
LANGUAGE AND VISUALS IN CONTRADICTION: A SEMIOTIC AND DISCOURSE ANALYSIS OF A MOROCCAN PUBLIC SERVICE ANNOUNCEMENT FOR FOREST PROTECTION

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ABSTRACT

In Morocco, public service announcement is a complex field in which various linguistic practices and semiotic representations collide. Hence, the aim of the present work is to demystify the misalignment between language and visuals in the public service announcement in a video on the protection of the environment, namely towards forests. This study adopts a discourse and a visual analysis to clarify the extent to which the interpretation of the announcement leads to misunderstanding and causes a lot of ambiguity. The study also shows that the trees and forests are linguistically reported as feminine constructs while the visuals portrayed them as masculine constructs. This article has a lot of implications for public institutions, advertising companies, and future researchers whose efforts are required to reconsider the pendulum between the linguistic and the visual in public announcements so as to effectively raise people's awareness towards environmental issues.

Keywords: *discourse analysis, narration, public service announcements, semiotics, visuals*

INTRODUCTION

Public service announcements (PSAs) aim to influence the general public in order to bring social change by informing and educating: “[they] trigger a sort of mediatic contagion”

(Peverini, 2014, p. 220). In Morocco, many social domains are targeted by PSAs. These include voting right, smoking, child abuse, blood donation, safe driving, and environmental issues among others. Interestingly, deforestation, degradation, and pollution of forests are challenges and threats that preoccupy Moroccan officials, particularly the High Commissioner for Water and Forests and the Fight against Desertification (HCWFFD). While forests are negatively exploited, strategies to combat against negative human behaviors are implemented by the HCWFFD to sensitize the public to preserve the national heritage. To achieve this, HCWFFD launches many public campaigns via PSAs to reinforce public awareness to the importance of trees and forests.

Generally, PSAs and commercial ads are produced by specialized advertising agencies and paid for by beneficiaries to inform the public and the consumer about social issues or brands (Dillard & Peck, 2000; Searles, 2010). In the case of PSAs, also called unconventional social advertising (Peverini, 2014), the public service behind the announcement has to pay media outlets to air the material. There are some differences between a PSA and a commercial namely in terms of the way they are constructed and the objectives targeted by each genre. A commercial ad is “a non-personal communication of information usually paid for and usually persuasive in nature about products, services or ideas by identified sponsors through the various media” (Bovee & Arens, 1992, p. 7). Regarding the content of the ad, Bovee and Arens (1992) argued that information should not be of necessity, incomplete, or contradictory, and the content must involve everything the client or the public needs to know.

As for a PSA, Cantrill (1993) defined it as a short noncommercial announcement aired on television and radio to provide information on a special public issue. The principle underpinning a PSA is that it needs to include paralleled information that must benefits the general public, rather than the interest of the beneficiary. In this sense, its content must be of a public interest and must provide unbiased and motivating information that help people to react to particular public issues namely the preservation of the environment (Mandell, 1974). To achieve its target objective, a PSA employs images, music, and a brief verbal statement, to evoke feelings through audiences and also articulate an argument visually (Katherine, Hatfield & Birkholt, 2007, p, 146). It usually takes 10 or 60 seconds length and has a “straightforward message” (Dillard & Peck, 2000, p. 463). Indeed, a PSA is adopted mainly to affect public emotion and influence pro-environmental attitudes and behavior (Bandura, 1977, 1986; Schwarz, Bless & Bohner, 1991; Searles, 2010) by encouraging or discouraging associated attitudes and behaviors (Searles, 2010). In this paper, the purpose is to see how PSAs are used to raise public awareness towards the protection of forests and trees in Morocco. In other words, The objective is to investigate the iconic reference of the main character in the PSA (representational patterns) and the relationships that exist between the narrative and the represented character (interactive patterns) in order to answer the following questions: Does the gender of the male character in the PSA truly reflect the tree and the forest in the Moroccan culture? Does the vocabulary used in the voice-over truly represent the main character in the PSA? Does the PSA fulfill the aims of the HCWFFD?

Besides, the present study tries to clarify the contradiction text/image by sketching the main scenes of the video and the script transcription pertaining to each scene (appendix 1). To this effect, the present work is divided into three major parts: the first is a review of related literature including the issue of language use in advertising, the representation of forest and tree in Standard Arabic, and the reasons of voice and gender use in advertisements. The

second part is a discussion of the methodology adopted to reach the objectives of the paper. The last part reveals and discusses the results of the study.

