibility. Additional barriers include restricted internet access for specific population segments, an underdeveloped e-commerce infrastructure, and the ongoing predominance of traditional media.¹

Algeria, in the same line, faces challenges in developing digital infrastructure, which affects ad growth. The internet was introduced in 1993 via CERIST, with services starting in March 1994.²

Since the early 2000s, Algeria has pursued digital advancement through a telecom modernization policy and the “Digital Algeria 2013” strategy, aimed at boosting IT use across sectors. The initiative also supported infrastructure, legal reforms, research, training, and projects like “أسرتك” (Your Family) and university e-learning programs.³

Digital ad began around 2009 but struggled due to legislative hurdles, weak infrastructure, and low adoption of e-payment. With 6% of bank users holding cards, economic engagement remains limited. Security and trust issues also persist due to past negative experiences.⁴

Robust digital engagement is reported in the Algeria Digital Report 2024, with internet usage recorded among 26.35 million individuals (59.6% of the population) and social media activity noted for 25 million users (56.5%). Mobile internet subscriptions are documented at 46.82 million, representing 105.8% of the population, underscoring the widespread availability of mobile connectivity.⁵

As internet use expands, corporations are increasingly relying on social media to campaign and engage with users, who now judge them by their services and messaging.⁶

2. Forms of Digital Advertising and Channels:

Digital advertising encompasses a variety of formats, allowing corporates significant flexibility in crafting content tailored to digital platforms and aligned with audience interests, including the following:

- **Advertising on the Website** serves as the corporation’s digital storefront, providing detailed information, promoting offers, and enhancing brand value.⁷

¹ موصلي، "دور محددات اتجاهات العملاء نحو الإعلانات على شبكة الأنترنت في سلوكهم الاستجابي: دراسة ميدانية عملاء الأسواق التجارية عبر الشبكة الاجتماعية"، 69، "Facebook".

² Samira Chaabna و Wang Hu, "Analysis of the State of E-commerce in Algeria", *International Journal of Marketing Studies* 7, 50 : (2015) 2 عدد، <https://doi.org/10.5539/ijms.v7n2p44>.

³ سلمى بشاري، "تطوير الرقمنة في الجزائر كآلية لمرحلة ما بعد جائحة كورونا (كوفيد 19)", *les cahiers du cread* 36, (2020) 3 عدد، <https://asjp.cerist.dz/en/article/120927.587>

⁴ يونس بورنان، "انتعاش طفيف للتجارة الإلكترونية في الجزائر"، *العين الإخبارية*، 22 مارس، <https://al-ain.com/article/algeria-e-2018> commerce-study?

⁵ Kemp, "Digital 2024: Algeria".

⁶ لحسن عطالله، "دراسة تأثير وسائل التواصل الاجتماعي على القرار الشرائي للمستهلك : دراسة حالة الفاييبوك"، *مجلة شعاع للدراسات الاقتصادية* 3، عدد 1 (2019): <https://asjp.cerist.dz/en/article/82459.216>

⁷ قعيد، "الترويج الإلكتروني ودوره في التأثير على سلوكيات المستهلك تجاه المنتجات المقدمة من طرف المؤسسات الاقتصادية-دراسة حالة الجزائر-67،"

- **Email Advertising**, one of the earliest and simplest digital formats, remains valued for its low cost and direct, personalized communication. It helps corporates promote new offers or products, strengthen brand awareness, and build audience loyalty.¹
- **Newsgroup Advertising**: This method targets groups sharing a common interest by publishing content that introduces the corporation, provided it offers added value to the group. It capitalizes on niche engagement and thematic relevance.²
- **Sponsored Links** account for 40% of ad spending, use keyword targeting in search engines, and operate on a cost-effective pay-per-click model. Samsung, for example, shifted 10% of its budget to this method, finding it 50% cheaper than TV for reaching 1,000 users.³
- **Advertising Banners**, comprising about 20% of e-ads, combine text and visuals to attract attention. Despite declining popularity, they remain effective, boosting clicks by 76% during unstructured browsing, despite ongoing privacy concerns.⁴
- **Pop-up Ads**: These appear suddenly during browsing sessions, often as boxes redirecting users to the advertiser's site upon interaction. They are frequently perceived as intrusive, prompting users to activate ad-blocking tools.⁵
- **Content Advertising** uses engaging media to inform targeted audiences, build awareness, foster engagement, and positively influence the corporate image and buying decisions.⁶
- **Affiliate Marketing** is a performance-based model in which corporations pay third parties to enhance their visibility and sales by leveraging their trust and audience reach.⁷
- **Mobile Advertising**: uses SMS to share updates and promotions, enabling real-time interaction and strengthening user engagement.⁸
- **Social Media**: boosts audience awareness in a competitive digital environment, where user interaction adds symbolic value to corporate messaging. With unlimited targeting capabilities, global social media ad spending rose by 10% in 2024 compared to 2022.⁹

¹ Eunice Frank Nyange, "The Impacts of Digital Marketing on Brand Awareness: Consumers Perspectives on Sportswear Industry", *International Journal of Management, Accounting and Economics* 11, 1008 : (2024) عدد 8, <https://doi.org/10.5281/zenodo.13323374>.

² قعيد, "الترويج الالكتروني ودوره في التأثير على سلوكيات المستهلك تجاه المنتجات المقدمة من طرف المؤسسات الاقتصادية-دراسة حالة الجزائر", 67-68.

³ Philip Kotler وآخرون, "Chapitre 19: Piloter le marketing direct, le marketing interactif, le marketing viral et la force de vente", في *Marketing Management*, 13 th edition (Pearson Education Company / Pearson Custom Publishing, د.ت), 692, https://www.pearson.fr/resources/titles/27440100647000/extras/7345_chap19.pdf.

⁴ Kotler 692, وآخرون.

⁵ Kotler 693, وآخرون.

⁶ Nyange, "The Impacts of Digital Marketing on Brand Awareness: Consumers Perspectives on Sportswear Industry", 1008.

⁷ Nyange, 1008.

⁸ Kotler وآخرون, "Chapitre 19: Piloter le marketing direct, le marketing interactif, le marketing viral et la force de vente", 695.

⁹ Kemp, "Digital 2024: Algeria".

3. Features and Conditions of Digital Advertising

3.1 Features of Digital Advertising: It offers several advantages over traditional methods:¹

- Precision targeting delivers tailored messages based on demographics, interests, location, and online behavior
- Interactivity engages audiences through likes, shares, and comments, creating two-way communication.
- Offers high impact at lower costs, making it ideal for budget-conscious corporates.
- 24/7 accessibility ensures audiences can engage with ads anytime, anywhere.
- Flexibility allows real-time updates and personalized content for various target segments.
- Rich information equips audiences with detail, aiding informed decisions and fostering trust

3.2 Conditions of Digital Advertising: Effective digital advertising requires more than visual appeal; it must meet key legal, ethical, and communicative standards:²

- Legal and ethical compliance: Ads must follow laws and respect audience morals.
- Transparency and clarity: Provide clear, detailed information that enables comparisons with competitors, supporting informed decision-making.
- Offer specification: Ads must clearly state if the offer involves promotions, gifts, or discounts and disclose the nature of the message.
- Ensure honesty and clarity by avoiding ambiguity or misleading content.

To enhance both effectiveness and ethical integrity, experts highlight key conditions:³

- Originality and creativity: Use innovative designs and ideas to avoid monotony.
- User-friendly appeal: Ensure ads attract without disrupting the user experience.
- Platform adaptation: Customize content to suit each platform's unique features.
- Personalization: Tailor messages to align with audience preferences and behaviors.
- Ensure high-quality content that aligns with the audience's cultural and social context.

4. Communicative Goals and Dimensions of Digital Advertising:

4.1 Communicative Goals of Digital Advertising: It fulfills several key communication functions:⁴

- Informing: Increases corporate visibility and awareness of offerings.

¹ موصلي، "دور محددات اتجاهات العملاء نحو الإعلانات على شبكة الأنترنت في سلوكهم الاستجابي: دراسة ميدانية عملاء الأسواق التجارية عبر الشبكة الاجتماعية."، 65-67، "Facebook".
² فايزة واعمر، "الإشهار الإلكتروني"، *المجلة الأكاديمية للبحوث القانونية والسياسية* 5، عدد 2 (1 سبتمبر، 2021): 307-308، <https://asjp.cerist.dz/en/article/162644>.

³ Sanjeev Kumar, "Digital Marketing Strategies and Their Impact on Consumer Behavior", *International Journal for Multidimensional Research Perspectives (IJMRP)* 2, 15-9: (2024) (9 سبتمبر)، <https://doi.org/10.61877/ijmrp.v2i9.179>.

⁴ أمال رقية، "الإشهار التلفزيوني والهوية الثقافية الجزائرية دراسة تحليلية سيميولوجية لعينة من الرسائل الإشهارية الميثة عبر قنوات التلفزيون الجزائري العمومي خلال الفترة 2017-2018" (أطروحة دكتوراه، تخصص اتصال تنظيمي، قسم علوم الاتصال، كلية علوم الإعلام والاتصال، جامعة الجزائر 3، 2020)، 67.

- Image building: Shapes or redefines the corporation's symbolic identity.
- Persuasion: Encourages trust and interest in products or services.
- Changing habits: Influences consumer behavior when market position allows.
- Reminder: Reinforces product presence during its maturity phase.

4.2 Dimensions of Digital Advertising: It operates through three core dimensions:¹

- Functional dimension: This dimension highlights technical and practical qualities (e.g., quality, efficiency), appealing to logic and rationality.
- The symbolic dimension links products to social values and identity, creating meaning through status, lifestyle, or a sense of belonging.
- Imaginary dimension: Evokes emotions, dreams, and desires, offering idealized visions of life (e.g., freedom, adventure) to foster personal connection.

5. Approaches to Digital Advertising and Factors Enabling Success

5.1 Approaches to Digital Advertising:

- The fact-based approach presents precise and realistic information to persuade the audience.
- Impact arises from truthful content and its psychological delivery, fostering trust.
- Fact-based: Offers clear, realistic information to build trust.
- Emotional: Evokes feelings and imagination to enhance engagement.
- Rational: Appeals to logic, common in technical or industrial ads.
- Symbolic-emotional: Uses symbols to convey identity, aspiration, or value.
- Product vs. Audience-oriented: Focuses either on product features or lifestyle appeal.
- Positive/negative appeal: Highlights either potential gains or risks.
- Seasonal timing: Leverages events or holidays to trigger purchases.

5.2 Success-Enabling Factors in Advertising

فضيل دليو, اتصال المنظمة, طبعة إلكترونية مجانية, 57-58, 2025, Open Access
غريب سيد أحمد outlines several key elements that contribute to the success of advertising:²

- Repetition: Regular exposure helps imprint the message in the audience's memory, but it must be done without causing boredom.
- Continuity: Consistent advertising strengthens audience familiarity and brand recall.
- Timing: Strategic scheduling and allowing enough time for results are essential; rushing outcomes may undermine the campaign.
- Design quality: The visual and content design determines the ad's appeal and persuasive impact; poor design weakens effectiveness.

¹ فضيل دليو, اتصال المنظمة, طبعة إلكترونية مجانية, 57-58, 2025, Open Access
https://drive.google.com/file/d/1IEliV5F3LxeKXhc_r_gQpMrF_QLm0jrh/view?usp=sharing,
² دليو, 60-61.

- Focused messaging: Ads should highlight one specific product feature to create a strong, clear association in the consumer's mind, avoiding cluttered or confusing messages.

6. Advantages and Disadvantages of Digital Advertising:

6.1 Advantages of Digital Advertising: a corporation in its accreditation attics. To promote its image, it seeks to benefit from the following advantages:¹

- Detailed product data can be obtained.
- Helps get data and feedback quickly.
- Ability to assess advertising effectiveness by linking outcomes to cost.

There are other advantages of digital advertising, which we mention as follows:²

- Digital surveillance enhances simplicity and transparency by enabling ad effectiveness tracking, image assessment, and access to customer reviews.
- Audiences can easily access and compare global ads, enabling more informed decisions.
- Corporations can establish authority in their field by becoming the primary source of information and allowing audiences to engage on their schedule
- Modern technologies enable fast, wide-reaching ads, ease legal barriers, expand markets, and support digital tracking of national and global offerings.³
- Digital advertising encourages interactive audience behavior, enabling content choice and fostering two-way communication through likes and comments.⁴

6.2 Flaws in Digital Advertising: Despite its many advantages, digital advertising has disadvantages that continue to affect its effectiveness and lead to declines in user experience, as follows:⁵

- Limited access: Limited to the user category to the Internet only.
- Crowding leads to feelings of alienation and difficulty understanding advertising messages.
- Security: Users worry that some messages may carry viruses and lack proper monitoring.

7. Advertising on Facebook:

After outlining the general features of digital advertising, its formats, benefits, and drawbacks, this section shifts focus to one of its most prominent and widely adopted forms.⁶

¹ أحمد مادني و رزق خليفه. "أثر محتوى الإعلان في الموقع الإلكتروني لمؤسسة اتصالات الجزائر على اتجاهات المستهلكين النهائيين نحو خدمة ADSL. (دراسة استطلاعية)", مجلة الاستراتيجية والتنمية 9, عدد 4 (26 أغسطس، 2019): <https://asjp.cerist.dz/en/article/98420.451>, وليد بن عيو, "الإشهار في عصر تكنولوجيا الاتصال: مقارنة تحليلية لمزايا الإشهار الإلكتروني وأفاقه", مجلة مقاربات 5, عدد 3 (15 فبراير، 2019): <https://asjp.cerist.dz/en/article/83910.41-37>, بوضابة, "ثقافة الإشهار الإلكتروني وإشكالات التلقي في المجتمع الجزائري -دراسة تحليلية استطلاعية لعينة من الجمهور المتلقي في ولايات الوسط، الشرق والغرب الجزائري-", 95.

⁴ Kouadio, "Réception des communications médiatiques persuasives : influences non conscientes de la publicité digitale sur le comportement", 30.

⁵ أحمد مادني و خليفه. "أثر محتوى الإعلان في الموقع الإلكتروني لمؤسسة اتصالات الجزائر على اتجاهات المستهلكين النهائيين نحو خدمة ADSL. (دراسة استطلاعية)", 451-52.

⁶ Kemp, "Digital 2024: Algeria".

Facebook ads use location targeting and social interaction to foster personalized, collaborative engagement between users and corporates through network sharing.¹

7.1 Types of Advertising on Facebook:

- **Free advertising:** Includes two types:²
 - **Corporate Pages:** help to engage with audiences, provide updates, and receive feedback. Their simplicity and reach often replace traditional websites.
 - **Marketplace Ads:** Evolved from individual sales to corporate tools, especially in real estate and autos, enabling fast and direct interactions.
- **Paid Ads:** Targeted ads using demographic and behavioral data, offered in various formats (images, videos, slides), with built-in performance tracking and budget management tools.

7.2 Facebook Advertising Features: The following features can be identified:³

- Cost-effective and accessible: Ideal for startups, as anyone can create a free page.
- Rapid product launch: Enables early sales and quick market entry.
- Efficient communication: Quickly informs audiences about offers, discounts, and updates.
- Customer service tool: Facilitates timely responses to complaints and feedback.
- Market monitoring: Regular posts help track audience needs and adjust offerings.
- Audience engagement: Gathers comments and opinions to improve services.
- Brand building: Supports long-term image development and corporate credibility.

8. Advantages and Disadvantages of Advertising on Facebook:

8.1 Advantages of Advertising on Facebook :⁴

- Precise demographic targeting: by age, gender, or interests for better relevance.
- Local audience reach: Target users in specific cities or regions for location-based services.
- Performance estimation: offers projected reach to optimize content and budget planning.
- Social Proof Effect: Friends' likes and interactions increase trust and engagement.

8.2 Disadvantages of Advertising on Facebook: Though Facebook ads share digital advertising's benefits, their social nature creates unique challenges, the biggest being:⁵

- Facebook ads generally yield lower click-through and conversion rates compared to platforms like AdWords, often leading to advertiser frustration.

¹ Faheem Ahmad Khan وآخرين, "Social Media Advertising and Brand Image: Unraveling the Mystery Box", *Bulletin of Business and Economics (BBE)* 12, 400 : (2023, 25 ديسمبر), <https://doi.org/10.61506/01.00139>.

² موصلي, "دور محددات اتجاهات العملاء نحو الإعلانات على شبكة الأنترنت في سلوكهم الاستجابي: دراسة ميدانية عملاء الأسواق التجارية عبر الشبكة الاجتماعية", 51-55, *Facebook*.

³ Ankita Nagra, "Social Media Marketing-A Study on Facebook" 5, *عدد 3 (مارس، 2015)*: 2, <https://tinylink.info/UM98>.

⁴ وليد بن عبو, "الإشهار عبر الفضاء السيبرناطيقي...من المنافسة إلى الهيمنة. -دراسة تحليلية لموقع الفيس بوك-", *مجلة العلوم الاجتماعية* 4, عدد 7 (14 يونيو، 2018): 2-5, <https://asjp.cerist.dz/en/article/53113>.

⁵ Nagra, "Social Media Marketing-A Study on Facebook", 4.

- Non-targeted ads: Ads irrelevant to the audience may result in annoyance.
- Attention distraction: Users frequently ignore ads amid casual browsing and social interactions.

9. Advertising to the Digital Audience:

Digital advertising shapes the corporate image through messages and audience interactions, whose characteristics and ways of dealing with them differ:

9.1 Types of Audience for Digital Advertising: Internet users process e-ads cognitively and emotionally, with motivation, attention, beliefs, and persuasion shaping attitudes and behavior.¹

An Internet user is anyone who has accessed the Internet in the past thirty days, for any purpose or via any connection. They fall into three main types, with behaviors that vary across contexts and situations:²

- Permanent user: who connects to the Internet daily or almost daily.
- Regular user: who connects to the Internet once or twice weekly.
- Casual user: connects to the Internet less than twice a month.

9.2 Audience Attitudes and Orientations Toward Digital Advertising: Like other social phenomena, digital advertising elicits societal attitudes as:³

- Supporters who consider digital advertising an integral part of business and media activities. They believe it contributes to guiding choices and enhancing economic competition.
- Neutrals, or hesitant individuals, hold an ambiguous stance toward advertising, shifting between support and opposition based on the context. While they often question the credibility of ads, they can be persuaded with additional effort and clear messaging.
- Opponents argue that advertising is excessive, ideologically biased, and encourages overconsumption. Many users employ ad-blockers to avoid it, although some websites restrict access unless users disable these tools or subscribe.⁴

In 2019, more than a quarter of internet users employed ad-blocking software, resulting in substantial financial losses of \$41.8 billion in 2016 and an annual decline of \$14.2 billion in consumer spending. Unknown corporates are the most affected, as the advertising industry regards these programs as an existential threat and seeks to counter them through measures such as blocking walls or ad camouflage. However, these solutions remain insufficient.⁵

¹ كبور منال, "تحليل مفهوم الجمهور في العصر الرقمي", مجلة بحوث ودراسات في الميديا الجديدة 3, عدد 3 (2022): 24, <https://asjp.cerist.dz/en/article/201552>.

² Kouadio, "Réception des communications médiatiques persuasives : influences non conscientes de la publicité digitale sur le comportement", 37.

³ Kouadio, 39.

⁴ Kouadio, 41.

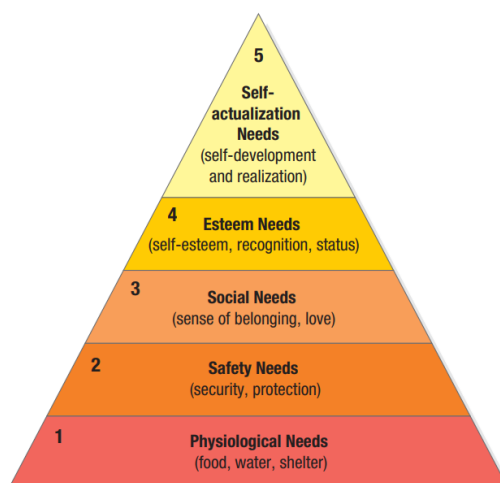
⁵ Evert de Haan, "The Drivers and Consequences of Ad Blocking: A Self-Filtering Mechanism That Increases Ad Effectiveness", *Journal of Interactive Marketing* 59, 60 (2023) 1 عدد, <https://doi.org/10.1177/10949968231180500>.

Research by *Greenwald* and *Banaji* has demonstrated that situations can arise spontaneously, without conscious deliberation, based on repeated exposure to particular objects or messages. They define attitude as “a state of mind or disposition that directs how individuals react to different objects or situations.” Attitude is shaped by experience and exerts a powerful influence, functioning as a wave of behavior.¹

Attitude reflects the audience’s acceptance or rejection of advertising content and is critical for understanding how individuals engage with messages. It plays a key role in shaping the corporation’s overall image. The effectiveness of advertising increases when its content aligns with the audience’s interests, thereby enhancing attention and encouraging positive responses.²

A motivated individual is prepared to take action; however, their behavior is influenced by how they perceive a given situation, as perception ultimately guides their actions. Perception is the process through which people select and organize information to construct meaning, typically shaped by their personal needs, as illustrated in the following figure:³

Figure 1: Maslow's Hierarchy of Needs



Source: Philip Kotler & Kevin Lane Keller, *Marketing Management*, p. 161

9.3 Audience Response to Digital Advertising:

Several models are used to measure advertising effectiveness, including cognitive, emotional, and hierarchical models (Knowledge, Perception, Desire, Preference, Persuasion, Acquisition). To assess the value of an ad before audience testing, it is essential to verify that key objectives, such as audience engagement and behavioral influence, are met through both pre-testing and post-testing.⁴

¹ فاتحة هوارى و أمال قراع, "قياس تأثير الإعلانات على إدراك المستهلك: دراسة مقارنة بين إعلانات منتجات العصائر", مجلة العلوم الاقتصادية, 13, عدد 15 (2016): 138-140.

² Khan وآخرون "Social Media Advertising and Brand Image: Unraveling the Mystery Box", 401.

³ Philip Kotler و Kevin Lane Keller, *Marketing Management*, 14th ed (Pearson, 2012), 161, https://archive.org/details/isbn_9780132103046.

⁴ زهرة بريك, "فعالية الرسالة الإشهارية", المجلة الجزائرية للعلوم الاجتماعية والإنسانية, 3, عدد 6 (19 يونيو, 2016): 252, <https://asjp.cerist.dz/en/article/71638>.

Digital advertising is a means to target and reach many audiences quickly and at a lower cost than traditional media. The audience responds to it in stages as follows:¹

- **Cognitive Stage:** It begins with the audience noticing ads unintentionally (such as appearing while browsing, scrolling, or communicating).
- **First Behavioral Stage:** Interacts with the ad by clicking on it or viewing it intentionally.
- **Emotional Stage:** Formation of feelings towards the content, advertising (such as interest, admiration, or desire).
- **Second Behavioral Stage:** Deciding to be influenced by the ad, such as engaging in purchasing behavior, either traditionally or digitally.

Table 04: Audience Perceptions and Reactions to Digital Advertising

Response Type (Stage)	Behavior, Audience, Trend, Digital Advertising
Cognitive Response (Awareness)	(Attention-Awareness-Knowledge) of the Advertised Products
Initial Behavioral Response (Interest)	Clicking on the Ad to watch it
Emotional Response (Liking)	Like - Favorite Products Advertised
Second Behavioral Response	(An Experience- Buying) Products Advertised

Source: موصلي، "دور محددات اتجاهات العملاء نحو الإعلانات على شبكة الأنترنت في سلوكهم الاستجابي: دراسة ميدانية عملاء الأسواق التجارية عبر الشبكة الاجتماعية"

Attitudes can be triggered automatically through involuntary or incidental exposure, influencing intentions and behavior without conscious awareness. This reflects implicit attitudes, which may be unconsciously stored and activated. Such predispositions are shaped by past experiences and guided behavior, and are characterized by the following features:²

- **Trend:** Whether the attitude is positive or negative towards something.
- **Intensity:** The degree of importance of attitude and the strength of support or opposition.
- **Central:** The importance of attitude in an individual's value system.
- **Access:** Ease of recalling or expressing the attitude when associated with a specific topic.

These elements reveal how digital advertising influences both conscious and unconscious behavior, supporting research into its effects on buying decisions, preferences, & latent attitudes.³

It influences audience orientations shaped by legal, social, and technological factors, affecting behavior and decisions. It can be summarized as follows:⁴

- Degree of exposure to advertising: This is a crucial factor in shaping the audience's stance; the more frequent the exposure, the higher the likelihood of influencing attitudes. This effect varies depending on content quality, context, and relevance to individual needs.

¹ موصلي، "دور محددات اتجاهات العملاء نحو الإعلانات على شبكة الأنترنت في سلوكهم الاستجابي: دراسة ميدانية عملاء الأسواق التجارية عبر الشبكة الاجتماعية"، 41-140، "Facebook".

² Kouadio, "Réception des communications médiatiques persuasives : influences non conscientes de la publicité digitale sur le comportement", 149.

³ Kouadio, 149.

⁴ موصلي، "دور محددات اتجاهات العملاء نحو الإعلانات على شبكة الأنترنت في سلوكهم الاستجابي: دراسة ميدانية عملاء الأسواق التجارية عبر الشبكة الاجتماعية"، 103، "Facebook".

- Personal characteristics: Audiences evaluate ads based on perceived benefits, costs, and concerns, such as time, data, and privacy, which shape their subjective perception.
- Trust in advertising: Influences the extent to which acceptance is linked to the source's credibility and the transparency of information. The greater the perceived trustworthiness of the advertiser, the more likely individuals are to engage positively with the content.

II. Conceptual Approach to Corporate Image

A corporate image encompasses its identity, personality, reputation, and values, which are shaped by its design and the experience of its audience. This study focuses on how the audience perceives the overall image.

1. Historical Context of the Corporate Image:

The concept of the corporate image has undergone significant evolution, influencing both strategic communication and audience perceptions.¹ Tracing back to classical philosophy, Aristotle was among the earliest thinkers to explore the notion of “image,” regarding it as a mediator between perception and imagination.² His ideas laid the groundwork for understanding perception and interpretation, foreshadowing theories that see image as both cognitive and symbolic.

In the early 20th century, Walter Lippmann (1922) introduced the term “corporate image” as a central concept for understanding how media shape public perception.³ Likewise, Graham Wallas (1908) noted that individuals, particularly voters, rely on simplified and stable mental images to inform trust and decision-making. This era marked the beginning of systematic inquiry into how collective mental constructs influence social and political behavior.⁴

By 1958, the Audience Opinion Research Center in Princeton conducted analytical studies that identified the corporate image as a dynamic phenomenon capable of change, sparking growing interest across communication and marketing disciplines.⁵

The term “corporate image” gained further prominence through Lee Bristol’s work, *Developing the Corporate Image* (1960), which expanded its relevance into commerce, politics, and media.⁶

¹ Anthony Poncier, "La gestion de l'image de l'entreprise à l'ère du web 2.0", *Revue Internationale d'Intelligence économique*, 83–82 : (2009) 1, <https://doi.org/10.3166/r2ie.1.81-91>.

² سعد سلمان المشهداني, *الإعلان التلفزيوني وتأثيره في الجمهور*, ط. 1 (عمان الأردن: دار أسامة للنشر والتوزيع, 2012), 90.

³ فتحي زهرة, "تطبيق التسويق الأخضر كمدخل لتعزيز الصورة الذهنية للمؤسسة -دراسة حالة مؤسسة طونيك الصناعية-بواسماعيل (Thèse de doctorat, قسم: العلوم التجارية، كلية: العلوم الاقتصادية والعلوم التجارية وعلوم التسيير، جامعة البليدة 2, 153, 2021, <https://bit.ly/4cWms7a>.

⁴ زهرة صادق, "إدارة الصورة الذهنية للمؤسسات وفق مدخل التسويق بالعلاقات دراسة حالة بنك الفلاحة والتنمية الريفية-المديرية الجهوية لولاية بشار (Thèse de doctorat, الجزائر, تخصص تسويق، كلية العلوم الاقتصادية والتجارية وعلوم التسيير، جامعة أبي بكر القايد تلمسان, 2016, 163–64, <http://dspace.univ-tlemcen.dz/handle/112/12552>.

⁵ صادق, 163–64.

⁶ شدوان علي شيبه, *العلاقات العامة بين النظرية والتطبيق*, ط. 1 (الإسكندرية: دار المعرفة الجامعية للطبع والنشر والتوزيع, 2016), 67–266, <https://kolalkotob.com/book5421.html>.

Initially, the advent of the Internet reinforced corporate control over the dissemination of information. However, the emergence of Web 2.0 around 2005 fundamentally shifted this dynamic, enabling audiences to generate, share, and reinterpret content.¹

We can therefore say that the concept of the corporate image in the American political context quickly spread to become a subject of research in various fields, including public relations, media, communication, political marketing, sociology, and psychology. This expansion contributed to the development of its linguistic and semiological understanding.²

From a semiological perspective, this transition transformed the corporate image from a unidirectional construct into a dialogic process, where audiences actively participate in meaning-making and symbolic negotiation.³

Today, the concept of corporate image has evolved into a complex, semiological, and strategic construct. This complexity is particularly evident in digital advertising, where corporates must navigate fragmented audiences and the co-construction of meaning.

2. Components and Dimensions of the Corporate Image:

2.1 Components of the Corporate Image: It is shaped by beliefs formed from messages, operating as a system of interconnected elements, including:⁴

- The corporate projects its identity through symbols like the logo and values, while audience acceptance depends on message quality and delivery.
- Brand image: Refers to the anticipated success of communication efforts in establishing a positive image of the corporation, grounded in trust in its brand.
- Image of products or services: The quality and uniqueness of a corporation's offerings shape how its efficiency and management are perceived.
- Corporate social responsibility programs: Showcase genuine contributions to society, building trust and reinforcing an ethical image.
- The corporation's space and staff foster positive impressions.
- Employee performance and corporate communication, through courteous service, efficiency and clear messaging, play a key role in shaping perceptions of the corporation's identity.⁵

¹ Poncier, "La gestion de l'image de l'entreprise à l'ère du web 2.0", 82–83.

² بودهان أمال و عكاك فوزية، "قراءة في مفهوم الصورة الذهنية"، *الصورة والاتصال* 7، عدد 1 (16 مايو، 2018): 84، <https://asjp.cerist.dz/en/article/50303>.

³ Zoe Hurley, "Thinking with semiotic-dialogism: Re-orientating augmented reality and visual literacy", *Studies in Technology Enhanced Learning* 2, 1 عدد (2022), <https://doi.org/10.21428/8c225f6e.4e1f8d49>.

⁴ عوجة و كريمان، *إدارة العلاقات العامة بين الإستراتيجية وإدارة الأزمات*، 141–43.

⁵ صادق، "إدارة الصورة الذهنية للمؤسسات وفق مدخل التسويق بالعلاقات دراسة حالة بنك الفلاحة والتنمية الريفية-المديرية الجهوية لولاية بشار"، 81.

2.2 Dimensions of the Corporate Image: It is composed of three key dimensions:

- **Cognitive dimension:**¹ Involves information conveyed through symbols that shape behavior, with communication tools fulfilling knowledge needs and sustaining engagement.
- **Perceptual Dimension:** Mental processing of sensory inputs is shaped by three key elements:²
 - Structural element: Refers to the nature of stimuli intended to be perceived and the impact of their meanings.
 - Functional element: Comprises the individual's reservoir of past experiences, as well as their needs and motivations.
 - Cultural element: Provides individuals with meanings and labels derived from specific intellectual or social associations.

Prior perceptions, shaped by personal experience and psychology, influence the corporate image through related symbols and expressions.

- **Behavioral Dimension:**³ This dimension shows how one's image of the corporate unconsciously shapes behavior and predicts attitudes toward it.

Audience perception of a corporate image significantly influences their behavior, making the image a crucial determinant of its success or failure, shaped by multiple factors:⁴

- Individual differences: In responding to cognitive or sensory aspects of the image.
- Influence of external factors on individual behavior: Social and personal factors, along with societal customs, traditions, and norms, can restrict individual responses and hinder alignment with the corporate image.
- Individual maturity shapes behavioral responses to the corporation's image. Adolescents react differently from adults, who typically show greater self-control and better judgment.

3. Types of Corporate Image:

There is no universally accepted classification of the corporate image among researchers. However, the following represent some of the most notable classifications:

3.1 Frank Jefkins' Classification: Divides the corporate image into five types:⁵

- Mirror image: The internal audience's perception, especially that of leaders, forms the initial impression that shapes how external audiences view the corporation.

¹ بزرل كبير, "دور العلاقات العامة في تحسين الصورة الذهنية للجمهور الداخلي في الجامعة الجزائرية -دراسة ميدانية بالمركز الجامعي غليزان-", 53.

² بلمختار, "التموقع وأثره على بناء صورة المؤسسة لدى الجمهور من منظور تسويقي -دراسة ميدانية حول مؤسسة "فرويتال كوكاكولا"-", 74.

³ بزرل كبير, "دور العلاقات العامة في تحسين الصورة الذهنية للجمهور الداخلي في الجامعة الجزائرية -دراسة ميدانية بالمركز الجامعي غليزان-", 53.

⁴ بلمختار, "التموقع وأثره على بناء صورة المؤسسة لدى الجمهور من منظور تسويقي -دراسة ميدانية حول مؤسسة "فرويتال كوكاكولا"-", 75.

⁵ علي شبيه, *العلاقات العامة بين النظرية والتطبيق*, 282-83.

- Current image: Formed through personal experiences and information quality; clearer, richer information leads to a more accurate and reliable impression.
- Desired image: The image the corporation seeks to establish with the audience, often related to new topics or projects for which the audience lacks sufficient information.
- Integrated image: Represents the corporation's overall perception, shaped by its history, reputation, social responsibility, and stakeholder relations, beyond its products or services.
- Multi-Part image: Formed as diverse interactions with a corporation's representatives merge into an overall positive, negative, or mixed impression.
- Product or service image: Arises from digital advertising conducted by the corporation, emphasizing the product's or service's qualitative features, quality, and distinctiveness.
- Ideal image: Refers to the optimal image a corporation can attain by acknowledging the competitive landscape and enhancing its efforts to influence the target audience effectively.

3.2 According to the Communication Goals (Westphalen's classification), as follows:¹

- Self-image: The corporation's self-perception, shaped by members' attitudes and client communication, influences its external image positively or negatively.
- Planned desired image: This is what the corporation wishes to convey about itself to its clients. The corporation must carefully plan its image to ensure it is unambiguous.
- Perceived image: This refers to the perceptions and feelings individuals hold, which influence their purchasing decisions.

3.3 According to the Marketing Field, it can be divided into three basic types:²

- Organic image: The deliberate impression a corporation builds via its presence, staff behavior, and communication, shaping audience perceptions.
- Product image: People's perceptions about a product or service, based on functional aspects (composition, packaging, size, color) and emotional factors (self-expression, social identity).
- Brand image: A blend of functional elements and symbolic meanings that evoke emotional and mental associations, fostering feelings like belonging and self-actualization.³

3.4 Classification by Highhouse & Al: They divided the corporate image into four types:⁴

- The corporate image as an employer, reflecting how well it treats its employees.
- Market image: the corporate image as a producer of goods and services.
- Financial image: the corporate image as an investment opportunity.

¹ صادق، "ادارة الصورة الذهنية للمؤسسات وفق مدخل التسويق بالعلاقات دراسة حالة بنك الفلاحة والتنمية الريفية-المديرية الجهوية لولاية بشار"، 78.

² بلمختار، "التموقع وأثره على بناء صورة المؤسسة لدى الجمهور من منظور تسويقي -دراسة ميدانية حول مؤسسة "فرونتال كوكاكولا"-"، 71-72.

³ فاطمة حسين عواد، الاتصال و/الاعلام/التسويق، ط. 1 (الأردن: دار أسامة للنشر والتوزيع، 2011)، noor-book.com/clh0nb.297.

⁴ زهرة، "تطبيق التسويق الأخضر كمدخل لتعزيز الصورة الذهنية للمؤسسة -دراسة حالة مؤسسة طونيك الصناعية-بواسماعيل"، 167.

- Corporate social responsibility image: as a citizen serving the community.

4. Characteristics and benefits of the corporate image:

4.1 Characteristics of the Corporate Image: The corporate image is subjective and varies by individual, with key defining traits identified by ¹كريماني فريد and علي عوجة

- Stems from personal perceptions shaping attitudes toward the corporate.
- It evolves constantly under personal, corporate, competitive, and social influences.
- Represents a partial or comprehensive cognitive image of the corporate, covering aspects like management, brand, or products.
- It may stem from intentional corporate efforts to shape audience perception.
- It can be measured scientifically to track its features and detect changes over time.

Additional characteristics were identified by "موسى باقر" as outlined below:²

- It originates in the past; current knowledge does not constitute a mental image.
- Based on a subjective sensory framework, tied to individual sensory perception.
- Variability across individuals, groups, and societies may converge into a shared image.
- Characterized by emotion, though not always essential; it influences attitudes, behavior, and judgment through inference (stimulus → image → judgment).

4.2 Benefits of a Good Corporate Image: Building a corporate image requires effort and investment for its strategic value, yielding significant benefits both internally and externally.

At the internal level, the following benefits can be noted:³

- Increased productivity of employees as their satisfaction and pride in the corporation grow, and their image of it is positive.
- Reduces workplace issues, boosts internal morale, and improves efficiency.
- It plays a vital role in attracting capital, increasing the number of shareholders, suppliers, and distributors, and facilitating dealings with them.
- It helps senior management decide and plan to achieve more corporate goals.

At the external level, the following benefits can be mentioned:⁴

- Promoting dialogic communication to reduce opposition and support long-term goals.
- Driven by audience interactions, it requires constant oversight to maintain a positive image.
- Ensuring two-way communication aligns with the strategy and avoids conflicting messages.
- Image-building is a continuous process requiring structured planning and sustained effort.

¹ عوجة و كريماني، إدارة العلاقات العامة بين الإستراتيجية وإدارة الأزمات، 129.

² باقر، الصورة الذهنية في العلاقات العامة، 57-58.

³ بلمختار، "التموقع وأثره على بناء صورة المؤسسة لدى الجمهور من منظور تسويقي -دراسة ميدانية حول مؤسسة "فرويتال كوكاكولا"-، 68.

⁴ عوجة و كريماني، إدارة العلاقات العامة بين الإستراتيجية وإدارة الأزمات، 145.

- Increased audience trust in its products and services.¹

5. Sources and Factors Influencing Corporate Image:

5.1 Sources of Forming the Corporate Image: It is shaped by direct and indirect audience interactions with the primary sources of image formation being:²

- Direct experience: The audience's direct interaction with the corporation and its products or services is considered a primary source for forming their impression of the corporation.
- Indirect experience via media and word-of-mouth helps shape and reinforce audience impressions of the corporate.

5.2 Factors Shaping the Corporate Image: According to Dowling, corporate image is shaped by internal factors and audience influences within the social and cultural context:³

- Vision and mission: These must be transparent and credible, forming the foundation for the audience's perceptions of the corporation.
- Corporate culture requires a clearly defined cultural framework aligned with policies grounded in values, beliefs, and behaviors that shape the desired image.
- Corporate identity includes elements like name, logo, architecture, décor, and symbols that enhance recognition and shape a positive perception of service quality.
- Audience communication seeks to reshape perceptions, enhance awareness, and cultivate trust and emotional connections that drive engagement and loyalty.

add four factors as follows:⁴ علي عوجة and كريمان

- Personal factors: Recipient's traits, education, culture, values, and interests.
- Social factors: Reference groups, opinion leaders, and cultural values.
- Corporate factors: Strategy, policies, communication, and social initiatives.
- Media factors: Tone, scope, and visibility of media coverage.

6. Audience Impact of Corporate Image:

6.1 Stages in Audience Perception of Corporate Image: Shett and Abratt note that corporate image develops in three stages, with employee experiences crucial in shaping the internal image:⁵

- Stage one: Defining the corporation's philosophy, core values, mission, goals, and target audience as the basis for identity and communication.⁶

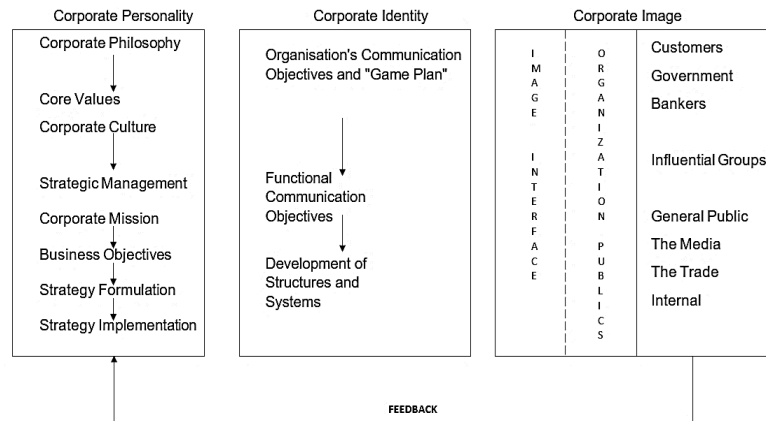
¹ بلمختار, "التموقع وأثره على بناء صورة المؤسسة لدى الجمهور من منظور تسويقي -دراسة ميدانية حول مؤسسة "فروينال كوكاكولا"-", 68, 2 بويمة أنور, "تأثير الصورة الذهنية المدركة للعلامة التجارية على العلاقة بين الكلمة المنطوقة عنها وقيمتها المدركة عند المستهلك الجزائري - دراسة مقارنة بين بعض العلامات الأجنبية والمحلية -" (أطروحة دكتوراه ل م د, الجزائر, كلية العلوم الاقتصادية والتجارية وعلوم التسيير, جامعة فرحات عباس سطيف 1, 2022), <http://dspace.univ-setif.dz:8888/jspui/handle/123456789/3939.22>, ³ غرهام داوولينغ, تكوين سمعة الشركة الهوية والصورة والأداء, ترجمة وليد شحادة, ط 1 (السعودية: مكتبة العبيكان, 2003), 123-28.