REVIEW OF THE LITERATURE

Environmental degradation, namely deforestation, pollution and wildfires threats present many risks for the environment and the community. To sensitize the public to these problems, non/governmental institutions launch broad awareness-raising campaigns to inform people about incorrect manipulations of the natural resources. One way of doing this is through advertisements and PSAs. In this sense, Feng (2017) notices that PSAs are widely used to introduce environment issues, health advice, anti-drug abuse, among other social issues.

Though there is an extensive work on the representation of the issue in media, little interest has been devoted to explain the relationship between language and visuals in environmental PSAs. In other words, many studies adopted content analysis, audience analysis, discourse analysis, framing analysis, among other disciplines to examine climate change (Antilla, 2005; Bardin, 1975; Boykoff & Boykoff, 2004; Carvalho & Burgess, 2005; Cook, 1992; Dillard & Peck, 2000; Dillard & Ye, 2008; Freimuth, Hammond, Edgar & Monahan, 1990; Gorddard, 1998; Hansen & Machin, 2008; Lang, Zhou, Schwartz, Bolls, & Potter, 2000; Leech, 1966; Mazur, 1998; Paek, Kim & Hove, 2010; Solík, 2014; Trumbo, 1996; Trumbo & Shanahan, 2000; Vestergaard & Schroder, 1985). However, others had meticulously studied visuals to explain the issue of global warming and Greenpeace discourse (Doyle, 2007; Linder, 2006). Others used semiotics to compare environmental advertising in the United States and China (Li, 2010), the implications of tobacco advertising (Anderson, Dewhirst, & Ling, 2006), and the reactions of environmentally responsible consumers towards green advertising (Haytko & Matulich, 2008). Another category of scholars rhetorically studied forms and functions of visual arguments in UNICEF Belgium's Smurf public service announcement (Hatfield, Hinck, & Birkholt, 2007).

Related to the issue of language and visual merging in PSAs and ads, many studies argued that the relationship language/visual is misleading and deceptive in many cases because the process in the artifact neither thoroughly addresses the environmental issues nor carefully develops appeals that motivate the audience to purchase its behavior (Dande, 2012; Hsuan-Hsuan, Chien-Chih, Ching-Luen & Chih-Ying, 2012; Jacoby & Small, 1975; Olson & Dover, 1978; Ongkrutraksa, 2002; Pracejus, Olsen, & Brown, 2003; Shabbir, & Thwaites, 2007; Richards, 2013; Schmuck, Matthes, & Naderer, 2018). If semioticians have amply examined commercial ads, those related to public interests have attracted less attention because the analysis of still and moving images needs a multimodal approach that takes into account powerful technical analytic tools than that provided by semiotics given the fact that representation is always multiple and complex (Bateman & Schmidt, 2013; Kress & Van Leeuwen, 2006). For instance, Cook (1992) provides a detailed description of language (words, phrases and style), paralinguage, and pictures of advertising discourse. Similarly, Forceville (1996), who dwelt on rhetoric, explained the implications of pictorial metaphors and their roles in persuasion. Last but not least, Feng and Wignell (2011) examined the representation of intertextual narratives and social activities in TV commercials to explicate the complex semiotic features in PSAs. In the Arab world however, scholars and researchers have not given due importance to PSAs as an advertising genre compared to commercial ads. In Morocco for instance, Bendib (2015) investigated the iconicity of images in commercial advertising and focused on the choice of

signs from a psychological perspective to show how the receiver perceived those symbols. On equal basis, Moukatil (2013) explained the representation of women in Jordanian commercial ads and Bosaba (2015) studied the capability of linguistic systems to achieve persuasion and to redirect the consumer to the benefits of brands in Algerian hygiene and nutrition ads. Against this backdrop, the present paper takes Moroccan PSA as its main concern. It adopts both semiotics and discourse analysis to handle the visual and the linguistic content in advertising adopted in a PSA. The objective is to investigate the extent to which the language used in the PSA is incompatible with the visual used to represent the issue. Before engaging in this process, the three subsequent sections deal respectively with the issue of language use in advertising, the representation of forest and tree in Standard Arabic, and the reasons of voice and gender use in advertisements.

Moroccan Arabic in Advertisements

Language always has a place in business and advertising domains. Barthel (1988) argued that language choice is primordial to advertising in that it helps to create a relationship between the brand and the value it brings to the consumer. For bi/multilingual communities, as it is the case of Morocco (Bentahila, 1983; Boukous, 1979; Ennaji, 1991; Sadiqi, 2006), language is a crucial tool for advertisers to communicate their messages to consumers (Luna, Ringberg, & Peracchio, 2008). In this regard, since the 2000s, Moroccan Arabic (MA) also called Darija (Bentahila, 1983; Sadiqi, 2006) has begun to invade different media outlets, mainly television and radio. Subsequently, it is employed in other media such as newspapers, magazines, posters and the internet. In relation to advertising and announcing, Miller (2010) mentioned that Moroccan televisions broadcast many national and foreign spots with more than 10% of the time broadcast through MA. In order to effectively communicate the message, advertising agencies in Morocco are embracing a special argumentative mechanism which incorporates visuals and language to impact the public. When watching advertisements or PSAs, MA is introduced both in terms of scripts or co-texts (Er-Raoui, 2015). It is used in mixture with SA or French because of its ability to attract consumers' attention be they literate or illiterate and urban or rural (Boutamgharine, 2016; Er-Raoui, 2015). Indeed, this exercise of analyzing language use in advertisements will effectively help in understanding the misalignment that exists between language and image in the announcement.

Representation of Forest and Tree in Standard Arabic

It is argued in Farghaly (2010) that Standard Arabic (SA) features and syntactic constituency agreement in Arabic are very complex and encompass "a rich set of features including number, person, gender, humanness and definiteness" (p. 57). More precisely, Farwaneh (2005) argues that a salient characteristic of Arabic gender is that it is purely morphological; thus, "forms ending in the morpheme /-a/ are assigned feminine gender, while zero-marked forms, that is, forms identical to the bare stem, receive masculine assignment" (p.45). Words in SA or MA are either masculine or feminine. It is explained in Samy and Samy (2014) that singular feminine words are often "marked by a *taa'marbuta*, whose shape is [ة] when unjoined to the preceding letter" (p. 98). As for feminine plurals, Samy and Samy added that these words are marked by "the plural suffix اات (aatun) in the nominative (المرفوع) case, or اات (aatin) in the accusative (المَنْصُوب) or the genitive (المَجْرُور) case (see Case). As is usual, the case markers are often not shown" (p. 96). An example provided by Farwaneh (2005) illustrates that "deverbal nouns ending with /-a/, for example, [qiraa'-a] 'reading', [kitaab-a] 'writing'

and [‘idaar-a] ‘management’, require feminine agreement, whereas zero marked deverbal nominals, for example, [xitaam] ‘ending’, [ibtisaam] ‘smiling’ and [tariid] ‘chirping of birds’, take masculine agreement” (p.45). In the same direction, Mace (2008) pointed out that nouns are either masculine or feminine assuming that Feminine nouns:

Denote double parts of the body, which we shall point out as they occur; nouns ending in -a and not denoting males; a very small number of other nouns, which we shall point out as they occur. All other nouns are masculine. Examples: f.: *mu9állima, tāliba, shánta, sayyāram*.: *mu9állim, tālib*. There are a few exceptions to these rules; for example, *másais* masculine. Such exceptions will also be noted as they occur. Some words like *dúktur* are masculine but refer also to women.” (p.13)

It is inferred from the points above that gender in SA falls under two types, the masculine and the feminine but what distinguishes the two is the third person suffix{-t}. Moreover, gender could be animate or inanimate. For example, animate feminine words are like /ةاتف/ /: girl, /مأ/ /mother, /ةج اجد/ hen, among others. Masculine animates look like /و دل/ boy, /أب/ father, /ف فورخ/ ram, /زاج/ butcher and so on. As for inanimate feminine, this type includes words like /غ فغ/ room, /ص ارحص/ desert, /ع باغ/ forest, /ش جش/ tree, among others. On the other hand, some examples of masculine inanimate words are like the following: /ق دمق/ moon, /ل لي/ night, /باب/ door, among others. Generally, the word forest, which stands for a large space full of trees, bushes, and species, is usually referred to as a feminine noun. In a sentence, the word forest is always feminine as in ‘forbidden forest’ /ةع ون مرم ع باع/ or in a ‘tropical forest’ /ةي ئاوت سا ع باغ/. As for the word tree, some of its uses may look like the following sentences: ‘fruitful tree’ /ش جش/ةر مثر, an ‘olive tree’ /ن وت ي ز ع جش/, and such similar examples. For more details on the notions of forest and tree, see Maalof (1946, p. 374). Throughout history, forests and trees have been deeply related to human thought and are present in all monotheist religions, cultures, and legends (M’kabila & M’bidin, 2012) as images of continuity and reproduction (Rival, 1998). In reality, the concepts are present in the mind of every human being as a source of food or medicinal purposes (Ostlund, Ericsson, Zackrisson, & Andersson, 2003; Singh, Singh, & Goel, 2011; Turner, Ari, Berkes, Davidson-Hunt, Ertug, & Miller, 2009).