⁴ علي عوجة و كريمان, إدارة العلاقات العامة بين الإستراتيجية وإدارة الأزمات, 139-40.
⁵ Russell Abratt, "A new approach to the corporate image management process", *Journal of Marketing Management* 5, 69-68: (1989) عدد 1, <http://dx.doi.org/10.1080/0267257X.1989.9964088>.

⁶ Bérangère SZOSTAK TAPON, "L'impact des facteurs organisationnels sur l'image institutionnelle des organisations: Le cas des agences de design en France" (Thèse de doctorat, France, Ecole Doctorale Management -

- Stage two: Defining corporate identity to clarify goals, guide communication, and support management; media monitoring and partnerships enhance the positive image.¹
- Stage three: Corporate image connects stakeholders, requiring continuous digital message refinement to ensure support and success.²

Figure.2: The Corporation's Image Management Process



Source: Russell Abratt: A New Approach to the Corporate Image Management Process, p.71

6.2 Corporate image and audience behavior:

The corporate image shapes audience attitudes and reactions, influencing behavior at key stages of the decision-making process, as outlined below:³

- Need recognition: The corporate image implicitly motivates the individual by being recalled as a potential solution when a problem arises.
- Information search: Whether internal (based on past experiences) or external (through media, others), the image aids memory recall and guides information selection.
- Alternative evaluation: Image shapes preferences through associations.
- Decision-making: Corporate image influences choices, positively or negatively.
- Post-purchase evaluation: The experience is assessed in light of the image, influencing satisfaction, loyalty, and future decisions.

7. Constructing the Corporate Image in the Digital Space:

7.1 Steps for Digital Corporate Image Building: Service quality, image, and advertising drive audience perception and image building:

- **Thinking:**⁴ This diagnostic stage answers key questions (Who? What? Where? When? Why?) and prepares for e-reputation risks and potential crisis management.

Information - Finance, Université Lyon 3 - Jean Moulin, 2006), 59–60, https://scd-resnum.univ-lyon3.fr/out/theses/2006_out_szostak_b.pdf.

¹ SZOSTAK TAPON, 59–60.

² SZOSTAK TAPON, 59–60.

³ حسين عواد, الاتصال و الاعلام التسويقي, 302–3.

⁴ ريان مبارك, "العلاقات العامة والتحول نحو الممارسة الإلكترونية", مجلة العلوم الإنسانية 27, عدد 4 (31 ديسمبر، 2016): 125, <https://asjp.cerist.dz/en/article/89120>.

- **Gaining Understanding:**¹ Involves analyzing digital content and interactions to extract meaningful insights about the corporation.
- **Building:**² Involves selecting the appropriate media to shape the corporation's online image through content creation, promotion, and audience engagement.
- **Providing Information and Statistics:**³ And preparing media materials, printed matter, and designs, as well as coordinating various events.
- **Maintaining the Corporation's Digital Presence:**⁴ Time is essential in creating a strong and solid digital reputation, as content creation must be continuous and ongoing.
- **Promoting** the corporation's services through e-commerce and modern tools reduces PR, advertising, and sales costs while enabling direct digital marketing and sales.⁵
- **Monitoring and Vigilance:**⁶ Allows the corporation to track online opinions and manage its image using tools such as BlogPulse, Yooseemee, Netvibes, and Google Alerts, particularly for user feedback on services like hotels and restaurants.
- **Two-way Communication:**⁷ This enables building mutually beneficial relationships with the corporation's audience, allowing recipients to interact with the corporation.
- **Acting and Responding:**⁸ If the corporation becomes aware of published content about it, it intervenes immediately, regardless of whether the content is positive or negative.
- **Digital Image Collection**⁹ It uses search tools, blogs, and platforms like Visibrain to monitor reactions and competitors, with geolocation and feedback shaping the image.

7.2 Corporate Image Production Mechanisms: Corporate image forms through psychological, social, and cognitive processes, driven by selective information filtering.¹⁰

Boulding Kenneth explains that a corporate image is formed through the interaction of an individual's cognition with factors like environment, time, relationships, knowledge, beliefs, and behavior.¹¹

¹ ليلي فيلالي، "دور شبكة الأنترنت في تطوير أداء العلاقات العامة"، *المعيار* 17، عدد 34 (31 ديسمبر، 2013): 16، <https://asjp.cerist.dz/en/article/17523>.

² مبارك، "العلاقات العامة والتحول نحو الممارسة الإلكترونية"، 125.

³ كريمة حاج أحمد، "العلاقات العامة وتطبيقاتها للتكنولوجيات الحديثة في المؤسسات الاتصالية -مؤسسة أوريدو للاتصالات نموذجاً- (أطروحة دكتوراه علوم، الجزائر، وهران 2، 2018)، <https://bit.ly/4j1CJJX>. 177.

⁴ مبارك، "العلاقات العامة والتحول نحو الممارسة الإلكترونية"، 125.

⁵ حاج أحمد، "العلاقات العامة وتطبيقاتها للتكنولوجيات الحديثة في المؤسسات الاتصالية -مؤسسة أوريدو للاتصالات نموذجاً-"، 177.

⁶ مبارك، "العلاقات العامة والتحول نحو الممارسة الإلكترونية"، 125.

⁷ ريان مبارك، "ممارسة العلاقات العامة عبر الشبكات الاجتماعية -دراسة تحليلية للصفحة الرسمية لمؤسسة موبيليس على موقع فيسبوك-"، *المجلة الجزائرية للعلوم الإنسانية والاجتماعية* 2، عدد 03 (1 يونيو، 2018): <https://asjp.cerist.dz/en/article/95772.59>.

⁸ مبارك، "العلاقات العامة والتحول نحو الممارسة الإلكترونية"، 125.

⁹ فاطمة همال، "إدارة الصورة الذهنية للمؤسسات الإعلامية عبر شبكات التواصل الاجتماعية" (أطروحة دكتوراه علوم، الجزائر، تخصص: إعلام وتكنولوجيا الاتصال الحديثة، قسم الإعلام والاتصال وعلوم المكتبات، كلية العلوم الإنسانية والاجتماعية، جامعة باتنة 1، 2022)، 132، <http://dspace.univ-batna.dz/bitstream/123456789/1343/1/hsi%20Fatima%20Hemal.pdf>.

¹⁰ سماري سعد الدين و عيواج عزراء، "إدارة الصورة الذهنية للمؤسسة على موقع الواب"، *مجلة الإعلام والمجتمع* 6، عدد 2 (31 ديسمبر، 2022): <https://asjp.cerist.dz/en/article/215529.619>.

¹¹ سعد الدين و عزراء، 620-21.

- **Identifying the Audience:** Determine key segments, their roles, and traits to choose effective communication channels.
- **Measuring the Corporate Image:** Understand how the audience perceives the corporate image to align communication goals with audience beliefs.
- **Planning the Desired Image:** Analyze strengths and weaknesses to set realistic, distinctive goals; define who we are and how we want to be perceived.
- **Choosing the Communication Medium:** Combine mass media with personal and symbolic communication methods (e.g., staff and physical presence).
- **Evaluation:** Utilize clear metrics to assess the effectiveness of the image program and identify areas for improvement.

7.3 Corporate Image Formation Through Digital Advertising

The digital space enables tracking audience behavior to evaluate ad effectiveness and target users based on their interests. While clicks matter, view counts remain vital, as ads can influence behavior over time, even if not consciously remembered.¹

Corporations prioritize the financial returns of advertising, but audiences perceive it as shaping their buying behavior. From a cognitive psychological perspective, responses are shaped by mental associations. Keller highlights two key components of corporate knowledge:²

- **Corporate Awareness** refers to the audience's ability to recall and recognize the corporate when a related product or service is mentioned.
- **Corporate Image** is shaped by mental associations stored in memory, reflecting the perceived benefits, attitudes, and distinct traits associated with the corporation.

The model aims to establish strong, positive associations, reinforcing the corporate image through a sustained strategy, consistent marketing, and ongoing evaluation.³

A report by the French network CIGREF noted that the digital environment has created a shift in the corporate image in the following ways:⁴

- New actors like social influencers and media users shape the corporate image and act as virtual defenders.
- Stakeholders actively influence the corporate image positively or negatively, amplified by the fast spread of information.

¹ Kouadio, "Réception des communications médiatiques persuasives : influences non conscientes de la publicité digitale sur le comportement", 53–54.

² Khan, "Social Media Advertising and Brand Image: Unraveling the Mystery Box", 402.

³ شعبان حنان, "إدارة صورة المؤسسة عبر شبكات التواصل الاجتماعي: تنمية تكنولوجية في زمن الرقمنة", *المجلة الدولية للاتصال الاجتماعي* 8, عدد 4 (2021): <https://asjp.cerist.dz/en/article/173920.249>.

⁴ نسيم مناصري, "مساهمة البقطة المعلوماتية في تحسين الصورة الذهنية لمؤسسة الدرك الوطني: دراسة وصفية لعينة من شبكات التواصل الاجتماعي الفيس بوك واليوتيوب لسنتي 2021 و2022" (أطروحة دكتوراه, تخصص: اتصال تنظيمي, قسم علوم الاتصال, كلية علوم الإعلام والاتصال, جامعة الجزائر 3, 2024), <https://dspace.univ-alger3.dz/jspui/handle/123456789/9657.66>.

- The audience increasingly monitors products, compares corporates, freely shares opinions, and may drive demand-based production.
- The corporation faces heightened exposure and constant audience scrutiny due to rapid news dissemination.
- High negative audience interaction significantly hinders image management.

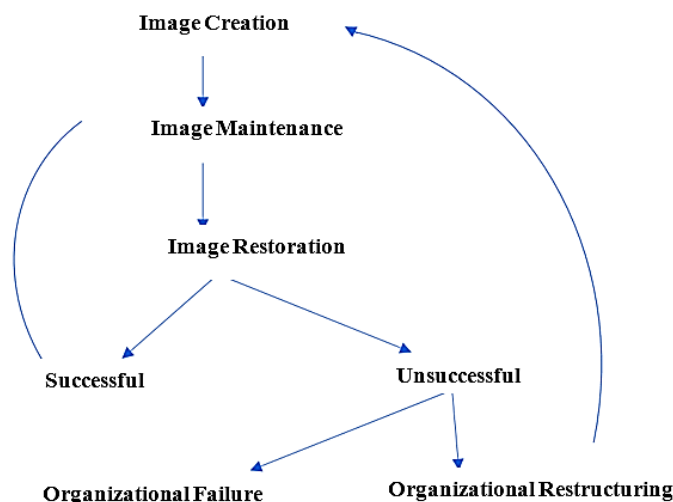
8. Digital Management of Corporate Image:

8.1 Corporate Image Management: This is a long-term strategy to enhance the corporation's reputation and audience presence through identity, planning, communication, and research.¹

- **Expressing the Corporation's Philosophy:** Management must define its identity, beliefs, and values as the foundation of image-building.
- **Strategic Management:** Develop and implement strategic plans that embody the corporation's philosophy and identity.
- **Corporate Communication:** Ensure that all messages, both formal and informal, align with the corporation's values and philosophy.
- **Image Research:** Using research tools, monitor and assess the corporate image among the audience and stakeholders.
- **Systems Management:** This involves overseeing internal systems, such as training, crisis response, and quality control, which impact the corporate image.

Image specialists emphasize that a corporation's internal image shapes its identity, positioning, and audience perception more than external factors:²

Figure 3: Theoretical Model of Corporate Image Management



Source: Joseph Eric Massey: A theory of Corporate Image Management, p.4

¹ Muhamad Jumalik و Intan Oktaviany, "Systematic Literature Review: The Role of Social Media in Improving the Corporate Image", *Multidisciplinary International Journal of Research and Development* 3, 39–37 : (2023) عدد 3, <https://www.researchgate.net/publication/377560629>.

² سعد الدين و عذراء, "إدارة الصورة الذهنية للمؤسسة على موقع الواب", 615.

Image management is a strategic process that builds, sustains, or restores a positive corporate image, particularly during crises, by evaluating discrepancies between the desired and actual perceptions across three key stages:¹

- **Image creation** begins when the corporation is unfamiliar, aiming to build a positive image through strategic communication, especially involving the internal audience.
- **Image preservation** ensures continued engagement through communication and feedback, helping detect and prevent risks.
- **Image recovery** is activated during crises, requiring strategic efforts to restore trust; if ineffective, it may necessitate significant changes like rebranding or redefining the corporation's identity.

8.2 Conditions of Image Management:

Successful image management requires:²

- **Studying Reality:** Analyzing socio-political and economic factors and audience behavior.
- **Feedback Use:** Adapting messages based on audience reactions.
- **Communication Management:** Ensuring clear, symbolically meaningful internal and external messaging.
- **Credible Information:** Avoiding misinformation to protect reputation.
- **Internal Positivity:** Engaging employees in building a positive image.
- **Effective Audience Communication:** Using strong channels and programs to enhance the corporate image and market standing.

8.3 Corporate Image Management in Digital Space:

Managing a corporation's digital image needs a proactive, flexible strategy, including:³

- Protecting intellectual property and brand rights.
- Enhancing search engine visibility and digital traffic.
- Strengthening audience engagement and loyalty through interactive content and questionnaires.
- Implementing real-time image monitoring tools to address potential harm.
- Training employees as image ambassadors.
- Ensuring transparency by sharing accurate information.
- Upholding corporate values as a foundation of trust.
- Regular updates and adaptability sustain a strong digital presence.

¹ زهرة, "تطبيق التسويق الأخضر كمدخل لتعزيز الصورة الذهنية للمؤسسة -دراسة حالة مؤسسة طونيك الصناعية-بواسماعيل", 173-74.
² بلمختار, "التموقع وأثره على بناء صورة المؤسسة لدى الجمهور من منظور تسويقي -دراسة ميدانية حول مؤسسة "أفرويتال كوكاكولا"-", 86-87.
³ مناصري, "مساهمة اليقظة المعلوماتية في تحسين الصورة الذهنية لمؤسسة الدرك الوطني: دراسة وصفية لعينة من شبكات التواصل الاجتماعي الفيس بوك واليوتيوب لسنتي 2021 و2022", 70-71.

8.4 Strategies for Corporate Management on Facebook :

Ads on Facebook enhance corporate image by motivating users to share content, such as videos, photos, and text, enabling broad, rapid, and low-cost exposure. Key strategies include¹:

- Providing accurate, reliable information to avoid damaging credibility.
- Consistent messaging that reflects the corporation's values, vision, and mission.
- Two-way communication to encourage interaction, build trust, and ensure rapid feedback.
- Promoting the corporation as a desirable workplace by highlighting a positive environment and growth opportunities.
- Sharing engaging content (articles, infographics, videos) to attract audience interest.
- Managing criticism professionally with prompt, solution-oriented responses.
- Collaborating with influencers to expand reach and reinforce the image.
- Using sponsored ads to boost visibility and enhance the corporation's e-reputation.

9. Corporate Image Measurement :

9.1 Corporate Image Measurement Techniques: Image measurement uses audience surveys, competitor comparison, qualitative tools, and expert analysis, requiring continuous monitoring through four main methods:²

- **Awareness and Preference Scale:** This scale measures familiarity with the corporate (e.g., "Never heard of it" to "Know it well") and audience preference. Low scores reveal issues in visibility or appeal.
- **Opposing Attribute Scale:** This scale assesses images based on contrasting traits (e.g., "high quality/low quality") and uses a graduated scale to indicate the strength of perception.
- **Multidimensional Scaling:** This visualizes how the audience perceives different corporates, highlighting similarities or gaps in positioning.
- **Direct Attitude Scale:** This scale evaluates beliefs about the outcomes of engaging with the corporate, focusing on behavior and motivations. It is beneficial for value-driven corporates or repositioning strategies.

9.2 Corporate Image Measurement in Digital Space:

The basic stages are summarized below:³

- **Identifying Information Needs:** Define research goals, focusing on the external audience as the primary evaluator and the internal audience as a key influencer.

¹ Jumalik و Oktaviany, "Systematic Literature Review: The Role of Social Media in Improving the Corporate Image", 37.

² صادق, "ادارة الصورة الذهنية للمؤسسات وفق مدخل التسويق بالعلاقات دراسة حالة بنك الفلاحة والتنمية الريفية-المديرية الجهوية لولاية بشار", 96-92.

³ مناصري, "مساهمة البقطة المعلوماتية في تحسين الصورة الذهنية لمؤسسة الدرك الوطني: دراسة وصفية لعينة من شبكات التواصل الاجتماعي الفيس بوك واليوتيوب لسنتي 2021 و2022", 112-13.

- **Image Review:** Gather and analyze data by answering key questions to audit the corporation's digital presence, coverage, and audience perception.
- **Monitoring Indicators:** Track key metrics, such as content spread, interaction quality, and hashtag usage, to identify trends and inform strategic responses.
- **Trend Analysis:** Analyze audience behavior and adjust measurement indicators in response to evolving strategies and new data.
- **Digital Influence:** Use insights to address image issues or strengthen positive perceptions, refining communication efforts accordingly.

III. Semiology and Corporate Image Interpretation in Digital Advertising

Amid the digital shift, ads function as symbolic systems that shape corporate images through cultural meanings, analyzed using tools such as semiology and concepts from Saussure, Peirce, Barthes, and Van Nes, as well as audience interaction methods on digital platforms, which this section explores.

1. The Evolution of Semiology

Semiology has its origins in humanity's earliest attempts to interpret signs and symbols. It only emerged as a distinct academic field with *Ferdinand de Saussure*, who introduced structural analysis of sign systems and laid the groundwork for exploring meaning beyond language alone.¹

Initially focused on linguistic methods, semiology gradually expanded to investigate diverse systems of signs—including visual, gestural, and cultural symbols—to reveal the underlying structures that lie beneath surface phenomena.²

The discipline developed through the contributions of Ferdinand de Saussure and Charles Sanders Peirce, whose differing models laid the groundwork for modern semiology. It gained momentum during the 1960s³ structuralist movement led to the founding of the International Association for Semiotic Studies (IASS) in 1969.⁴

Saussure's approach centered on the dyadic relationship between the signifier and the signified, while Peirce proposed a triadic model consisting of the sign, its referent, and the interpretant. Despite their theoretical differences, both frameworks converge on the essential question of how meaning is generated within systems of signs.⁵

¹ بركات, "السيمولوجيا بقراءة رولان بارت", 57.
² جودي عبد الحق, "الإشهار الضمني ف السينما الأمريكية المعاصرة دراسة تحليلية سيميولوجية لبنية الرسالة الإشهارية ف عينة من أفلام العلامات التجارية الأمريكية" (أطروحة دكتوراه علوم, الجزائر, تخصص علوم الإعلام والاتصال, قسم الاتصال, كلية علوم الإعلام والاتصال, جامعة الجزائر 3, 2021), <https://dspace.univ-alger3.dz/jspui/handle/123456789/1629.23>.

³ Martine Joly, *Introduction à l'analyse de l'image*, 2ème édition (Armand colin, 2009), 31.

⁴ "About IASS/AIS", IASS/AIS, د.ت, <https://iass-ais.org/>.

⁵ Daniel Chandler, *Semiotics the Basis*, 2 nd edition (London and New York: Routledge Taylor & Francis group, 2007), 3.

Prominent scholars, including Roland Barthes, Émile Benveniste, Algirdas Julien Greimas, Roman Jakobson, Claude Lévi-Strauss, and Thomas A. Sebeok, helped establish semiology as a specialized discipline, sometimes referred to as a “theory of theories” due to its capacity to analyze a wide range of human communication domains.¹

Over time, semiology has diversified into several branches, such as:²

- Communicational semiology, which studies everyday symbolic practices.
- Semantic semiology, focused on the relationship between signs and referents.
- Pragmatic semiology, which examines the impact of signs on audiences.
- Hermeneutic semiology, dedicated to processes of interpretation.
- Poetic semiology, exploring how signs are created in artistic and creative contexts.
- Aesthetic semiology, concerned with how signs are received and experienced.

Despite these distinctions, all semiological inquiry shares a central aim: understanding how meaning emerges from symbolic systems.

In the Arab intellectual tradition, the term “semiotics” entered discourse through translations of Western scholarship, giving rise to various expressions such as “science of signs,” “science of symbols,” and “science of evidence”.³

The classical Arabic term *al-simyā* (السيمياء) carries historical resonance, serving as a culturally significant equivalent for “semiology” or “semiotics”.⁴ “Semiology” has gained prominence, rooted in its Greek origins and shaped by the French tradition exemplified by Barthes, as scholars have introduced it into Arabic studies while linking it to Western thought.⁵

In recent decades, semiology has merged with digital media, giving rise to digital semiology, which redefines symbolic processes in networked, interactive environments.⁶

As the internet has evolved into a cultural phenomenon, digital semiology has become a crucial framework for analyzing the semiotic dimensions of online communication, particularly within visual, cultural, and social contexts.⁷

This evolution in semiological theory forms the basis for the present study, which aims to examine how digital advertising constructs corporate images and shapes audience perceptions in digital environments.⁸

¹ Winfried Nöth, "Comics Handbook of Semiotics", في *Handbook of Semiotics Advances in Semiotics*, 1st edition (Indiana University Press, 1995), 14, [http://dx.doi.org/10.1016/S0378-2166\(97\)83637-5](http://dx.doi.org/10.1016/S0378-2166(97)83637-5).

² بركات, "السيمولوجيا بقراءة رولان بارت", 57.

³ صبطي و بخوش, *مدخل إلى السيميولوجيا*, 13.

⁴ سيفون باية, "المقاربة السيميائية للصورة الإشهارية (الطرق والأليات)", *مجلة العلوم الاجتماعية و الانسانية* 11, عدد 1 (2021): 81, <https://asjp.cerist.dz/en/article/160484>.

⁵ بركات, "السيمولوجيا بقراءة رولان بارت", 58.

⁶ Fernández و Everardo, "The digital approach to semiotics: a systematic review", 2.

⁷ Fernández و Everardo, 4.

⁸ Fernández و Everardo, 17.

2. Schools of Semiology and Their Applications

2.1 The American School:

Charles Sanders Peirce established his semiotic theory on a triadic relationship comprising the representamen, the object, and the interpretant, linking it to logic and mathematics. He classified signs into three categories: the icon (based on resemblance), the index (based on causality), and the symbol (based on convention).¹

2.2 European Schools

- **Prague School (1930–1940):** Built upon the work of Russian Formalists, applying linguistic principles to the analysis of art (Mukarovsky), theater (Honzl), cinema (Jakobson), and clothing (Bogatyrev). It emphasized referential and poetic functions by foregrounding deviations from standard phonetic or syntactic forms to create an artistic effect.² While primarily recognized for identifying distinctive features in language, the school's theorists expanded their interests to encompass culture and aesthetics.³
- **Paris School (1960–1970):** This school applied Saussure's concepts to analyze fields such as painting (Schefer), photography (Barthes, Lindekens), fashion (Barthes), cinema (Metz), music (Nattiez), and comics (Fresnault-Deruelle). It relied on the concepts of the signifier and signified, as well as the distinctions between icon, symbol, and index.⁴

The school stressed deep meaning but drew criticism for neglecting audience response, pushing modern semiology toward more contextual interpretations.⁵

These ideas continue to be taught in media, arts, and design curricula, often under the label of "semiology," despite their evolution beyond the confines of structuralism.⁶

- **Italian School:** Represented by scholars such as Umberto Eco and Rossi-Landi, this school regards semiology as a framework for analyzing communication systems and culture, proposing that all communication constitutes programmed behavior serving a semiological function. It is characterized by production, ideology, and communication programs, with a humanistic focus on the individual within their social and historical context.⁷
- **Modern School:** Drawing inspiration from Michael Halliday's functional linguistics, this school branched into two main streams:⁸

¹ سليمان ابراهيم محمد, "السيمائية مفهومها، أصولها، مدارسها، واتجاهاتها", مجلة كلية الآداب الزاوية, 2019, 304-5, <http://dspace.zu.edu.ly/xmlui/handle/1/1741>.

² Gunther Kress و Theo van Leeuwen, *Reading Images: The Grammar of Visual Design*, 2nd.ed (Routledge Taylor & Francis group, 2006), 6, <https://bit.ly/3G0ihv8>.

³ Chandler, *Semiotics the Basis*, 233.

⁴ Kress و Leeuwen, *Reading Images: The Grammar of Visual Design*, 6.

⁵ Chandler, *Semiotics the Basis*, 215–17.

⁶ Kress و Leeuwen, *Reading Images: The Grammar of Visual Design*, 6.

⁷ ابراهيم محمد, "السيمائية مفهومها، أصولها، مدارسها، واتجاهاتها", 307.

⁸ Kress و Leeuwen, *Reading Images: The Grammar of Visual Design*, 6.

A British stream, focusing on critical linguistics and the expansion of semiotics (Hodge & Kress). An Australian stream, applying the model to literature, images and music (van Leeuwen & others).

3. Semiology Challenges in the Digital Space

The digital revolution has transformed semiology by reshaping how expression and reception function, necessitating a reevaluation of traditional tools to handle the complexity of digital media and its rapidly evolving, multimodal environment.¹ Since 2011 -and even more so after 2020- there has been growing interest in merging classical semiology with AI tools to analyze visual and textual data in digital spaces, particularly in multimedia, interface design, and digital identity, redefining the relationship between sign and context.²

The project FRESCO³ exemplifies this hybrid approach, using computational analysis to uncover latent semiological structures in digital images across three analytical levels: the representational level (representations and characters), the plastic level (colors, composition, and lighting), and the visual reception level (viewing angle and spectator positioning).⁴

Despite ongoing research, digital semiology is still evolving. Its boundaries and limitations in interpreting cultural and implicit meanings remain unclear, and the challenges it faces often go beyond what artificial intelligence can currently achieve.

This study applies Roland Barthes's traditional semiological framework in light of these factors. In his work on image semiology, Barthes focused on two levels of signification—denotative and connotative—as well as the linguistic message. These levels have been adapted here to reflect the unique characteristics of advertising on Facebook, with audience interaction becoming a key element in the process of meaning-making.

The sender is no longer the sole source of meaning, as the recipient has shifted from being a passive consumer of discourse to an active participant in reproducing it through digital interactions such as likes, comments, and shares. This extends semiological analysis to include digital reception and its social and cultural dimensions, helping to interpret and reconstruct the corporate image within the digital space.

4. Roland Barthes's Approach

A semiological reading necessarily extends to analyze advertising discourse as a complex semiological structure. In this context, Roland Barthes's approach emerges as one of the most

¹ Morra وآخرون, "For a Semiotic AI: Bridging Computer Vision and Visual Semiotics for Computational Observation of Large Scale Facial Image Archives", 3.

² Fernández و Everardo, "The digital approach to semiotics: a systematic review", 6–16.

³ **FRESCO**: Face Representation in E-Societies through Computational Observation

⁴ Morra وآخرون, "For a Semiotic AI: Bridging Computer Vision and Visual Semiotics for Computational Observation of Large Scale Facial Image Archives", 4–5.

prominent theoretical models for deconstructing both explicit and implicit messages in ads, achieved through his distinction between levels of signification.

Barthes regarded the advertising image as an ideal semiological model due to its clear structure and symbolic richness, which facilitates the analysis of meaning-making within a visual discourse targeting a broad audience.¹

Building upon the work of Saussure and Hjelmslev, Barthes refined semiology by introducing the concepts of “expression” and “content” for greater analytical precision. By the late 1960s, he expanded his focus to encompass visual, cultural, historical, and political dimensions.²

In his 1977 study, Barthes explored the mechanisms of meaning formation in advertising by examining the signs that constitute it, identifying three types of messages in ads:³

- **Linguistic Message:** Comprising textual or auditory elements (such as dialogue in television ads), it steers the audience’s interpretation toward specific meanings, helping reduce potential ambiguity in the image.
- **Denotative Message:** The literal meaning of the ad, for example, a beverage bottle representing the product itself.
- **Connotative Message:** The culturally encoded meaning that relies on societal codes, such as associating the beverage with luxury or success.

Barthes drew upon linguistics to examine semiological phenomena across various domains, including fashion systems, myths, and advertising. He based his analysis on two axes:⁴

- **Syntagmatic Axis:** Focused on the combination of elements to create a coherent overall meaning.
- **Paradigmatic Axis:** Emphasizing how substituting one element for another can change the signification.

This distinction enables a precise analysis of how meaning is constructed and how messages become embedded in the audience’s consciousness.

The relationship between the signifier (the visual or verbal sign) and the signified (the conceptual content) cannot be analyzed in isolation from context. Signification is not fixed; instead, it operates within cultural and ideological networks that impose particular interpretations serving power structures.⁵ This led Barthes to move beyond rigid structuralism and contribute to the development of critical semiology.

¹ Joly, *Introduction à l’analyse de l’image*, 61.

² توسان, ما هي السيميولوجيا, 47.

³ Roland Barthes, "Rhétorique de l’image", *Communications*, 1964, 43–48.

⁴ عبد القادر فهم الشيباني, معالم السيميائيات العامة, ط.1, سيدي بلعباس, الجزائر. [pdfactory](https://pdfactory.com/egjcv2), 2008), 21, [noor-book.com/egjcv2](https://pdfactory.com/egjcv2).
⁵ مراد الخطيبي, "مشروع رولان بارت السيميائي", مجلة سيميائيات 12, عدد 1 (2016): 68. <https://asjp.cerist.dz/en/article/29174.68>

Barthes demonstrated how significations accumulate, with a sign transforming into a new signifier concept resonant with Peirce's notion of "infinite semiosis." As a result, the interpretation of ads becomes contingent upon multiple cultural and ideological contexts.¹ He maintained that signifieds are identified through an understanding of the advertising message under analysis. By locating the element or elements that evoke these signifieds, he connected them to signifiers, thereby constructing complete signs.²

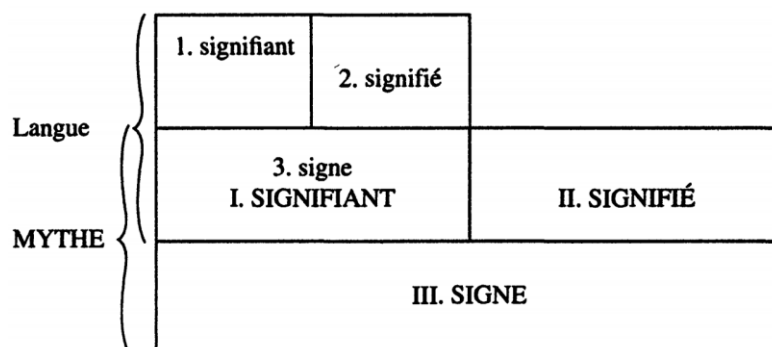
To uncover implicit messages in ads, a reverse analytical method proves effective: identifying types of significations and linking them to their signifieds within cultural contexts allows for a systematic interpretation of the ad's hidden meanings.³

Barthes's analysis was not limited to advertising images but extended across various fields:

- **In food:** He differentiated between the "language of food" as a cultural system and "food speech" as an individual practice.⁴
- **In Photography,** He redefined semiological concepts such as index, sign, and symbol, underscoring the importance of context in determining signification.⁵

Barthes introduced the concept of myth as a secondary semiological system that repurposes signs to serve the interests of dominant social classes. By stripping signs of their original meanings and imbuing them with new significations presented as self-evident truths, myths become a symbolic tool for normalizing and perpetuating prevailing societal values.⁶

Figure 4: Showing Levels of Pampering at Roland Barthes



Source: Roland Barthes, *Mythologies*, p. 187.

By illustrating Barthes' perspective through an analysis of the Citroën DS as both a cultural and aesthetic myth. Similarly, cosmetic ads blend science and myth, endowing products with symbolic depth that shapes cultural perceptions of beauty and the body.⁷

¹ Chandler, *Semiotics the Basis*, 140–45.

² Joly, *Introduction à l'analyse de l'image*, 47.

³ Joly, 47.

⁴ الخطيبى، "مشروع رولان بارت السيميائي"، 66.

⁵ توسان، ما هي السيميولوجيا، 46.

⁶ Roland Barthes, *Mythologies*, 1st edition (Éditions du Seuil, 1957), 183–89, https://monoskop.org/images/9/9b/Barthes_Roland_Mythologies_1957.pdf.

⁷ Barthes, 80–81.

In *Empire of Signs*, Barthes, inspired by Japanese culture, moved away from fixed Western meanings to see the sign as purely visual, favoring observation over interpretation—a “prohibition of meaning” exemplified by haiku’s simplicity.¹

Barthes moved beyond analyzing signs to critiquing their power, advancing a semiology that views signs as instruments of meaning and influence.²

His critical approach links culture, politics, and media in shaping meaning and power, while embracing diverse interpretations beyond Western thought.

5. Corporate Image as a Symbolic System in Digital Advertising

After exploring Barthes’s semiology, it’s crucial to understand the corporate image as a symbolic system shaped by advertising, where tangible elements, such as logos, and symbolic aspects, like values, interact to influence audience perceptions.

The image of the corporation cannot be reduced merely to its products; instead, it resides in its capacity to construct a moral system that shapes audience representations and perceptions.³ Semiology offers a framework for deconstructing this symbolic construction within cultural and social contexts. Such analysis operates on three interrelated levels:⁴

- **Surface Level:** visual and linguistic elements (colors, typography, logos).
- **Narrative Level:** The advertising narrative that constructs a story around the corporation.
- **Value Level:** Implicit symbolic values such as ambition, freedom, or quality.

Because perceptions differ across sensory channels, corporates must understand how audiences interpret visual messages in advertising. The inherent complexity of visual perception has given rise to Visual Semiology, a field that builds on Saussure’s theory by linking signified concepts to formal, auditory, and visual cues.⁵

Within this framework, *Gillian Rose* proposes a critical visual analysis grounded in social, cultural, and technological contexts, emphasizing that meaning arises not solely from the image itself but from the interaction of four key sites.⁶

- **Site of Production:** Encompassing the conditions of image production, including actors, technologies, and visual policies.
- **Site of the Image:** Concerning its visual and compositional elements, such as colors, language, and composition.

¹ الخطيبي, "مشروع رولان بارت السيميائي", 70.
² الخطيبي, 71.

³ Codeluppi, "Semiotica e pubblicità: il problema della marca", 81.

⁴ Codeluppi, 81.

⁵ Sathvika Rudrakumar و Rajasekaran Venkatraman, "A semiotic analysis of Saussure and Barthes’s theories under the purview of print advertisements", *Journal of Language and Linguistic Studies* 18, 386 : (2022) 1 عدد, <https://doi.org/10.52462/jlls.189>.

⁶ Gillian, *Visual Methodologies : An Introduction to Researching with Visual Materials*, 26.

- **Site of Circulation:** This focuses on how the image is distributed through media, technical mechanisms, and cultural channels.
- **Site of Audiencing:** This relates to the audience's interpretation of the image based on their cultural backgrounds, highlighting the importance of the interactive dimension in advertising analysis, where recipients contribute to meaning production through diverse readings, particularly in the digital environment.¹

These four sites are analyzed through three primary modalities:²

- **Technological modality:** Investigates the media and technical tools used to produce and disseminate ads.
- **Visual compositional modality:** Focuses on visual elements, including composition, color, symbols, and typography.
- **Social modality:** Connects advertising to its cultural, social, and political contexts and the values it reflects.

These approaches remain the subject of debate, as some risk neglecting the implicit meanings that lie at the heart of semiological analysis. Nevertheless, there is a growing need for analytical tools that combine digital technologies with contextual insights.

Digital advertising operates across visual, auditory, and textual dimensions within corporate contexts and digital platforms, engaging diverse and interactive audiences. Since the visual identity serves as the corporation's face to its audience, it conveys its values and social standing to the world. Analyzing visual identity is thus crucial for understanding how visual signs construct and influence the corporate image in the realm of digital advertising.

6. Visual Identity as a Semiological Component in Digital Advertising

Analyzing visual identity is a key semiological method for understanding a corporate image, revealing the symbolic and cultural layers beneath advertising and highlighting how visual signs shape perceptions in the digital space.

Visual identity is a core pillar of a corporate image, encompassing elements such as the logo, color palette, typography, and shapes used in advertising and communication.³ These elements carry symbolic weight in shaping the corporate image, with semiological analysis revealing their deeper meanings in advertising.

Visual identity comprises four central elements: the corporation's name, logo or emblem, colors, and typography. These may be supplemented by additional elements such as architecture,

¹ Gillian, 40–41.

² Gillian, 26.

³ Irene, *DYNAMIC IDENTITIES: How to create a living brand*, 6.

décor, uniforms, and transportation, all working together to create a unified visual style that strengthens the corporation's presence in the collective consciousness:¹

- **The Corporate's Name:** One of the most critical components of corporate identity, the name expresses the corporation's activities and aspirations, serves as the primary channel of communication with the audience, and reinforces its mental positioning.
- **Colors:** Colors facilitate rapid recognition of the corporation, as seen with the yellow associated with Caterpillar or the blue linked to IBM.
- **Logo:** It plays a crucial role in distinguishing the corporation, as precise, simple designs are more memorable and effective in communication. A key example is the FedEx logo, created by Lindon Leader in 1994.² This logo employs subtle symbolic communication through its use of colors and shapes, aiming to generate an impact at a subconscious level. Its meaning emerges within a specific cultural context, as signs acquire significance only through the process of audience interpretation.³ More than just a design element, the logo serves as a sign within a semiotic system, contributing to the construction of corporate discourse and the expression of identity.⁴ It operates within an ideological framework to help solidify the corporation's position in the market and shape audience perceptions.⁵ The complete interpretation of the logo can only be achieved when viewed within the broader context of the corporation's discourse.
- **Graphic Elements,** such as typography, shapes, and images, are vital for expressing a corporation's identity and message, shaping the audience's perception. They should be carefully selected and harmonized for coherence and impact⁶

According to Irene Van Nes, visual identity consists of six key elements: logo, color, typography, graphics, images, and language. Together, they form an integrated system that shapes the corporation's identity. They can be summarized as follows:⁷

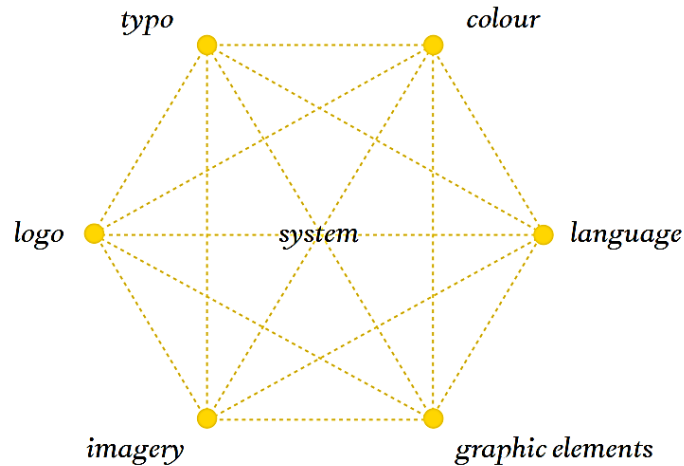
¹ بلمختار, "التموقع وأثره على بناء صورة المؤسسة لدى الجمهور من منظور تسويقي -دراسة ميدانية حول مؤسسة "فروينال كوكاكولا"-", 90-93. ² يزيد عبد الحافظ محمد سلامه, "أفاتار" الشعارات المتعددة ومبادئها في التصميم المعاصر" (ماجستير, عمان الأردن, جامعة الشرق الأوسط, 2019), 17. https://meu.edu.jo/libraryTheses/5d381eb5dc440_1.pdf, ³ عبد الحافظ محمد سلامه, 21.

⁴ Jean-Marie Floch, *Identité visuelle*, 1 ère édition (108, Boulevard Saint-Germain, 75006 Paris: Presse Universitaire de France, 1995), 53. Floch, 55.⁵

⁶ سليمان نورة, "-الهوية المرئية كأداة لتعزيز تنافسية العلامة التجارية -دراسة حالة مؤسسة موبيليس", *مجلة الميادين الاقتصادية* 6, عدد 1, (2024): 241540.226, <https://asjp.cerist.dz/en/article/241540.226>

⁷ Irene, *DYNAMIC IDENTITIES: How to create a living brand*, 6.

Figure.5: The Six Foundational Elements of Identity Design



Source: Irene Van Nes: Dynamic identities: how to create a living brand, p.7

7. Digital Advertising as a Multifunctional Semiological Discourse

Digital advertising is rich in sensory and emotive visual symbols, and semiotics serves to decipher these signs, revealing how they shape a corporation's audience image.

It functions as a multimodal discourse, employing language, visuals, and sound to convey layered meanings through oppositions such as signifier and signified, as well as denotation and connotation.¹

Preserving key elements of the communication model, an ad adapts to its medium's specifics and comprises functionally and semiotically linked components, including:²

- Sender: Crafts the ad to align with the product and target audience, aiming to capture attention and create an expressive impact.
- Receiver (Audience): Addressed with the intent to persuade, engaging the conative or appellative function.
- Message: Comprises both linguistic and visual content, performing a poetic function that emphasizes the aesthetic quality of the discourse.
- Context: Defined by the surrounding circumstances, activating the referential function through various contextual cues.
- Shared Code: Depends on a common linguistic and cultural background, engaging the metalinguistic function.
- Channel: The medium is selected based on the nature of the message and the audience's context of reception.

¹ سمير الزغبى, "سيمولوجيا الصورة الإشهارية", الحوار المتمدن, 24 يناير, 2012, <https://www.ahewar.org/debat/show.art.asp?aid=292693>.

² نبيل شايب, "الإجراءات المنهجية الخاصة بالتحليل السيميولوجي لبحوث الاتصال الرقمي - الهاشاج أنموذجا -", مجلة الرسالة للدراسات الإعلامية, عدد 2 (30 يوليو, 2019): 16-18, <https://asjp.cerist.dz/en/article/99502>.