In Morocco, forests and trees are deeply rooted in society as cultural, social, and economic constructs. Furthermore, the two elements are symbols used by Moroccans to celebrate life, to express solidarity, to refer to continuity, and to connect to the rituals and vitality of the society. In this context, many trees are socially, culturally, and economically connected to people’s life in Morocco including the olive, the fig, the apple, the palm, the grenadine, the argon, to name but a few. As far as the announcement is concerned, the video is constructed to trigger public awareness towards the preservation of trees and forests degradation in Morocco against human misbehaviors. Particularly, the video reports that forests and trees, which are necessary for human beings, are being severely exploited, highly exposed to wildfires, and over polluted. In this paper, objective is to show the misalignment between the male character used by the PSA to report the situation and the language of the narrative which talks about trees and forest as female constructs.

Voices and Gender Representation in Advertizing

The issue of gender and voices representation in advertising and public announcing has been the concern of many studies for many decades (examples). In fact, the advertising industry has struggled to portray both women and men proportionally and realistically. Nevertheless, Laughlin

(2017) mentioned that women and men are still depicted in outdated, unacceptable ways, even if gender stereotypes are now often presented in a more subtle manner. To explain, the portrayal of gender in advertising has always been seen as a domain that reflects the dominance of man while woman has occupied subordinate positions. In this realm, the studies that analyzed the issue of gender in advertising and public announcements focused on televised commercials and stressed the predominance of males over females in the United States (Culley & Benet, 1976; Dominick & Rauch, 1972; Mamay & Simpson, 1981) Italy (Furnham & Voli, 1989) Great Britain, New Zealand and Saudi Arabia (Furnham & Farragher, 2000; Nassif & Gunter, 2008), Malaysia and South Africa (Furnham, Spencer-Bowdage, 2002), Japan and Malaysia (Bresnahan, Inoue, Liu, & Nishida, 2001; Furnham & Imadzu, 2002), and Bulgaria (Ibroscheva, 2007). Spanish researchers (Rodero, Larrea & Vázquez, 2013) assumed that radio advertising is no exception to this practice despite the progress made in gender equality since the 1980s. Not only is the physical presence of characters primordial to advertising and announcing but also the use of voice over narrator is important. Indeed the function of the latter is to persuade viewers by attracting attention, conveying messages, and enhancing brands' credibility. Be it visible or invisible, the source (O'Keefe, 1990), the persona (Elliott, 1982), the voice (Lanser, 1981), or the teller (Abrams, 1988) is the perceived human or humanized speaker who tells a story to consumers (Riessman, 1993). In this vein, the narrators have been found to persuade (O'Keefe, 1990) by attracting attention (McGuire, 1985), enhancing credibility (Joseph, 1982), triggering consumer-speaker identification (Deighton, Romer & McQueen, 1989); and conveying product meanings (McCracken, 1989). A number of studies suggested that in order to increase the persuasiveness of a message is increasing the perceived credibility of the speaker (Hovland & Weiss, 1951; Maddux & Rogers, 1980; Watts & McGuire, 1964). In fact, invisible as well as visible advertising narrators have an especially important function in advertisements because they are needed as 'hooks' to draw consumers into ads (Escalas, Moore, & Edell, 2003; Kover, 1995).

The predominance voice-overs in advertising remains the key component upon which the message depends, a factor that influences listener decision-making when choosing a brand. Though there is little agreement in the literature as to the effects of a speaker's gender on brands' credibility, man and woman voices is used to improve the credibility of advertising (Strach, Zuber, Fowler, Ridout, & Searles, 2015). For instance, women are viewed as less credible spokespersons, even when they engage in the same behaviors as men (Armstrong & McAdams, 2009; Deaux, 1985; Kenton, 1989; Wallston & O'Leary, 1981) and less knowledgeable and less credible than men (Bradley, 1981; Brownlow & Zebrowitz, 1990; Erickson, Lind, Johnson, & O'Barr, 1978; Lakoff, 1975; Strach, Zuber, Fowler, Ridout, & Searles, 2015). However, many other scholars found no significant differences in perceived credibility of men and women spokespersons (Carsky & Zuckerman, 1991; Freiden, 1984). For example, Dolliver (2010) found that the gender of the voice is irrelevant to the audience. The sample employed in the study considered that male voices were more appropriate for car sales (28 % vs. 7 % for female voices) and for computer sales (23 % vs. 7 % for female voices). Though the studies mentioned so far have accounted for the relevance of male and female voices in advertising, no explicit account was given to apparent or unapparent voices of children in advertising and announcing. This is not to say that female voices presence in ads have not increased, but not to the expected extent though it has not been proven that a male voice is more efficient or appropriate than a female voice in achieving the objectives of a brand's message (Freiden, 1984).