Ads construct a symbolic world in which objects become signs that extend beyond their mere functional purpose. Drawing on Barthes's classification, semiology demonstrates how ads evoke perception and emotion, stimulating desire through idealized images rather than genuine needs.¹

Despite ongoing criticism, advertising remains a significant form of visual expression and cultural investment, echoing the symbols and myths inherited from industrial societies.²

Social media platforms such as Facebook extend modern communication by enabling interactive, meaning-making experiences. User engagement, extending beyond mere purchases, plays a crucial role in shaping the corporation's mental image within the digital space.³

In advertising, the relationship between image and text operates within a semiological framework influenced by cultural and social contexts. Elements such as clothing and color function as symbolic signs rather than purely aesthetic choices, while representations of people serve as "eye traps" designed to capture attention and enhance the message's reception.⁴

8. Principles and Mechanisms for Analyzing Digital Advertising

From the discussion of semiological analysis and visual identity in digital advertising, two core principles emerge for interpreting advertising discourse across media and formats:

- **The Golden Rule of Reading** requires engaging with advertising content with complete neutrality, free from preconceived judgments or referential biases, whether religious, cultural, or otherwise. This approach aims for an objective understanding untainted by external influences, ensuring a pure and balanced reading of the message.⁵
- **The Principle of Multiple Interpretations** underscores that the meaning of an image is dependent on the audience's context, thus imbuing it with symbolic value. Consequently, ads must adopt a flexible visual design, employing elements such as colors, contrast, and layout to support diverse interpretations.⁶

Analyzing digital advertising is challenging due to its varied interpretations, requiring comparative methods sensitive to cultural contexts. A key question is whether audiences perceive only surface signs or also understand deeper semiological meanings.⁷

Advertising functions as a deliberate communicative act with a dual purpose:⁸

¹ Amal Zakareya Hal, "A Semiotic Approach to Understanding Advertisements" 18 مجلة كلية الآداب جامعة بورسعيد, عدد 18 (2021), <https://doi.org/10.21608/jfpsu.2021.39413.1013.39>

² توسان, ما هي السيميولوجيا, 64.

³ Damianos P. Sakas, Nasiopoulos K. Dimitrios, و Androniki Kavoura, "The Development of Facebook's Competitive Advantage for Brand Awareness", في *Procedia Economics and Finance*, 24 م (Kazan, Russia: Elsevier, 2015), 590, [https://doi.org/10.1016/S2212-5671\(15\)00642-5](https://doi.org/10.1016/S2212-5671(15)00642-5).

⁴ باية, "المقاربة السيميائية للصورة الإشهارية (الطرق والأليات)", 85.

⁵ يخلف, سيميائيات الخطاب والصورة, 118-19.

⁶ MAHMOUDI, "Discours et représentations iconiques en contexte publicitaire algérien : cas d'ooredoo", 38.

⁷ MAHMOUDI, 255-66.

⁸ عبد الجليل مرتاض, "المقاربة السيميائية لتحليل الخطاب الإشهاري", المترجم, 6, عدد 2 (31 ديسمبر, 2006), 8, <https://asjp.cerist.dz/en/article/127302>.

- Direct function: persuading the audience by highlighting product features.
- Symbolic function: To reinforce consumerist values tied to the economic system, such as linking happiness with material possessions. A semiological analysis of this function reveals its ideological dimension, where cultural symbols are reconfigured to support power relations through intensified visual significations.

Social networks have created a digital environment in which the cognitive, emotional, and practical values assigned to images—particularly those depicting human faces and bodies—can shift significantly. However, researchers in the field of digital humanities often lack robust tools to examine these phenomena on a large scale.¹

Visual media leverage images, colors, and music to convey unified messages, such as depicting the “ideal life.” Unlike abstract language, these sensory signs evoke direct emotional responses, making advertising particularly persuasive and impactful.²

9. The Role of Semiology in Interpreting Digital Advertising

Digital advertising extends beyond merely informing the audience; it seeks to persuade through visual and linguistic symbols rich with cultural meanings, interpreted across multiple levels.³ It shapes cultural and social meanings, and semiology reveals how these construct a corporation’s symbolic image:⁴

- Advertising cannot be detached from social and cultural contexts in which it is created and received.
- It relies on verbal and visual signs to symbolize concepts such as luxury, success, beauty...
- Given its inherently multidisciplinary nature, advertising requires semiology to comprehend how corporate images are formed and shaped within the audience’s perception.
- Semiology’s theoretical flexibility enables integration with fields such as sociology and anthropology, making it indispensable for understanding advertising as a symbolic act embedded in society and culture.
- As emphasized by Barthes, semiology is crucial for analyzing ad discourse, revealing its symbols and cultural values, and navigating the complexities of media communication.⁵
- Because advertising uses images to influence audiences, semiology reveals how these images carry cultural and consumerist meanings within corporate discourse.⁶

¹ Morra, "For a Semiotic AI: Bridging Computer Vision and Visual Semiotics for Computational Observation of Large Scale Facial Image Archives", 1.

² مرتاض, "المقاربة السيميائية لتحليل الخطاب الإشهاري", 8.

³ MAHMOUDI, "Discours et représentations iconiques en contexte publicitaire algérien : cas d'ooredoo", 255–66.

⁴ Codeluppi, "Semiotica e pubblicità: il problema della marca", 80–81.

⁵ هبة الله محمد عبده خضير, "سيميولوجيا التكامل بين العناصر البصرية والسمعية في إعلانات الفيديو الرقمية", *المجلة المصرية لبحوث الاتصال والإعلام الرقمي* 4, عدد 4 (2024): 1016.12, <https://doi.org/10.21608/ejcrds.2024.291969.1016.12>.

⁶ Joly, *Introduction à l'analyse de l'image*, 39.

- Advertising represents a complex semiological field serving diverse and sometimes competing objectives, enhancing visibility, exerting influence, driving sales, fostering loyalty, and strengthening corporate image in a competitive landscape.¹

While semiology offers powerful tools for analyzing advertising, it has faced criticism for sometimes neglecting the context and subjectivity of audience reception. The Paris School, particularly scholars such as Greimas and Floch, addressed this limitation by developing more adaptable analytical tools suited to modern advertising contexts.

Despite these criticisms, semiology remains fundamental for analyzing digital advertising as a symbolic system that shapes corporate image. Barthes's perspective underscores that meaning is always situated within a cultural context, with visual identity occupying a central role. This provides a robust foundation for studying Yassir's Facebook advertising and understanding its impact on corporate image.

This chapter makes clear that digital advertising has evolved beyond being merely a tool for promoting products and services; it has become a central symbolic component in shaping the corporate image within audience consciousness. The transition from traditional, linear communication to interactive communication in the digital environment has fundamentally redefined the relationship between corporates and their audiences. In this new context, the audience is no longer simply a passive recipient but an active partner in generating meaning and reinterpreting the visual and linguistic symbols employed in advertising.

The theoretical literature emphasizes that a corporate image is constructed through an intricate network of symbolic elements, beginning with its visual identity and extending to its communicative messages and corporate behaviors. Together, these elements coalesce into mental representations that shape specific patterns of audience response. Moreover, it is increasingly evident that the contemporary digital audience is not passive but functions as a cognitive actor, reproducing meaning based on cultural, social, and media contexts.

In this light, the semiological approach provides valuable tools for decoding advertising, enabling researchers to trace how meaning is conveyed from visual texts into collective perception and to deconstruct the symbolic dynamics underlying the construction of a corporate image. This theoretical foundation lays the groundwork for the applied portion of the study, establishing a scientific basis for analyzing the content of digital advertising and evaluating its symbolic impact on audiences.

¹ Codeluppi, "Semiotica e pubblicità: il problema della marca", 79.

Chapter Three:
Analysis of Yassir's Corporate
Image in Digital Advertising

Building upon the theoretical framework that examined semiological principles, digital advertising, and the corporate image, this applied chapter seeks to operationalize these concepts through a comprehensive analytical and field study of the "Yassir" corporation. The objective of this chapter is to integrate the theoretical foundation with practical investigation by employing a dual methodology: a semiological analysis of advertising content and a cognitive analysis of audience perceptions of the corporate image. The chapter is organized around the following key components:

- I. General introduction to the "Yassir" corporation
- II. Semiological analysis of Yassir's digital advertising and visual identity
- III. Presentation and analysis of the online questionnaire results
- IV. Presentation and analysis of interview findings

This structure ensures a systematic exploration of the interplay between theoretical constructs and empirical data, offering a robust analysis of the "Yassir" corporation's digital advertising and corporate image.

I. General Introduction to the "Yassir" Corporation:

This section lays the groundwork for analyzing Yassir's image by exploring its digital ads and audience perception.

1. Overview of the Corporate "Yassir"

Established in Algeria in 2017 by a group of young entrepreneurs led by Nouredine Tayebi and Mehdi Yettou,¹ Yassir is a multi-service digital platform or "Super App" designed to provide innovative technological solutions that simplify daily life in the Maghreb and across Africa.² Its services extend to digital payments and money transfers, targeting a diverse user base that includes individual customers, drivers, merchants, businesses, and segments of the population with limited access to banking services.³

Since its launch, Yassir has rapidly expanded, initially raising \$13 million, followed by \$30 million in 2021 and \$150 million in 2022, backed by global investors such as BOND and Y Combinator. The Minister of Knowledge Economy described it as North Africa's largest funding round, noting that it has created over 60,000 jobs in under four years.⁴

Yassir, operating in 45 cities across seven countries — Algeria, Morocco, Tunisia, South Africa, Senegal, Canada, and France — serves over six million users and partners with around 130,000 collaborators. With a diverse team of approximately 450 employees from over 15 nationalities, it offers services including ride-hailing, food and grocery delivery, digital payments, and financing, unified under a refreshed identity and a single Facebook platform.⁵

In August 2023, Yassir partnered with Paris Saint-Germain for three seasons, boosting its global visibility and reinforcing its position as a leading African digital corporation through access to over 200 million social media followers.⁶

Although the Ministry of Knowledge Economy awarded Algeria's 2023 Honorary Export Medal, progress is still hindered by delays in enforcing Law No. 22– 23, which regulates freelance and platform-based work.⁷

¹ "About Us", Yassir, 2024, تاريخ الوصول 15 فبراير, <https://yassir.com/>.

² FR - Découvrez Yassir Avec Nouredine Tayebi, CEO (Welcome to the Jungle, 2023), <https://youtu.be/cGlgpeOTfOw?feature=shared>.

³ Maya Zerrouki reçoit Nouredine Tayebi, Co-fondateur de YASSIR (Le Soir d'Algérie, 2021), <https://youtu.be/jUG3Ba8ASCE?feature=shared>.

⁴ "مؤسسة ياسير تحصل على تمويل قيمته 150 مليون دولار", Eldjazair N1, 11 نوفمبر, 2022, <https://youtu.be/McIBX00x2p4?feature=shared>.

⁵ "About Us".

⁶ "شركة ياسير توقع على إتفاقية شراكة عالمية مع فريق باريس سان جيرمان لثلاث مواسم", Ennahar Tv Plus, 8 نوفمبر, 2023, <https://youtu.be/pcmRkiJFKQ?feature=shared>.

⁷ "القانون الخاص بالمقاول الذاتي: قانون رقم 23-22 مؤرخ في 24 جمادى الأولى 1444 الموافق 18 ديسمبر 2022, يتضمن القانون الأساسي للمقاول الذاتي.", الجريدة الرسمية الجزائرية: مدونة خاصة بالجراند الرسمية و كل القوانين و المراسيم التنفيذية, 28 ديسمبر, 2022, <https://journal-officiel-dz.blogspot.com/2022/12/blog-post.html?>

Despite the introduction of a digital platform for self-employed workers in January 2024, several indicators suggest delays in implementing the legal framework, thereby extending legal and administrative uncertainty for affiliated drivers.¹

2. "Yassir" Ads on Facebook

Yassir's Facebook page uses targeted, categorized ads to engage users, drivers, and partners, aiming to strengthen its corporate image through digital communication.

Table 05: Showing the Types of Advertising Used by "Yassir" on Facebook

Category	Practical Practices by "Yassir"
First: Free Advertising	
a. Official Corporate Page	Regularly publish content such as discount codes, service alerts, application updates, and tutorial videos. For instance, the FAQ section actively directs users to retrieve promotional codes from these official social media platforms. ²
b. Driver communities (Recruitment / Marketplace)	The <i>Yassir Driver</i> ³ Facebook page serves as a recruitment and communication hub for drivers. It shares registration links, training workshop schedules, and engages directly with prospective drivers through Messenger.
Second: Paid Advertising	
Targeted Sponsored Campaigns	The corporation invests in targeted sponsored ads, including video and carousel formats, to extend its digital presence across diverse geographic regions.
Major Seasonal Campaigns	Notable examples include the annual Ramadan campaign, such as the 2024 video campaign, designed specifically for Meta platforms. These campaigns, which align with the corporation's visual identity and values, resonate with Arab and Muslim audiences during the holy month. Similar approaches are seen in campaigns for audience events such as the <i>Algiers Street Food Festival</i> at El-Sablat beach and the <i>European Music Festival</i> in Algeria. ⁴

Source: Prepared by the student

3. Characteristics of "Yassir" Ads on Facebook

- Relies mainly on organic posts, supported by goal-driven sponsored ads.
- Promotes new services quickly to stay competitive.
- Engages users directly through Messenger and support channels.
- Aligns ads with local cultural and religious events.
- Uses digital feedback to enhance services and campaigns.
- Partners with Paris Saint-Germain to affirm African identity and global reach.

4. Audience Classification Based on Interaction

- Based on structured observation of the *Yassir Algérie* Facebook page, the digital audience can be categorized into three primary groups:

¹ "مجلس الأمة: المصادقة على نص القانون المتضمن القانون الأساسي للمقاول الذاتي", وكالة الأنباء الجزائرية, 12 أغسطس, 2022, <https://www.aps.dz/ar/economie/135849-2022-12-08-14-21-40?>

² "Frequently asked questions", Yassir, <https://yassir.com/faq>, د.ت.

³ "فد سيارتك مع يسير، إجن الأرباح", Yassir, <https://yassir.com/ar/algeria/drivers?د.ت>

⁴ "le 24ème Festival Européen de la Musique!", 27 2024, <https://www.facebook.com/share/p/16WH8jMJU2/>.

- **Permanent Users:** Engage daily with content commenting, sharing, or reacting, demonstrating consistent use of the app and strong familiarity with its services.
- **Regular users:** Interact mainly with posts related to promotions or discounts, showing interest when material incentives are offered.
- **Occasional Users:** Attracted by seasonal content or posts related to significant events, but show no continuous engagement over time.

Audience attitudes toward Yassir's advertising also fall into three main categories:

- **Supporters:** Express satisfaction and trust, often praising service reliability, affordability, or offers, showing signs of corporate loyalty.
- **Hesitant Users:** Display ambivalence, usually due to personal experiences, especially regarding customer service responsiveness or operational delays.
- **Critics:** Voice concerns about pricing, regulations, or service inconsistencies. However, some negative views have lessened following the formalization of the self-entrepreneur legal framework. However, some negative views have lessened following the formalization of the self-entrepreneur legal framework.

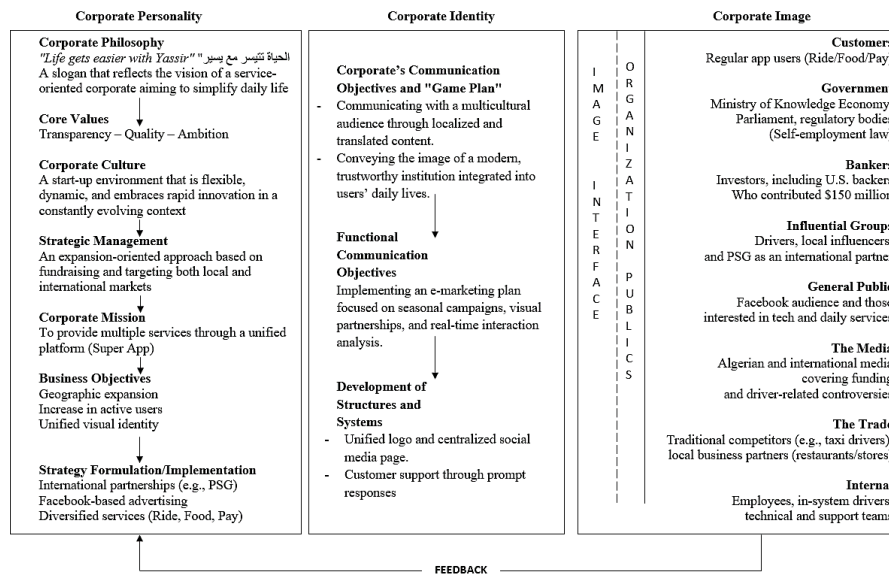
5. Sources of Constructing "Yassir's" Image

By monitoring the "Yassir" page and related discussion groups, especially those for drivers, the sources shaping the corporation's image were classified into three main categories:

- Direct experience: Derived from user reviews on app stores, customer feedback regarding payment flexibility and GPS tracking, and drivers' comments on the app's ease of joining and ongoing legal challenges.
- Indirect experience: Reflected in audience remarks about funding news, shared posts regarding the collaboration with Paris Saint-Germain (PSG), and driver testimonials featured in videos published by the corporation.
- Circulated reputation (Word of Mouth): Manifested in Facebook groups where users express their positive or negative experiences (e.g., complaints about delayed responses or high pricing).

Structured observation revealed that Yassir's image is shaped by both official content and external factors such as audience interaction, media discourse, user experiences, and drivers' opinions, as shown in the figure below:

Figure 6. Stages of Yassir's Image Management



Source: Prepared by the Student Based on Shett and Abratt's Model, 1989

6. Factors Influencing "Yassir's" Image

Based on Dowling's model, several key factors shaping Yassir's corporate image on Facebook have been identified:

- **Vision and Mission:** Reinforced through the recurring slogan "Yassir, Simplifying Your Life," which links the corporate to daily ease and practicality.
- **Corporate Culture:** Communicated through the consistent emphasis on values such as transparency, ambition, and service.
- **Visual Identity:** Standardized following the logo update in July 2023, with consistent use of visual elements to ensure brand coherence.
- **Audience Communication:** Characterized by an accessible tone and the use of bilingual or trilingual content, combined with prompt and responsive interaction.
- **Media Influence:** The corporate image is shaped by a mix of media narratives, ranging from favorable coverage of successes to critical reporting on protests, contributing to a dual perception of the corporation.

Table 06: Stages of Yassir's Image Development According to the Jenkins Model

Theoretical Dimension	Representation in Yassir's Trajectory	Meaning of the Transformation
Image Birth	Launch of the urban transport service in 2017 under the slogan "Yassir Your Life"	The "Yassir" sign establishes the foundational semiotic framework of the corporate image, centered on ease and proximity.
Image Growth	\$150 million Series B investment in 2022	Marks a discursive shift from a "local service" to a "regional value proposition," broadening the corporate image to encompass innovation and leadership.
Image Extension	Strategic partnership with Paris Saint-Germain (2023–2026)	Positions the corporation within a narrative of global affiliation while maintaining cultural authenticity.

Source: Prepared by the Student

7. Yassir's Management of its Corporate Image on Facebook

Yassir has taken several digital communication initiatives to strengthen its presence and corporate image on Facebook. The most significant include:

- Viral Marketing: Disseminating shareable content, such as videos, posts in local dialects, promotional offers, and content related to national events, to amplify organic engagement.
- Credibility and transparency: Ensuring accurate and reliable information regarding services, pricing, and partnerships to build trust and reduce misinformation.
- Unified visual identity: Consistent use of colors and logo elements to visually convey the corporation's values of speed, safety, and innovation.
- Two-way communication: Encouraging interactive dialogue with users through comment sections and automated Messenger responses.
- Employer image: Promoting career opportunities and highlighting employee experiences to attract potential talent and enhance internal credibility.
- Local engagement: Producing culturally resonant content, including entertaining and seasonal videos, to foster continuous audience connection.
- Handling criticism: Addressing complaints, providing clarifications, and directing users to appropriate support channels.
- Influencer collaborations: Strengthening corporate image through partnerships with local influencers and strategic affiliations (e.g., with Paris Saint-Germain) to enhance social visibility and mass appeal.
- Sponsored advertising: Deploying geographically and demographically targeted paid ads across the Maghreb region to increase visibility and impact.

Following the introduction of the corporation, the study proceeds to the analysis and fieldwork sections.

II. Semiological Analysis of Yassir's Digital Advertising and Visual Identity

A semiological analysis of Yassir's advertising reveals the deeper symbolic meanings that shape its corporate image within cultural and social contexts. This approach goes beyond surface visuals to reveal hidden structures of meaning in visual and linguistic signs. Before analyzing specific ads, it is essential to examine Yassir's visual identity, using Van Nes's model, which outlines key components like color, typography, imagery, graphic elements, language, and logo, offering a clear framework for interpreting the corporation's symbolic communication. Understanding these visual identity elements provides essential context for interpreting how advertising messages are constructed and perceived by audiences.

1. Semiological Construction of Yassir's Corporate Identity Through the Logo:

Yassir's corporate identity is shaped by a blend of visual and linguistic signs that influence audience perceptions. The logo plays a key role, gaining its full significance through interaction with other visual identity elements and the broader advertising context.

This view aligns with Van Nes's model, where the logo is a central component ensuring visual consistency and brand recognition.

Given the logo's consistent recurrence across Yassir's advertising, maintaining the same colors, typography, and layout, a semiological analysis of the logo is an essential starting point. This analysis provides a clear framework and links the visual identity to the broader advertising messages. The following section presents a focused semiological reading of Yassir's logo and its role in shaping the corporation's identity and image:

- **Name "Yassir":** The corporation's name carries a dual meaning, evoking "السير" (movement, momentum) and "اليسر" (ease, simplicity). This semiological duality is a strategic choice, intentionally aligning the corporation with its core values: providing services that enable smooth movement, mobility, and convenience in daily life. From Charles S. Peirce's semiological perspective, the name functions as a symbol, where the connection between the signifier (the word "Yassir") and the signified (the ideas of ease and movement) is culturally arbitrary but reinforced through regular use and societal circulation.

- **Colors :**

***Purple (Violet C):** The color purple, denoted as Violet C¹ on the color wheel, is a rare and visually compelling hue that significantly enhances a corporation's visibility and distinctiveness when applied strategically. Historically, purple has been associated with luxury,

¹ Color values were extracted using the Eyedropper Tool in Adobe Photoshop (Version 2020)

spirituality, and imagination, evoking creativity through its deep ties to art, culture, and music. Furthermore, it conveys a sense of tranquility and fosters personal growth. Purple symbolizes clarity, insight, and rational action, striking a balance between the earthly and celestial realms, as well as between sensory experience and spiritual depth. It embodies passion, intelligence, and wisdom, while its calming effect tempers the intensity of red.¹

In the context of Yassir, the use of purple underscores the corporation's commitment to delivering innovative, modern, and human-centered services.² While purple can be challenging to coordinate, it harmonizes effectively with white, black, and brown, reinforcing connotations of innovation and creativity. Its strategic application enhances the corporation's unique identity and strengthens its visual presence.

***Pink (Pantone 213 C):** Represented by Pantone 213 C,³ Carries symbolic meanings tied to allure, romance, and femininity. Frequently associated with childhood and creative pursuits such as painting, it is a prominent color in industries like cosmetics.

Its incorporation into the logo imparts a warm, approachable, and friendly character to the corporate, fostering an impression of ease and warmth in customer interactions. This helps cultivate a humane and relatable corporate image. However, pink should be used carefully in visual communication to avoid suggesting excessive childishness or outdated aesthetics.

In line with Yassir's identity, using pink adds a modern touch, highlighting the corporation's importance and effectiveness in society while showcasing its innovative culture and customer-focused approach: pink signals approachability (اليسر) and youthful energy. When used as an accent with purple and the arrow motif, it reduces the formality of purple, bringing vibrancy and making it suitable for fast-paced, daily services.

- **Logo Design:** Combines the linguistic element "Yassir" with an iconic arrow embedded in the letter "Y," creating a unified visual and textual design. This design effectively captures the corporation's identity and aligns with a growing trend in Arab countries of blending iconic and textual elements in logos. The arrow represents direction and progress, reinforcing Yassir's forward-looking ethos, while its integration with the letter "Y" ensures a consistent and memorable visual identity. This approach enhances the corporation's

¹ كلود عبيد, الألوان (دورها - تصنيفها - مصادرها - رمزيها - دلالاتها, ط. 1 (بيروت, لبنان: مجد المؤسسة الجامعية للنشر والتوزيع, 2013), noor-book.com/gp9tch.23-120

² السيد نور الدين طيبي, مؤسس شركة يسير حب يشارك معاكم حاجة جديدة (Yassir, 2023), <https://www.facebook.com/Yassir.Algerie/videos/294291192992690>.

³ Color values were extracted using the Eyedropper Tool in Adobe Photoshop (Version 2020)

recognition and reflects its commitment to innovation and accessibility, as illustrated in the accompanying figure.

Figure 7 Shows Yassir's New Corporate Logo.



Source: Website's "Yassir" of the Corporation

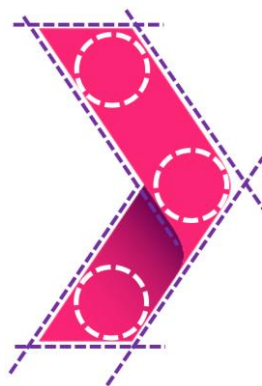
Shapes occupy a fundamental semiological function in visual design. Rounded, fluid forms in logos often evoke notions of friendliness, approachability, and inclusivity, whereas sharp, angular geometries tend to communicate rigidity, formality, and professional authority.

In the case of the 'Yassir' logo, the design features a right-pointing arrow embedded within the letter 'Y', a deliberate semiotic choice. This arrow not only connotes progress and forward movement but also transforms into a symbolic extension of the brand's identity. It establishes a visual and conceptual link between the corporation's name and its core values, particularly innovation and service dynamism.

In visual communication more broadly, arrow motifs function as powerful semiotic devices. They guide interpretation by suggesting direction, flow, and connectivity—injecting motion and clarity into otherwise static visual compositions.¹

However, a closer examination of the design reveals a more intricate structure. Each point of the arrow is marked by a circle, suggesting that the arrow itself is formed through the connection of three distinct circular elements. In design theory, the circle is often associated with qualities of harmony, unity, and continuity, which are frequently leveraged by corporates seeking to convey a sense of community and collective identity.

Figure 8: Structural Design of Lines and Circles in Yassir's Logo Arrow



Source: Prepared by the Student Based on the Introductory Video of Yassir's New Visual Identity

¹ Y. KURATA و M. J. EGENHOFER, "Ontology-based interpretation of arrow symbols for visual communication", *Geoanalytics*, 2006, 3, <https://geoanalytics.net/VisA-SDS-2006/paper09.pdf?>

This composition imbues the logo with a fluid and approachable character, enhancing its friendliness and adaptability. By softening the angularity of straight lines and mitigating the rigidity of the arrow form, the design achieves a harmonious balance. It effectively conveys dynamic symbolism associated with movement and openness while incorporating elements of simplicity and humanity, thereby reflecting the corporate identity of "Yassir".¹

Audience interaction: The digital engagement surrounding the logo redesign reveals a moderate level of audience interaction, evidenced by 418 likes, 56 comments, and seven shares.² This activity indicates a refined and meaningful communicative exchange between the corporation and its audience. Comments such as "أريد بعض الاستفسارات" and "سلام، كيفاش نعط" and "ليسير امرأة، إجابة مستعجلة" shift the discourse toward practical inquiries, anchoring the interaction in a utilitarian context. Official responses, such as "...مرحباً، لطلب سائقة امرأة عليكم", deliver structured and transparent information, reinforcing the corporation's reliability and cultivating a sense of accessibility. The specific request for a "female driver" introduces a cultural dimension, intertwined with considerations of gender, trust, and safety, which enriches the semiological analysis. This vibrant interaction transforms the ad into a dynamic platform for meaning exchange, aligning the corporation's objectives with audience expectations and reinforcing an approachable corporate image.

Building on this semiological framework of visual identity, the subsequent section analyzes a curated selection of digital ads, applying Roland Barthes' framework of signification levels to explore their layered meanings.

¹ السيد نور الدين طيبي، مؤسس شركة يسير حب يشارك معاكم حاجة جديدة.
² "Profile Picture", Yassir page facebook, 16, 2023, <https://www.facebook.com/photo/?fbid=568038552208189&set=a.568038548874856>.

2. Semiological Analysis of a Sample of Digital Ads

2.1 Ad Image Analysis N°01: "Integration of Yassir Facebook Pages أصبحت لدينا صفحة واحدة على الفيسبوك"



Figure 9. Visual Layout of Yassir's Facebook Pages Integration (أصبحت لدينا صفحة واحدة على الفيسبوك) Ad. (Source: Yassir's official Facebook page, Published on 13/09/2023, <https://bit.ly/3TbIppI>)

The image was selected because it incorporates the corporation's visual elements that symbolize the unification of its Facebook pages following the adoption of a new logo, a cohesive visual identity, and an integrated application. Its analysis helps explain how visual coherence is used to strengthen corporate image and digital presence.

A. Denotative Level

At the denotative level, the analysis centers on a direct, objective description of the image's visual components without engaging in interpretive analysis. The layout is composed within a square frame, presenting three equally sized circles arranged to establish visual symmetry. Two circles are positioned at the top: one contains the label "Yassir Express" alongside an image of food, and the other represents the "Yassir" transportation service. Arrows extend downward from both circles, directing attention toward a third circle at the bottom, which features the new, unified "Yassir" logo.

At the top of the image appears the Arabic word "هام" in bold white typeface, accompanied by a pink triangle containing an exclamation mark. This visual pairing functions as the primary focal point, initiating the audience's reading trajectory. The eye is then guided toward the two upper circles, which illustrate the corporation's former services, and from there, the arrows lead to the lower circle containing the updated logo. Below this final circle, the text "أصبحت لدينا صفحة واحدة على الفيسبوك" is displayed in a clear, medium-sized font, positioned just above the logo.

The typography includes a contemporary Latin typeface for the word "Yassir," rendered with a white-to-pink gradient. A different font style is used for the term "Express" to distinguish it within the overall composition. The background is solid purple, reinforcing the corporation's

visual identity. The image also employs a consistent color scheme: white for the text, pink for the alert icon and arrows, and blue for the Facebook logo.

Human figures are absent from the image. Instead, the design relies solely on graphic elements, logos, icons, typography, directional arrows, and colors to deliver its message.

B. Connotative Level

The ad conveys a series of nuanced connotations that enrich its overall visual discourse. The square-shaped layout, commonly associated with stability and balance, serves as a deliberate visual strategy frequently adopted by corporates to evoke reliability and professionalism. The Arabic term "هام" (Important), positioned within a triangular form, functions as a semiotically charged element, immediately capturing the audience's attention. The triangle itself connotes directionality, strength, and structured progression. Accompanied by an exclamation mark reminiscent of traffic warning signs, this element operates as a *Visual Speech Act*, combining urgency with authoritative emphasis to underscore the critical nature of the announcement.

The presence of the "Facebook" logo, embedded within circular forms, explicitly grounds the communication in a digital context. This signifies that the corporate update pertains to Yassir's presence on the platform, highlighting a strategic orientation toward digital media as an essential component of the corporation's identity.

From a compositional standpoint, the ad employs a triadic visual structure, featuring two upper circles, directional arrows, and a singular, centralized lower circle. This is not merely a design choice but a *Visual Narrative Structure* that communicates a conceptual trajectory: a transition from fragmentation to unification. It operates as a *Visual Metaphor* for corporate consolidation and an optimized user experience, encapsulating the essence of the corporation's communicative priorities.

Within this context, the circular forms take on symbolic significance. Rather than functioning as simple design elements, they are reinterpreted as icons of unity, completeness, and continuity values that reinforce corporate cohesion. Circles, widely recognized as symbols of harmony and collective identity, are tactically employed to represent cooperation, inclusivity, and even friendship. This symbolic dimension is made tangible through the juxtaposition of two logos: "Yassir Express" (representing food delivery services) and the "Yassir" logo with a car icon (denoting transportation services). These distinct circles reflect the corporation's multifaceted service offerings, which were previously compartmentalized across separate Facebook pages.

The arrows that connect these logos to a singular, central "Yassir" logo, accompanied by the Facebook icon, visually narrate a process of integration. This shift not only reflects a strategic corporate decision to consolidate services but also symbolizes an effort to streamline audience engagement and enhance communicative efficiency.

The textual declaration "أصبحت لدينا صفحة واحدة على الفيسبوك" (We now have a single Facebook page) anchors the visual elements with linguistic clarity, guiding the audience toward a precise understanding of the corporate change. The purple and pink color palette, consistent with Yassir's established visual identity, reinforces its corporate coherence and strengthens brand recognition. The absence of human figures highlights a focus on operational efficiency and technological functionality over interpersonal warmth, a choice that, while strategically aligned with the message of digital optimization, may slightly diminish emotional resonance.

In the Algerian cultural context, this ad resonates with prevailing narratives surrounding technological advancement and the facilitation of daily life, values that are particularly salient in emerging markets. The chosen color scheme and design language position Yassir as a modern, agile corporation committed to innovation, thereby reinforcing its digital corporate image within a culturally attuned framework.

C. Linguistic level

The ad strategically employs the semiological functions of *Anchoring* and *Relay*, as articulated by Roland Barthes. Textual cues such as "هام" (important) and "أصبحت لدينا صفحة واحدة على الفيسبوك" (we now have a single Facebook page) serve a clear anchoring role, guiding the interpretation of visual components and reducing potential ambiguity. Concurrently, the interplay between text and visual elements, including logos, directional arrows, and color schemes, amplifies the Relay function, enabling a more coherent and integrated comprehension of the intended communicative message.

D. Audience Interaction

A semiology-informed analysis of the ad remains incomplete without a focus on its interaction with the digital audience, as the message transcends its symbolic visual structure and enters a dynamic discursive space. Although the overall engagement level was moderate, evidenced by 54 likes and 12 comments, the nature of the comments reveals active interpretive involvement. Comments such as "كاين في تيبازة هادي؟" (Is this available in Tipaza?) and "أسعار ...تاعكم راهي زائدة بزاف" (Your prices are way too high...) illustrates how recipients recontextualize the corporate image through personal frameworks, whether spatial, experiential, or affective.

This form of interaction signals a shift from a purely connotative level to a discursive one, wherein meaning is negotiated and reshaped beyond the confines of the corporation's original framing. The corporation's response—"مرحبا... نحن نبذل أقصى جهدنا لضمان أن يكون السعر عادلاً" (hello... we are doing our utmost to ensure the price is fair...)—illustrates a discursive flexibility that attempts to re-anchor the narrative within normative values such as fairness and credibility, while simultaneously acknowledging and engaging with audience sentiment.

Moreover, the inclusion of the sad emoji "😞" introduces an emotional dimension into the corporate discourse, functioning as a visual gesture of empathy or shared concern. This element enriches the semiology-based reading by infusing the communicative act with psychological and emotional resonance, thereby deepening the audience's engagement.

In summary, the ad's effectiveness lies not only in the clarity of its initial message but also in its ability to engage meaningfully with the digital audience. Through this dialogic exchange, the message evolves into a dynamic discursive process that facilitates collective meaning-making and reinforces the corporate image as transparent, responsive, and communicatively engaged within the digital advertising environment.

2.2 Ad Image Analysis N°. 02: "Yassir Service Available in 40 Wilayas" (خدمة يسير متوفرة في 40 ولاية)



Figure 10. Yassir's "Service Available in 40 Wilayas" Facebook Ad (خدمة يسير متوفرة في 40 ولاية).

(Source: Yassir's official Facebook page, published on 28/08/2024, <https://bit.ly/3TcUnzy>)

The image was selected to analyze how visual symbols are used in the corporation's digital identity and shape audience perceptions. This supports the study goal of exploring the link between digital advertising and the corporate image from a semiological perspective.

A. Denotative Level:

The advertising layout features a meticulously constructed three-dimensional visual scene centered on a sleek, futuristic vehicle positioned atop a cubic platform that serves as the primary structural base of the ad. Behind the car, a digital map of Algria is projected onto a luminous

screen, with the vehicle occupying the central axis of the composition. The symmetrical organization of visual elements directs the audience's gaze first toward the car, then naturally shifts attention to the background display.

The image is captured from a subtly low-angle perspective, establishing a sense of stature and prominence. Horizontal text lines are juxtaposed with the vertical lines of the platform, creating a visually stable and balanced composition. Pink directional arrows above the vehicle guide the viewer's eye toward the digital map, emphasizing visual flow and hierarchy.

The lighting is soft, diffuse, and evenly distributed across the frame. This lighting strategy eliminates harsh contrasts, thereby enhancing the technological and industrial aesthetic of the scene. It also improves the transparency and harmony of colors, contributing to the polished, high-tech appearance. The chosen perspective introduces depth to the image, with the vehicle positioned in the immediate foreground and the map receding laterally to the right.

Typography is bold, clean, and set in a sans-serif font, placed with precision to maximize both visual balance and communicative impact. The phrase "خدمة Yassir" is prominently displayed at the top of the frame, while the expressions "متوفرة" and "في 40 ولاية" appear below the car, seamlessly integrated using 3D visual design techniques.

The color scheme features a cyan background that establishes a calm, contemporary tone, while the car is rendered in gradients of purple and pink hues that visually reinforce Yassir's identity. The text is executed in contrasting white and pink, ensuring high legibility and visual prominence. The same gradient treatment is applied to the map, enhancing the overall coherence and signaling a unified technological and corporate message.

Notably, the image contains no human figures; instead, it centers entirely on functional and technical components—namely, the vehicle, the map, the platform, and the directional arrows. This intentional exclusion of human presence elevates the role of technological symbols, positioning them as the primary visual carriers of the corporation's message.

B. Connotation Level:

The car's sleek design, enhanced by gradients of purple and pink, communicates more than aesthetic appeal; it signifies dynamism, technological sophistication, and futurism. Within this visual framework, "Yassir" is not merely a digital service provider but is positioned as a progressive and visionary corporation. The car's elevation on a cubic platform connotes exclusivity and innovation, akin to the presentation of high-end products in exhibitions or technological showcases. In this context, the vehicle transcends its utilitarian function and is reimagined as an emblem of modern identity and corporate advancement. Its alignment with

the corporation's color palette further reinforces the coherence of the corporation's visual identity, transforming the car into a signifier of "Yassir's" cutting-edge ethos.

The digital map of Algeria, prominently displayed in the background, functions as an intentional indexical sign, drawing attention to the breadth of the corporation's territorial reach. The juxtaposition of this map with the bold three-dimensional phrase "ولاية 40" constructs not merely a statement of fact but a visual assertion of dominance. This connotative layering enhances the image's persuasive power, portraying "Yassir" as a nationwide leader in digital mobility and services.

The dominant green background, beyond its calming visual impact, carries symbolic weight. It evokes the natural world while subtly referencing a central color of the Algerian flag. This chromatic choice invites a culturally resonant reading, embedding the corporation's identity within the national narrative. The green hue fosters a sense of familiarity and rootedness, situating "Yassir" as a local corporation that mirrors the values and symbols of its audience, and differentiating it from foreign entities.

The map's presence serves to anchor the visual discourse in a spatially accurate context. The expression "ولاية 40" is not only informational but also operates as a symbolic affirmation of national inclusion and widespread corporate presence. The arrows emerging above the vehicle imply movement, growth, and accessibility, indicating a service in constant expansion and adaptation. Meanwhile, the connecting lines between the car and various points on the map simulate digital or GPS pathways, reinforcing the corporation's technological fluency and integrated network structure.

Focusing the map on the northern regions of Algeria reflects a dual reading: on one hand, it corresponds to the population and infrastructure realities where services are concentrated; on the other, it functions symbolically to suggest a forward-moving trajectory. The visual exclusion of the southern region is not a denial but a deferred promise, an implicit statement of future national integration. The spatial composition of the image ensures readability while leaving room for interpretation to project corporate ambition and scalability.

In the Algerian sociocultural landscape, this ad aligns with the discourse of national advancement. By foregrounding modern digital infrastructures and symbolically anchoring itself in national colors and cartographic elements, "Yassir" positions itself as both a driver and a reflection of societal progress. This strategic semiological construction resonates particularly with younger audiences who associate technological innovation with aspiration and self-determination. In doing so, "Yassir" cultivates an image not just of a service provider, but of a

locally embedded, forward-looking corporate that participates in shaping Algeria's digital future.

C. Linguistic Level

The textual phrases such as "خدمة Yassir" (Yassir service), "متوفرة" (available), and "في 40 ولاية" (in 40 wilayas¹) perform the *Anchoring* function by directing the audience's interpretation toward a specific understanding centered on the service's national expansion and availability. This linguistic framing effectively narrows the polysemy of the visual components, guiding the audience toward a controlled and intended reading of the advertising message.

In contrast, the *Relay* function emerges through the seamless interplay between text and image. Visual cues—such as the car, the map, and directional arrows—imply technological advancement and mobility, while the accompanying text provides concrete information about geographic coverage. Together, they produce a coherent message that is easily decoded. The use of Arabic here reflects the corporation's sensitivity to the local cultural context, thereby strengthening the effectiveness of its communication with the Algerian audience.

D. Audience Interaction

A semiological analysis of this ad would be incomplete without addressing the interactive dimension, which transforms it from a fixed visual artifact into a dynamic discursive practice within the digital environment. Quantitative indicators, such as (46), comments (58), and shares (15), are not merely numerical metrics; they serve as signs of active meaning-making, whereby users reinterpret the ad in light of their own lived experiences.

Functional comments such as "هل الخدمة متوفرة في ورقلة؟" (Is the service available in Ouargla?) and "هل سيارة QQ مقبولة؟" (Is a QQ car acceptable?) illustrate a pragmatic engagement with the ad. Here, recipients redirect the promotional sign toward immediate and utilitarian concerns, activating its discursive potential and transforming it into a space of inquiry and applied use.

On the other hand, emotionally charged comments and expressive emojis such as "حاضرين" (We're here, beep beep 🗨️🗨️) indicate identity-based engagement. Such responses reflect cultural resonance and a sense of affinity with the corporate image, thereby reinforcing its affective and symbolic dimensions.

Technical queries like "هل يمكن استخدام سيارة دوبلو لنقل السلع؟" (Can a Doblo car be used for transporting goods?) suggest the audience's reception of the ad as a functional reference point. This indicates a shift from a purely representational interpretation to a performative and

¹ Wilaya (ولاية): An administrative division in Algeria equivalent to a "province." The term is retained in Arabic because it is officially used in Algerian administrative nomenclature

participatory one, underscoring the user's conscious integration into the service's operational logic.

Taken together, these observations reveal that digital interaction serves as a semiological space where corporate advertising intersects with practical, emotional, and symbolic dimensions. The ad thus moves beyond its informational role, becoming an open-ended discursive field in which meaning is continually negotiated and regenerated within the shared digital consciousness.

2.3 Ad Image Analysis N°. 03: Premium Partner



Figure 11. Yassir's "Premium Partner".

((Source: Yassir's official Facebook page, Published on 11/08/2023, <https://bit.ly/3SDmyHJ>)

The image was selected because it includes visual symbols representing Yassir's partnership with Paris Saint-Germain (PSG). These symbols highlight the corporation's strategy of shaping its image through local and global sports and cultural icons. The image enables an analysis of how meaning is created and how the corporate image is constructed in the digital space.

A. Denotative Level

The ad is displayed within a square frame and features a group of Paris Saint-Germain (PSG) players wearing the corporation's official dark blue and red sports uniforms. The players' faces are centrally aligned, creating a symmetrical and visually balanced composition. At the top of the image, the "Yassir" and "Paris Saint-Germain" logos are positioned at opposite ends of the horizontal axis, visually indicating a partnership between the two corporations.

The layout is structured along intersecting compositional axes: a horizontal line that links the two logos, and a diagonal line that ascends from the bottom right to the top left, marked by the upward positioning of the players. The athletes dominate the foreground, while visual and textual elements—such as logos and minimal accompanying text—are positioned in the

background or along the edges of the image. The tight framing accentuates the players' faces and upper torsos, emphasizing human presence and corporate representation.

Soft, even lighting removes any harsh shadows and clearly outlines the players' facial features. A semi-frontal camera angle, combined with a static composition, contributes to a formal and composed visual tone. The audience's attention is initially drawn to the central figure, whose smile and direct gaze direct the visual path outward toward the surrounding players and upward toward the corporate logos.

Textual elements are limited and strategically placed near the logos, ensuring no visual interference with the players' faces or bodies. The typography is modern and utilitarian—clean, sans-serif, and discreet. The phrase "PREMIUM PARTNER" appears in small type beneath the PSG logo, while the "Yassir" logo is larger and more prominent, visually asserting the corporation's key role in the collaboration.

The dominant color palette—composed of PSG's signature dark blue, red, and white—is visually balanced by Yassir's branded hues of pink, purple, and white, achieving chromatic harmony between the two corporate identities.

The image depicts five male athletes of varying ethnic backgrounds, all dressed in full official uniforms. Their facial expressions convey both enthusiasm and composure. No names or individual identifiers are present, which symbolically presents them not as individual celebrities but as collective representatives of shared corporate values.

B. Connotative Level

This ad employs a symbolic strategy that transcends mere service promotion, instead constructing an implicit, multi-layered discourse on Yassir's corporate positioning within the global sphere. The collective visual of Paris Saint-Germain (PSG) players serves as a powerful signifier of athletic excellence, professionalism, and international prestige qualities that are semiologically transferred to Yassir through deliberate visual association.

The players' facial expressions marked by determination, confidence, and triumph evoke emotional resonance, inviting the audience into a subtle affective alignment with the corporation. Rather than adopting a utilitarian or informational tone, the ad operates symbolically, reframing Yassir not simply as a service provider but as an aspirational and strategic actor among elite global corporates. This visual rhetoric positions Yassir as ambitious, agile, and deserving of "premium partner" status.

The phrase "PREMIUM PARTNER," situated beneath the official PSG and Yassir logos, functions as a textual anchor that symbolizes Yassir's elevated corporate standing within a transnational network of affiliations. The prominence of the enlarged "Yassir" logo at the base

of the composition enhances its visual authority, placing it on equal footing with the globally iconic PSG insignia. This calculated visual hierarchy reinforces Yassir's symbolic stature and corporate credibility.

The corporation's signature color scheme—purple, white, and pink—departs from conventional sports branding codes, introducing semiotic cues of innovation, technological sophistication, and disruption. The result is a hybrid symbolic space that sustains connotations of athletic rigor while simultaneously encoding messages of modernity, service innovation, and digital agility. This dual encoding allows Yassir to be repositioned not merely as a mobility or delivery platform, but as a progressive, tech-embedded corporation.

At the Barthesian level, the ad assumes a mythological function. Yassir is not represented through its operational features, but rather through a symbolic process that imbues it with attributes such as excellence, leadership, and global integration. The juxtaposition of the Yassir logo with globally recognized athletes creates a narrative of corporate achievement, transforming the ad into a semiological artifact that participates in myth-making. Through connotative layering and symbolic displacement, Yassir is reimagined as a successful, prestigious entity.

Moreover, the inclusion of ethnically diverse players strengthens the ad's inclusive discourse, projecting Yassir as a cosmopolitan corporate aligned with pluralistic and global values. In this way, the ad may be read as a culturally adaptive strategy that leverages the universal appeal of sport to legitimize the corporation across diverse cognitive and emotional registers.

Ultimately, Yassir's partnership with a globally revered sports entity bestows symbolic legitimacy and corporate prestige. Through the emotional force of the players' expressions and the emblematic gravity of the logos, the ad anchors key values: trust, professionalism, and aspirational momentum. It effectively translates audience admiration for athletic excellence into symbolic capital, elevating Yassir's image as a modern, outward-looking corporate, committed to quality and global expansion.

C. Linguistic Level

The ad relies primarily on visual elements, with minimal text used strategically for semiological purposes. The phrase "PREMIUM PARTNER" anchors the audience's interpretation, framing the relationship between Yassir and Paris Saint-Germain as a prestigious, high-level partnership rather than a standard sponsorship. This elevates Yassir's corporate image, emphasizing credibility and exclusivity in digital advertising.

Linguistically, the text limits the image's polysemy, guiding the audience toward a singular interpretation—a formal, strategic alliance. The choice of a clean font reinforces this corporate tone. The name “Yassir” acts as the primary signifier, asserting corporate authority rather than adding new meaning. Additional logos on players' jerseys further integrate Yassir into a global network of reputable corporations. Overall, the restrained textual elements function to validate and clarify the visual message, reinforcing a cohesive and authoritative corporate image.

D. Audience Interaction:

The high level of digital engagement with this ad—4.4 thousand likes, 367 comments, and 74 shares—signals a shift in the advertising discourse from a closed symbolic system to an open, dialogic arena. Here, corporate meaning intersects with diverse audience interpretations, enabling a participatory and collective process of meaning-making.

Supportive and emotionally resonant comments such as “بالتوفيق إن شاء الله” (Wishing you success, God willing), “العالمية” (Global), “خطوة عملاقة” (A giant step), and “Bravo Yassir” reflect the emergence of affective identification and affiliative engagement with the corporate. Within this interactional dynamic, the advertising sign is activated as an ideological mediator, generating a shared sense of identity rooted in corporate achievement, symbolic pride, and communal belonging.

Conversely, comments of a pragmatic or critical nature—such as “Numéro téléphone pour service Yassir svp” (Phone number for Yassir service, please) and “الشراكة ضعيفة والأسعار...منخفضة كثيرًا” (The partnership is weak, and prices are too low...)—re-anchor the celebratory discourse in the lived material realities of users. These interpretations foreground functional concerns, recoding the ad's semiological content through the lens of everyday corporate performance and service delivery.

Meanwhile, references to geopolitical dimensions, such as “يسير حصلت على تمويل كبير من أمريكا” (Yassir received significant financing from America), demonstrate a deeper level of symbolic interpretation. These comments recontextualize the signs as indicators of global corporate positioning and economic strategy. In doing so, they elevate the discourse from affective expression to analytical inquiry, revealing a complex interplay between audience interpretation, corporate representation, and global economic symbolism.

2.4 Ad Image Analysis N°. 04: Diverse Options for Every Service "إختيارات متنوعة لكل خدمة"



Figure 12. Visual Layout of Diverse Options for Every Service "إختيارات متنوعة لكل خدمة" Ad.

(Source: Yassir's official Facebook page, Published on 17/01/2024, <https://bit.ly/3FKCfdh>)

The image was selected because it showcases the diversity of Yassir's digital services, including "Yassir Femme," a service specifically tailored for women.

A. Denotative Level

The ad features a square-shaped visual layout set against a consistent purple background. The composition is symmetrically divided into two contrasting halves. On the left stands a veiled woman dressed in formal purple attire, smiling confidently at the audience. On the right appears a young, unveiled woman in casual clothing, a purple hoodie paired with a yellow backpack, smiling as she looks at her smartphone. Both figures are centrally aligned, drawing immediate visual attention.

Between them, a vertical column displays six service categories: Classique, Confort, Yassir Femme, Chrono, Espace, and *Premium*, written in French, each accompanied by a corresponding car icon enclosed in a white square.

In the background, a large dark blue arrow stretches horizontally from left to right, culminating in a pink arrowhead derived from the "Yassir" logo.

Positioned at the top is the phrase "إختيارات متنوعة لكل خدمة" (Diverse Options for Every Service), with the word "إختيارات" (Options) highlighted in yellow. At the bottom of the visual, the "Yassir" logo is centrally placed, transitioning in color from white to pink.

B. Connotation Level

This level moves beyond the denotative description to uncover a web of implicit and ideological meanings embedded in the ad. It contributes to constructing the myth of "Yassir" as a corporation that symbolizes modernity and inclusivity within the contemporary Algerian context. Through a carefully constructed ideological discourse, the ad positions "Yassir" within the Algerian social and cultural fabric by intertwining themes of pluralism, modernity, and a hybrid cultural identity, as reflected in the following elements:

The juxtaposition of two distinct female archetypes (a veiled woman and an unveiled woman from different age groups) goes beyond a simple representation of societal openness. It constructs a semiological myth about both "Yassir" and modern Algeria, portraying them as capable of embracing diversity and difference in harmonious coexistence. The veiled woman, dressed formally and exuding confidence, signifies authenticity and professional respect. In contrast, the young unveiled woman, carrying her yellow backpack and smartphone, embodies youthfulness, dynamism, and integration into the digital world. This deliberate pairing conveys a powerful connotative message: "Yassir" is a platform for all, transcending generational and cultural divides to unite users under a shared vision of modern and accessible services. The image presents a culture that balances deeply rooted traditions and values (as symbolized by the veiled woman) with aspirations toward openness and technological integration (as conveyed by the unveiled woman). Implicitly, it communicates that the corporation's services are inclusive, diverse, and tailored to a pluralistic audience.

The color palette (purple, pink, yellow) functions not merely as an aesthetic element but as a system of cultural signs. Purple and pink reinforce the corporation's visual identity, evoking themes of modernity and femininity, particularly in relation to *Yassir Femme*. The yellow color, which highlights the word "إختيارات" and appears on the young woman's backpack, operates as a visual semiotic cue. Described as "one of the vibrant and visually stimulating colors, distinguished by its ability to attract attention quickly, and thus is employed in advertising spaces as a symbolic tool to convey vitality and build an immediate connection with the audience," yellow becomes associated with speed, positivity, and affordability.¹ By using this color, the corporation maintains visual continuity, enhancing recall and reinforcing its modern, dynamic image.

The vertical service list is more than a straightforward enumeration of offerings; it communicates semiotic values aligned with digital service aesthetics. Through clean iconography, concise textual cues, and a neutral background, it embodies the essential qualities of digital interfaces, namely clarity, accessibility, control, and personalization. Visually, this component encapsulates the nature of the digital service and reinforces the corporation's message of simplicity and intuitive user experience. It further supports the idea that "Yassir" offers a technological environment that is empowering and user-centric.

¹ "SYMBOLISME DES 11 COULEURS UNIVERSELLES" (CAUE DE LA MARTINIQUE: 31, Avenue Pasteur 97200 Fort de France, د.ت), 6, <https://www.caue-martinique.com/wp-content/uploads/2020/06/11-COULEURS-UNIVERSELLES.pdf>.

The blue arrow crossing the background introduces a multiplicity of symbolic meanings. On the surface, it suggests motion, speed, and progress. However, more profound connotations emerge: it can be interpreted as a symbol of direction, guiding users toward informed choices; as a metaphor for connection, uniting the different societal segments embodied by the two women; and as a marker of transition, signaling a movement from tradition to modernity facilitated by corporate services. The arrow ends in a pink, logo-shaped tip that directs attention to the corporation's offerings, emphasizing a smooth and guided user journey.

The inclusion of *Yassir Femme* in the list of services is especially significant. It reflects corporate responsiveness to societal needs and highlights a strong commitment to social responsibility, particularly regarding women's safety and inclusion. This positions "Yassir" as more than a service provider—it becomes an agent of social change, promoting a safer and more inclusive environment for female users.

The smiles of both the veiled woman and the young woman engrossed in her phone experience reinforce themes of confidence, ease, and satisfaction. Here, the smartphone is not just a tool but a cultural symbol of connection, agency, and modern living. Within the visual discourse, it represents the pleasurable and empowering experience enabled by "Yassir's" digital services.

Taken together, the image articulates a coherent semiological message centered on inclusivity, diversity, empowerment, and modernity. It constructs a corporate identity for "Yassir" as a contemporary entity that resonates with the Algerian audience. This corporation respects cultural particularities while envisioning and facilitating a progressive, connected future.

C. Linguistic Level

The phrase "اختيارات متنوعة لكل خدمة" (Diverse choices for every service) fulfills an *Anchoring* function, guiding the recipient's perception toward a specific meaning centered on the variety of services and their adaptability to different user needs. This direction prevents random interpretations and frames the reading of the image within the context of quality and flexibility. The "Yassir" logo, positioned at the bottom of the design, anchors the corporation's identity, linking the message to its commercial corporate aspect. The word "اختيارات" (choices), highlighted in yellow, acts as a visual focal point that reinforces the central message of diverse solutions.

The service names, written in French, a language commonly used in the Algerian commercial sphere, anchor the practical and technical dimensions of the service. Within the *Relay Function*, the textual and visual elements combine to convey a shared meaning: the

presence of two women in the scene amplifies the message of diversity and empowerment. At the same time, their facial expressions add an emotional dimension, associating choice with satisfaction.

The list displayed on the screen serves a dual purpose: it is a visual-linguistic element that embodies the concept of diversity referenced by the upper text and provides practical information that facilitates understanding of the offering. The logo integrates with these elements to solidify the corporate identity in the recipient's mind, resulting in a cohesive discourse that connects diversity with satisfaction. This strengthens Yassir's image as a flexible corporate entity responsive to its audience's expectations.

D. Audience Interaction

The image reflects a moderate level of digital interaction (65 likes, 34 comments, 26 shares), balancing functional engagement with emotional resonance. It demonstrates interpretive engagement, in which meaning is reshaped to align with the audience's expectations and social context.

Pragmatic comments, such as: "رقم الهاتف من فضلك" (Please provide the phone number), "كيف أفعّل التخفيض؟" (How do I activate the discount?), "كيف أستطيع العمل معكم؟" (How can I work with you?), express a direct utilitarian approach, reframing the advertising discourse within the logic of practical use. This activates the pragmatic dimension of the sign and positions the ad as a communicative medium designed to meet consumer expectations.

In contrast, inquiries like: "إذا كاين مرا تسوق؟" (Are there female drivers?) highlight a cultural and gender-related dimension, questioning the corporation's symbolic representations and revealing audience awareness of issues tied to equality and empowerment. This reflects a critical reception that connects the ad to its ethical and social context.

Emotional comments, such as: "شكرا" (Thank you), activate the affective dimension in the relationship with the sign, consolidating a positive representation of the corporate image in the audience's imagination. Meanwhile, a comment like: "ما هذا الخداع؟" (What is this deception?) embodies a critical stance that re-examines the advertising discourse, exposing a perceptual gap between the promoted image and the lived experience, indicating an advanced level of interpretive awareness among the audience.

In this context, digital interaction becomes an active semiological practice, with the audience shaping meaning. The ad thus emerges as a dynamic space where the corporate image engages with symbolic discourse and cultural context.

2.5 Ad Image Analysis N°. 05: Driver Rating in "Yassir" "تقييم السائق"



Figure 13. Visual Layout of Driver Rating in "Yassir" "تقييم السائق" Ad.

(Source: Yassir's official Facebook page, Published on 03/08/2023, <https://bit.ly/4kV1DvB>)

The image was selected because it communicates core corporate values like quality and transparency through star ratings and user feedback.

A. Denotative Level

The ad is displayed in a square format, structured along two visual axes: a horizontal axis connecting the passenger and the vehicle, and a vertical axis aligned with the Arabic text positioned at the top. The central visual focus is on the passenger and their accompanying comment, both of which are placed at the center of the frame.

The scene is captured from a direct frontal angle in a medium shot. It portrays a passenger using a smartphone, interacting with a rating system, while a driver in a white vehicle leans slightly forward to engage with the passenger. The lighting across the image is uniform, with no visible shadows or pronounced contrasts.

The visual sequence follows the audience's gaze from the passenger holding the smartphone to a speech bubble containing the phrase "شوفور هایل" and a five-star rating. The eye then moves toward the vehicle and the driver, concluding at the bold Arabic headline and the "Yassir" logo above it.

The typographic layout includes the "Yassir" logo placed centrally at the top. Directly below it is a white rectangle containing the phrase "ما تنساش تقييم السائق بعد", followed by a larger Arabic phrase, "كل رحلة مع Yassir," displayed in white against a pink banner. The phrase "شوفور هایل" is written in purple using a large, legible Arabic font, accompanied by five yellow stars. To the right of the image, next to the driver, a purple comment bubble includes the word "صحيته".

In terms of color, purple and pink are dominant throughout the background, the driver's clothing, the logo, and select supporting elements. White is used for major textual components and primary visuals such as the car, the speech bubble, and the passenger. Yellow is applied to

the five stars, indicating a rating. Black is visible in details such as the seatbelt, car tires, outlines of the speech bubble, and the passenger's phone, hair, and beard.

Characters are rendered in cartoon style. The passenger is shown smiling while holding a smartphone, and the driver is also smiling.

B. Connotative Level

The ad features three central actors: the user (passenger), the driver, and the corporation, symbolically represented through the logo and the digital application. Their visual and spatial configuration reveals embedded power relations and ideological undertones.

- **The User (Passenger):** Positioned prominently in the foreground, the user holds a smartphone, an indexical sign of digital interaction with the application. The user's smiling facial expression, coupled with the speech bubble ("شوفور هایل" + five stars), iconically conveys satisfaction and a positive appraisal. Crucially, the user occupies the role of evaluator, holding symbolic authority through the act of rating. The smartphone transcends its function as a communication device, becoming a tool of assessment and symbolic power. The five-star rating is not just a feedback mechanism; it grants the user participatory agency in shaping the service experience. This dynamic promotes user empowerment, reinforcing their role as co-architects of quality and indirectly fostering loyalty to the corporation. Through this connotative framing, the user is not just a consumer but an active contributor to the corporate image and service regulation.
- **The Driver:** The driver is situated within the vehicle, spatially relegated to the background, which visually implies a completed service and imminent departure. The reflection on the car's window connotes movement and flow. The driver's expression, marked by a smile, and the accompanying speech "صحيت" serve as signs of professionalism and gratitude. Yet, the driver's role as the evaluator places them in a position of symbolic subordination. Their performance is subject to the user's judgment, and by extension, their continued labor depends on this evaluative system. This semiotic arrangement positions the driver as a figure of professionalism, constantly under observation. However, the ad's cartoon aesthetic softens the implications of such a dynamic, recasting a potentially high-pressure labor context into a lighthearted, gamified interaction. This framing conceals the corporate mechanisms of discipline and transforms performance evaluation into a seemingly benign, user-driven activity. It thus constructs an illusion of reciprocity and fairness, while in reality, the evaluative asymmetry persists.
- **The Corporate:** It is not directly personified but is present through the visual elements of the logo, the application interface, and the rating system (stars and speech bubbles).

Functioning as the unseen orchestrator, it sets the parameters of the interaction and provides the tools that facilitate it. While it appears neutral, the corporation designs the structure of assessment, controls the flow of information, and ultimately benefits from the service optimization and image enhancement that arise from this feedback system. It operates behind the scenes, leveraging user engagement to regulate service quality while distancing itself from the labor implications affecting the driver.

- **Color Scheme (Purple, Pink, White, Yellow):** The selected color palette reinforces Yassir's visual identity and aligns with themes of modernity, fluidity, and optimism. These chromatic choices generate visual coherence, fostering corporate recognition and emotional appeal within the digital advertising environment.
- **Ideological Framing:** The ad promotes transparency and service quality through user ratings, framing evaluation as a fun activity. However, it subtly conceals ongoing surveillance, algorithmic control, and the precarious conditions faced by drivers, presenting an idealized image of user-driver relations that masks deeper corporate power dynamics.

C. Linguistic Level

The text "Yassir ما تتساوش تقييم السائق بعد كل رحلة مع" delivers a clear message encouraging users to evaluate their driver after each ride. Phrases like "شوفور هایل" and "صحيت" highlight driver quality and encourage positive feedback, resonating emotionally with Algerian users through culturally relevant language. The regional dialect reinforces local authenticity and positions Yassir as a locally grounded corporation. There is a strong semiological integration between the visual (cartoon) and textual elements, creating a unified message that emphasizes the importance of service evaluation. The cartoon's favorable portrayal supports the relay function by reflecting the corporation's emphasis on driver performance and user feedback.

D. Audience Interaction

The visual registers significant levels of digital engagement—159 likes, 71 comments, and one share—revealing a pragmatically engaged audience. This interaction transforms the image from a static symbolic representation into a dynamic discursive space where the meaning of the service is negotiated and co-constructed. Comments such as "يسير مصطفى باشا شحال؟" and "من أم" shift the discourse toward everyday mobility concerns, reaffirming the corporation's role as an active service provider in the daily lives of users. Other comments, such as "التطبيق ما حببيش يتليشارجا، كاش عفسة أخرى؟", display a critical awareness of the application's technical functionality, reflecting user-driven evaluations of the corporation's operational effectiveness. Meanwhile, user-generated suggestions such as "*Madabina f prochain update ykoun possibilité n3ayto lclients...*" illustrate participatory behavior, where the audience

contributes to the potential evolution of the service itself. The corporate's response—"شكراً على ❤️ الاقتراح"—invites a dialogic exchange, promoting a two-way communicative ethos that repositions the corporate as a responsive and attentive actor rather than a monologic advertiser.

As such, digital interaction here transcends basic engagement; it becomes a *discursive environment* in which the corporate image of "Yassir" is continuously reconstructed as a flexible, user-responsive platform. Meaning is no longer imposed but emerges dialogically through real-time user experience and feedback. The ad thus evolves from a conventional promotional act into a participatory communication tool that constructs meaning through interaction.

The Yassir driver evaluation ad functions as a semiological discourse, shaping user-corporate relations. Through visuals and local language, it conveys service quality and user agency, while subtly addressing themes of surveillance, demonstrating how digital advertising builds corporate image and guides behavior.

2.6 Ad Image Analysis N°. 06: Purple Friday



Figure 14. Visual Layout of Purple Friday Ad.

(Source: Yassir's official Facebook page, Published on 23/11/2023, <https://bit.ly/4mSz7fU>)

The image was chosen because the term "Purple Friday" serves as a marketing symbol, allowing for an analysis of how it shapes the corporation's online image by leveraging its visual identity to attract audience attention and foster engagement.

A. Denotative Level

The ad is structured within a square frame and visually dominated by a purple color palette, which serves as a cohesive backdrop and unifying visual motif. Positioned on the right side of the image is a person wearing a purple T-shirt, a matching cap, and grey jeans. The individual is seated on a motorcycle, holding a smartphone in their right hand, while their left hand carries a brown paper bag typically associated with delivery services. Their facial expression is calm, accompanied by a slight smile directed toward the camera.

The background displays repeated banners reading "Purple Friday Promo," which frame a prominent central text stating "Purple Friday." An arrow extends from this central text toward the phrase "Livraison gratuite," emphasizing the offer of free delivery. Beneath this, the phrase "Panier minimum 4000 DA" specifies the minimum purchase required to qualify for the promotion.

Lighting in the composition is evenly distributed and softly diffused, likely artificial, ensuring color consistency and sharp detail without shadow interference. Aside from the individual and the motorcycle, the scene contains no photorealistic elements, thereby centering attention on the promotional message. In the lower-left corner, the "Yassir Express" logo appears in a white-to-pink gradient, reinforcing the corporation's visual identity within the frame.

B. Connotative Level

This ad carries significant semiological weight, anchored in the dominant use of purple, an emblematic element of Yassir's visual identity. In this context, the color operates on two symbolic levels: it evokes notions of modernity and technological innovation, while simultaneously reinterpreting the familiar semiotic structure of global consumer events, such as *Black Friday*. Through this reframing, the ad introduces a localized variant, Purple Friday, infusing the corporate message with both cultural resonance and a distinctive identity.

The delivery driver depicted in the scene functions as a symbol of reliability and operational readiness. His slight smile and composed posture atop the motorcycle humanize the service, conveying accessibility, efficiency, and trust. This affective dimension positions the corporation not merely as a service provider, but as a responsive, people-oriented entity.

The repeated phrase "Purple Friday Promo," italicized and set against a purple backdrop, introduces a compelling visual rhythm that amplifies the urgency and vitality of the message. This stylistic repetition, commonly employed in persuasive advertising, serves to incite swift consumer engagement by framing the offer as both time-sensitive and desirable.

The ad's visual impact is strengthened by the high contrast between white text and a purple background, which enhances readability and immediately attracts attention. The 3D phrase "Livraison gratuite," paired with the condition "Panier minimum 4000 DA," conveys both the offer and corporate transparency, reinforcing credibility. Meanwhile, the subtle placement of the "Yassir Express" logo serves to legitimize the message, align it with the corporation's visual identity, and emphasize Yassir's role as a reliable digital service provider. Although the post accompanying the ad specifies that the offer is geographically limited to *العاصمة* and *تيزي وزو*, the visual content itself does not mention this restriction. As a result, audiences engaging solely

with the image—without reading the accompanying caption—may misinterpret the offer as being nationally available. This dissonance highlights the importance of visual-textual alignment in digital advertising, particularly when corporate trust and audience expectations are at stake.

C. Linguistic Level

The phrase "Purple Friday" anchors the message by framing it as a special Friday promotion. This is strengthened by "Livraison gratuite," which highlights a clear benefit, while "Panier minimum 4000 DA" adds a transparent condition that boosts credibility. The "Yassir Express" logo plays a relay role, linking the offer to the corporation's delivery service. Together, these elements convey the idea: *exclusive purple-themed deals + free, fast delivery = the ideal Yassir experience*.

D. Audience Interaction

Although the ad had limited digital interaction—just 36 likes and nine comments—its true significance lies in its symbolic function. It contributes to identity formation and fosters a sense of belonging, going beyond mere promotion to support the corporation's integration into broader national and cultural identity narratives.

Audience comments such as: "عاشت الجزائر الحبيبة الغالية في أنوار العلم" (Long live beloved and precious Algeria in the light of knowledge) convey profound emotional resonance, infusing the ad's content with patriotic overtones that extend well beyond its functional message. Such responses illustrate how the audience perceives the corporation not only as a service provider but as a symbolic actor integrated into the narrative of the national community, reinforcing its position within a shared semiological framework of belonging.

Conversely, a comment like: "وينتا وهران؟" (When will it reach Oran?) reorients the discourse toward a pragmatic logic grounded in spatiotemporal realities. Here, the audience engages the ad as a conditional service claim, holding the corporate accountable for equitable geographic reach and immediate responsiveness. This interaction exposes a latent pragmatic dimension, one that operates beyond surface-level engagement metrics.

Symbolic icons such as 🌟🌟👍 serve as a concise visual language for expressing emotional satisfaction, enabling users to communicate approval wordlessly and thereby enhancing the advertisement's overall impact. Beyond its immediate persuasive purpose, the advertisement embeds the service within the broader framework of national cultural identity, thereby contributing to the corporation's positioning and facilitating communication regarding digital services, including e-payment.

2.7 Ad Image Analysis N°. 07: One Click = Faster and Easier Payment = "بكلبك واحد = دفع أسرع وبكل سهولة"



Figure 15. Visual Layout of One Click = Faster and Easier Payment "بكلبك واحد = دفع أسرع وبكل سهولة" Ad.

(Source: Yassir's official Facebook page, Published on 31/12/2023, <https://bit.ly/3HKnyaA>)

The image was selected because it highlights the role of technology in streamlining payment processes, allowing for an examination of how the corporate image is constructed in the ad.

A. Denotative Level

The ad takes a rectangular format, featuring a young man in his twenties with fair skin, a trimmed beard, and well-groomed brown hair, centrally placed within the composition. He is smiling and gazing to the right, toward the direction of a pink arrow that appears behind him. In his left hand, he holds a smartphone displaying a confirmation screen of a successful digital payment transaction. In his right hand, he carries a cup, and a grey backpack is slung over his shoulder.

The elements are arranged within a structured visual framework, with a dominant vertical axis running through the subject's body, positioning him as the central visual anchor. Additional diagonal axes are formed by the direction of his gaze and the color gradients in the background.

The background features a dynamic design, where a pink arrow transitions from a smaller to a larger size as it moves behind the central figure. The scene is captured using a medium shot that emphasizes the subject's facial expression and hand gestures, particularly their interaction with the smartphone. The frontal angle of view allows clear visibility of both his facial expression and the interface on the phone screen, which includes multilingual text, such as: "Votre paiement a été accepté" ("Your payment has been accepted").

The audience's visual trajectory begins with the young man's face, continues to the smartphone and its display window, then moves upward to the prominent Arabic phrase at the top: "بكلبك واحد = دفع أسرع وبكل سهولة" (One Click = Faster and Easier Payment), and concludes at the "Yassir" logo placed at the bottom of the frame.

The typography features a bold, clear Arabic script for the top headline, enhancing legibility and emphasis on the payment function. The payment window contains both Arabic and French text. The logo at the bottom is rendered in a Latin font with Yassir's recognizable color gradient, positioned prominently to reinforce the corporation's visual identity.

The color palette features a dominant background of purple and pink, consistent with the corporation's official color scheme. White is used to enhance the clarity and contrast of the primary textual elements. A green hue appears in the payment confirmation window, signaling success and aligning with conventional user interface indicators. The young man's clothing, cup, and backpack are depicted in varying shades of grey.

B. Connotative Level

The symbolic connotations embedded in this digital ad revolve around a seamless and gratifying user experience with the "Yassir Pay" e-payment service. The young man's subtle smile, as he engages with the payment confirmation window on his phone screen, signifies not only personal satisfaction but also evokes a broader sense of ease and effectiveness associated with the process. Set within an ordinary, relatable scenario—wearing a backpack, holding a beverage, and interacting with his phone—the smile transcends a mere emotional cue. It signifies the app's integration into the rhythm of everyday life, positioning it as a reliable companion for users navigating an active, mobile lifestyle.

The successful payment window, functioning as the primary visual cue in the frame, assumes a symbolic value, embodying notions of efficiency, dependability, and modern service delivery. This representation is further anchored by the top-line statement "بكليك واحد = دفع أسرع وبكل" (One Click = Faster and Easier Payment), a clear and direct linguistic message that underscores the core corporate values of speed and simplicity. The hybridized use of the word "كليك" (click), drawn from common digital vernacular, situates the ad within an accessible and contemporary communicative framework that resonates with the linguistic habits of its target audience.

The ad's color scheme reinforces its symbolic messaging. The dominant use of purple and pink, consistently applied across the background and the logo, carries strong connotative significance. These hues are frequently associated with modernity, ease, and adaptability, qualities often attributed to contemporary applications and digital platforms, particularly those catering to younger, digitally fluent users. By evoking these associations, the color palette contributes to a sense of familiarity and emotional comfort. The young man's purple shirt further embeds him within the corporate identity, portraying him not only as a user but as a figure aligned with the values and promises of the service.

Through this nuanced interplay of visual and linguistic elements, the ad transcends the mere promotion of a practical feature. It constructs an implicit image of the corporate as an innovative, user-centered service provider—bright, efficient, and seamlessly integrated into the user's lifestyle. In doing so, it reconfigures the act of payment from a mundane task into a smooth, emotionally positive interaction, thus redefining the user–technology relationship around themes of trust, simplicity, and everyday convenience.

C. Linguistic Level

The phrase "بكلبك واحد = دفع أسرع وبكل سهولة" (One Click = Faster and Easier Payment) serves as a strong anchoring mechanism for the ad's core message, highlighting the efficiency and simplicity of the digital payment system. This message is further reinforced by the appearance of the phrase "*Votre paiement a été accepté*" (Your payment has been accepted), which confirms the success of the transaction. The term "Yassir" interlinks these connotations, associating them directly with the corporate offering the service.

Visually, the image embodies the ease of initiating a payment via mobile phone and the successful completion of the transaction. This complements the linguistic message, reinforcing the notion that payment can be executed with a single click. The young man's smile enhances the perceived satisfaction and seamlessness of the user experience.

D. Audience Interaction:

The low level of interaction (29 likes, 14 comments) is marked by a pragmatic orientation, where audience engagement is situated within a utilitarian frame focused on the corporation's service performance. A contradiction becomes evident between the message conveyed centered on digital payment, as suggested by the phrase "*Votre paiement a été accepté*," and the nature of audience comments, which primarily pertain to transportation services. This dissonance reflects either entrenched audience expectations, a lack of clarity in the advertising message, or limited audience interest in the specific content being promoted.

The majority of comments consist of concrete informational requests, such as "رقم هاتف من" (Please provide a phone number), "رقم يسير تع سيدي بلعباس" (Yassir's number for Sidi Bel Abbès), or functional queries like "من باتنة إلى الأغواط لشخصين مع الأمتعة" (From Batna to Laghouat for two people with luggage). This interaction pattern highlights the audience's perception of the corporation as a service-oriented entity expected to respond to immediate, tangible needs. It signals a pragmatic reception dynamic that reinterprets the ad as a utilitarian tool rather than a symbolic message carrier. This misalignment between the audience's focus and the intended message may stem from the corporation's pre-established image as a primary transportation service provider in the collective consciousness of the audience.

Moreover, comments in French such as "*Numéro s'il vous plaît*" (Number, please) reveal the linguistic and cultural heterogeneity of the audience. This diversity highlights the multiplicity of reception contexts and underscores the necessity for the corporation to adopt a flexible, inclusive communicative strategy that accommodates these variations. It also emphasizes the importance of clearly defining the scope of services being promoted in each ad.

By responding with the requested contact number, the corporation reinforces its image as a practical and responsive service provider. This action enhances audience trust and fosters a direct, service-based interaction dynamic. Within this framework, the ad evolves from a traditional persuasive medium into a functional communication tool. Nevertheless, it remains essential to address the observed divergence between audience expectations and the intended message by refining the communicative approach, ensuring that the digital payment service remains central to the ad's reception.

2.8 Ad Image Analysis N°. 08: "#YassirInPink"



Figure 16. Visual Layout of “#YassirInPink” Facebook Ad

(Source: Yassir's official Facebook page, Published on 01/10/2023, <https://bit.ly/3TcvS1J>)

The image was selected because it is part of Yassir's Pink October campaign, a social initiative that reflects the corporation's commitment to responsibility and community engagement. The campaign lasts for a whole month every October.

A. Denotative Level

The ad is presented in a square format, with its composition visually centered on the breast cancer awareness symbol—a pink ribbon affixed to a white shirt. The image is a close-up shot depicting the upper torso of an unidentified woman. Her face is not shown, and no individual features are visible, which imparts a generalized and anonymous quality to the figure. Positioned adjacent to the ribbon is the hashtag "#YassirInPink," followed by the slogan "We Are All Concerned." The "Yassir" logo appears at the bottom center of the layout.

The design prominently features curved lines, most notably in the form of the pink ribbon. These curves are contrasted by the straight lines found in the upper banner, which houses the text, in the logo's geometric elements, and the contours of the shirt. A vertical axis runs through the ribbon at the center of the image, establishing it as the primary visual anchor. A horizontal axis at the top organizes the textual elements sequentially, encouraging a reading path that begins at the top and proceeds downward.

The image is framed with a direct, front-facing perspective. It is visually clean, free of distracting details, and employs soft, evenly distributed lighting that minimizes shadows. This lighting enhances the visibility of the central elements and reinforces the calm, composed tone of the ad. The audience's gaze follows a guided path: from the prominent pink ribbon, to the hashtag "#YassirInPink," then the slogan "We Are All Concerned," and finally the "Yassir" logo—moving from symbol to message to corporate identity.

The typography uses the Century Gothic typeface. The hashtag "#YassirInPink" appears in bold white lettering within a pink rectangular background, visually consistent with the pink arrow in the "Yassir" logo. The phrase "We Are All Concerned" is rendered in a smaller purple font, matching the purple tone in the logo. The "Yassir" logo, placed at the bottom, visually links the corporate to the ad's message.

Color plays a key role in the composition. Pink, symbolically associated with breast cancer awareness, is used in the ribbon, the hashtag background, and the arrow element of the logo. White, used in the shirt and portions of the text, ensures visual clarity. In contrast, purple is used for the phrase "We Are All Concerned," maintaining chromatic harmony with the corporate logo.

B. Connotative Level

This ad moves beyond a purely denotative visual presentation to convey layered symbolic and cultural meanings that activate a network of social and emotional associations tied to breast cancer awareness. Central to the image is the pink ribbon—a globally recognized symbol that functions not only as a sign of medical awareness but also as a Barthesian *myth*. It condenses complex values such as care, hope, solidarity, and collective salvation into a single, charged symbol. In this context, the ribbon becomes a semiological tool that redefines the individual's connection to society through a shared commitment to women's health.

The hashtag "#YassirInPink" reinforces this symbolic system by linking the corporate to social activism. It leverages the expressive codes of contemporary digital communication to extend the ad's impact, inviting participatory engagement through social media. The embedding of the hashtag within the pink ribbon is a deliberate gesture: it signals the corporation's intent

to align itself with the discourse of social responsibility, not merely as a provider of services, but as a partner in emotionally resonant societal issues.

The phrase "We Are All Concerned" introduces an inclusive emotional register, affirming shared responsibility and community solidarity. It reframes the audience as active participants in a collective emotional response, emphasizing unity over differentiation. Through this discursive move, the ad shifts from issuing a call to action toward fostering a shared ethical and emotional awareness, further legitimizing the corporation's presence in the audience sphere.

In this setting, the pink color carries heightened cultural resonance. It is not simply deployed as an element of visual identity but becomes a medium for emotional modulation, evoking tenderness, warmth, and optimism. This chromatic choice activates the affective dimension of the audience's reception, embedding the ad within humanized interpretive spaces that elevate it beyond commercial intent and into a register of social commitment.

The white shirt worn in the image stands as a visual metaphor for purity and new beginnings, symbolizing renewal and hope. The absence of facial features universalizes the message, removing personal specificity to emphasize inclusivity and collective identity. This abstraction strengthens the image's reach and positions it within the shared symbolic consciousness of the audience.

In sum, this ad does not merely signal the corporation's support for a health-related cause; it constructs a rich symbolic discourse that mobilizes culturally embedded signs—the pink ribbon, solidarity-based language, and digital engagement mechanisms. Through this, it contributes to shaping a corporate image grounded in ethical consciousness and human-centered values.

C. Linguistic Level

The hashtag "#YassirInPink" and the phrase "We Are All Concerned" serve as essential anchoring elements that guide the interpretation of the advertising image. These linguistic cues explicitly direct the audience toward understanding the image as an expression of the corporation's support for the breast cancer awareness campaign. By narrowing the range of possible interpretations, they help ensure that the intended message is effectively communicated. The pink ribbon, as a widely recognized visual symbol, reinforces this meaning, while the hashtag functions as a linguistic bridge linking the corporation's identity to the social cause.

The interaction between text and image illustrates a cohesive semiological structure: the pink ribbon conveys a strong visual connotation associated with breast cancer awareness, and the

accompanying text articulates Yassir's corporate stance and commitment to collective empathy. Together, they create a unified and impactful digital advertising message.

D. Audience Interaction:

Audience engagement with this advertising image remains relatively low, as evidenced by 18 likes and three comments—figures that appear modest in light of the awareness campaign's emotional and social aims. The digital ad draws on a socially resonant message, anchored by the slogan "#YassirInPink," the symbolic pink ribbon, and the inclusive phrase "We Are All Concerned." These elements emphasize emotional solidarity and communal responsibility.

Audience comments reflect a religious and empathetic tone, including expressions such as: "ربي يشفي جميع المرضى إن شاء الله" (May God heal all the sick, God willing ♥), to which the corporate responded: "اللهم آمين ♥" (Amen ♥). This exchange underscores the emotional tenor of the campaign and reflects Yassir's positioning as an empathetic and socially aware corporate. Nonetheless, the limited interaction may suggest that the campaign's call to action lacks sufficient clarity or resonance, necessitating a reassessment of how effectively its goals are communicated.

Additionally, the modest engagement may be attributed to constraints imposed by Facebook's algorithmic structure. The platform's algorithms prioritize visibility based on prior interactions, user behavior, and privacy settings, which may have restricted the post's exposure. Other contributing factors may include the absence of paid promotion, underuse of trending hashtags, or a potential mismatch between the content and audience interests. These challenges underscore the need to refine the corporation's digital communication strategy by optimizing page settings and gaining a more nuanced understanding of algorithmic mechanics to enhance both visibility and audience engagement.

2.9 Ad image analysis N°. 09: Algeria Independence Day



Figure 17. Visual Layout of Algeria Independence Day Ad.

(Source: Yassir's official Facebook page, Published on 05/07/2024, <https://bit.ly/4kwvjQ7>)

The image was selected because its historical and national symbols reflect themes of independence and freedom, resonating with the Algerian collective memory and making it suitable for analyzing how Yassir reinforces its national identity through digital advertising.

A. Denotative Level

The ad is a square, black-and-white image with selective color accents. A diagonal line of action starts at the lower-left corner, where an old truck appears. Carries several passengers—primarily children—who are standing or sitting on the roof and holding Algerian flags. The flags are green and red. Vertical flagpoles rise in the upper-right portion of the frame, accompanied by pink directional arrows that point upward and to the right. The background resembles crumpled paper.

Lighting is soft and even. The camera angle is slightly tilted upward, producing a semi-direct view of the scene. Details such as facial features, flag fabric, and the truck's metal body are visible without strong contrast.

Text elements sit near the bottom edge. "5 July 1962" is written in bold white letters against the textured backdrop. Directly above it, "Happy Independence Day" appears in a smaller Latin font. The "Yassir" logo is positioned in the lower-right corner.

Three color areas are present: black and white dominate the image; green and red appear only in the flags; pink is used for the arrows and the corporate logo.

Adult men stand beside and drive the truck, while the children on top wear modest, vintage clothing.

B. Connotative Level

This digital ad functions as a dense semiological palimpsest, rekindling Algeria's living memory of 5 July 1962 and saturating the audience with connotations of pride, liberation, and unfinished nation-building. The Algerian flag at center stage functions less as a mere emblem

than as a persistent proclamation of sovereignty, an insistence that independence remains a present-tense endeavor. Vintage cues (the weather-beaten truck, monochrome palette, traditional garments) fuse seamlessly with contemporary signals, most notably the pink directional arrows and the “Yassir” logo, creating a symbolic continuum in which past sacrifices propel present aspirations.

Within this continuum, the truck becomes a metonym for collective mobilization. At the same time, the pink arrows recast Yassir's brand color as a vector of forward motion, converting historical struggle into momentum for technological and economic progress. Adult figures evoke the generation of resistance; children waving flags atop the truck materialize an intergenerational relay of values, implying that independence is not commemorated but continually re-enacted.

The date “5 July 1962” anchors the piece emotionally, activating memories of sacrifice and rebirth that bind the audience to a shared national narrative. Embedded in this charged matrix, the Yassir logo transcends commercial insignia to signify corporate solidarity with that narrative, positioning the corporation as a participant in nation-building rather than a detached service provider.

Overall, the ad reconfigures independence as an ongoing collective project, an unfinished journey from struggle to empowerment. The somber black-and-white tones evoke reverence, while the infusion of pink introduces optimism and modernity, inviting audiences to leverage their historical legacy as a springboard for future innovation. By weaving its identity into this connotative fabric of independence, Yassir casts itself as a culturally rooted, socially responsible driver of Algeria's next chapter.

C. Linguistic Level

In this image, the textual elements (5 July 1962) and “Happy Independence Day” serve a clear anchoring function, as defined by Barthes, by directing the audience's interpretation toward a specific historical and patriotic reading. These linguistic signs frame the image within the context of Algerian independence, thereby constraining more open or abstract interpretations and reinforcing a message of national pride and historical remembrance. Simultaneously, the presence of the corporation's name, “Yassir,” introduces a commercial anchoring that links the brand with national heritage, subtly suggesting that the corporation aligns itself with collective memory and patriotic values while promoting its services.

Combines visual and linguistic elements. The scene of a crowd waving Algerian flags and a visible truck creates a documentary-style feel that emphasizes national celebration. This is reinforced by anchoring texts that add historical and symbolic clarity. At the same time, the

"Yassir" logo and pink arrows introduce a modern corporate layer, integrating the identity into the national narrative.

Together, these elements deliver a dual message: one that celebrates collective identity and historical continuity, and another that signals corporate involvement and engagement. The semiological interaction between text and image creates a unified symbolic structure, where language adds clarity and intent, while visuals offer emotional and historical resonance. As a result, the image serves both as a tribute to national memory and a strategic branding move, embedding the corporate within the cultural narrative.

D. Audience Interaction

The interaction with this advertising image reflects a clear national symbolic orientation. The visual message is highlighted through the use of Algerian flags and national slogans such as: "تحيا الجزائر، تحيا الجزائر حرة مستقلة" (Long live Algeria, long live free and independent Algeria), which are reiterated in emphatic expressive forms conveying a shared collective emotion. This repetition serves as a textual signifier that reproduces national meaning within the digital space, revealing an emotional interpretation that imbues the "Yassir " image with national belonging connotations.

The interaction's symbolism (91 likes and limited shares) extends beyond the words to the cultural context, where these phrases acquire suggestive power. This transforms the advertising discourse into a symbolic act that establishes a sense of integration between the corporate and the audience. The positive reception, expressed through likes, indicates emotional approval, positioning the corporation as a mirror of national identity rather than merely a service provider.

From this perspective, the interaction represents a model for transforming digital advertising into a space for constructing national connotations, where the corporate image intersects with significant collective symbols. This enhances "Yassir's" presence in cultural memory and imbues its discourse with a symbolic and political dimension that transcends traditional economic objectives.

2.10 Ad image analysis N°. 10: The Prophet's Birthday "المولد النبوي الشريف"



Figure 18. Visual Layout of The Prophet's Birthday "المولد النبوي الشريف" Ad.

(Source: Yassir's official Facebook page, Published on 15/09/2024, <https://bit.ly/43RDoro>)

The image was selected because its religious symbols and the “glowing arrow” motif allow for an examination of how Yassir uses celebratory iconography to embed local cultural meaning in its corporate image.

A. Denotative Level

The ad depicts a nighttime scene enclosed within a square frame, predominantly composed of dark blue tones accentuated by radiant sparks originating from a firework in the sky. At the visual center is a glowing, irregular light formation resembling an arrow oriented slightly to the right, serving as the primary focal point. The luminous trails, created by the rapid motion of the firework, intersect with an urban skyline in the background, partially lit and featuring identifiable landmarks, such as the Great Mosque of Algiers, which confirms the location as the Algerian capital.

In the lower-left corner, a human hand is shown holding a small sparkler, which appears to initiate the larger visual spectacle above. The composition is divided into two distinct visual zones: the upper section, dominated by the dark sky and dynamic light forms, and the lower section, which showcases the cityscape. Arabic text, written in white, is positioned at the top, serving as a heading or statement. At the same time, the bottom displays the “Yassir” logo in a clean Latin font, combining white and pink, which marks the sender's identity.

The ad employs a slightly low-angle frontal perspective, which magnifies the luminous sky feature, positioning it as the dominant element. The audience's gaze is directed along a visual path: starting from the central glowing shape, moving down to the hand holding the sparkler, shifting upward to the Arabic text, and concluding at the “Yassir” logo, thereby linking the visual experience back to the corporate.

The lighting is smoothly graduated, generating contrast between illuminated and shadowed areas to preserve the nighttime atmosphere while emphasizing key visual components. The

primary color scheme includes golden yellow from the spark and city lights, white in the textual elements to ensure clarity, and pink in the “Yassir” logo, which aligns with the corporation’s established visual identity.

Typography also plays a key role: the Arabic text at the top is rendered in an elaborate Diwani script, contributing a decorative and culturally resonant detail. At the same time, the “Yassir” name is presented in a contemporary Latin typeface.

Lastly, the inclusion of the human hand introduces a tangible, personal element to the otherwise abstract scene. This human presence anchors the visual narrative, connecting the spark’s origin to an individual action within an urban nighttime setting.

B. Connotative Level

This ad transcends its aesthetic appeal, functioning as a rich semiological text where cultural and religious codes intertwine with carefully orchestrated visual elements. It embeds a corporate discourse with both emotional and social dimensions. At the center of the composition, the radiant burst of the firework spark dominates the scene. Within the Algerian cultural and religious framework, this spark symbolically references the celebration of (Mawlid al-Nabi), the Prophet’s birthday. It conveys not only joy but also carries a profound spiritual resonance, suggesting illumination within darkness, echoing the myth of light as a metaphor for guidance, a recurring motif in the Islamic imaginary.

The act of igniting the spark by a human hand is not merely ornamental; it signifies initiative, human agency, and active participation. From a connotative perspective, the hand functions as a visual metaphor for support, closeness, and corporate companionship: it is a hand that brings light, just as the corporation portrays itself as a societal partner. The relationship between the "individual act" (the spark) and the "collective outcome" (the illuminated city and glowing sky) constructs an implicit narrative about the corporation’s foundational role in development and guidance, positioning it as *“the hand that lights up society.”*

The nocturnal urban backdrop deepens this symbolic construction. It transcends a mere scenic backdrop to become a representational space for society as a whole, encompassing its spatial, urban, and demographic dimensions. The pattern of scattered lights throughout the city implies both progress and presence. At the same time, the remaining shadows suggest unfinished work, inviting the corporation’s continued engagement as an agent of facilitation and improvement. Here, illumination serves as a metaphor for the ongoing corporate contribution to social betterment.

The Arabic inscription at the top, written in an ornate traditional script, anchors the image within a religious and cultural context by directly referencing this occasion. When juxtaposed

with the modern "Yassir" logo, the visual text constructs a dual communicative discourse: one that speaks to a culturally rooted, Islamic audience, and another that reflects the corporation's contemporary, globally aware identity. This fusion builds a symbolic equilibrium between authenticity and openness.

The central spark, stylized as an arrow, conveys not only celebration but also implicitly represents direction, elevation, and forward movement. Its central placement as the composition's visual nucleus reinforces the corporation's aspirational role, suggesting it seeks to illuminate life's pathways and guide society toward a brighter, more hopeful future.

Color, too, plays a vital connotative role. The dominant dark blue background evokes trust, stability, and serenity, characteristics also associated with the night as a temporal space awaiting enlightenment. In contrast, the golden yellow spark symbolizes joy, vitality, and renewal. These are not arbitrary aesthetic choices; they are emotionally charged signifiers that enhance the ad's affective resonance and directive messaging.

Finally, the absence of overt commercial elements, no mention of products, services, or promotions, repositions the ad within a non-utilitarian symbolic register. "Yassir" is not presented merely as a profit-oriented corporation, but as a socially engaged actor embedded in the cultural and emotional life of the community. This shift from traditional commercial advertising to a culturally rich, symbolically layered discourse strengthens the corporate image as a partner in the shared social fabric, aligning it with local identity, heritage, and values, rather than merely being a service provider.

C. Linguistic Analysis

The linguistic discourse in the Yassir digital ad plays a key semiological role by anchoring and shaping the interpretation of visual elements within the cultural and religious context of the Prophet's Birthday.

Anchoring Function: The ornate Arabic phrase "المولد النبوي الشريف" (The Prophet's Birthday), prominently displayed at the top in Diwani script, constrains the audience's interpretative frame by embedding the visual message within a religious context. What might otherwise be read as a generic festive scene, such as a spark, is recontextualized as a symbolic manifestation of faith, purity, and spiritual celebration. The placement of the *Yassir* logo at the bottom further reinforces this anchoring function by linking the religious symbolism directly to the corporation's identity. This ensures the ad is not perceived as a neutral cultural gesture, but rather as a meaningful, socially embedded expression of the corporation's values within an emotionally resonant framework.

Relay Function: shows how text and image work together to create a layered semiological message. The visual of a hand igniting a spark over a city suggests celebration, while the text adds a spiritual and moral meaning. This combination blends religious values with a vision of progress, portraying Yassir as a culturally rooted corporation devoted to societal well-being. Overall, the language anchors the image's meaning, reduces ambiguity, and enhances its cultural and religious significance, reinforcing Yassir's image as socially responsible and culturally connected.

D. Audience Interaction

Despite the ad's formal simplicity (131 likes, 24 comments, and two shares), the audience's reactions reveal a pronounced spiritual and cultural sensibility. Comments such as: "اللهم صل وسلم وبارك على نبينا محمد عليه أفضل الصلاة والسلام" (O Allah, send prayers, peace, and blessings upon our Prophet Muhammad, the best of prayers and peace), and "صلى الله عليه وسلم في الأولين والآخرين" (May Allah's prayers and peace be upon him among the first and the last until the Day of Judgment) Function as linguistic signifiers that reawaken deep-rooted religious symbols within the collective imaginary. These responses demonstrate an interpretive depth that fosters the audience's emotional and spiritual connection to Yassir, situating the corporate within the realm of faith-based identity.

In a similar vein, expressions such as "صح مولودكم" (Congratulations on Mouloud) reinforce the ad's festive and communal dimension, indicating the audience's integration of the corporate into shared rituals and symbolic practices. In this context, the ad becomes more than a promotional tool; it transforms into a cultural and ritualistic medium that mirrors and reinforces collective values. The page's response with the ❤️ emoji operates as a visual signifier of empathy and respect, enhancing *Yassir's* image as a warm, approachable, and humane entity.

Through these interactions, it becomes evident that the audience plays an active role in shaping the corporation's discourse, using religious and cultural signifiers to co-construct an image of *Yassir* that is emotionally resonant and socially integrated. This dynamic transcends traditional commercial objectives, positioning the corporation as a participatory actor embedded in the community's collective identity.

2.11 Ad film analysis N°.1: "بدلنا الحطة" (We Changed the Track)

Publication date: 15/07/2023

Link: <https://www.facebook.com/Yassir.Algerie/videos/1697685270678846/>

Video Duration: 29 seconds

Number of Shots: 21 shots

Number of Scenes: 3 scenes

The video was selected because it visually highlights a transitional phase in the corporate image through dynamic and symbolic elements such as movement, pace, and visual metaphors. It examines how the corporation may be utilizing digital advertising to convey change and renewal in its identity.

Fig.19 Visual Sequence from the "بدلنا الحطة" (We Changed the Track) ad film



Prepared by the Student

Table 07: Segmentation of “بدلنا الحطة” (We Changed the Track) Advertising Film by Shot:

Shot N°	Duration	Shot Type	Camera Angle	Camera Movement	Commentary/Dialogue	Music	Sound Effects	Textual Data	General Atmosphere
1	00-01	Wide (General)	Eye-level angle	Static	"تطبيق Yassir!"	//	/	"YASSIR"	"YASSIR" is written in large black letters on a white background. The text appears clear and straightforward, reflecting the visual identity of "Yassir" in a direct and readable style.
2	01-03	Close	//	//	"ديالو la mission بدا"	Rhythmic background music	/	Two icons represent two phones: red with the delivery app symbol and yellow with the transport app symbol.	Two smartphones, one yellow on the left and one red on the right, represent the "Yassir" app. The white logo enhances the design's clarity and draws attention to the icon as a central element.
3	03-04	Medium	//	//	"les logos بهذا"	//	/	logos	A collection of geometric shapes, including orange triangles, red and black circles, with connecting lines, on a white background. These shapes represent delivery and transport, reflecting the services provided by the "Yassir" app for delivery and transport.
4	04-05	Close	//	//	"les couleurs وهذا"	//	/	couleurs	Colored circles (orange, red, black) arranged in a circular pattern on a white background, with connecting lines indicating interaction between points, symbolizing the network of services

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									provided by the app and its original visual identity colors.
5	05-06	Wide (General)	//	//	"وبيهم لحقنا للعالمية"	//	/	w'bihom للعالمية l'ha9na	A yellow arrow shoots upward from the word "couleur" on a white background, reaching a globe icon with yellow continents. The Arabic word "العالمية" is above it, an arrow points to it, and the words "l'ha9na" on the right and "w'bihom" on the left.
6	06-07	Medium	//	//	Bien sur	//	/	/	A graphic illustration of two hands dynamically clapping.
7	07-08	Close	//	//	"بلا بيكم"	//	/	/	//
8	08-09	Medium	//	Slight movement	"ما كنا نوصلوا"	//	/	Hand illustration	//
9	09-10	Wide (General)	//	//	"لحتى بلاصة"	//	/	/	Three bars of varying lengths indicate development data.
10	10-11	Close	//	//	"في عالم يطور بسرعة"	//	/	Pink arrow	The symbols forming the delivery and transport app logos merge into a pink arrow.
11	11-12	Wide (General)	//	//	"احنا ثانيت نطوروا"	//	/	"Yassir"	//
12	12-14	Medium	//	Slight movement to the right	"la mission ومعكم رايحين نكملوا" ديالنا	//	/	"Yassir"	The arrow moves horizontally to the right.
13	14-16	Close	//	//	"بحطة جديدة"	//	/	"N9arbou"	The word "Yassir" appears with the arrow integrated into the letter "Y."
14	16-18	Medium	//	//	"مزال نقرىو المسافات"	//	/	"N9arbou"	The word "N9arbou" with a location pin icon.
15	19-20	Wide (General)	//	//	"نوصلوا للناس الماكلة" والقضيان	//	/	"Nwesslou"	The word "Nwesslou" with a delivery motorcycle and shopping basket icon.

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16	20-21	Close	//	//	"وبزاف"	//	/	"Ou bezaaaa"	The word "Ou bezaaaa."
17	21-22	Medium	//	//	"حوايح جدد"	//	/	"Hwayej jed"	The word "Hwayej jed."
18	22-23	Wide (General)	//	//	"راهم جابين"	//	/	"Rahom jayin"	Continues to preview upcoming features with the phrase "Rahom jayin."
19	23-24	Close	//	//	"المهم"	//	/	"EL MOUHIM"	In conclusion, it says, "EL MOUHIM."
20	24-26	Medium	//	//	"حبيينا نقولولكم"	//	/	"HABINA N9OULOULKOM"	A closing shot with "HABINA N9OULOULKOM" written in purple on a white background.
21	26-29	Wide (General)	//	//	"بلي بدلنا الحطة"	//	/	"Yassir"	The final shot displays the new "Yassir" logo, with the word in white and the arrow in pink on a purple background, representing the corporation's new visual identity colors.

Prepared by the Student

To analyze the denotative level of the ad film, the study examines complete scenes and their key components, not just individual shots:

Table 08: Segmentation of “بدلنا الحطة” (We Changed the Track) Advertising Film by Scenes

Scene Nature and Cinematic Characteristics	Analysis of Scene Variables			Analysis of Constants Related to the Script
	time variable	Scene sequence	Scenic rhythm	
Scene 1: The old Visual Identity				
This segment presents a sequence of shots illustrating the old visual identity of the corporate, <i>Yassir</i> , which previously operated through two separate applications, one for delivery and another for transportation. The scene emphasizes the use of red, yellow, and black as defining color elements, while also expressing the corporation’s gratitude to its audience for contributing to its international growth.	Constructed in real-time, the scene adopts a historical narrative framework, tracing <i>Yassir’s</i> previous visual identity.	The composition follows a coherent and logical sequence, beginning with the depiction of the visual identity, transitioning into the two distinct services, and culminating in acknowledgment of the audience’s role in expanding the corporation’s global presence.	The scene achieves a harmonious rhythm through its gradual visual progression from symbolic representations in the original logo to the distinctive color palette and finally to indicators of corporate growth, such as rising metrics.	A voice-over delivers the advertising message, accompanied by a dynamic visual style and rhythmic background music, enhancing both the emotional tone and the audience’s attention.
Scene 2: Introducing the New Visual Identity				
This segment features a series of shots showcasing the corporation’s updated visual identity, highlighting the transition from the previous logo to a more contemporary design that reflects <i>Yassir’s</i> evolving aspirations.	The scene employs a real-time narrative construction, offering a historical continuum from the old identity to the new.	It presents a logical compositional flow moving from visual documentation of the transition to the unveiling of the updated logo and color scheme.	/	Rhythmic background music and continuous voice-over narration are utilized to familiarize the audience with the corporation’s new visual identity, while simultaneously alluding to its forward-looking vision and strategic goals.
Scene 3: Promoting Services and Reinforcing the New Identity				
This scene centers on promoting <i>Yassir’s</i> unified services, transportation, and delivery, framed within the context of the new visual identity, thereby reinforcing the corporation’s commitment to service enhancement and brand coherence.	The construction is a real-time project that serves to affirm the corporate image through its new unified visual identity.	A logical composition is maintained, whereby the visual identity is integrated with descriptions of services available through the consolidated application.	The scene exhibits rhythmic consistency, with the advertising sequence presenting a cohesive narrative that links the corporation’s service offerings to its renewed identity.	//

Prepared by the Student

Analysis of the Relationship Between the Sound and Image Tracks:

The scene is not confined to iconic representation alone but is cinematically complemented by the auditory component, which significantly amplifies its persuasive impact. This necessitates a detailed examination of the relationship between the image and sound tracks in this digital ad, as outlined below:

The relationship initially manifests through a straightforward integration of sound and image in constructing the advertising message. The voice-over—"Yassir! تطبيق" (Yassir! App), "لا بدأ mission ديالو" (It began its mission)—directly introduces the corporation's former visual identity. Simultaneously, the visuals (such as the text "YASSIR" and the yellow and red phone icons) reinforce this message through a simple, clear design. The rhythmic music injects a dynamic dimension, maintaining audience attention and establishing an introductory tone focused on presenting the application and its commercial background.

This integrative relationship continues as the voice-over—"بلا بيكم" (Without you), "ما كنا توصلوا" (We wouldn't have succeeded)—expresses gratitude to the audience. These sentiments are visually supported through symbolic elements (e.g., hand illustrations and signal bars), while the rhythmic music sustains a positive, interactive atmosphere.

As the ad transitions into a segment addressing the shift in corporate identity, the relationship between the voice-over and visuals evolves into a balanced interplay. The commentary—"في عالم يطور بسرعة" (In a rapidly evolving world), "احنا ثانيت نطوروا" (We, too, are evolving)—verbalizes the concept of development. At the same time, the accompanying visuals (such as the pink arrow and "Yassir" text) symbolically reflect transformation in a visually cohesive manner. The rhythmic music reinforces the theme of progress, contributing to a dynamic atmosphere that smoothly ushers in the new corporate identity.

In the following segment, the relationship becomes affirmative and service-oriented. The voice-over—"مزال نقربوا المسافات" (We're still bringing distances closer), "نوصلوا للناس الماكلة" (We deliver food and errands to people)—introduces new corporate services. These statements are visually reinforced by textual elements ("N9arbou" and "Nwesslou") and related symbols (location pins and delivery icons), presenting the message clearly and practically. The rhythmic music here provides a sense of continuity and stability, underscoring the utility and value of the services offered.

The interaction then shifts toward audience engagement. The use of colloquial expressions—"وبزاف" (A lot), "حبينا نقولولكم" (We wanted to tell you)—aims to establish a conversational, friendly tone. Visuals such as "Ou bezaaaa" and "HABINA N9OULOULKOM" visually echo

this approach. The rhythmic music contributes a layer of emotional resonance and warmth, creating a mood of closeness that fosters corporate loyalty and connection.

The sequence concludes with a clear statement of transformation. The voice-over “بلي بدلنا” (That we changed the track) declares the shift in identity, while the visuals display the corporation's new logo in purple and pink. The rhythmic music intensifies to produce a strong sense of closure, creating a celebratory tone that embeds the renewed corporate image firmly in the audience's memory.

In sum, the relationship between the sound and image tracks in this digital ad is defined by deliberate integration and harmonic synchronization. The voice-over serves as the guiding thread of the narrative, while the visuals support and amplify the message through carefully selected texts and symbolic imagery. The rhythmic music plays a pivotal role in reinforcing dynamism, emotional continuity, and atmospheric coherence. Altogether, these elements operate in concert to facilitate a seamless transition from the corporation's old identity to its new one, while affirming its services and consolidating its renewed image. This integrated audio-visual strategy exemplifies a comprehensive semiological approach to enhancing the corporation's audience image and deepening its impact on the audience.

A. Denotative Level

The digital advertising film opens with the word "YASSIR" displayed in bold black capital letters on a clean white background, visually reflecting the app's identity through a minimalist design. The next scene shows two smartphones: one yellow, featuring a transport icon, and one red, displaying a delivery icon. A voice-over states, "ديالو la mission بدا", while light rhythmic music plays in the background.

Subsequent visuals introduce a sequence of geometric shapes—orange triangles and red and black circles—interconnected by thin lines. These are shown alongside the voice-over, "les logos بهذا". The film then presents an arrangement of multicolored circles organized in a circular layout and linked by lines, accompanied by the voice-over "les couleurs وهذا". A yellow arrow then extends from the word "couleur" toward a globe illustration with yellow continents, accompanied by the phrase "للعالمية w'bihom l'ha9na". This is followed by animated clapping hands and the phrases "Bien sur" and "بلا بيبكم ما كنا نوصلوا".

The following sequence shifts to a visual of three progress bars of varying lengths, illustrating the app's development. Simultaneously, a voice-over states, "في عالم يطور بسرعة". A pink arrow appears, graphically merging the previous transport and delivery icons, as the voice-over says, "احنا ثانيت نطوروا". This arrow then moves horizontally to the right across the screen, accompanied by the phrase "ديالنا la mission ومعكم رايحين نكملوا".

The "Yassir" logo re-emerges, now featuring the arrow embedded into the letter "Y", along with the word "N9arbou" and a location pin icon. Following this, the word "Nwesslou" appears alongside visual icons of a delivery motorcycle and a shopping basket, paired with the voice-over "نوصلو للناس المأكلة والقضيان". Additional phrases—"وبزاف", "Hwayej jed", and "Rahom jayin"—are successively displayed on-screen.

The film closes with the expression "EL MOUHIM" followed by "حبينا نقولولكم بلي بدلنا الحطة". The final frame showcases the new visual identity of the "Yassir" app, featuring a purple background with white typography and a fuchsia arrow integrated into the logo.

B. Connotative Level

Analyzing the connotative level involves uncovering the more profound, implied meanings that transcend the literal message conveyed by the ad. These meanings are constructed through semiological cues and aesthetic strategies, as detailed below:

- **Textual Structure:** The narrative structure of the text reflects *Yassir's* transformation from its former identity to its newly consolidated one. This transformation is articulated through a carefully crafted blend of *local vernacular expressions*, such as "بلا بيبكم" [Without you] and "حبينا نقولولكم" [We wanted to tell you]—and *standardized formal language*, including "Yassir! تطبيق" [Yassir! App] and "نوصلو للناس المأكلة والقضيان" [We deliver food and errands to people]. This linguistic juxtaposition connotes a dual orientation: cultural proximity to the local audience and a simultaneous openness to global norms. The narrative evolves from expressions of gratitude ("بلا بيبكم ما كنا نوصلوا") [Without you, we wouldn't have succeeded]) to forward-looking declarations ("احنا ثانيت نطوروا") [We, too, are evolving]), implicitly encoding values of loyalty, growth, and sustained innovation. This textual progression underscores the connotation of temporal continuity, bridging past achievements with future aspirations, thus reinforcing *Yassir's* corporate identity as both rooted in the past and future-oriented.
- **Iconic Representations and Visuals:** The film's visual composition carries a dense connotative charge. In the opening frames (shots 1–5), the depiction of phone icons in yellow and red, alongside geometric shapes such as triangles and circles, suggests an initial fragmentation that symbolizes the existence of two distinct apps while simultaneously evoking notions of connection, movement, and dynamism. In shots 6–9, visual motifs such as clapping hands and fluctuating signal bars convey interactive engagement and positive user feedback. These elements collectively imply mutual success and a collaborative ethos between the corporation and its audience. The shift toward the new logo in shots 12–21, marked by the appearance of a pink arrow, signifies innovation and upward momentum.

The arrow itself connotes forward movement and aspiration. Additional symbols, including the location pin and delivery motorcycle, accompanied by phrases like "N9arbou" and "Nwesslou," serve to reinforce *Yassir's* core message of functional accessibility and its proximity to users' daily needs.

Color Code: Color functions as a powerful connotative element within the film. In its initial phase, the dominant palette comprising red, yellow, and black encapsulates a layered meaning: red and yellow suggest vitality, energy, and optimism, while black anchors the visual tone with a sense of reliability and structure. Together, these hues reflect *Yassir's* original corporate image—one that is both vibrant and dependable.

Figure 20. Icon Referencing Yassir's Old Visual Identity Colors



(Source: Screenshot Captured by the Student from the Advertising Film Analyzed Above)

With the adoption of the new identity, the emergence of purple and pink carries significant connotative weight. Purple suggests innovation and a forward-looking spirit, while pink conveys boldness and vitality. Together, this color gradation does more than merely update the visual palette—it symbolically communicates the corporation's transition toward a modern and progressive vision. These hues imply a process of transformation and renewal, while preserving an emotional resonance with the audience.

In contrast to the older color scheme, which reflected the foundational values and identity of the corporation, the new visual language encapsulates aspirations of growth, technological relevance, and a renewed corporate presence. It marks a deliberate shift toward a culture centered on innovation and reinforces the evolving social role and influence of "Yassir" within its context.¹

Figure 21. Icon Referencing Yassir's New Visual Identity Colors



(Source: Screenshot Captured by the Student From the Advertising Film Analyzed Above)

¹السيد نور الدين طيبي، مؤسس شركة يسير حب يشارك معاكم حاجة جديدة.

- **Lighting** is utilized not only as a technical tool but as a connotative device, emphasizing various phases of the narrative. In the opening sequence, bright lighting combined with a white background connotes clarity, sincerity, and openness, particularly as the corporation recounts its history and expresses gratitude to its audience. As the narrative progresses and the transition to the new identity is introduced, the lighting adopts a steady purple hue, symbolizing not only modernity and integration but also evoking a sense of trust and visual coherence. The uniformity in lighting enhances the perception of balance and continuity, aligning with the thematic focus on sustainable development and steady progress.
- **Music** functions as a key connotative element within the film's semiotic structure. The rhythmic and energetic soundtrack connotes dynamism and vitality, reflecting "Yassir's character as a responsive and constantly evolving corporate. At the same time, its steady tempo bridges the past and the present, suggesting values of continuity and cohesion. This musical consistency amplifies emotional engagement, fostering feelings of optimism and momentum, and reinforcing the message of a trustworthy corporation growing in harmony with its audience.

At the connotative level, the "Yassir" digital ad constructs a multilayered narrative that encapsulates transformation, cultural embeddedness, and corporate ambition. The interplay between colloquial and formal language reinforces both authenticity and cultural rootedness. At the same time, the visual system—utilizing symbolic colors, deliberate lighting, and dynamic sound—depicts progress, renewal, and collective identity. The transition from soft vitality to striking boldness in the color scheme signifies reinvention, while the harmonious combination of visuals and sound amplifies the corporate image as a reliable, innovative force, deeply intertwined with its community on both emotional and cultural levels.

C. Linguistic Level

In the realm of digital advertising, the *anchoring function* operates as a semiological mechanism that orients the audience's interpretation of the visual scene, narrowing the range of potential meanings and aligning perception with the corporation's intended message. Within Yassir's ad, anchoring is strategically executed through both voice-over narration and on-screen text, functioning as a stabilizing frame that directs audience comprehension.

The video begins with expressions like "Yassir! تطبيق" and "ديالو la mission بدا", accompanied by a graphic display of the name "YASSIR" and mobile interface icons in red and yellow. These linguistic and visual codes work jointly to affirm Yassir's identity as a service-oriented application rooted in prior commercial experience. The color palette—particularly the

combination of red and yellow—functions symbolically to connote energy, accessibility, and market dynamism, reinforcing Yassir's corporate image as active and customer-focused.

As the narrative unfolds, phrases such as "نوصلوا للناس المأكلة" and "مزال نقربوا المسافات," alongside colloquial script forms like "N9arbou" and "Nwesslou," demarcate the corporation's service scope. These elements act not merely as denotative labels but as connotative signs that emphasize mobility, relational proximity, and utility, embedding Yassir's corporate image within the discourse of efficiency and responsiveness.

Toward the ad's conclusion, the phrase "بلي بدلنا الحطة" signals transformation, while the appearance of a rebranded logo in purple and pink visually marks a shift in corporate identity. This linguistic cue, framed within the context of visual renewal, guides the audience to interpret the change as a strategic evolution—one that maintains continuity while embracing innovation. The linguistic message here doesn't introduce new signifieds; instead, it frames the pre-existing visual content, anchoring it within a specific corporate narrative that emphasizes trust, growth, and reinvention.

In contrast, the *Relay function* adds a complementary layer of signification, extending the discursive field by weaving emotional and cultural narratives through the interplay of text and imagery. Phrases such as "Bien sûr," "بلا بيكم," and "ما كنا نوصلوا"—accompanied by imagery of hands touching and architectural pillars—evoke sentiments of gratitude and communal solidarity. These connotative signs establish an affective bond with the audience, reconfiguring the corporate discourse from a transactional to a relational framework.

The use of colloquial Algerian Arabic in expressions like "راهم جايين," "ويزاف," and "حبيينا" alongside dynamic text overlays such as "Ou bezaaaa" and "HABINA N9OULOULKOM," builds proximity and informality, transforming the ad from a mere promotional act into an intimate conversation with the audience. This linguistic register enhances the corporate image as approachable, locally embedded, and culturally attuned.

As the ad progresses, a forward-looking narrative emerges. Statements like "في عالم يطور" are semantically supported by directional symbols such as a pink arrow and the renewed logo. These elements collectively frame the corporation within a logic of progress and adaptability, projecting an image of Yassir as a modern, evolving entity that is aligned with the pace of technological advancement.

Thus, the *Relay function* extends the corporate message beyond its commercial frame, introducing a connotative openness that invites audience identification. It resonates with Barthes' theoretical distinction, wherein the *Relay* does not limit meaning but instead multiplies it, enabling the ad to communicate on both a rational and emotional axis. In this sense, the

corporate image of Yassir is not only narrated but lived, situated within a discursive formation of modernity, responsiveness, and collective belonging.

The ad employs a strategic interplay between anchorage and relay, creating a layered communicative experience that appeals to both cognitive and emotional aspects. Anchorage is used to frame the corporation's identity and core services through textual cues such as "YASSIR" and "N9arbou," guiding the audience toward a direct and unambiguous interpretation. In contrast, the relay function introduces emotional depth and cultural resonance through phrases like "بلا بیکم" and "HABINA N9OULOULKOM," which evoke a sense of intimacy, gratitude, and shared belonging. This dual function constructs a complex web of meanings that transcends mere information delivery.

The auditory dimension—especially the rhythmic soundtrack—serves as a dynamic bridge between visual signs and spoken language. It enhances the overall cohesion and injects a sense of forward motion and optimism, reinforcing both the corporation's identity and its cultural embeddedness. The linguistic message in the "Yassir" ad thus operates on two intertwined levels: anchorage stabilizes meaning around corporate identity and services. At the same time, the relay expands the message into emotional and socio-cultural domains. This semiotic fusion amplifies the ad's communicative power, allowing both the visual and auditory registers to contribute to a comprehensive and persuasive representation of the corporate.

From this connotative reading, we can extract several interpretative insights:

- **Type and Value of the Advertising Film:** The film functions as a Narrative Ad, marrying corporate communication with artistic storytelling. It seeks not only to promote services—now unified in a single app (transportation and delivery)—but also to reaffirm a revitalized corporate image. The use of animated graphics, stable lighting schemes, and rhythmic music crafts an aesthetically coherent audiovisual identity. The cultural dimension is especially salient: the incorporation of local dialect and universal symbols produces a dialogic balance between rootedness and modernity. Commercially, the film's structure and visual rhythm signal innovation and reliability, presenting "Yassir" as a forward-looking technological corporation capable of building user loyalty.
- **Creative Strategy and Symbolic Framework:** The creative direction is anchored in a progressive narrative technique that mirrors the corporation's developmental trajectory. It utilizes Animated Graphics and visual metaphors, such as "N9arbou" and "Nwesslou," to symbolize expansion and approachability. Local linguistic codes are juxtaposed with global semiotic references, generating a culturally inclusive message. This semiotic hybridity

enables the ad to perform a reconciliatory function, aligning diverse audience perceptions with the corporation's core values.

- **Artistic Structuring of the Narrative:** The film unfolds across three symbolic phases. It opens by invoking the corporation's prior identity, moves into a transitional stage of acknowledgment and gratitude toward the audience, and culminates with the projection of a renewed identity focused on innovation and service integration. This tripartite narrative rhythmically blends **past, present, and future**, reinforcing the corporation's journey of transformation. The artistic treatment positions the corporation not just as a service provider but as a culturally and emotionally engaged actor within its community.
- **Advertising Message:**
 - **Light Message:** The ad orchestrates a nuanced interplay between *light* and *explanatory* messaging to construct a multi-layered communicative experience. The use of animated graphics, a voice-over, and rhythmic music creates a light, playful ambiance that appeals emotionally and facilitates accessibility.
 - **Explanatory Message:** Simultaneously, the logical structure of the *explanatory message* persuades the audience by offering clarity and reinforcing corporate credibility. This dual strategy enhances both the emotive and rational dimensions of persuasion, reinforcing the corporation's intent to appear both relatable and reliable.

D. Audience Interaction

The ad has elicited substantial digital engagement, garnering over 1.8K likes, 146 comments, and 417K views, which signals not only widespread visibility but also the emergence of a semiological space of negotiation between the corporation and its audience. These interactions are not merely quantitative markers of reach; they reveal the multidimensionality of audience reception and meaning-making.

Semiologically, the comments section becomes a site of interpretive plurality. Positive reactions such as " بالتوفيق 🍀🍀🍀 " and " ما شاء الله تبارك الله " carry affective connotations of emotional investment and communal support. Meanwhile, reflexive comments like " عجبنتني " "الهوية الجديدة ربي يبارك ومفهوم الهدف منها" indicate a deeper cognitive engagement with the corporation's evolving image, highlighting the audience's recognition of and alignment with the strategic shift in identity.

Conversely, critical remarks such as "صعب علينا ننساوا لون الشعار الأصفر" and "من الصعب إرضاء "الشريك والزبون في نفس الوقت" expose a semiotic tension: the resistance to change is not merely aesthetic but anchored in collective memory and emotional attachment to prior signifiers. These

responses point to a nostalgic inertia that corporates must navigate as they modernize their visual and symbolic repertoires.

The corporate's replies e.g., "شكرا لك" ❤️ and "ندعوك لمشاهدة الفيديو التالي للمزيد من التفاصيل" are emblematic of dialogic communication strategies that aim to humanize the corporate voice. This interactive discourse does more than acknowledge feedback; it strategically constructs a relational ethos, contributing to an evolving, co-produced corporate image.

From this interactional and symbolic ecosystem, the meanings embedded within Yassir's corporate image emerge clearly. The film positions Yassir as a corporate deeply rooted in local culture, employing colloquial language, traditional color palettes, and community-centered imagery to signify social connectedness, loyalty, and a sense of belonging. Simultaneously, the transition to a modern visual identity marked by a new logo, streamlined graphics, and a unified aesthetic reflects forward-looking adaptability and aspirational modernity.

Symbols of proximity and mobility suggest not only logistical efficiency but also emotional closeness, reinforcing the corporation's commitment to everyday accessibility. In essence, the ad does more than promote a service it narrates a story of transformation that bridges cultural continuity with corporate innovation, shaping an image of growth that is both familiar and progressive.

2.12 Advertising Analysis Film N°. 2: يسر حياتك بلا ما تحير "Yassir" مع (With Yassir, Simplify Your Life Without Hesitation)

Publication date: 19/09/2024

Link: <https://www.facebook.com/share/v/16caJmu9BP/>

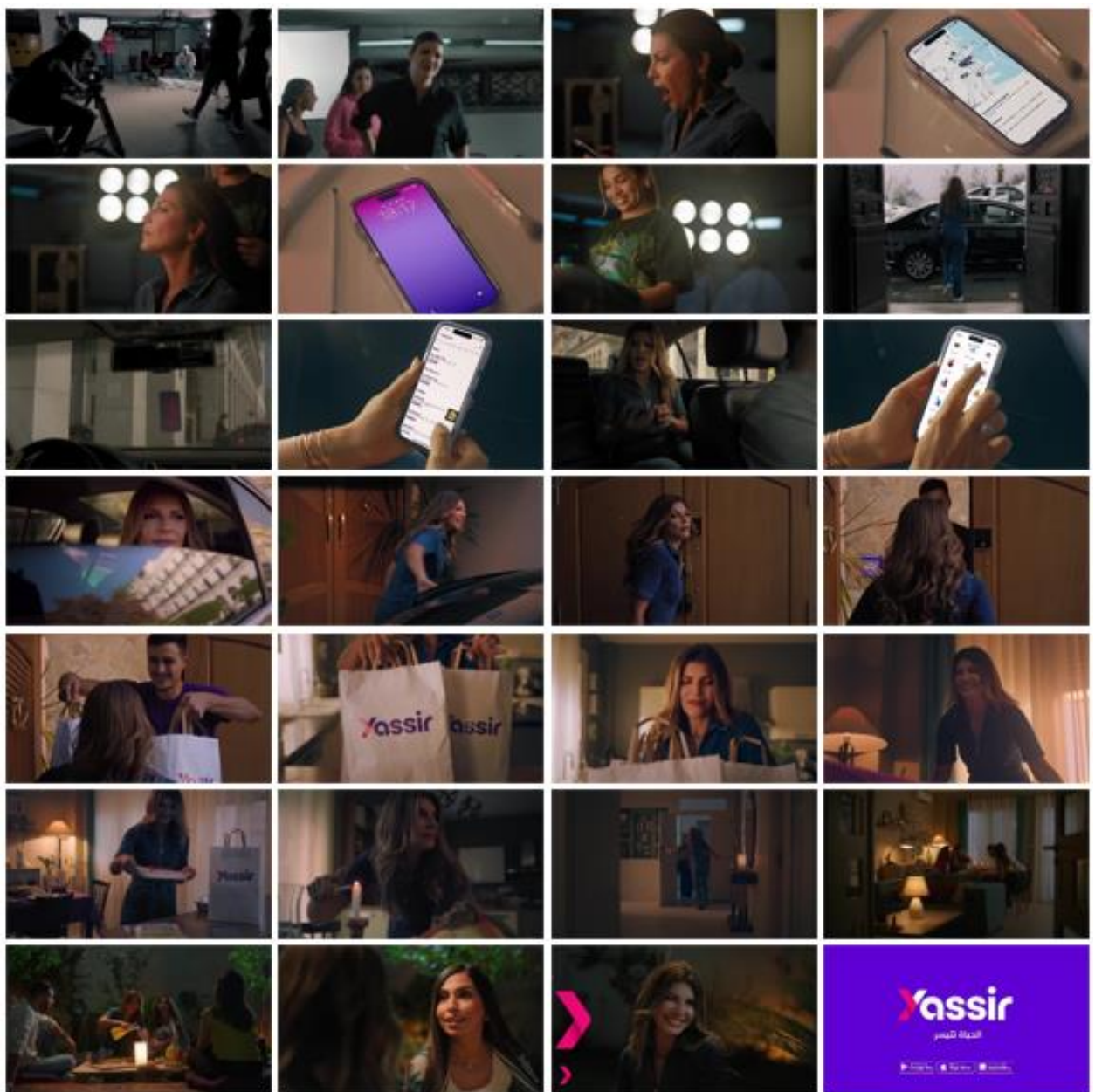
Duration of Advertising Film: 60 seconds

Number of Shots: 29

Number of Scenes: 5

The video was selected because it effectively combines elements to communicate the corporation's promise of simplifying daily life through a single app.

Fig. 22 Visual Sequence From the “يسر حياتك بلا ما تحير مع يسير” Ad Film



Prepared by the Student

Table 09: Segmentation of the Advertising Film “يسر حياتك بلاما تحير مع Yassir” (With Yassir, Simplify Your Life Without Hesitation) by Shot

Shot N°	Duration	Shot Type	Camera Angle	Camera Movement	Commentary/Dialogue	Music	Sound Effects	Textual Data	General Atmosphere
1	00-02	Wide	Normal	Static	/	/	/	/	This scene is inside a professional filming studio, featuring a gray concrete floor and various equipment (lighting, cameras, cables). People work behind the scenes in a softly lit background: one wears a pink jacket, while another wears dark clothing, appearing to be part of the filming crew. The camera is mounted on a tripod, indicating an organized filming session.
2	02-04	Medium	//	//	Person says: "Stop."	Rhythmic background music	Clapping	/	The actress "Zahra" in the background appears immersed in her role, which is central to the scene. A person in dark clothing stands next to a camera tripod, with circular lighting highlighting the setting's details. The atmosphere feels professional, with a focus on preparing the scene for filming.
3	04-08	Close	//	//	Actress: "صحا" (Okay), "Merci beaucoup"	//	/	/	After completing the scene, the actress leaves the studio and heads to the dressing room.
4	08-10	Medium	//	Horizontal pan	"Zahra": "On arrive"	//	/	/	She holds her phone to check updates. Her facial expressions convey seriousness and deep thought, as if she is trying to solve a puzzle or problem.
5	10-12	Close	//	Static	"رانا جايين" (We're coming)	Accelerating rhythmic background music	/	/	"Zahra" looks at her mobile phone with visible concern on her face.
6	12-14	Wide	//	//	/	//	"طريقو هانية Yassir" (Yassir, the way is easy)	/	She places the phone on a makeup table in the dressing room. The screen displays the "Yassir" app, with the time at 18:15, showing a map indicating routes and locations searching for a "Yassir" driver.

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7	14-16	Medium	//	//	/	//	ما عليك غير تكتب "العنوان" (Just write the address)	/	Side angle of "Zahra's" face as she finishes preparing to leave, looking in the mirror.
8	16-18	Close	//	//	/	//	"في دقيقة وثانية" (In a minute and a second)	/	The phone screen lights up, showing a message from the "Yassir" app confirming the driver's arrival, with the time at 18:17. She takes her phone and leaves.
9	18-20	Wide	//	Horizontal pan	/	//	"يجبك لعين المكان" (Comes right to your location)	/	"Zahra" approaches a sleek, shiny black car parked in front of a modern building, representing the driver she requested via the app.
10	20-22	Medium	//	Static	/	//	"وين تكون وين ما كان" (Wherever you are, no matter where)	/	She enters the car and greets the driver. The rearview mirror shows "Zahra" seated in the comfortable, clean back seat in a calm atmosphere.
11	22-24	Close	//	//	/	//	"نتلقاوا في ضمان" (We meet with assurance)	/	She holds her phone, with the screen displaying a menu in the "Yassir" app, selecting a dinner dish, with the time at 18:25.
12	24-26	General (Wide)	//	//	/	//	مع Yassir كل شي "Yassir" (Everything is Yassir with Yassir)	/	After ordering the dish, she places her phone beside her in the car. Then, she remembered something and reopened the app, this time accessing "Yassir Market."
13	26-27	Medium	//	Horizontal pan	/	//	"تلق للدار في أمان" (Reach home safely)	/	Details of the order as she selects the needed items from the list.
14	27-29	Close	//	Static	/	//	راني حاصلة أنا واش "ندير" (I'm stuck, what do I do?)	/	After confirming the order, "Zahra" smiles and looks at her phone, taking a deep breath by the car window. Signs of refreshment appear on her face, and she seems satisfied. She opens the car window, expressing relief and a sense of relaxation.
15	29-30	General (Wide)	//	//	/	//	خصني القضيان وش "ندير" (I need errands, what do I do?)	/	She arrives at her destination and exits the car.
16	30-31	Medium	//	//	/	//	"أنا وش ندير" (What do I do?)	/	She hurries into the house through a classic wooden interior door, with warm lighting and a cozy atmosphere.

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17	31-32	Close	//	//	/	//	"عندي ضيف وش ندير" (I have guests, what do I do?)	/	She prepares to close the door, and the doorbell rings as soon as she does.
18	33-19	General (Wide)	//	Horizontal pan	/	//	//	/	She opens the door.
19	33-36	Medium	//	//	/	//	"كاين حل بلاما تحير" (There's a solution without hesitation) / "Yassir باينة نكوموندي" (It's obvious, I'll order Yassir)	"Yassir" logo	A delivery worker appears with order bags bearing the "Yassir" logo.
20	36-37	Close	//	//	//	//	"شغالاتي فانية" (My tasks are done)	//	"Zahra" places the order bags on the kitchen table.
21	37-44	//	//	/	//	والقضيان "فانية" (And the errands are done)	/	"Zahra" arranges dishes on the dining table smoothly.	
22	44-46	Close	//	//	/	//	//	الماكلة سخونة "حامية، وين؟ مع Yassir" (Hot, fresh food, where? With Yassir)	Another angle of the prepared dining table with warm touches.
23	46-47	General (Wide)	//	//	//	//	"Yassir حياتك بلاما تحير" (Yassir, your life without hassle)	/	The doorbell rings, and "Zahra" goes to open it, welcoming her guests, consisting of two women and a man, to enter.
24	47-50	//	//	//	يعطيك الصحة العشاء كان "بزاف بنين" (Thank you, the dinner was so delicious)	Calm, rhythmic closing music	/	/	They sit at the dining table in soft lighting for a cozy dining session, enjoying the meal.
25	49-55	//	//	//	/	//	"يسر حياتك" (Simplify your life)	//	In the home's garden, they spread out on the ground for a dessert and juice session, during

Chapter Three: Analysis of Yassir's Corporate Image in Digital Advertising

									which one of "Zahra's" friends expressed that everything was terrific.
26	55-56	Close	//	Static	/	//	Sound of the wink "Zahra" made	/	The arrow in the "Yassir" logo closes the scene in a concluding shot.
27	56-57	General (Wide)	//		Horizontal movement	/	//	"مع Yassir" (With Yassir)	/
28	57-60	General (Wide)	//	Static	/	//	/	"Yassir" logo	The logo features the advertising film's tagline, "الحياة تتيسر" (Life becomes easier), alongside App Store and Google Play icons for downloading the app from app stores.

Prepared by the Student

Table 10: Segmentation of of the Advertising Film “يسر حياتك بلاما تحير Yassir مع” (With Yassir, Simplify Your Life Without Hesitation) film by Scenes

Scene nature and cinematic characteristics	Analysis of Scene Variables			Analysis of constants related to the Scenario
	Time variable	Scene sequence	Scene rhythm	
Scene One: Opening of the Advertising Presentation in the Studio				
This segment opens with scenes from a professional filming session set in a studio, complete with advanced lighting equipment, cameras, and a production crew. The protagonist, Zahra, is seen moving to the dressing room to prepare, checking her phone, where she receives a message from friends announcing their imminent arrival. The cinematographic approach employs intense lighting and rich color palettes to establish a dramatic tone, evoking the aesthetics of the detective genre.	The scene unfolds within a coherent narrative timeframe, moving from professional filming to personal preparation, with the temporal shift anchored by the reception of the friends’ message.	The sequence follows a logical narrative arc, transitioning from behind-the-scenes studio moments to Zahra’s preparation to leave, thereby establishing continuity.	The transition from a staged professional setting to everyday life creates a narrative bridge that introduces the corporate services.	Dialogue is conveyed via the on-screen message, and the visual rhythm mirrors the aesthetic of a contemporary music video.
Scene Two: Requesting Transportation and food Delivery				
Zahra is shown using the Yassir digital application to request a ride, with the car promptly arriving outside her workplace. She then recalls a missing item for the gathering and, while seated in the vehicle, uses the app again to place a food delivery order. Cinematically, this scene employs brisk, focused shots of the phone interface and smooth in-vehicle transitions, utilizing natural lighting and warm color tones to evoke a sense of comfort and efficiency.	The use of real-time pacing highlights the swift responsiveness of the corporate services (ride-hailing and food delivery)	Dynamically structured to demonstrate seamless access to multiple services through digital interaction	The rapid editing pace reflects the immediacy and efficiency of the service.	The continued use of the theme song in a music video format reinforces the linguistic and symbolic value of the app.
Scene Three: Receiving the Order at Home				
Upon arrival, Zahra exits the vehicle, shortly followed by the doorbell ringing, signaling the arrival of the food delivery worker. She receives the order with visible joy, places it in the kitchen, and begins setting the table. The cinematographic choices here focus on close-up shots of her smiling face and branded delivery bags, enhanced by warm indoor lighting to create an intimate, reassuring mood.	The use of short real-time emphasizes the swift delivery and preparation process.	Natural sequence focusing on receiving the order and preparing for the gathering.	The scene maintains a brisk tempo, reflecting the active engagement with the service.	Although not explicitly stated here, emotional expression and iconography subtly reinforce positive service outcomes.
Scene Four: Welcoming Guests and Enjoying the Moment				

The gathering begins in a warm domestic environment where Zahra and her friends dine together before moving to the garden for juice and dessert. The cinematography incorporates wide-angle shots of both the interior and exterior settings, saturated with vibrant colors that signify joy and social harmony.	This segment presents an extended real-time representation, covering the whole experience of the gathering.	Socially structured to reflect the emotional comfort and relational ease enabled by the corporation's services.	A slower, more relaxed rhythm matches the familial, celebratory atmosphere.	Not directly referenced but conveyed through the harmony of spatial composition and mood
Scene Five: Advertising Conclusion				
The final scene serves as the conclusive moment of the ad. A friend compliments the event, and Zahra responds with a playful wink at the camera. The screen then transitions to display the Yassir logo on a purple background, accompanied by the slogan "الحياة تتيسر" ("Life becomes easier"), along with a prompt to download the application. Close-ups of smiling faces shift seamlessly into graphic design elements.	Brief real-time duration, strategically used to imprint the corporate image in the audience's mind.	Concludes the narrative with a positive outcome and a clear call to action, encapsulating the app's purpose.	Balanced and consistent, blending dialogue with visual persuasion.	The integration of spoken and visual cues reinforces the corporation's message, thereby enhancing memorability and emotional resonance.

Prepared by the Student

The scene combines both visual and auditory elements, making it crucial to analyze how the soundtrack interacts with the image track to enhance realism and persuasive impact in this digital ad:

- Analysis of the Relationship Between Image and Sound Tracks

The advertising video for the *Yassir* application illustrates a cohesive and purpose-driven integration between auditory and visual tracks. Sound plays a central role in reinforcing the visual narrative and amplifying the intended advertising message. Whether articulated through a cinematic-style song or a direct voice-over commentary, the sound design is meticulously aligned with the visual atmosphere, effectively guiding the audience's attention toward the corporation's key offerings—namely, speed, service diversity, and user-friendliness.

For example, in sequences where “Zahra” utilizes the application to order transportation or food delivery, the accompanying music adopts an upbeat, fast-paced rhythm that mirrors the fluidity of motion on screen, such as the animated phone interface and the seamless interior car transitions. This synchronization enhances the conveyed sense of efficiency and prompt service delivery.

In contrast, moments depicting social gatherings and interpersonal connections are marked by rhythmic and emotional harmony. The soundtrack transitions to a warmer, more subdued tone, complementing wide-angle shots of the room and garden. This pairing evokes a sense of intimacy and comfort, adding a sentimental layer to the ad and deepening the audience's emotional connection to the portrayed scenario. Such parallelism between visual and auditory cues enriches the semiological texture of the clip, fostering a sense of satisfaction and a favorable corporate image associated with the service experience.

Moreover, the sound is employed semiologically to emphasize and anchor specific visual signifiers. In the final scene, where a friend compliments the hospitality and "Zahra" responds with a smile and a wink at the camera, the moment is underscored by a voice-over reaffirming the corporation's service quality. This is immediately followed by the promotional slogan, "مع Yassir الحياة تتيسر" ("With Yassir, life becomes easier"), which coincides with the appearance of the corporate logo and a call-to-action encouraging audiences to download the app. This convergence of auditory and visual elements reinforces the core message and solidifies the cause-and-effect relationship between the app's offerings and the user's satisfaction.

In summary, this digital ad exemplifies a well-orchestrated fusion of image and sound within a strategic and persuasive framework. The sound design not only supports the visual content but also contributes rhythmically, functionally, and emotionally to the construction of a compelling corporate image, effectively cultivating a positive perception among the target audience.

A. Denotative Level

The digital ad opens inside a professional filming studio bustling with activity. Visible are lighting rigs, camera equipment, and production crew members working behind the scenes. At the center of the scene is the actress "Zahra," who appears fully immersed in her role, displaying focused engagement. The studio features a gray concrete floor, and the ambient lighting casts a soft glow, establishing a professional and cinematic atmosphere. A voice suddenly calls out, "Stop," followed by applause and a smooth, rhythmic soundtrack, indicating the conclusion of the filmed scene. Zahra responds with "صباح" in a composed and appreciative tone, then exits the studio toward the dressing room, signaling the end of her workday.

Inside the dressing room, Zahra checks her smartphone. Her facial expressions convey a mix of seriousness and concern. She utters "On arrive" and "رانا جايين" while looking at her phone screen, as if managing a task or coordinating an arrangement. She places the device on the makeup counter, where the "Yassir" application is open, displaying a navigation map and the driver's real-time location. The clock reads 18:15. As she finishes getting ready, a background

voice states, “ما عليك غير تكتب العنوان,” emphasizing the app's user-friendly design. Moments later, the screen lights up with a notification confirming that the driver has arrived at 18:17. Zahra picks up her phone and exits the room promptly.

Outside the building, Zahra walks toward a sleek black vehicle. A voice says, “يجيك لعين,” signaling the promptness of the service. She enters the car, greets the driver, and takes a seat in the calm and comfortable backseat. A voice-over then says, “وين تكون وين ما كان.” During the ride, Zahra glances again at her phone and places a dinner order through the “Yassir” app. A menu is shown on the screen, and the time now reads 18:25. Suddenly recalling something else, she navigates to “Yassir Market” to add further items to the order. A voice reassures her with “تلحق للدار في أمان.” After confirming the purchase, Zahra smiles with satisfaction and looks at her phone. She opens the window slightly, as a voice says, “راني حاصلة.” “أنا واش ندير.”

Upon arrival, Zahra exits the car and enters her residence through a classic wooden door. The interior lighting is warm, creating a welcoming and intimate setting. Moments after closing the door, the doorbell rings. When she opens it, a delivery person stands holding branded “Yassir” bags. A voice announces, “كاين حل بلاما تحير,” and “Yassir. بابنة نكوموندي.” Zahra accepts the order with evident happiness and places it on the kitchen counter. She begins to set the dining table with smooth gestures, while a voice says, “شغالاتي فانية,” and “والقضيان فانية.” The table is shown under warm lighting, featuring elegant details. A final voice-over remarks, “الماكلة سخونة حامية، وين؟ مع يسير.”

The doorbell rings again. Zahra welcomes three guests—two women and one man—with visible warmth. They gather around the dining table, sharing a pleasant meal in a softly lit, cozy atmosphere. The next scene takes place in the garden, where the group sits on the ground enjoying dessert and juice. One friend expresses appreciation, saying, “يعطيك الصحة العشاء كان,” “بزاف بنين.” Zahra, smiling confidently, winks directly at the camera as the background voice says, “يسر حياتك.”

The ad concludes with the “Yassir” logo displayed on a purple background, accompanied by the slogan “الحياة تتيسر” and download prompts for the App Store and Google Play. The closing music is calm, enhancing the app's sense of ease and convenience.

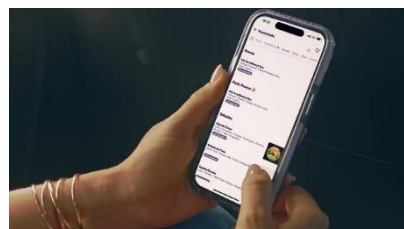
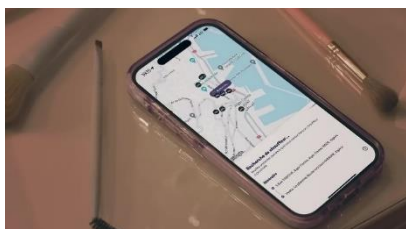
The film blends elements of professional production and everyday domestic life, centering on the utility and simplicity of the “Yassir” app in streamlining daily tasks. The cinematography features a range of shot types, including wide, medium, and close-up angles, paired with warm lighting and visually appealing colors. Rhythmic background music and voice-over commentary support the narrative flow, which follows Zahra's day as she efficiently navigates

multiple tasks through the app, establishing a reassuring tone and fostering trust with the audience.

B. Connotative Level

- **Textual Structure:** The film presents a straightforward and cohesive narrative that reflects daily life. Zahra faces a time-sensitive challenge, resolves it using the Yassir app for transport and shopping, and achieves a positive outcome: the successful event and the joy of her friends. This linear progression ensures the audience's comprehension of the storyline. On the connotative level, however, this structure conveys a more profound message: the app is portrayed not merely as a technological utility but as a reliable *ally* in navigating daily challenges. The slogan “الحياة تتيسر” ("Life becomes easier") featured in the final scene reinforces this layered meaning, suggesting that the app not only facilitates practical tasks but also cultivates a broader sense of ease, trust, and dependability in everyday life.
- **Iconic Representations and Visuals:** The visual elements reinforce and elevate the advertising message. Smartphone shots showcasing the app's interface during transportation booking or food ordering sequences serve as icons of modern technology and intuitive usability. These visuals symbolically position the app as a source of immediate solutions, literally within the user's grasp, with the tap of a screen.

Figure 23. Visual Screenshots Displaying Yassir App Interfaces and Services



(Source: Student's Screenshots from the Analyzed Advertising film)

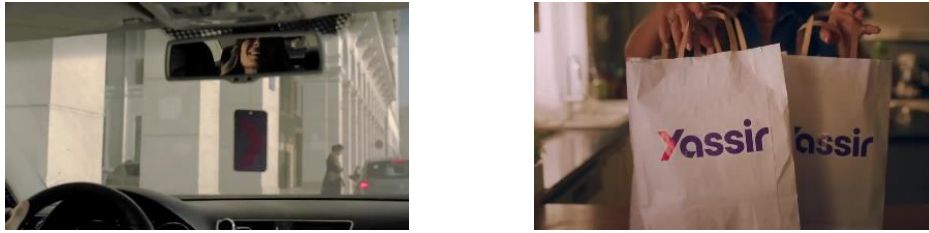
Figure 24. Yassir App Screens Illustrating Time Indicators



(Source: Student's Screenshots from the Analyzed Advertising Film.)

Moreover, corporate identifiers, such as the "Yassir" logo on the vehicle and shopping bags, function as direct icons of the corporation. Yet, they carry connotative weight as well, suggesting that the app encapsulates the full spectrum of daily life needs.

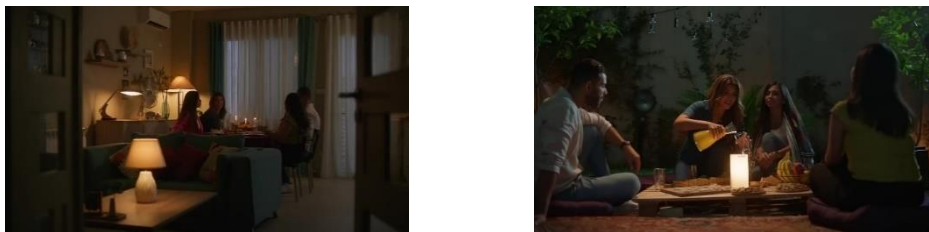
Figure 25. Yassir Logo as a Corporate Identifier in Advertising Visuals



(Source: Student's Screenshots from the Analyzed Advertising Film)

In contrast, the scenes depicting the dinner and the garden gathering, where friends are shown laughing and enjoying each other's company, convey an implicit message: the app not only simplifies logistics but also enhances social connectivity, contributing to emotional well-being and collective happiness.

Figure 26. Visual Scenes Depicting Social Connection and Joy in Yassir's Advertising Film



(Source: Student's Screenshots From the Analyzed Advertising film)

Color Code: The color palette was intentionally used to convey implicit connotations. The purple hue, prominently featured in the final scene alongside the Yassir logo, signifies trust, innovation, and modernity. This particular color is frequently associated with technology-focused corporates, where it conveys quality and reliability. In everyday scenes such as Scenes 2 and 3, warm and natural tones (e.g., the blue of “Zahra’s” clothing and the ambient natural lighting inside the vehicle) foster a sense of familiarity and comfort. In the social gathering depicted in Scene 4, vibrant colors like green and yellow within the garden setting evoke feelings of happiness and joy—this calculated use of color functions semiologically to align the app with positivity and user-friendly simplicity.

- **Lighting** was manipulated to enhance the atmosphere and convey layered, implicit meanings. In the opening scene (the studio), the interplay between dim lighting and intense, focused illumination, paired with darker hues, suggests a serious tone. This visual framing reflects “Zahra” as an active, problem-solving individual navigating daily challenges. The dramatic tone set by this lighting configuration highlights the need for practical solutions. Conversely, the domestic environments in Scenes 3 and 4 are lit with warm, gentle lighting sources (such as a bedside lamp or garden candlelight), connoting warmth and emotional comfort, thereby reinforcing the app’s role in fostering a sociable ambiance. Additionally,

the use of natural lighting in Scene 2 enhances realism, embedding the app seamlessly into the user's everyday experience.

- **Music:** The musical component, crafted in the form of a video with a variable rhythm, is carefully synchronized with the narrative's unfolding scenes. In dynamic segments (e.g., Scene 2), the accelerated tempo implicitly conveys notions of efficiency and rapidity, reinforcing the perception that the application delivers instant solutions. In contrast, during social moments (e.g., Scene 4), the calm and upbeat musical tone evokes a sense of relaxation and joy, associating the app's usage with positive emotional states. The lyrical content—such as “الحياة تتيسر” (“Life becomes easier”) and “مع Yassir” (“With Yassir”)—introduces an additional connotative layer, positioning the app as a dependable companion in everyday life and deepening the emotional bond with the corporate.

The connotative dimension of the digital ad is constructed through the deliberate integration of various semiological elements that reinforce the core corporate message via implicit meanings. The textual framework portrays the application as a daily companion that alleviates everyday challenges, while iconic imagery associates technology with social well-being. The color palette evokes trust and optimism; lighting choices establish warm, lifelike atmospheres; and the musical cues enhance sensations of efficiency and emotional comfort. Collectively, these elements frame the app not merely as a utilitarian tool but as a lifestyle enhancer, leaving a compelling and favorable impression on the audience.

The advertising narrative is built upon a coherent and accessible storyline that invites the audience to follow a typical day-in-the-life experience centered around the character “Zahra,” who faces the time-sensitive task of organizing a gathering. The 'Yassir' application emerges as a functional and efficient solution to this everyday challenge, with the storyline conveying an implicit message: the app transcends its technological function to become an “ally” that enables users to navigate daily obstacles with ease. This notion is crystallized in the closing slogan, “الحياة تتيسر” (“Life becomes easier”), which encapsulates the broader message that the app fosters balance and simplicity in users' lives, thereby generating trust and emotional attachment to the corporation.

From a visual standpoint, the ad employs iconic representations strategically to support its underlying message. Scenes featuring the smartphone interface highlight usability and modernity, while the recurring visual presence of the Yassir logo on vehicles and shopping bags serves as a signifier of the corporation itself, embedding it within the audience's perception of daily necessities. The convivial scenes of the gathering—depicting friends in a joyful, relaxed

environment—implicitly attribute a social facilitative role to the application, suggesting that it contributes to creating moments of shared happiness.

Color symbolism in the ad evokes cultural and psychological associations. The dominant purple in the final scene suggests trust, innovation, and technological sophistication, while warm, natural tones in everyday scenes foster familiarity and comfort. Lighting shifts from focused and subdued during challenges to warm and ambient in social contexts, conveying reassurance and intimacy. Musical transitions from energetic rhythms in action scenes to calm melodies in social moments enhance emotional resonance, reinforcing the app's image as a reliable corporate partner in daily life.

Nonetheless, a critical observation must be noted: the ad omits any reference to payment modalities, whether through digital systems or direct cash transactions. This absence raises important questions regarding the completeness of the user experience as portrayed. By neglecting this fundamental transactional stage, the ad potentially weakens its connotative message of total convenience and reliability, ultimately limiting the corporation's projection of being a comprehensive, all-encompassing solution in the user's daily life.

C. Linguistic Level

From a semiological perspective, the linguistic message in the digital ad “يسر مع Yassir” (*With Yassir, Simplify Your Life Without Hesitation*) strategically employs both anchorage and relay functions to articulate its corporate message.

- **Anchorage Function:** The ad anchors the concept that the Yassir application facilitates daily life through a systematic deployment of verbal and visual cues. Recurrent scenes show “Zahra” utilizing the app for transportation, food ordering, and delivery (e.g., Scene Two). At the same time, the slogan “الحياة تتيسر” (*Life becomes easier*), along with a final call to download, reinforces the association between Yassir and convenience. Emotional resonance is constructed by linking the app to desirable outcomes, such as in Scene Four's celebratory gathering, where Zahra overcomes a challenge using the application (Scenes 2–5). The auditory layer further intensifies this message, incorporating a cinematic theme song that repetitively articulates “Yassir,” along with voice-overs like “يعطيك الصحة، كل شيء كان هائل” (*Thank you, everything was great*) in Scene Five, embedding the app's perceived efficacy into the audience's memory.
- **Relay Function:** The ad's segmented narrative maintains engagement by showcasing services across distinct scenes. Scene One depicts Zahra at work; Scene Two and Scene Three highlight transportation and order reception; Scene Four portrays a social gathering. Visual interest is sustained through dynamic driving shots, close-ups of smartphone screens,

and rhythmic pacing that shifts between energetic service scenes and emotional moments. Tonal transitions change from professional to domestic, while the sound alternates between lively themes and emotive voice-overs. Varied camera angles further enrich visual dynamics and narrative flow.

Anchorage serves as a cohesive thread, connecting the varied scenes (relay) to the central slogan, “الحياة تتيسر,” and the corporate signifier, “Yassir.” This ensures that the application is interpreted as a holistic, multifunctional solution. While relay maintains engagement through narrative and contextual diversity, anchorage reinforces a unified meaning, imprinting the association of Yassir with ease, emotional positivity, and reliability.

This calibrated interplay between anchorage and relay constructs a persuasive and emotionally resonant narrative. It simultaneously entertains and embeds the corporate image of Yassir in the audience's consciousness as a facilitator of a simplified and enhanced daily life.

- **Value of the Advertising Film Type:** The film underscores the corporate values of comfort and efficiency by demonstrating how the app addresses daily needs such as transportation and delivery. It emphasizes a seamless and reliable user experience, positioning the corporation as a facilitator of convenience in everyday life.
- **Creative Approach of the Film:** The ad employs a realistic, chronological narrative that reflects everyday life, showcasing the user's journey with the app from start to finish. It emphasizes ease of use, speed, and efficiency through scenes of the app interface, transport, and order delivery. Natural lighting and familiar settings enhance relatability and trust.
- **Artistic Formulation of the Advertising Film:** The film employs a realistic cinematic style, characterized by a range of lighting techniques, from artificial studio illumination to natural, warm tones in interior settings. This contrast visually conveys the progression of time and the variety of usage contexts. Diverse cinematic angles are employed, including close-up shots that emphasize key elements of the app on the phone and medium shots that portray human interactions. The editing follows a smooth and coherent rhythm, enabling scenes to transition logically in alignment with the user's experience. The color palette favors calm, natural tones to evoke comfort and credibility. At the same time, Yassir's signature purple is central to its visual identity and remains a prominent and unifying visual element throughout the film.

D. Audience Interaction:

This digital advertisement demonstrates strong engagement, evidenced by 5.9K likes, alongside relatively few comments (48) and 5.1K views, indicating a largely silent audience response. The interaction is predominantly non-verbal, reflecting a functional interest in the

service, as illustrated by comments such as: "الوقت على قداش يبدأو الصباح نحوس على يسير من فضلك" ("What time does it start in the morning? I'm looking for Yassir, please"). Such responses demonstrate direct, pragmatic engagement with the ad's content, wherein the audience appropriates the corporate message to serve their immediate, everyday needs. These interactions exemplify *functional signification*, marking a shift from symbolic representation toward practical enactment—from discourse to action.

The official page's reply was informational: "Yassir... لطلب سائق يرجى تحميل تطبيق" ("To request a driver, please download the Yassir app..."). This response reframes the interaction within a corporate logic, characterized by a controlled and purposeful discourse. It reflects a functionally oriented approach to meaning, whereby the corporation reasserts its communicative authority. In this context, the corporate response operates as a semiological sign that disciplines audience reception, redirecting the interpretive space into one of direct operational execution.

This interaction pattern highlights how advertising transforms digital spaces into pathways from symbols to action, turning images into functional tools. Thus, ads serve a dual role: they construct the corporate image and drive user engagement.

The advertising film for *Yassir* conveys several implicit connotations that collectively shape its corporate image:

- **Technological Symbolism:** Shots featuring the smartphone interface during service requests position *Yassir* as a symbol of innovation and technological advancement, presenting it as a leading actor in the contemporary digital environment.
- **Social and Familial Proximity:** Domestic scenes depicting “Zahra” receiving *Yassir*-branded orders and entertaining guests emphasize joy and interpersonal connection. Here, *Yassir* is framed not merely as a commercial service but as a facilitator of familial happiness.
- **Trust and Reliability:** The final scene, featuring the *Yassir* logo against a purple background accompanied by the slogan “الحياة تتيسر” (Life becomes easier), evokes notions of trust and quality, establishing *Yassir* as a reliable partner in addressing everyday needs.
- **Efficiency and Speed:** The rapid service delivery—illustrated by the swift arrival of a car (Scene Two) and prompt receipt of an order (Scene Three)—reinforces *Yassir* as a symbol of efficiency, offering practical, time-saving solutions.
- **Cultural Adaptation:** Through its depiction of everyday settings, the use of local dialect in the slogan, and the offering of culturally relevant services such as delivery, *Yassir* aligns itself with the habits and traditions of the Arab audience, reinforcing its cultural relevance and local embeddedness.

- **Positivity and Personal Improvement:** The portrayal of “Zahra’s” happiness, her friends’ satisfaction, and her confident wink in the final scene positions *Yassir* as an enabler of transformation, turning daily challenges into moments of personal success and increased self-confidence.

Overall, the film presents Yassir as innovative and culturally connected, though the lack of information about payment mechanisms may weaken its credibility.

In conclusion, the semiotic analysis of Yassir’s ads reveals a complex system where visual and textual elements combine to project values such as proximity, efficiency, and innovation. Yassir effectively uses symbols, colors, and discourse to shape audience perception and strengthen its visual identity.

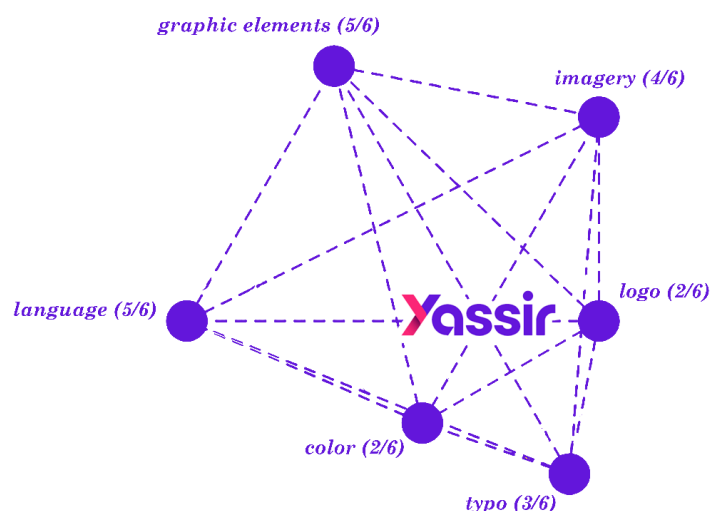
The study now proceeds to the fieldwork phase, where audience interactions and interpretations will be explored through a digital questionnaire and qualitative interviews.

3. Visual Identity Flexibility Analysis of "Yassir" (Irene Van Nes Model)

Drawing upon Irene *van Nes*'s framework in Dynamic Identities, this study examines the construction of a robust and adaptable visual identity through six interconnected components: color, language, typography, graphic elements, imagery, and the logo. The "flexibility matrix" provides a structured analytical tool to evaluate a corporation's visual identity, assessing its adaptability and identifying fixed elements that convey dynamism. This matrix, built on the six components, assigns each a score from 0 to 6, with higher scores indicating greater flexibility. By analyzing the interplay of these components, the matrix reveals the most adaptable aspects of the visual identity.¹

Applying van Nes's model, alongside Roland Barthes' semiology to explore semantic dimensions, this study analyzes the digital ads of "Yassir" to elucidate the corporation's audience identity:

Fig.27 Visual Identity of "Yassir" Based on Irene Van Nes's model



Source: Prepared by the Student

The above figure illustrates the evaluation of the visual identity components of the "Yassir" corporation in its digital ads, based on the Van Nes model, as follows:

- **Color (2/6):** The color identity of "Yassir" centers on purple as the primary hue, complemented by white and pink, creating a visually consistent yet symbolically constrained system. This palette is strategically deployed in campaigns such as "Purple Friday," Pink October awareness initiatives, and ads for national and religious celebrations. Purple and pink, as fixed elements, anchor the logo's visual presence, while secondary colors (yellow and green) are selectively introduced to enhance flexibility without

¹ عبد الحافظ محمد سلامه, "أفكار" الشعارات المتعددة ومبادئها في التصميم المعاصر", 89.

undermining coherence. From a semiological perspective, purple and pink serve as indexical signs, directly signifying the corporation's identity and communicative intent, whereas secondary colors function as iconic signs, adapting meaning to diverse contexts. This balance between stability and adaptability yields a flexibility score of 2/6, reflecting limited but intentional variation.

- **Language (5/6):** "Yassir" adapts its advertising to the Algerian context by using the languages and expressions present in the analyzed ads, Arabic, French, English, and Algerian dialect. This situational flexibility allows the visual identity to resonate with different segments of Algerian society while maintaining a coherent corporate image. Phrases such as "Happy Independence Day," "المولد النبوي الشريف," "يسير متوفرة في 40 ولاية," and "livraison gratuite" are not direct translations but semantic adaptations that resonate across cultural settings. Fixed slogans, such as "الحياة تتيسر Yassir مع" and "نقربولكم," act as discursive anchors, reinforcing the corporation's communicative bond with its audience. Semiologically, this adaptive approach demonstrates how Yassir aligns its discourse with the Algerian socio-cultural context, balancing linguistic diversity with identity coherence, and earning a flexibility score of 5/6 on the Van Nes scale for its effective management of multiplicity. Although Tamazight appears in some Yassir ads in the broader population, it was not present in the analyzed sample; its occasional use highlights the corporation's attention to linguistic and cultural diversity in Algeria.
- **Typography (3/6):** The typographic system used by "Yassir" combines Arabic and Latin scripts, emphasizing stability and clear communication over highly dynamic variations. Arabic serves as the primary language in the advertising text, while English phrases (such as "#YassirInPink" and "Purple Friday") are selectively included for promotional, national, or health-related contexts. Additionally, Yassir integrates expressions from the Algerian dialect into its Arabic text, introducing a localized and culturally resonant layer to its linguistic identity. Flexibility in the design is achieved by adjusting visual hierarchy through variations in font size and weight. From a semiological perspective, this approach demonstrates a moderate balance between coherence and adaptability. The emphasis on stability reinforces the corporation's identity as an indexical sign, maintaining visual consistency while somewhat constraining creative exploration.
- **Graphic Elements (5/6):** The "Yassir" visual system employs a sophisticated array of graphic components, including colored arrows, functional icons (e.g., cars, bicycles, location markers), geometric shapes (e.g., circles, stars), and sub-logos such as "wbihom." These elements amplify the suggestive power of ads while maintaining corporate coherence.

From a semiological perspective, these units operate as symbolic signs, dynamically reconfiguring meaning to align with specific occasions (e.g., National Day, Mawlid, Breast Cancer Awareness Month). This adaptability, while preserving the core visual framework, demonstrates notable dynamism.

- **Imagery (4/6):** "Yassir" employs a deliberate combination of realistic visuals depicting vehicles, users, and urban environments, and supplementary graphic elements, such as spark and animated illustrations. This blend facilitates multifunctional messaging, ranging from direct service promotion to celebrations of national identity and Islamic culture. Despite the variety of visual icons, the imagery consistently reinforces a unified corporate identity, achieving a calculated balance between expressive innovation and referential stability. Semiologically, this approach creates a semantic network that leverages contextual interpretation while anchoring to a fixed identity.
- **Logo (2/6):** The "Yassir" logo exhibits a high degree of visual consistency across all ads, acting as a stable anchor for the corporation's visual identity. Its form and color remain virtually unchanged, with only slight adjustments in size or positioning to accommodate specific design contexts. From a semiological perspective, this uniformity serves as an anchoring sign that reinforces brand recognition and ensures clear identification across various platforms.

However, this rigid coherence also presents a limitation. The logo's minimal adaptability restricts opportunities for creative reinterpretation, favoring corporate consistency over contextual responsiveness or expressive innovation. While this strategy strengthens the identity's symbolic stability, it may limit its capacity to engage with diverse visual environments dynamically.

The analysis reveals that in Yassir's visual identity, both linguistic and graphic elements offer flexibility in adapting messages to various contexts, while the logo and typography provide stability and coherence. This balance reflects Van Nes's model of dynamic identity, combining a stable core with adaptable layers. The interaction between these elements clarifies Yassir's corporate image. It enables quick semiological responses to cultural changes in the digital space, making Yassir a valuable case study in maintaining visual consistency and symbolic adaptability.

III. Presentation and Analysis of the Online Questionnaire Results

This section provides the empirical basis for the applied chapter, transitioning from theoretical analysis to audience perceptions and expert insights on Yassir's Facebook ads, gathered through an online questionnaire.

1. Statistical Methods and Tools Used:

To analyze the questionnaire data, SPSS version 25 was used with the following techniques:

- **Cronbach's Alpha Coefficient:** Measures the reliability and internal consistency of questionnaire items for each variable.
- **Pearson Correlation Coefficient:** Measures the strength and direction of relationships between questionnaire items, and between independent and dependent variables.
- **Mean and Standard Deviation:** Used to assess respondent trends for all variables, ranking items by mean values and showing response variability.
- **Simple and Multiple Regression, as well as ANOVA (Analysis of Variance):** Used to validate the study model, test hypotheses, and develop regression equations for analysis.

2. Online questionnaire tool:

2.1 Construction of the Online Questionnaire Tool:

The questionnaire was developed based on insights drawn from the literature, preliminary exploratory findings, and a semiological analysis of Yassir's Facebook advertisements, ensuring both scientific rigor and contextual relevance. The sample was treated as a single group to analyze perceptions of the advertising content.

2.2 The Questionnaire Was Divided Into Two Principal Axes:

A. First axis: The Digital Advertising of "Yassir" on Facebook (Independent Variable):

The first section, which focuses on digital advertising on Facebook, was constructed based on the theoretical model of audience response to digital advertising. This model distinguishes between four essential stages: Cognitive response (awareness), initial behavioral response (interest), emotional response (liking), and subsequent behavioral response (trial or purchase).

This model was adapted by dividing the section into six dimensions encompassing the full range of possible audience interactions with advertising. These dimensions are: Ad exposure, visual and creative components, Textual and persuasive components, implicit and emotional messages, the Medium used, and Effectiveness.

Table 11: Items of the Independent Variable (Digital Advertising of the Corporate "Yassir" on Facebook)

Dimension N°	Dimension	Item Range	N° of items
01	Ad exposure	[2-3]	2
02	Visual and Creative Components	[4-5]	2
03	Textual and Persuasive Components	[6-8]	3

04	Implicit and Emotional messages	[9-13]	5
05	Medium Used	[14-16]	3
06	Effectiveness	[17-18]	2

Prepared by the Student

B. Axis Two: The Image of the Corporate (Dependent Variable): The focus was placed on the image conveyed by the ad about the corporate "Yassir" through three dimensions: the cognitive (perceptual), the emotional and psychological, and the behavioral, as follows:

Table 12: Items of the Dependent Variable (Image of the Corporation)

Dimension N°	Dimension	Distribution of items	N° of items
07	Cognitive Dimension	[19-20]	2
08	Dimension Emotional	[21-22]	2
09	Dimension Behavioral	[23-24]	2

Prepared by the Student

To measure the respondents' level of agreement, a five-point Likert scale was adopted, with options ranging from *Strongly Disagree* to *Strongly Agree*, as shown below:

Table 13: The Scale Used to Determine the Degree of Agreement with the Questionnaire Statements

Response (Attitude)	Strongly Disagree	Disagree	Neutral	Agree	Strongly agree
Degree	1	2	3	4	5

Prepared by the Student

3. Validity of the Questionnaire

3.1 Instrument Validation and Finalization of the Online Questionnaire Tool:

The preliminary version of the questionnaire was submitted for expert review¹. A panel of academic experts reviewed the instrument to ensure it accurately measured the intended variables, leading to edits, additions, and revisions based on their feedback.

Input from SPSS specialists helped ensure the questionnaire met analytical and academic standards. Its development followed established methods to precisely assess the relationship between Yassir's Facebook digital advertising and the corporate image.

The questionnaire was initially drafted in Microsoft Word to facilitate editing and review, then transferred to Google Forms upon final approval. It was made available in English, Arabic, and French to guarantee clarity and accessibility for diverse respondents.

Before distributing the instrument to the target sample, a pilot test was conducted to evaluate its validity and reliability. These preparatory steps were critical for ensuring high data quality and the robustness of the subsequent quantitative analysis.

3.2 Questionnaire Distribution Phase:

The questionnaire distribution was strategically carried out as follows:

¹ List of expert reaudiences in appendix (2)

- **Facebook Groups Targeting:** The questionnaire was disseminated across several local Facebook groups, particularly those focused on digital services, transportation, and delivery, as well as more general groups with geographically diverse audiences. This ensured it reached the broadest possible segment of active users.
- **Collaboration With Influential Pages and Individuals:** Partnerships were formed with influencers and official pages to enhance follower engagement and participation.

The questionnaire was published on Facebook, explicitly stating that it targeted only users who had previously been exposed to advertising from the *Yassir* corporation on the platform. The form was programmed to close automatically after receiving 400 responses, running from December 30, 2024, to March 5, 2025, to maintain data integrity. Data cleaning and analysis began immediately after the collection period ended.

4. Questionnaire Data Analysis and Result Extraction:

The following section presents SPSS-based statistical analyses and indicators, forming the core of the fieldwork analysis.

4.1 Reliability and Validity of the Questionnaire: To ensure the questionnaire accurately reflected the study population and was designed correctly, statistical tests for validity and reliability were conducted following expert face validation:

A. Reliability Testing Using Cronbach's Alpha: This test evaluates the internal consistency of the questionnaire. The Cronbach's Alpha coefficient ranges between 0 and 1; values closer to 1 indicate high reliability and that the items accurately reflect the population under study. In contrast, values closer to 0 suggest weak reliability and necessitate revisions, deletions, or rewording of the items. Statistically acceptable values are $\alpha \geq 0.6$.

The following table presents the Cronbach's Alpha values calculated for each dimension of both the independent and dependent variables:

Table 14: Questionnaire Reliability Coefficient, Cronbach's Alpha

Study Variables	N° of Items	Stability Coefficient, Cronbach's Alpha
Ad Exposure	2	0.738
Visual and Creative Components	2	0.874
Textual and Persuasive Components	3	0.891
Implicit and Emotional Messages	5	0.913
Medium Used	3	0.893
Effectiveness	2	0.917
Digital Advertising of the Corporate "Yassir" on Facebook	17	0.969
Cognitive Dimension	2	0.851
Dimension Emotional	2	0.934
Dimension Behavioral	2	0.886
Corporate Image	6	0.952
Total	23	0.976

Source: Prepared by the Student Based on Outputs From SPSS

The results show excellent reliability for both variables: Yassir's digital advertising on Facebook (Cronbach's Alpha = 0.969) and corporate image (Alpha = 0.952). The overall questionnaire reliability was 0.976, indicating that the items effectively represent the study population and would yield highly consistent results if administered to a similar sample, with an estimated consistency of 97.6%.

B. Validity Test of the Questionnaire (Internal Consistency):

An internal consistency test checks item alignment within each dimension, using Pearson correlations to ensure the questionnaire accurately reflects the topic, as shown in the tables:

Table 15: Item-Total Correlations for the Independent Variable Dimensions

Axis Dimensions	Items	Pearson's Correlation Coefficient
Ad Exposure	Yassir's ads appear on Facebook while I am scrolling	0.898**
	"Yassir" ads on Facebook match my interests	0.883**
Visual and Creative Components	"Yassir" ads on Facebook are attractive and capture my attention regarding their services	0.946**
	The harmony of colors, typography, motion graphics, and music in "Yassir" ads on Facebook reflects their quality and professionalism	0.940**
Textual and Persuasive Components	The ads are clear and direct, making it easy to understand the offers and promotions	0.918**
	"Yassir" ads provide sufficient information about their services and their digital app	0.908**
	The recurrence of "Yassir" ads on Facebook reinforces the memorization of the services	0.896**
Implicit and Emotional Messages	The colors in "Yassir" ads on Facebook reflect modernity and innovation	0.834**
	The new "Yassir" logo is attractive and straightforward, reflecting the simplicity and flexibility of the services	0.854**
	"Yassir" ads display statistics about the app's users, which highlight the quality of the services and reinforce trust in them	0.857**
	The icons and symbols, such as the car and the phone, in "Yassir" ads express the speed, flexibility, and availability of the services 24/7, anywhere	0.895**
	Local elements such as dialect, characters, and locations in 'Yassir' ads help me understand the message and relate it to my daily life	0.876**
Medium Used	"Yassir" ads motivate me to follow their Facebook page	0.935**
	The "Yassir" Facebook page provides easy access to the phone number, email, and website to obtain additional information about the services	0.886**
	I interact with "Yassir" ads on Facebook	0.904**
Effectiveness	"Yassir" ads on Facebook convinced me of the usefulness of the services	0.959**
	The ads motivate me to download the app and use the services	0.963**

**** Statistical Significance at the Level of (0.01)**

Source: Prepared by the Student Based on Outputs from SPSS

The table shows that all Pearson correlation coefficients are high and significant at the 0.01 level, indicating strong internal consistency and homogeneity among the items of the independent variable within their respective dimensions.

Table 16 Item-Total Correlations for the Dependent Variable Dimensions

Axis Dimensions	Items	Pearson's Correlation Coefficient
Cognitive	"Yassir" ads reflect the image of a modern corporate offering its services via a mobile app	0.927**
	The ads highlight the values of "Yassir" (transparency, quality, ambition, credibility)	0.941**
Emotional	"Yassir" ads convey a positive image of the corporation and its services	0.967**
	They give me the impression that the corporation cares about the audience's needs and offers simple, innovative solutions	0.971**
Behavioral	The alignment between "Yassir's" image in the ads and the actual service directly influences my trust in the corporation and my willingness to use its services	0.943**
	The positive image conveyed by "Yassir" ads on Facebook motivates me to recommend the corporation to my friends and family	0.953**

** Statistical Significance at the Level of (0.01)

Source: Prepared by the Student Based on Outputs from SPSS

The table indicates strong and statistically significant correlations (at the 0.01 level) between each dependent variable item and its respective dimension, confirming high internal consistency and homogeneity within the dependent variable.

4.2 Descriptive results of the study variables:

In this context, the descriptive results and their semiological implications are as follows:

A. The calculation of weighted means according to the Likert scale

To calculate weighted means, the Likert scale range ($5 - 1 = 4$) is divided by the number of scale points (5), resulting in an interval length of 0.8. Starting from the lowest scale value (1), increments of 0.8 define each subsequent interval, up to a value of 5. This method determines the weighted averages for each Likert score, as shown in the following table:

Table 17: Weighted Arithmetic Means and Corresponding Agreement Levels

Weighted Average	Degree of Agreement on Likert Scale
[01-1.80]	Strongly Disagree
[1.81-2.60]	Disagree
[2.61-3.40]	Neutral
[3.41-4.20]	Agree
[4,21-05]	Strongly Agree

Source: Prepared by the Student

➤ Ranking and Describing the Questionnaire Items

In this context, the statements related to the dimensions of both the independent and dependent variables will be ranked in descending order based on the values of the arithmetic mean and the standard deviation for each statement, as follows:

Table 18 illustrates the Results of Responses Related to the Digital Advertising Axis :

Item N°	Item	Arithmetic Mean	Standard Deviation	Item Range	Level of Agreement	Item Order
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Chapter Three: Analysis of Yassir's Corporate Image in Digital Advertising

1	Yassir's ads appear on Facebook while I am scrolling	3.35	1.251	4	Agree	16
2	"Yassir" ads on Facebook match my interests	3.56	1.173	4	Agree	12
3	"Yassir" ads on Facebook are attractive and capture my attention regarding their services	3.69	1.082	4	Agree	9
4	The harmony of colors, typography, motion graphics, and music in "Yassir" ads on Facebook reflects their quality and professionalism	3.81	1.023	4	Agree	5
5	The ads are clear and direct, making it easy to understand the offers and promotions	3.86	0.960	4	Agree	3
6	"Yassir" ads provide sufficient information about their services and their digital app	3.75	1.018	4	Agree	8
7	The recurrence of "Yassir" ads on Facebook reinforces the memorization of the services	3.79	1.070	4	Agree	6
8	The colors in "Yassir" ads on Facebook reflect modernity and innovation	3.64	1.012	4	Agree	11
9	The new "Yassir" logo is attractive and straightforward, reflecting the simplicity and flexibility of the services	3.94	1.037	4	Agree	1
10	"Yassir" ads display statistics about the app's users, which highlight the quality of the services and reinforce trust in them	3.68	1.010	4	Agree	10
11	The icons and symbols, such as the car and the phone, in "Yassir" ads express the speed, flexibility, and availability of the services 24/7, anywhere	3.86	0.933	4	Agree	4
12	Local elements such as dialect, characters, and locations in 'Yassir' ads help me understand the message and relate it to my daily life	3.89	0.944	4	Agree	2
13	"Yassir" ads motivate me to follow their Facebook page	3.50	1.126	4	Agree	13
14	The "Yassir" Facebook page provides easy access to the phone number, email, and website to obtain additional information about the services	3.76	1.005	4	Agree	7
15	I interact with "Yassir" ads on Facebook	3.29	1.165	4	Agree	17
16	"Yassir" ads on Facebook convinced me of the usefulness of the services	3.51	1.092	4	Agree	14
17	The ads motivate me to download the app and use the services	3.51	1.137	4	Agree	15
Total		3.76	1.061	4	Agree	-

Source: Prepared by the Student Based on Outputs from SPSS

The analysis of the digital advertising axis, as presented in Table 15, indicates that Yassir's digital advertising on Facebook is generally well received by the audience, yielding an overall

mean score of 3.76 with a standard deviation of 1.061. This outcome reflects a moderately positive assessment, indicating that while the advertising efforts are largely effective, there remains variability in how different components are perceived across audience segments.

Leading the rankings, the statement “*The new ‘Yassir’ logo is attractive and straightforward, reflecting the simplicity and flexibility of the services*” achieved the highest mean score of 3.94. This highlights the crucial role of visual branding as a denotative element. Semiologically, the logo serves as a symbol of modernity, innovation, and simplicity, with its minimalist design conveying efficiency and technological sophistication in line with audience expectations for digital services.

The statement “*Local elements such as dialect, characters, and locations in ‘Yassir’ ads help me understand the message and relate it to my daily life*” had a high mean of 3.89, underscoring the role of cultural localization as a connotative advertising strategy. These local elements act as symbolic cues, embedding Yassir within its audience’s cultural context and fostering emotional connection and trust. This reflects Barthes’s concept of “mythology,” where familiar cultural references turn ads into narratives that extend beyond commercial messaging, linking the corporate to a broader cultural identity.

Equally notable is the statement “*The ads are clear and direct, making it easy to understand the offers and promotions,*” which received a mean score of 3.86. Clarity and directness act as crucial linguistic anchors, reducing ambiguity and steering the audience toward a preferred interpretation of both visual and textual content. In semiological terms, linguistic anchoring helps constrain the polysemy inherent in images, ensuring the audience grasps the intended message with minimal confusion.

Another statement achieving the same mean score of 3.86 is “*The icons and symbols, such as the car and the phone, in ‘Yassir’ ads express the speed, flexibility, and availability of the services 24/7, anywhere.*” This underscores how functional symbols operate at both denotative and connotative levels. Denotatively, these icons represent the specific services offered by Yassir. Connotatively, they construct a narrative of technological agility and service reliability, contributing to a “digital mythology” that portrays Yassir as a modern, adaptable corporation capable of meeting diverse consumer needs around the clock.

Visual composition significantly shapes perceptions of a corporation’s quality and professionalism. The statement “*The harmony of colors, typography, motion graphics, and music in ‘Yassir’ ads on Facebook reflects their quality and professionalism*” scored a mean of 3.81, highlighting these elements as symbols of aesthetic refinement and technological

competence. Additionally, color conveys modernity and innovation, as reflected in the statement with a mean of 3.64, reinforcing Yassir's contemporary positioning.

In terms of informational content, the statement “*‘Yassir’ ads provide sufficient information about their services and their digital app*” recorded a mean of 3.75. This suggests that audiences perceive the ads as informative and practical, supporting the cognitive processing of advertising messages. Complementing this, the statement “*The ‘Yassir’ Facebook page provides easy access to the phone number, email, and website to obtain additional information about the services,*” with a mean of 3.76, underscores the role of digital interactivity and accessibility in fostering positive audience perceptions.

Repetition as an advertising technique also shows notable influence. The statement “*The recurrence of ‘Yassir’ ads on Facebook reinforces the memorization of the services*” achieved a mean of 3.79. This aligns with the concept of “automatic attitudes,” whereby repeated exposure increases familiarity and generates positive associations, even without conscious processing, a phenomenon supported by *Greenwald* and *Banaji*'s work on implicit attitudes.

However, the analysis also identifies areas of relative weakness. The statements “I interact with ‘Yassir’ ads on Facebook” and “*The ads motivate me to download the app and use the services*” scored the lowest means within the axis, at 3.29 and 3.51, respectively. This highlights a gap between a favorable perception and actual behavioral engagement. While the advertising succeeds in establishing cognitive and emotional connections, it appears less effective in converting these into concrete actions such as active interaction, app downloads, or advocacy.

The statement “*‘Yassir’ ads motivate me to follow their Facebook page*” received a moderate mean of 3.50, indicating some audience interest in digital engagement but highlighting room for stronger relationship-building. Similarly, “*‘Yassir’ ads on Facebook convinced me of the usefulness of the services,*” with a mean of 3.51, reflects moderate persuasive effectiveness, suggesting that while ads generate positive perceptions, they may not entirely convince all audience segments of Yassir's value proposition.

Moreover, the statement “*‘Yassir’ ads on Facebook match my interests,*” with a mean of 3.56, reflects moderate effectiveness in personalization. This suggests that, although the advertising strategy is generally successful, there remains potential for refinement to enhance targeting precision and relevance for diverse audience segments.

Yassir's digital advertising effectively builds a strong, culturally relevant image, but struggles to convert positive perceptions into active engagement. Enhancing interactivity and utilizing testimonials and promotions can help convert symbolic presence into practical user action and strengthen its market position.

Table 19 Illustrates the Results of Responses Related to the Corporate Image Axis.

Item N°	Item	Arithmetic Mean	Standard Deviation	Item Range	Level Of Agreement	Item Order
1	"Yassir" ads reflect the image of a modern corporate offering its services via a mobile app.	3.88	.997	4	Agree	1
2	The ads highlight the values of "Yassir" (transparency, quality, ambition, credibility)	3.58	1.101	4	Agree	4
3	"Yassir" ads convey a positive image of the corporation and its services	3.70	1.055	4	Agree	2
4	They give me the impression that the corporation cares about the audience's needs and offers simple, innovative solutions	3.69	1.110	4	Agree	3
5	The alignment between "Yassir's" image in the ads and the actual service directly influences my trust in the corporation and my willingness to use its services.	3.55	1.112	4	Agree	5
6	The positive image conveyed by "Yassir" ads on Facebook motivates me to recommend the corporation to my friends and family	3.40	1.226	4	Agree	6
Total		3.6333	1.1002	4	Agree	-

Source: Prepared by the Student Based on Outputs From SPSS

The analysis of the corporate image axis, presented in Table 16, shows that Yassir's digital advertising generally leaves a favorable impression on the audience, with an overall mean score of 3.63 and a standard deviation of 1.1002. This outcome indicates a moderately positive perception of Yassir as a corporate, aligning with theoretical perspectives that underscore corporate image as a significant psychological and cognitive factor influencing audience behavior, particularly during decision-making processes.

The highest mean score within this axis, at 3.88, corresponds to the statement “*‘Yassir’ ads reflect the image of a modern corporate offering its services via a mobile app.*” This suggests that audiences strongly associate Yassir with modernity, technological advancement, and innovation. From a semiological perspective, this represents the denotative level of meaning, where the ads explicitly convey Yassir's contemporary identity and technological capabilities. Such a high level of agreement highlights Yassir's effectiveness in positioning itself as a forward-looking corporate aligned with global technological trends, which is crucial for building a competitive corporate image in the digital economy.

Close behind is the statement “*‘Yassir’ ads convey a positive image of the corporation and its services,*” with a mean score of 3.70. This reflects the audience's perception of Yassir as a reliable and trustworthy entity. From Barthes's semiological framework, this statement operates

at both the denotative level, communicating factual impressions of the corporate, and the connotative level, where it cultivates emotional associations related to credibility and professional competence. These perceptions are critical for establishing corporate legitimacy and influencing audience trust.

Another notable statement is “*They give me the impression that the corporation cares about the audience's needs and offers simple, innovative solutions,*” which recorded a mean score of 3.69. This highlights the emotional dimension of Yassir's advertising, indicating that audiences perceive the corporation as customer-focused and socially responsible. Semiologically, this statement conveys a connotative layer in which visual and linguistic signs transcend their literal meanings to evoke feelings of empathy, attentiveness, and innovation. Such emotional resonance contributes to strong affective connections between the corporation and its audience, fostering loyalty and long-term engagement.

The statement “The ads highlight the values of ‘Yassir’ (*transparency, quality, ambition, credibility*)” scored a mean of 3.58, showing that audiences recognize Yassir's core values but perceive them with moderate intensity. Semiologically, this indicates a need to strengthen the symbolic communication of values like transparency and credibility to reinforce Yassir's ethical positioning. Barthes's concept of “mythology” applies here, as corporate values are conveyed not only through explicit statements but also through symbolic codes that shape audience perceptions of the corporation's character and integrity.

The alignment between advertising imagery and the actual service experience emerges as a crucial factor, as reflected in the statement “*The alignment between ‘Yassir's’ image in the ads and the actual service directly influences my trust in the corporate and my willingness to use its services,*” which scored a mean of 3.55. Although moderately positive, this score signals audience uncertainty about whether the promises conveyed in advertising align with real-world experiences. This concern is directly related to the theory of realism in advertising, which suggests that credibility hinges on consistency between symbolic representations in ads and the tangible service delivery. Semiologically, this pertains to the anchoring function of language and visuals in advertising, where audiences seek coherence between symbolic messages and practical realities. A perceived disconnect can breed skepticism, undermining trust and potentially weakening the corporate image.

Notably, the lowest mean in this axis, at 3.40, pertains to the statement “The positive image conveyed by ‘Yassir’ ads on Facebook motivates me to recommend the corporation to my friends and family.” This finding highlights a gap between Yassir's positive cognitive and emotional perceptions and the translation of these perceptions into proactive behavioral

outcomes, such as word-of-mouth advocacy. This gap is significant in digital advertising, where the ultimate objective is not merely to cultivate a favorable image but to drive audience engagement and loyalty through concrete actions. Semiotically, this suggests that while the symbolic narrative of Yassir's advertising effectively shapes perception, it may require additional reinforcement to inspire audiences to actively endorse social causes.

Moreover, the relatively higher variability reflected in the standard deviations across items, particularly those related to trust and recommendations, indicates diverse audience responses. This variability suggests that different audience segments may interpret the symbolic and visual cues in Yassir's advertising in various ways, shaped by personal experiences, cultural context, and prior interactions with the corporation. Barthes's notion of polysemy, the idea that signs can carry multiple meanings depending on the reader's context, is essential for understanding this range of perceptions.

From a visual semiotics perspective, Yassir's advertising employs colors, typography, and symbolic imagery to convey modernity, professionalism, and technological competence, contributing to a "digital mythology" that positions the corporation as a leader in its domain. Functional visuals, such as app icons and service-related graphics, serve a dual purpose: providing denotative clarity about the services offered while connotatively reinforcing perceptions of innovation, speed, and convenience.

Linguistic elements play a pivotal role in anchoring the audience's interpretation of visual symbols. The use of clear, direct, and culturally relevant language helps reduce ambiguity. It guides audiences toward intended meanings, ensuring that the corporate image remains coherent and accessible across diverse audience groups.

In conclusion, Yassir's digital advertising effectively conveys modernity, innovation, and cultural relevance; however, opportunities for strategic improvement remain. Enhancing the symbolic communication of core values, aligning advertising promises with service delivery, and bridging the gap between perception and behavior through tools like customer testimonials and interactive campaigns will help Yassir strengthen its corporate image and foster lasting audience loyalty and advocacy.

5. The Influential Relationship Between the Study Variables:

This part of the study examines how Yassir's digital advertising on Facebook influences the corporate image and tests hypotheses to assess the impact of each advertising element.

5.1 Correlation Matrix

The Pearson correlation measures the strength and direction of relationships between the study's variables, from -1 to +1, as shown in the following table:

Table 20: Correlation Matrix

Items		Digital Advertising of Yassir Corporate	Image of Yassir Corporate
Digital Advertising of Yassir Corporate	Pearson Correlation Coefficient	1	0.813**
	Significance Level		0.000
	N	400	400
Image of Yassir Corporate	Pearson Correlation	0.813**	1
	Significance Level	0.000	
	N	400	400

** Statistical Significance at the Level of (0.01)

Source: Prepared by the Student Based on Outputs From SPSS

The table shows a strong positive correlation ($r = 0.813$) between digital advertising elements and the corporate image, significant at the 0.01 level. This indicates a substantial and highly confident relationship between Yassir's ad on Facebook and its corporate image.

5.2 Regression Analysis Data Validity Testing

As part of the study's methodology, Tolerance and VIF values were examined to assess multicollinearity among the independent variables and confirm the data's suitability for regression analysis. The results are shown in the following table:

Table 21: Multiple Linear Association Test for Regression Validity

Variables	Allowable variation Tolerance	Variance inflation factor VIF
Ad Exposure	0.360	2,777
Visual and Creative Components	0.214	4,662
Textual and Persuasive Components	0.133	7,536
Implicit and Emotional Messages	0.174	5,753
Medium Used	0.217	4,609
Effectiveness	0.296	3,381

Source: Prepared by the Student Based on Outputs From SPSS

As shown in the table, Tolerance values ranged from 0.133 to 0.360, all of which were above the critical threshold of 0.1, indicating no severe linear correlations among the independent variables. VIF values ranged from 2.777 to 7.536, remaining below the critical limit of 10, suggesting no significant multicollinearity; however, some, such as "Textual and persuasive components," exceeded the ideal threshold of 5. Overall, the variables are suitable for regression analysis, ensuring reliable testing of the impact of Yassir's Facebook digital advertising on the corporate image.

5.3 Testing the Study's Hypotheses:

This section addresses the research problem by exploring causal links between the study's variables, using simple regression, multiple regression, and ANOVA to test the hypotheses:

A. Testing the Main Hypothesis:

There is a statistically significant effect of Yassir's digital advertising on Facebook on the audience's perception of the corporate image, at a significance level of $\alpha \leq 0.05$.

Table 22: ANOVA Results for the Effect of Facebook Digital Advertising on Yassir's Corporate Image

Model		Sum of Squares	Df (degree of freedom)	Mean Square	F-value	Sig.Level
Digital Advertising on Facebook	Regression	258.59	1	258.59	776.753	0.000 ^b
	Residual	132,499	398	0.333		
	Total	391,089	399			
R= 0.813 / R ² = 0.661						

Source: Prepared by the Student Based on Outputs From SPSS

ANOVA results show a strong, statistically significant relationship between Yassir's digital advertising on Facebook and its corporate image, with an F-value of 776.753 and a significance level of 0.000. An R² of 0.661 indicates that digital advertising accounts for 66.1% of the variance in the corporate image. This underscores Facebook's role as a dynamic platform where visual and linguistic cues, combined with interactive features like comments, shares, and likes, shape audience perceptions and influence the corporation's credibility.

Table 23 shows Linear Regression Results for the Impact of Facebook Ads on Yassir's Image

Model	B	Standard Error	Beta (β)	t	Sig.level
Constant	0.221	0.126		1,755	0.04
Digital Advertising on Facebook	1,034	0.037	0.813	27.87	0.000
Regression Model Equation: Y = 0.221 + 0.813 × (Digitals Advertising on Facebook)					

Source: Prepared by the Student Based on Outputs From SPSS

Simple linear regression results indicate that Yassir's digital advertising on Facebook has a significant and positive influence on its corporate image, with a strong β coefficient of 0.813 and a t-value of 27.87 (p < 0.000). Although the constant (B) has a modest but significant effect (Sig. = 0.040), each one-unit increase in digital advertising improves the corporate image by about 1.034 units. This shows that advertising not only promotes services but also strategically shapes the corporation's identity through visual design and persuasive language on Facebook.

- The simple linear regression model supports the central hypothesis, confirming that digital advertising on Facebook has a direct, positive, and statistically significant effect on the image of the "Yassir" corporation, with a high impact coefficient.

B. Testing the First Hypothesis:

H1: Exposure to digital ads has a statistically significant effect on the perception of the corporate image ($\alpha \leq 0.05$).

Table 24: One-Way Analysis of Variance for the Effect of Ad Exposure on the Corporate Image

Model		Sum of Squares	Df (degree of freedom)	Mean Square	F-value	Sig.level
Ad exposure	Regression	153.855	1	153.855	258.119	0.000 ^b
	Residual	237.233	398	0.596		
	Total	391.089	399			
R= 0.627 / R ² = 0.393						

Source: Prepared by the student based on Outputs from SPSS

One-way ANOVA results indicate that ad exposure has a significant impact on the corporate image, with an F-value of 258.119 and a p-value of 0.000, thereby confirming the hypothesis. The coefficient of determination ($R^2 = 0.393$) indicates that ad exposure explains 39.3% of the variance in the corporate image, reflecting moderate explanatory power and suggesting that other factors also contribute to audience perceptions.

Table 25: Simple Regression Analysis Testing the Effect of ad Exposure Context on Corporate Image

Model	B	Standard error	Beta (β)	t	Sig.level
Constant	1.647	0.129		12.719	0.000
Ad exposure	0.575	0.036	0.627	16.066	0.000
Regression model equation: $Y = 1.647 + 0.627 \times (\text{Ad exposure})$					

Source: Prepared by the Student Based on Outputs From SPSS

Simple linear regression analysis shows a positive, moderately strong relationship between ad exposure and the corporate image, with a β coefficient of 0.627 and a t-value of 16.066, confirming significance. The regression model, $Y = 1.647 + 0.627 (\text{Ad exposure})$, suggests that increased ad exposure is associated with improved perceptions of the corporate. Interpreted semiotically, repeated ad exposure shapes audience perceptions, with the resulting image positive or negative depending on how Yassir is represented in its advertising.

- The findings from both the ANOVA and regression analyses confirm that ad exposure has a significant influence on the corporate image. Accordingly, the first sub-hypothesis was accepted, as the significance level was below 0.05.

C. Testing the Second Hypothesis:

- **H₂:** The visual and creative elements of the ads have a statistically significant effect on the perception of the corporate image ($\alpha \leq 0.05$).

Table 26: One-way ANOVA Testing the Effect of Visual Components and Creativity on Corporate Image

Model		Sum of Squares	Df (degree of freedom)	Mean Square	F-value	Sig.level
Visual and Creativity Components	Regression	184,834	1	184,834	356,664	0.000 ^b
	Residual	206,255	398	0.518		
	Total	391,089	399			
$R = 0.687 / R^2 = 0.473$						

Source: Prepared by the Student Based on Outputs From SPSS

The one-way ANOVA shows a significant relationship between visual and creative components and the corporate image, with an F-value of 356.664 and a significance level of 0.000. The coefficient of determination ($R^2 = 0.473$) indicates that these components explain 47.3% of the variance in the corporate image, highlighting their substantial impact.

Table 27: Simple Regression of Visual and Creative Effects on Corporate Image

Model	B	Standard error	Beta (β)	t	Sig.level
Constant	1.060	0.141		12.719	0.000
Visual and creativity components	0.686	0.036	0.687	18,886	0,000

Regression model equation: $Y = 1.060 + 0.687 \times (\text{Visual and Creative Components})$

Source: Prepared by the Student Based on Outputs From SPSS

Simple regression analysis found a strong positive relationship between visual and creative components and the corporate image, with a β coefficient of 0.687 and a significant t-value of 18.886 ($p = 0.000$). The regression equation, $Y = 1.060 + 0.687 \times (\text{Visual and Creative Components})$, indicates that each unit increase in audience perception of these elements enhances the corporate image by 0.687 units. Semiotically, visual elements like color, composition, and symbols shape meaning and corporate identity. The high β value confirms that creative visuals have a significant influence on audience perceptions, acting as semiotic signs that reflect corporate values, aesthetics, and cultural identity.

- The second sub-hypothesis was confirmed, showing a strong, positive, and significant relationship ($p < 0.05$) between visual and creative components and the corporate image. This underscores the role of engaging visuals as key semiotic signifiers that shape a corporation's visual and cultural identity in the digital market.

D. Testing the Third Hypothesis:

- **H₃:** Textual and persuasive components have a statistically significant effect on the perception of the corporate image ($\alpha \leq 0.05$).

Table 28: One-way ANOVA Testing the Effect of Textual and Persuasive Components on Corporate Image

Model		Sum of Squares	Df (degree of freedom)	Mean Square	F-value	Sig.
The components Text and persuasive	Regression	232,805	1	232,805	585,382	0.000 ^b
	Residual	158,284	398	0.398		
	Total	391,089	399			

$R = 0.772 / R^2 = 0.595$

Source: Prepared by the student based on outputs from SPSS

One-way ANOVA results show a significant relationship between the textual and persuasive components and the corporate image, with an F-value of 585.382 and a p-value of 0.000. The coefficient of determination ($R^2 = 0.595$) indicates that these components explain approximately 59.5% of the variance in the corporate image, highlighting their substantial influence on the audience's perception of the corporate.

Table 29: Simple Regression of Textual and Persuasive Effects on Corporate Image

Model	B	Standard error	Beta (β)	t	Sig.
Constant	0.482	0.134		3,595	0.000
Textual and persuasive components	0.829	0.034	0.772	24,195	0,000

Regression model equation: $Y = 0.482 + 0.772 \times (\text{Textual and persuasive components})$

Source: Prepared by the Student Based on Outputs From SPSS

Simple regression analysis reveals a strong positive relationship between textual and persuasive components and the corporate image, with an unstandardized coefficient (B) of 0.829, a standardized coefficient (β) of 0.772, and a significant t-value of 24.195 ($p = 0.000$). The regression equation, $Y = 0.482 + 0.772 \times (\text{Textual and persuasive components})$, indicates that each unit increase in audience perception of these elements enhances the corporate image by 0.772 units. In digital advertising, textual and persuasive elements are crucial in shaping meaning and mental images, serving as connotative signs that are integrated with visuals. The high β value underscores the semiotic role of language in constructing corporate identity, particularly in competitive digital spaces.

- The third sub-hypothesis was confirmed, indicating a positive and significant relationship ($\alpha = 0.05$) between textual and persuasive elements and the corporate image. This underscores the essential role of linguistic planning, as textual components serve as potent semiotic tools that influence audience perception and foster trust.

D. Testing the Fourth Hypothesis:

- **H₄:** Implicit and emotional messages have a statistically significant effect on the perception of the corporate image ($\alpha \leq 0.05$).

Table 30: One-Way Testing the Effect of Implicit and Emotional Messages on Corporate Image

Model		Sum of Squares	Df (degree of freedom)	Mean Square	F-value	Sig.
Implicit and emotional message	Regression	248,595	1	248,595	694,355	0.000 ^b
	Residual	142,493	398	0.358		
	Total	391,089	399			
R = 0.797 / R ² = 0.636						

Source: Prepared by the Student Based on the Outputs of SPSS

One-way ANOVA results show a significant relationship between implicit and emotional messages and the corporate image, with a high F-value of 694.355 and a significance level of 0.000. The coefficient of determination ($R^2 = 0.636$) indicates that these messages explain approximately 63.6% of the variance in the corporate image—the highest among all hypotheses tested—underscoring their substantial impact on shaping the audience's perception of the corporate.

Table 31: Simple Regression of Implicit and Emotional Effects on Corporate Image

Model	B	Standard error	Beta (β)	t	Sig.
Constant	0.112	0.137		0.814	0.000
Implicit and emotional message	0.927	0.035	0.797	26,351	0,000
Regression model equation : $Y = 0.112 + 0.797 \times (\text{Implicit and emotional message})$					

Source: Prepared by the Student Based on Outputs From SPSS

Simple regression analysis shows a strong positive relationship between implicit and emotional messages and the corporate image, with a standardized coefficient (β) of 0.797 and

a significant t-value of 26.351. The regression equation, $Y = 0.112 + 0.797 \times (\text{Implicit and emotional message})$, indicates that a one-unit increase in audience perception of these messages boosts the corporate image by approximately 0.797 units. Implicit and emotional messages have a significant influence on corporate advertising, as they utilize symbols, connotations, and cultural cues to evoke emotions such as reassurance and a sense of belonging. The high β value supports affective semiology, underscoring that meaning arises from both emotional and cognitive processes, and highlighting the crucial role of emotional messaging in indirect influence strategies.

- The fourth sub-hypothesis was confirmed, revealing a strong and significant relationship between implicit emotional messages and the corporate image. These messages had the most significant impact, explaining 63.6% of the variance, and, from a semiological perspective, help corporates build emotional capital by shaping audience perceptions through emotion and interpretation.

E. Testing the Fifth Hypothesis:

- **H₅:** The medium through which the ad is delivered has a statistically significant effect on the perception of the corporate image ($\alpha \leq 0.05$).

Table 32: One-Way Testing of the Effect of Advertising Medium on Corporate Image

Model		Sum of Squares	Df (degree of freedom)	Mean Square	F-value	Sig.
Medium used	Regression	219,097	1	219,097	507,006	0.000 ^b
	Residual	171,991	398	0.432		
	Total	391,089	399			
R = 0.748 / R ² = 0.56						

Source: Prepared by the Student Based on Outputs From SPSS

One-way ANOVA results show a significant relationship between the advertising medium and the corporate image, with a high F-value of 507.006 and a significance level of 0.000. The coefficient of determination ($R^2 = 0.560$) indicates that the medium explains about 56% of the variance in the corporate image, highlighting its notable impact within the overall communication system.

Table 33: Simple Regression of Advertising Medium Effect on Corporate Image

Model	B	Standard error	Beta (β)	t	Sig.
Constant	1,024	0.120		8.500	0.000
Medium used	0.742	0.033	0.748	22,517	0,000
Regression model equation: $Y = 1.024 + 0.748 \times (\text{Medium used})$					

Source: Prepared by the Student Based on Outputs From SPSS

Simple regression analysis reveals a strong positive correlation between the medium used and the corporate image ($\beta = 0.748$; $t = 22.517$). A one-unit rise in perceived medium effectiveness increases the image score by 0.748 units. Media choice shapes meaning through

technical and cultural cues, with platforms like Facebook signaling modernity, while traditional media suggest stability. Thus, media selection is crucial for influencing a corporate image and advertising impact.

- The fifth hypothesis was confirmed, indicating that the advertising medium has a significant influence on the corporate image, accounting for 56% of the variance. Semiologically, the medium shapes meaning and message construction, making its choice strategic for the corporate image.

F. Testing the Sixth Hypothesis:

- **H₆:** The overall effectiveness of the digital ads has a statistically significant effect on the perception of the corporate image ($\alpha \leq 0.05$).

Table 34: One-Way Testing of the Effectiveness of the Corporate Image

Model		Sum of Squares	Df (degree of freedom)	Mean Square	F-value	Sig.
Effectiveness	Regression	249,359	1	249,359	700,238	0.000 ^b
	Residual	141.73	398	0.356		
	Total	391,089	399			
R = 0.798 / R ² = 0.638						

Source: Prepared by the Student Based on Outputs From SPSS

One-way ANOVA results show a significant relationship between effectiveness and the corporate image, with an exceptionally high F-value of 700.238 and a significance level of 0.000. The coefficient of determination ($R^2 = 0.638$) indicates that effectiveness explains 63.8% of the variance in the corporate image, making it one of the most influential factors in the model. These findings highlight the critical role of effectiveness in shaping the connotations tied to the corporate image.

Table 35: Simple Regression Analysis Testing the Effectiveness of the Corporate Image

Model	B	Standard error	Beta (β)	t	Sig.
Constant	1,044	0.102		10,213	0.000
Effectiveness	0.738	0.028	0.798	26,462	0,000
Regression model equation: $Y = 1.044 + 0.798 \times (\text{Effectiveness})$					

Source: Prepared by the Student Based on Outputs From SPSS

The results show that effectiveness has a significant impact on semiotic perceptions of the corporate image ($\beta = 0.798$; $t = 26.462$), explaining 63.8% of the variance. Each unit increase in perceived effectiveness improves the corporate image by 0.798 units. Effectiveness symbolizes credibility and audience alignment semiologically, while pragmatically influencing audience behavior, confirming the sixth sub-hypothesis.

IV. Presentation and Analysis of the Interview Findings

As part of the field phase of this study, a series of semi-structured interviews was conducted with professionals and academics specializing in graphic design, digital advertising, marketing, and communication studies. The primary objective was to gather expert insights into the visual and symbolic features of ads produced by the "Yassir" corporation on Facebook and to assess how these elements contribute to shaping its corporate image.

Participants were selected based on clearly defined academic and professional criteria, ensuring a high level of specialization and relevance to the research focus. This purposive sampling enhanced both the analytical depth and the overall credibility of the findings.

1. Methodological Considerations:

- Interviews were conducted either remotely via Zoom or face-to-face, with each session's date and contextual details duly recorded.
- For reference and citation throughout the analysis, participants are identified by coded labels in sequential order (e.g., Participant N°. 1, Participant N°. 2, etc.).
- These expert contributions, interpreted through the lens of semiological inquiry, show how the ads resonate within their cultural environment and how symbolic elements are strategically employed to construct and project the corporate image.
- The interviews were conducted in Arabic and French to accommodate participants' linguistic preferences.

Table 36: List of Specialists Participated in the Interviews

N°.	Job Title	Interview Date	Interview Method	Key Observations
1	Part-time instructor with an American degree in Visual Communication; owner of a private advertising agency in Annaba	16/02/2025	In-person	Commended the practical selection of colors and fonts. Suggested enhancing service quality on the delivery app and Yassir Market to improve the overall corporate image.
2	Professor of Architectural Engineering, specialized in Interior Design; graphic designer and trainer at Badji Mokhtar University, Annaba	06/03/2025	//	Stressed the importance of balancing creativity with message clarity, using a Ramadan ad as a key reference.
3	Graphic Design Instructor at a private school in Algiers	10/02/2025	Zoom	Offered a detailed evaluation of the logo and color scheme, recommending improved visual contrast to convey the corporation's visual identity better.
4	Lecturer in Information and Communication Sciences at Badji Mokhtar University, Annaba	21/01/2025	In-person	Emphasized the need to visually express corporate values and adapt design elements to suit the characteristics of social media platforms.

5	Freelance marketing and advertising manager based in Algiers	16/03/2025	Zoom	Analyzed the underlying design approach, highlighting the role of ads in fostering trust and cultivating corporate loyalty.
6	Graphic designer and academic specializing in visual identity and advertising; owner of an agency in Annaba	16/03/2025	In-person	Provided a breakdown of visual components in Yassir's ads, focusing on the interplay between aesthetic appeal and communicative clarity.
7	Expert in digital marketing based in Constantine	06/02/2025	Zoom	Addressed the influence of ads on corporate image formation and offered suggestions to strengthen digital audience engagement.
8	Graphic designer and trainer at a private school in Germany	21/11/2024	//	Delivered a semiological analysis of the Yassir logo, underscoring the importance of cultural relevance in visual design within the Algerian context.

Source: Prepared by the Student

To achieve this, the interviews were transcribed and thematically coded using a semiological framework. The coding was guided by the content of the questions and the recurring concepts in participants' responses. The results are presented in the following table:

Table 37 Coding table for interview data

Code	Label	Description	Example from Interviews
VI	Visual Identity	Refers to all visual components, including the color palette, logo, typography, and overall design aesthetics.	"The purple color is strong but needs better visual balance."
CM	Message Clarity	Comments on how clear or ambiguous the advertising messages are perceived to be.	"The message is straightforward, but the visual effects are distracting."
TR	Trust	Aspects that contribute to or undermine audience trust in the corporate.	"Professional designs reinforce credibility."
AR	Audience Response	Reflections on how the audience reacts to the ads, including behavioral indicators.	"The number of daily downloads reflects the effectiveness of the ads."
IC	Corporate Image Construction	Describes how ads help shape the corporate image by blending visual style, message content, and audience interaction.	"The ad portrays the corporation as modern and youthful, appearing to want to build its unique world, but sometimes it overlooks the reality of the local user."
IV	Corporate Values	Mentions of how corporate values—such as transparency, ambition, and quality—are expressed through the ads.	"The ad reflects the corporation's ambition and enhances service transparency."
PI	Proposed Improvements	Suggestions made by participants for improving the campaign's content, presentation, or strategy.	"A/B testing is essential to understand audience engagement."

Source: Prepared by the Student

2. Analysis of Interviews by Axes

2.1 Visual Identity (VI) The interviews confirmed that “Yassir” strives to maintain a cohesive visual identity in its digital ads, characterized by consistent use of colors, logo elements, and typography that reinforce its corporate identity. Participant 1 explicitly noted the prominence of purple as a distinguishing feature, providing Yassir with a strong visual presence. However, some participants highlighted inconsistencies, such as a lack of visual balance and harmony in specific designs.

Key Insights:

- *"The purple color is striking but requires improved visual balance to enhance coherence."*
- *"While the identity is unified, some ads lack a structured visual corporate."*
- *"Consistency in logo and typography is evident, but the absence of a clear design grid creates visual confusion in certain posts."*

These findings suggest that, despite a recognizable (VI), the execution of ads varies across them, occasionally undermining their effectiveness. This aligns with Ben Khaled (2021), who noted in *Graphic Design and Cultural Localization in Advertising* that disharmonious design can lead to visual clutter, thereby diminishing the communicative impact of strong elements, such as colors and logos. Similarly, فعيد (2017) emphasized the necessity of coherence between form and content to foster trust in a corporation.

From a semiological perspective, the use of purple conveys professionalism and ambition. However, inconsistent design execution can disrupt these connotations, resulting in a fragmented perception of Yassir's visual identity.

2.2 Message Clarity (MC) Interviewees expressed varied perspectives on the clarity of Yassir's advertising messages. Some noted that creative elements, such as color gradients and visual effects, occasionally compromise informational or persuasive clarity, particularly in campaigns blending humor with promotional content. Conversely, others praised Yassir's emphasis on simplicity and conciseness, which enhances message comprehension. Participant 2 highlighted the “With one click = faster payment” ad and the Ramadan campaign as successful examples of balancing creativity with clarity, embedding symbolic elements that reinforce corporate values like transparency and ambition.

Key Insights:

- *"In some ads, creativity overshadows the clarity of the intended message."*
- *"There is a tendency toward brevity, but it does not always convey the message accurately."*
- *"Visuals are clear, but textual support is often needed to strengthen the message."*

Yassir frequently relies on visual cues (e.g., icons of cars, motorbikes, and meals) to convey services. Without sufficient textual reinforcement, this approach risks multiple interpretations, reducing the message's impact. These findings align with Kouadio (2019), who argued that unclear e-ads diminish effectiveness, particularly when viewed incidentally. يوب (2014) further noted that simplicity and precision are critical for enhancing corporate image in content-saturated digital environments.

2.3 Trust in the Corporate (TR). Trust has emerged as a pivotal factor in the effectiveness of ads. Interviewees emphasized that trust is not solely derived from visual aesthetics but from alignment between ads and actual service experiences.

Key Insights:

- *"Trust is built through real-world user experiences, not advertising alone."*
- *"Simple design elements enhance trust, but unclear information undermines it."*
- *"Visually appealing ads that misalign with reality erode trust."*

From a semiological perspective, trust results from coherence between the signifier (visual and textual elements) and the referent (the actual service). Disruptions in this alignment can cause an "interpretive shock," diminishing credibility. These findings align with زياد إسماعيل (2018), who argued in "The Symbolism of Cultural Values in Digital Advertising" that trust stems from accumulated user experiences rather than symbolic content alone. Kouadio (2019) similarly noted that attractive but unrealistic ads risk being rejected unconsciously by audiences.

2.4 Audience Response (AR) This axis examines audience interaction with Yassir's ads and their impact on trust. Some interviewees suggested that playful or humorous designs may undermine perceptions of seriousness, while others emphasized that trust is primarily built through service experiences, with ads playing a supportive role. There was consensus that Yassir's campaigns partially foster trust but fall short in audience engagement. Participant 8 recommended adopting A/B testing¹ To measure audience interaction, enabling the creation of tailored, responsive campaigns.

Key Insights:

- *"A playful style may weaken the perception of a serious corporate image."*
- *"Ads influence initial impressions, but trust is driven by service quality."*

¹ A/B Testing: A technique used in e-advertising that involves presenting two different versions (A and B) of the same ad or content to two distinct audiences, to measure the performance of each version based on engagement metrics (such as clicks, conversions, interactions). It is an effective tool for optimizing performance and crafting more impactful messages.

- *"Professionalism and visual coordination in ads reinforce trust."*

Visually, trust is constructed through organized elements, color harmony, and logo clarity. Deficiencies in these areas may convey randomness, weakening communicative impact. These observations align with بوصابة (2015), who linked visual identity clarity to trust, and قعيد (2017), who highlighted the Algerian audience's sensitivity to exaggerated advertising elements.

2.5 Corporate Image Construction (IC) Interviewees unanimously agreed that Yassir's ads shape its audience image, particularly in regions with frequent digital service interactions. The constructed image is described as "playful," "youthful," and "light," though opinions varied on its alignment with diverse audience expectations.

Key Insights:

- *"Ads portray a modern, youthful corporate but may not always convey seriousness."*
- *"The corporate image is shaped by repeated advertising impressions and engagement."*
- *"Yassir aims to create a distinct identity but sometimes overlooks local user realities."*

Semiologically, Yassir seeks to construct a visual myth rooted in youth, innovation, and simplicity. However, discrepancies between this image and users' cultural and experiential interpretations create challenges. يوب (2014) supports this, noting that a corporate image derives from integrated visual discourse and performance, not advertising alone.

2.6 Corporate Values (IV) Interviewees agreed that Yassir's ads implicitly convey values such as transparency, ambition, and quality, but these are rarely explicitly stated. For instance, ambition is reflected in frequent ads, diverse services, arrow symbols, and campaigns like Purple Friday. However, some participants noted that unclear communication of these values weakens audience perception.

- Participant 4 acknowledged ambition and dynamism in ads but stressed the need to prioritize transparency and quality. Participant 5 suggested enhancing visual contrast and using direct messaging to build trust.

Key Insights:

- *"Ads reflect ambition more prominently than transparency."*
- *"Efficient services are not always communicated as high-quality in ads."*
- *"Clear slogans or messages are needed to convey corporate values explicitly."*

Semiologically, values are conveyed indirectly through visuals symbolizing success or comfort, but their ambiguity necessitates more explicit language. زياد إسماعيل (2018) noted that cultural values are often conveyed symbolically, leading to varied interpretations. Mahmoudi (2021) found that Algerian ads often convey values implicitly, thereby complicating recognition for non-specialist audiences.

2.7 Proposed Improvements (PI) Interviewees proposed actionable improvements to enhance Yassir's digital ads, focusing on balancing visual appeal and message clarity.

Recommendations included standardizing the visual identity, ensuring transparency in pricing and legal frameworks, and avoiding childish aesthetics.

Key Suggestions:

- *"Standardize the visual identity with a clear, memorable visual system."*
- *"Avoid random or childish design aesthetics."*
- *"Support visual messages with concise, value-driven text."*
- *"Clarify the legal stance on passenger transport services."*

Semiotically, participants advised strengthening the relationship between the signifier and the signified, ensuring visual symbols serve clear functions. The analysis revealed a disconnect between Yassir's desired image (fun, youthful simplicity) and audience expectations of trust and rigor in transport services. These findings align with Ben Khaled (2021), who emphasized the importance of cultural alignment in visual strategies, and يوب (2014), who stressed the need to attune messages to legal and social contexts.

Thematic analysis of expert interviews reveals that Yassir's e-ads are professionally designed but require refinement to enhance clarity and alignment with corporate values. Experts recommend clearer messaging, consistent visual identity, and alignment with service experiences to foster trust. A strategy balancing creativity, clarity, and credibility, supported by data-driven testing, will strengthen Yassir's image as a reliable corporate.

Through the semiological and field analysis conducted in this chapter, Yassir's corporate image in digital advertising was shown to be constructed through the interplay of visual design, multilingual communication, and emotionally oriented messaging, resulting in a coherent and culturally embedded presence. The questionnaire results confirmed the influence of repetition, persuasive textual elements, and creative visuals on shaping audience perceptions, while expert interviews validated these findings and emphasized challenges in ensuring consistency between symbolic discourse and actual service quality. Overall, the analysis concludes that Yassir's corporate image is dynamic, participatory, and continually co-constructed between the corporation and its audience within the Algerian socio-cultural context.

Finding Results and Limits

❖ Results of the Semiological Analysis

The semiological analysis of Yassir's digital advertising on Facebook yielded several significant findings, summarized as follows:

1. Repeated exposure to Yassir's Facebook ads helped anchor the corporate image cognitively among the audience. The consistent use of the visual identity's signature purple color as the dominant background and logo element, together with pink directional arrows, established a stable and recognizable visual system. This visual coherence enhanced recall and fostered a sense of trust toward the corporation.
2. Visual elements - including color palettes, iconographic lines, and dynamic motion - work in concert to communicate messages of simplicity, innovation, and inclusivity. Applying Van Nes's model revealed a balanced interplay between the stability of Yassir's visual identity and its creative adaptability, strengthening the semiological message and allowing the content to be tailored to diverse contexts.
3. Yassir's linguistic strategy uses Arabic, French, and English, while also adding Algerian dialect to fit local contexts. Slogans like '، الحياة تتيسر مع Yassir' anchor the corporation's identity, and phrases such as 'نقربولكم' strengthen its connection with local audiences. By adapting language to national and cultural events, Yassir shows flexibility and alignment with Algerian socio-cultural realities.
4. Emotionally charged imagery, particularly in ads with a social dimension, has expanded the corporate image beyond its commercial identity, positioning Yassir as a socially responsible and empathetic actor. This symbolic extension has deepened emotional engagement and fostered stronger symbolic ties with the audience.
5. Facebook has emerged not only as a dissemination platform but also as an interactive space for semiological negotiation, where audiences actively participate through comments, shares, and re-contextualization. This dialogic engagement transforms advertising discourse from a monologic transmission into co-constructed symbolic content shared between the corporation and its public.
6. The effectiveness of Yassir's semiological discourse lies in its ability to blend stable identity markers (logo, color, typography) with flexible, audience-responsive content. This dynamic integration, as confirmed by Van Nes's findings, demonstrates high adaptability in both linguistic and graphic elements, thereby enhancing audience comprehension and contributing to a culturally embedded corporate image.

❖ **Results of the Online Questionnaire:**

The statistical analysis of the online questionnaire, conducted among Facebook users familiar with Yassir's advertising, produced the following key results:

1. Statistical analyses confirmed a significant and positive effect of repeated exposure to Yassir's Facebook ads on audience perceptions of the corporate image ($\beta = 0.627$, $R^2 = 39.3\%$).
2. Visual elements such as colors, symbols, and motion exerted a strong influence on shaping the corporate image ($\beta = 0.687$, $R^2 = 47.3\%$). These components function as semiological signs, conveying notions of innovation, modernity, and technological efficiency, which significantly shape the audience's mental image.
3. Textual and persuasive components emerged as among the most impactful dimensions ($\beta = 0.772$, $R^2 = 59.5\%$). The audience responded positively to the use of simple language and the integration of the Algerian dialect, which enhanced clarity and created stronger emotional and cultural resonance: this linguistic anchoring guided audience interpretation and reinforced corporate identity across diverse communicative contexts.
4. Emotional and implicit messages registered the highest semiological impact among all studied variables ($\beta = 0.797$, $R^2 = 63.6\%$). Features such as music, symbolic imagery, and cause-related ads (e.g., breast cancer awareness, women's safety) evoked empathy and trust, strengthening the audience's symbolic relationship with the corporation.
5. Facebook, as the primary dissemination medium, played a crucial semiological role in shaping the meaning of ads ($\beta = 0.748$, $R^2 = 56\%$). Interactive features, such as likes, comments, and shares, created a dialogic space in which meaning was co-constructed, enhancing the cultural resonance of the messages and situating the corporate within a contemporary, participatory digital context.
6. The highest effect size was recorded under the variable of overall advertising effectiveness ($\beta = 0.798$, $R^2 = 63.8\%$). This finding highlights that semiological coherence across visual, textual, and emotional levels enhances both understanding and credibility, thereby reinforcing the corporate image as a professional, innovative, and culturally integrated entity.

❖ **Results of the Interview Analysis:**

The expert interviews provided valuable qualitative insights that complement the semiological and quantitative findings of the study. Key insights include:

1. Experts unanimously agreed that Yassir employs a cohesive visual identity that reinforces its corporate image in the minds of the audience. The consistent use of formal visual

elements, including the logo and a color palette dominated by purple, pink, and white, strengthens the corporation's visual anchorage.

2. Some experts noted that Yassir's visual techniques tend toward standardization and excessive repetition, which could potentially diminish the persuasive impact of future campaigns. They recommended adopting periodic visual renewal strategies to maintain audience engagement and interest.
3. While advertising messages were generally perceived as clear and direct, specific visual effects, such as excessive motion or distracting secondary elements, were identified as potential sources of cognitive overload. This finding suggests the need to recalibrate the visual balance to enhance message clarity and effectiveness.
4. Participants confirmed that core corporate values such as dynamism and ambition are effectively communicated through the ads. However, values like quality and transparency appeared less prominently at the visual level, potentially hindering the formation of a more comprehensive corporate image grounded in trust and credibility.
5. The interviews revealed a gap between the positive symbolic image conveyed through ads and the corporation's actual performance. This discrepancy highlights the importance of aligning advertising discourse with corporate practices to reinforce audience trust.
6. Experts recommended the use of performance evaluation tools, such as A/B testing and behavioral analytics, to enhance the effectiveness and precision of advertising campaigns.
7. They further emphasized the value of diversifying visual contrasts and strategically embedding symbolic messages into design processes to strengthen the corporation's mental image in the audience's perception.

❖ Results of the Study in Light of Previous Studies

1. The study's confirmation of the impact of repeated exposure to Yassir's Facebook advertising in shaping the mental image of the corporation aligns with بوصابة (2015), who highlighted the limited conscious reception of digital advertising in Algeria and emphasized the importance of tailoring messages to local cultural contexts for greater effectiveness.
2. The finding that corporate image emerges from the interplay of technical, visual, and linguistic elements within socio-cultural contexts resonates with يوب (2014), who underscored the role of technological tools in enhancing corporate image and building audience trust. Despite differences in sectoral focus—industrial for يوب and digital services for this study—both emphasize the technological dimension in shaping corporate perception.

3. The role of audience engagement in constructing the corporate image, primarily through interactive platforms like Facebook, reflects what بلختار (2016) observed about marketing positioning and public perception serving as crucial mediators between promotional discourse and corporate reputation.
4. The significance of visual elements, such as colors, logos, and symbols, in crafting a culturally relevant corporate image aligns with Ben Khaled's (2021) concept of “glocalized” design and with إسماعيل's (2018) exploration of how collective identity influences the interpretation of visual symbols in advertising discourse.
5. The study's emphasis on emotional language and implicit symbols as powerful tools for anchoring the corporate image in the audience's implicit memory aligns with findings by Kouadio (2019) on unconscious persuasion in digital advertising and Than (2020) regarding the critical role of visual and emotional language in corporate communication.
6. The finding that emotionally charged content deepens audience connection with the corporate, especially during socially oriented campaigns, concurs with Mahmoudi's (2021) work, which highlights the influence of iconic imagery in fostering emotional engagement with corporates, particularly in times of social significance or crisis.
7. The observation that user interaction with Yassir's Facebook content reshapes and reframes advertising messages aligns with فعيد (2017), who discussed the role of visual content in stimulating digital engagement, and with Fekete (2022), who emphasized the adaptability of dynamic visual identity systems to audience feedback and participation.
8. The effectiveness of the semiological approach in decoding digital advertising messages confirms the perspectives of Berlanga & Reyes (2022), who advocate for multimodal media analysis in digital contexts, and of Morra (2024), who calls for integrating visual analysis with AI tools to interpret the symbolic transformations inherent in digital advertising content.

These points suggest that the present study aligns with existing research while providing an applied perspective through the integration of Barthes's semiological framework and Van Nes's model within the Algerian context. This integration contributes to a deeper understanding of digital advertising and the processes involved in shaping corporate image.

❖ General Results of the Study

The study concluded with several overarching findings, summarized as follows:

1. Yassir's corporate image is constructed through the integration of visual, linguistic, and emotional symbols, reflecting a corporate identity grounded in concepts of convenience, modernity, and social belonging.
2. Facebook functions as an interactive medium through which audiences actively participate in reshaping the corporate image, contributing to the co-construction of meaning between the corporation and its audience.
3. The integration of consistent visual elements (such as colors and logos) with colloquial promotional language reinforces Yassir's corporate identity and strengthens its presence in collective memory.
4. Emotionally driven advertising messages, particularly those with a social solidarity focus, have a more profound impact on fostering a positive emotional connection between the audience and the corporation.
5. The questionnaire results confirmed a statistically significant relationship between exposure to digital advertising and the formation of a positive mental image, with visual and linguistic elements notably influencing audience perceptions of the corporation's professionalism and core values.
6. Interviews revealed a generally upbeat assessment of Yassir's advertising design quality, while highlighting the need for periodic renewal to avoid visual monotony and maintain persuasive effectiveness.
7. The study identified a gap between the positive symbolic image projected through ads and actual audience experiences with the corporation's services, underscoring the necessity of aligning advertising discourse with real-world service delivery to maintain credibility.
8. The reception and interpretation of advertising messages were found to be closely linked to audience levels of digital literacy, indicating the importance of tailoring semiological symbols and significances to the cultural and communicative characteristics of the target audience.

❖ Limits of the Study

This study is subject to several limitations that should be considered when interpreting the findings or attempting to generalize the results to broader contexts:

- **Topical Limitations:** The study focuses specifically on the semiological analysis of Yassir's corporate image as conveyed through digital advertising on Facebook. It does not

cover other social media platforms or traditional advertising channels, which may also have significant effects on the corporate image.

- **Temporal Limitations:** Data collection and analysis were conducted over different periods: the questionnaire took place between December 2024 and March 2025, the semiological sample analysis between July 2023 and September 2024, and the interviews between November 2024 and February 2025. These timeframes reflect the conditions and trends in digital communication during those specific periods.
- **Geographical Limitations:** The fieldwork was limited to Facebook users residing in Algeria, which may constrain the extent to which the findings can be applied to other regions or rural areas within the country.
- **Human Limitations:** The sample comprised individuals familiar with Yassir's Facebook advertising, including professionals and academics specializing in graphic design, digital advertising, marketing, and communication studies. Consequently, the findings primarily reflect the perceptions and insights of those already engaged with the corporation's digital content.

These limitations define the scope of the study and should be considered when evaluating the applicability of its conclusions to other contexts, platforms, or populations.

Conclusion and Recommendations

Conclusion:

This study demonstrates that corporate image in digital advertising operates as a dynamic and multi-layered symbolic system, shaped through the interplay of visual, linguistic, and emotional components. The case of Yassir's Facebook ads illustrates how deliberate choices in visual identity, multilingual messaging, and emotionally resonant content work together to construct a distinctive and culturally grounded corporate presence. These findings indicate that digital advertising has moved beyond its traditional promotional function, emerging as a participatory space where meaning is actively co-constructed between corporates and their audiences, rather than simply transmitted.

By applying Roland Barthes's semiological framework, adapted to interactive digital contexts, in combination with empirical methods such as audience questionnaires and expert interviews, the study highlights the importance of examining both the intentional design of messages and the interpretive engagement of audiences. This integration allows for a deeper understanding of how corporate identity is communicated and perceived within specific cultural and social contexts, bridging theoretical insights with practical strategies in digital communication.

Moreover, the analysis underscores ongoing challenges in managing visual diversity, maintaining consistency between communicated messages and actual service experiences, and preserving audience trust over time. Addressing these challenges requires a nuanced understanding of the dynamic relationship between corporate design choices and audience interpretation, emphasizing the need for analytical approaches that capture both symbolic meaning and participatory interaction.

Overall, the study confirms that the corporate image in digital advertising is a fluid and evolving construct, shaped continuously by the interplay between corporate messaging and audience engagement. It suggests that future research should explore how digital platforms and evolving audience behaviors further influence the development, communication, and perception of corporate identities, offering insights that are both theoretically enriching and practically relevant.

Recommendations:

Based on the findings of this study, the following recommendations are offered to enhance the corporate image through digital advertising:

1. Yassir should periodically update its visual identity elements to prevent audience fatigue and maintain engagement. Although repeated exposure to consistent designs effectively

anchors corporate recognition, overuse of identical visuals may ultimately diminish persuasive impact.

2. The use of dynamic visual effects should be applied with restraint to preserve clarity and avoid cognitive overload, reflecting expert insights on the importance of balanced visual communication.
3. It is advisable to further integrate culturally resonant language and locally significant symbols into advertising content, building on the audience's favorable response to the lingual approach and localized expressions identified through the semiological analysis.
4. Yassir should expand emotionally driven and socially focused ads to strengthen symbolic connections, as emotional and implicit messaging demonstrated the most significant influence on audience perceptions.
5. The corporation is encouraged to align its advertising discourse with the actual quality of its services, ensuring that audience perceptions are consistent with their real experiences, thereby enhancing credibility and trust.
6. Advertising strategies should be customized for different audience segments based on variations in digital literacy and cultural context, given the diverse semiological competencies observed among audience groups.
7. Implementing tools such as A/B testing and behavioral analytics is recommended to empirically evaluate which advertising components most effectively influence the corporate image and audience response.
8. Ongoing semiological analysis should be conducted to track how audiences interpret advertising symbols over time, ensuring that messages remain culturally relevant and effectively communicated.
9. "Yassir" is encouraged to actively foster two-way communication on platforms like Facebook, transforming advertising from a monologic broadcast into a dialogic process that co-creates meaning with its audience.
10. To address the gap between Yassir's symbolic corporate image projected through digital advertising and the actual user experience, it is recommended that the corporation conduct regular audience feedback assessments and integrate these insights into its service development and communication strategies. This alignment would enhance credibility, strengthen audience trust, and ensure that the corporate image reflects genuine service quality and responsiveness.

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Appendix N^o (1): Questionnaire

First Axis: The Digital Advertising of "Yassir" on Facebook (Independent Variable)

Statements	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
Ad Exposure					
1. Yassir's ads appear on Facebook while I am scrolling إشهارات "يسير" على الفيسبوك تظهر لي أثناء التصفح Les publicités « Yassir » sur Facebook m'apparaissent lorsque je navigue					
2. "Yassir" ads on Facebook match my interests إشهارات "يسير" على الفيسبوك تتناسب مع اهتماماتي Les publicités de "Yassir" sur Facebook correspondent à mes centres d'intérêt					
Visual and Creative Components					
3. "Yassir" ads on Facebook are attractive and capture my attention regarding their services إشهارات "يسير" على الفيسبوك جذابة تلفت انتباهي لخدماتها Les publicités de "Yassir" sur Facebook sont attrayantes et attirent mon attention sur leurs services					
4. The harmony of colors, typography, motion graphics, and music in "Yassir" ads on Facebook reflects their quality and professionalism إنسجام وتناسق الألوان، خط الكتابة، الموشن غرافيك، والموسيقى في إشهارات "يسير" على الفيسبوك يعكس جودتها واحترافيتها L'harmonie des couleurs, la typographie, la motion graphique et la musique dans les publicités de "Yassir" sur Facebook reflètent leur qualité et leur professionnalisme					
Textual and Persuasive Components					
5. The ads are clear and direct, making it easy to understand the offers and promotions الإشهارات واضحة ومباشرة تسهل فهم العروض والتخفيضات Les publicités sont claires et directes, facilitant la compréhension des offres et des promotions					
6. "Yassir" ads provide sufficient information about their services and their digital app إشهارات "يسير" توفر معلومات كافية عن خدماتها وتطبيقها الإلكتروني Les publicités de "Yassir" fournissent des informations suffisantes sur leurs services et leur application en ligne					
7. The recurrence of "Yassir" ads on Facebook reinforces the memorization of the services تكرار ظهور إشهارات "يسير" على الفيسبوك يؤدي لتذكر الخدمات La récurrence des publicités de "Yassir" sur Facebook favorise la mémorisation des services					
Implicit and Emotional Messages					
8. The colors in "Yassir" ads on Facebook reflect modernity and innovation الألوان في إشهارات "يسير" على الفيسبوك تعكس الحداثة والابتكار Les couleurs dans les publicités de "Yassir" sur Facebook reflètent la modernité et l'innovation					
9. The new "Yassir" logo is attractive and straightforward, reflecting the simplicity and flexibility of the services لوغو "يسير" الجديد (Logo) بسيط جذاب يعكس سهولة ومرونة الخدمات					

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Le nouveau logo de "Yassir" est simple et attrayant, reflétant la simplicité et la flexibilité des services					
10. "Yassir" ads display statistics about the app's users, which highlight the quality of the services and reinforce trust in them إشهارات "يسير" تعرض إحصائيات بمستخدمي التطبيق وهذا يبرز جودة الخدمات ويعزز الثقة بها Les publicités de "Yassir" affichent des statistiques sur les utilisateurs de l'application, ce qui met en évidence la qualité des services et renforce la confiance en eux					
11. The icons and symbols, such as the car and the phone, in "Yassir" ads express the speed, flexibility, and availability of the services 24/7, anywhere تعبر الأيقونات والرموز، مثل السيارة والهاتف، في إشهارات "يسير" عن سرعة الخدمات ومرونتها وتوافرها على مدار الساعة وفي أي مكان Les icônes et symboles, tels que la voiture et le téléphone, dans les publicités de "Yassir" expriment la rapidité, la flexibilité et la disponibilité des services 24/24 et en tout lieu					
12. Local elements such as dialect, characters, and locations in 'Yassir' ads help me understand the message and relate it to my daily life تساهم العناصر المحلية كاللهجة والشخصيات والأماكن في إشهارات "يسير" في إدراكي للرسالة وربطها بتجاربي اليومية Les éléments locaux, tels que le dialecte, les personnages et les lieux, dans les publicités de "Yassir" contribuent à ma compréhension du message et le relie à mes expériences quotidiennes					
Medium Used					
13. "Yassir" ads motivate me to follow their Facebook page إشهارات "يسير" تحفزني لمتابعة صفحتها على الفيسبوك Les publicités de "Yassir" me motivent à suivre sa page sur Facebook					
14. The "Yassir" Facebook page provides easy access to the phone number, email, and website to obtain additional information about the services تتيح صفحة "يسير" على الفيسبوك الوصول بسهولة لرقم الهاتف، الإيميل والموقع الإلكتروني للحصول على معلومات إضافية عن الخدمات La page Facebook de "Yassir" permet d'accéder facilement au numéro de téléphone, à l'e-mail et au site web pour obtenir des informations supplémentaires sur les services					
15. I interact with "Yassir" ads on Facebook أفاعل مع إشهارات "يسير" على الفيسبوك بـ (الإعجاب، التعليق، المشاركة) J'interagis avec les publicités de "Yassir" sur Facebook					
Effectiveness					
16. "Yassir" ads on Facebook convinced me of the usefulness of the services إشهارات "يسير" على الفيسبوك تقنعني بفائدة الخدمات Les publicités de "Yassir" sur Facebook me convainquent de l'utilité des services					
17. The ads motivate me to download the app and use the services الإشهارات تحفزني لتحميل التطبيق واستعمال الخدمات Les publicités me motivent à télécharger l'application et à utiliser les services					

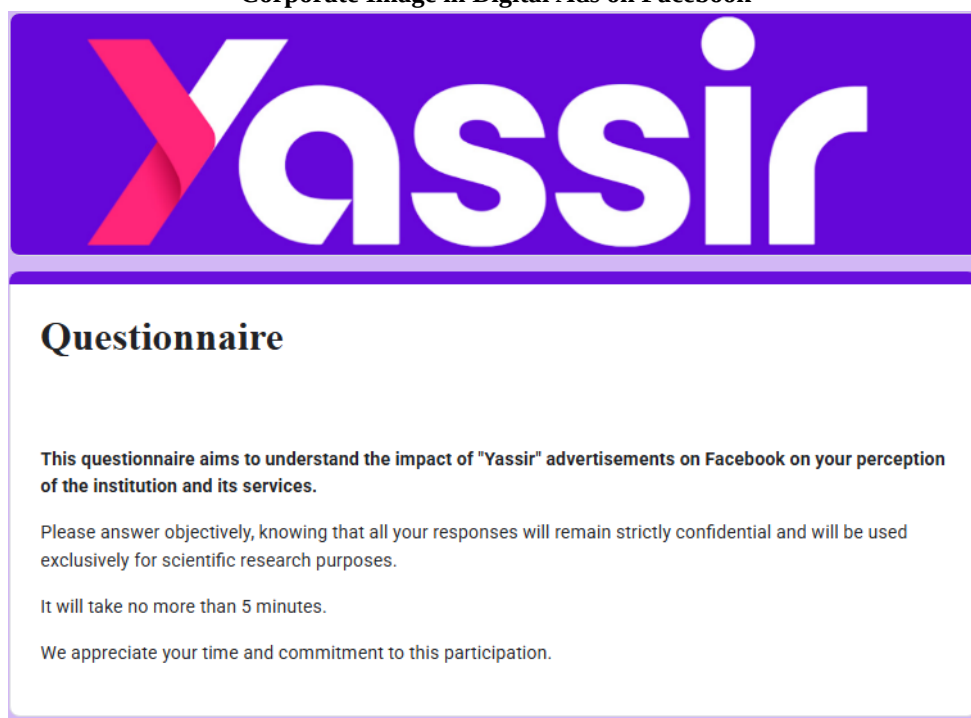
Second Axis: The Corporate's Image (Dependent Variable)

Statements	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
Cognitive Dimension					
18. "Yassir" ads reflect the image of a modern corporate offering its services via a mobile application إشهارات "يسير" تعكس صورة لمؤسسة حديثة توفر خدماتها من خلال تطبيق إلكتروني Les publicités de "Yassir" reflètent l'image d'une entreprise moderne offrant ses services via une application mobile					
19. The ads highlight the values of "Yassir" (transparency, quality, ambition, credibility) الإشهارات تبرز قيم مؤسسة "يسير" (الشفافية، الجودة، الطموح، المصداقية) Les publicités mettent en avant les valeurs de l'entreprise "Yassir" (transparence, qualité, ambition, crédibilité)					
Emotional Dimension					
20. "Yassir" ads convey a positive image of the corporate and its services إشهارات "يسير" تعكس صورة إيجابية عن المؤسسة وخدماتها Les publicités de "Yassir" reflètent une image positive de l'entreprise et de ses services					
21. They give me the impression that the corporate cares about the audience's needs and offers simple, innovative solutions تمنحني انطباعا بأنها مؤسسة تهتم باحتياجات الجمهور وتقدم حولا سهلة ومبتكرة Elles me donnent l'impression que l'entreprise se soucie des besoins d'audience et propose des solutions simples et innovantes					
Behavioral Dimension					
22. The alignment between "Yassir's" image in the ads and the actual service directly influences my trust in the corporate and my willingness to use its services تطابق صورة "يسير" في الإشهارات مع واقع الخدمة يؤثر بشكل مباشر على ثقتي بالمؤسسة ورغبتي في استعمال خدماتها La correspondance entre l'image de "Yassir" dans les publicités et la réalité du service affecte directement ma confiance en l'entreprise et mon envie d'utiliser ses services					
23. The positive image conveyed by "Yassir" ads on Facebook motivates me to recommend the corporate to my friends and family الصورة الإيجابية التي تنقلها إشهارات "يسير" على الفيسبوك تدفعني للتوصية بها لأصدقائي وعائلتي L'image positive véhiculée par les audienceités de "Yassir" sur Facebook me pousse à la recommander à mes amis et à ma famille					

Appendix N⁰ (2) List of Professors for the Questionnaire:

N ^o .	The Reaudience	Specialization	University
01	Dr. Souhila Belsouar	Sociology	Badji Mokhtar Annaba
02	Prof. Abdenour Boussaba	Information & Communication	Mouloud Mammri-Tizi Ouazou
03	Prof. Zahra Boudjefdjouf	Information & Communication	Badji Mokhtar Annaba
04	Prof. Karima Arama	Information & Communication	Badji Mokhtar Annaba
05	Prof. Nadhira Ferkous	Information & Communication	Badji Mokhtar Annaba
06	Dr. Najla Naaman	Information & Communication	Badji Mokhtar Annaba
07	Prof. Abderezak Hammouche	Information & Communication	8 May 1945 Guelma
08	Dr. Khaled Naïli	Information & Communication	8 May 1945 Guelma
09	Prof. Mohammed Elfateh Hamdi	Information & Communication	University of Qatar
10	Prof. Jason Gainous	Digital political Communication, Research Methods	College of Communication, Sharjah
11	Dr. Ahmed Farouk Radwan	Public Relations (Associate Professor)	College of Communication, Sharjah
12	Dr. Engy Khalil	Public Relations (Associate Professor)	College of Communication, Sharjah

Appendix N⁰ (3): Overview of the Online questionnaire for Measuring Audience Perceptions of Yassir's Corporate Image in Digital Ads on Facebook



Yassir

Questionnaire

This questionnaire aims to understand the impact of "Yassir" advertisements on Facebook on your perception of the institution and its services.

Please answer objectively, knowing that all your responses will remain strictly confidential and will be used exclusively for scientific research purposes.

It will take no more than 5 minutes.

We appreciate your time and commitment to this participation.

<https://forms.gle/kREF6jeekJ3bFX1N6>

Appendix N° (4): Interview With Specialists

First Question: What specific design approaches (such as color theory, typography, and graphic forms) does “Yassir” employ in developing its advertisements on Facebook?

Second Question: How do you perceive Yassir’s ability to balance creative elements (graphics, color gradients, audio) with the need to maintain clarity and coherence in its advertising messages?

Third Question: According to your experience, how effectively do Yassir’s Facebook advertisements communicate the corporation’s core values, such as transparency, ambition, and quality?

Fourth Question: Are there particular design elements within Yassir’s advertising that you believe either build or diminish audience trust in the corporation? Additionally, how would you evaluate the extent to which Yassir’s Facebook advertisements influence audience engagement and responsiveness to the advertised message?

Fifth Question: To what extent do you think Yassir’s Facebook advertisements contribute to shaping the image of the corporation?

Sixth Question: Do you think there are specific visual elements within Yassir’s advertisements that could enhance or undermine the positive perception of the corporation?

Seventh Question: What recommendations would you offer to improve the effectiveness of Yassir’s advertising on Facebook?

السؤال الأول: ما هو الأسلوب (التصميم، نظرية الألوان، علم الطباعة، هندسة الأشكال) الذي تعتمد عليه "يسير" في تصميم إعلاناتها على الفيسبوك؟

السؤال الثاني: كيف ترى توازن إعلانات 'يسير' بين دمج العناصر الإبداعية (مثل الرسوم، التدرجات اللونية، الأصوات) ووضوح الرسالة؟

السؤال الثالث: من خلال خبرتك، كيف تساهم إعلانات "يسير" على الفيسبوك في ترجمة قيم المؤسسة مثل الشفافية، الطموح، والجودة؟

السؤال الرابع: هل هناك عناصر معينة في الإشهار تعزز أو تقلل من ثقة الجمهور في المؤسسة، وكيف تقيّم تأثير إعلانات "يسير" في تحفيز استجابة الجمهور لمحتوى الرسالة؟

السؤال الخامس: هل تساعد إعلانات "يسير" على الفيسبوك في تشكيل صورة المؤسسة؟

السؤال السادس: هل تعتقد أن هناك عناصر إشهارية يمكن أن تعزز أو تقلل من الانطباع الإيجابي عن المؤسسة؟

السؤال السابع: ما هي اقتراحاتك لتحسين إعلانات "يسير" على الفيسبوك؟

Première question : Quelle est la méthode (design, théorie des couleurs, typographie, formes) que «Yassir » adopte pour concevoir ses publicités sur Facebook ?

Deuxième question : Comment voyez-vous l'équilibre de la publicité de «Yassir» entre l'intégration d'éléments créatifs (graphiques, la dégradation des couleurs, le son) et la clarté du message?

Troisième question : D'après votre expérience, comment les publicités Facebook de « Yassir » traduisent-elles les valeurs de l'entreprise telles que la transparence, l'ambition et la qualité ?

Quatrième question : Existe-t-il certains éléments dans la publicité qui renforcent ou réduisent la confiance de l'audience dans l'entreprise ?

Et comment évaluer l'impact des publicités de Yassir sur Facebook pour motiver la réponse de l'audience au contenu du message ?

Cinquième question : les publicités Facebook de « Yassir » contribuent-elles à façonner l'image de l'entreprise ?

Sixième question : Pensez-vous qu'il existe des éléments visuels pouvant renforcer ou diminuer l'impression positive sur l'entreprise ?

Septième question : Quelles sont vos suggestions pour améliorer les publicités «Yassir» sur Facebook ?

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Appendix N⁰ (5): Reliability Statistics

Cronbach's Alpha	N of Items
,738	2
,874	2
,891	3
,913	5
,893	3
,917	2
,969	17
,851	2
,934	2
,886	2
,952	6
,976	23

Appendix N⁰ (6): Hypothesis test of the study:

Test the Main Hypothesis :

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.813 ^a	.661	.660	.57698

a. Predictors: (Constant), Electronic_Advertising_for_Yassir_Institution

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	258.590	1	258.590	776.753	.000 ^b
	Residual	132.499	398	.333		
	Total	391.089	399			

a. Dependent Variable: Image_of_Yassir_Institution
b. Predictors: (Constant), Electronic_Advertising_for_Yassir_Institution

Coefficients^a

Model		Unstandardized Coefficients B	Std. Error	Standardized Coefficients Beta	t	Sig.	Collinearity Statistics Tolerance	VIF
1	(Constant)	.221	.126		1.755	.080		
	Electronic_Advertising_for_Yassir_Institution	1.034	.037	.813	27.870	.000	1.000	1.000

a. Dependent Variable: Image_of_Yassir_Institution

Testing the First Sub-Hypothesis:

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.627 ^a	.393	.392	.77205

a. Predictors: (Constant), Ad_Exposure

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	153.855	1	153.855	258.119	.000 ^b
	Residual	237.233	398	.596		
	Total	391.089	399			

a. Dependent Variable: Image_of_Yassir_Institution
b. Predictors: (Constant), Ad_Exposure

Coefficients^a

Model		Unstandardized Coefficients B	Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	1.647	.129		12.719	.000
	Ad_Exposure	.575	.036	.627	16.066	.000

a. Dependent Variable: Image_of_Yassir_Institution

Second Sub-Hypothesis Test:

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.687 ^a	.473	.471	.71988

a. Predictors: (Constant), Visual_and_Creative_Components

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	184.834	1	184.834	356.664	.000 ^b
	Residual	206.255	398	.518		
	Total	391.089	399			

a. Dependent Variable: Image_of_Yassir_Institution
b. Predictors: (Constant), Visual_and_Creative_Components

Coefficients^a

Model		Unstandardized Coefficients B	Std. Error	Standardized Coefficients Beta	t	Sig.
1	(Constant)	1.060	.141		7.523	.000
	Visual_and_Creative_Components	.686	.036	.687	18.886	.000

a. Dependent Variable: Image_of_Yassir_Institution

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Testing the Third Sub-Hypothesis:

Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.772 ^a	.595	.594	.63063

a. Predictors: (Constant),
Textual_and_Persuasive_Elements

ANOVA ^a						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	232.805	1	232.805	585.382	.000 ^b
	Residual	158.284	398	.398		
	Total	391.089	399			

a. Dependent Variable: Image_of_Yassir_Institution

b. Predictors: (Constant), Textual_and_Persuasive_Elements

Coefficients ^a					
Model		Unstandardized Coefficients		Standardized Coefficients	Sig.
		B	Std. Error	Beta	
1	(Constant)	.482	.134		3.595
	Textual_and_Persuasive_Elements	.829	.034	.772	.000

a. Dependent Variable: Image_of_Yassir_Institution

Testing the Fourth Sub-Hypothesis:

Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.797 ^a	.636	.635	.59835

a. Predictors: (Constant), Implicit_and_Emoational_Messages

ANOVA ^a						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	248.595	1	248.595	694.355	.000 ^b
	Residual	142.493	398	.358		
	Total	391.089	399			

a. Dependent Variable: Image_of_Yassir_Institution

b. Predictors: (Constant), Implicit_and_Emoational_Messages

Coefficients ^a					
Model		Unstandardized Coefficients		Standardized Coefficients	Sig.
		B	Std. Error	Beta	
1	(Constant)	.112	.137		.814
	Implicit_and_Emoational_Messages	.927	.035	.797	.000

a. Dependent Variable: Image_of_Yassir_Institution

Test the Fifth Sub-Hypothesis:

Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.748 ^a	.560	.559	.65737

a. Predictors: (Constant), Medium_Used

ANOVA ^a						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	219.097	1	219.097	507.006	.000 ^b
	Residual	171.991	398	.432		
	Total	391.089	399			

a. Dependent Variable: Image_of_Yassir_Institution

b. Predictors: (Constant), Medium_Used

Coefficients ^a					
Model		Unstandardized Coefficients		Standardized Coefficients	Sig.
		B	Std. Error	Beta	
1	(Constant)	1.024	.120		8.500
	Medium_Used	.742	.033	.748	.000

a. Dependent Variable: Image_of_Yassir_Institution

Testing the Sixth Sub-Hypothesis:

Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.798 ^a	.638	.637	.59675

a. Predictors: (Constant), Impact_and_Effectiveness

ANOVA ^a						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	249.359	1	249.359	700.238	.000 ^b
	Residual	141.730	398	.356		
	Total	391.089	399			

a. Dependent Variable: Image_of_Yassir_Institution

b. Predictors: (Constant), Impact_and_Effectiveness

Coefficients ^a					
Model		Unstandardized Coefficients		Standardized Coefficients	Sig.
		B	Std. Error	Beta	
1	(Constant)	1.044	.102		10.213
	Impact_and_Effectiveness	.738	.028	.798	.000

a. Dependent Variable: Image_of_Yassir_Institution