Finally, it should be mentioned that studies on children representation in advertisement, nationally or internationally, are rarely found. In this sense, Hermawan and Ardhernas (2014) noticed that the few studies on the issue focused on the impact of television advertisement on children's attitude (Ahsan, Mamun, Mowla & Ibrahim, 2013; Nassar & Abdulaziz, 2012) or

investigated the effect of television food advertising on children's food intake and children's food purchasing behavior (Halford, Boyland, Hughes, Stacey, McKean & Dovey, 2008; Haroon, Qureshi, Zia-ur-Rehman & Nisar, 2011; Priya, Baisya & Sharma, 2010). In relation to the issue under study, one important work to be cited is Hermawan and Ardhernas (2014) on the visual and verbal representation of children in a cellular phone operator advertisement. Visually, the study found that children are represented as a naive person while the verbal representation portrayed them as a person who tells about their hope, obsession, and aspirations in the future, and their naive imaginations of how an adult life is.

In the Moroccan context, the image of women in advertising has been examined to see the extent to which gender correlates in commercials. In this regard, Hassi (1994) noticed that women in advertising are associated with products that confine them to old age roles such as food and hygiene products. This distribution is not fortuitous, it reveals a definite perception incarnated in the images of women who feed (milk brands), and women who look after their children (*Cadum* shampoo). In the same context, Lamhaidi (2007) devoted much interest to the representation of women in 20 advertising spots broadcast by two Moroccan channels TVM and 2M aired between 2005 and 2006. The commercials promoted telecoms, banking, detergents, sodas, cooking oils, among others. In her study, Lamhaidi came up with the following conclusions: first, women are more presented in a domestic space (home, living room, kitchen, market) than in the professional places (office, dental office, building site) second, they are shown wearing traditional dress to take care of the hygiene of the house, rub, polish, and receive guests. Third, women are often presented in the house as a privileged space where they are the main actors. Statistically, Lamhaidi (2007), in all the commercials she studied, found that 78% display man's physical presence and 82% had man as a voice over:

Il est détenteur de LA SOLUTION, il a l'avantage du savoir et de l'expertise qui font défaut à la femme. Il est le sauveur des situations inextricables auxquelles la femme fait face. Quand la voix off est féminine, elle symbolise la séduction et la sensualité. L'homme joue un rôle central dans le spot publicitaire : le sauveur la femme un rôle marginal et secondaire: l'assistée.

He holds the solution, he detains knowledge and expertise which the woman lacks. He is the savior of the inextricable situations that woman faces. When the voiceover is feminine, it symbolizes seduction and sensuality. The man plays a central role in commercials: the savior and the woman has a marginal and secondary role: the assisted". (Lamhaidi, 2007, p. 57) [Our own translation]

The Lamhaidi (2007) analyzed 138 commercial ads broadcasted by public service television in Morocco and established a diagnosis of advertising content from a gender perspective. The study identified roles and attributes of males and females to promote brands and products as well as their possible occurrence by fixing five parameters of analysis in order: 1) to quantify the presence of men and women in advertising, 2) to describe the distribution of the videos according to gender of the central character, and the promoted products, 3) to explain the distribution of the videos according to gender of the presenter of the announcement (the voice over) depending on the sector and product, 4) to identify stereotypes associated with characters' gender, and 5) to analyze slogans and benefits inserted in ads so as to detect possible differences in arguments depending on the sex of the main character and the intended target. As a matter of fact, the study detected a predominance of a traditional and stereotyped vision of spaces, roles, concerns and interests of men and women. Following the set of indicators cited above, the analysis revealed mixed sequences of men and women representing 44% of

the total spots in which men occupy 21% of the sample examined and women have only 19%. As far as age is concerned, adults made up the largest age category (37%), followed almost equally by youth and adolescent categories while babies are the weakest category of age. Interestingly, the treatment of data in relation to gender focused on the position of the central characters who is the one at the center of the issue to be solved (the problem set in the scenario and to which the product is presented as the solution). In this sense, the results revealed that women are at the center of food brands (65%) and household products 75% while men appeared in telecom operators (70%), housing ads (93%), drinks, insurance and banking sectors (80%). Based on these statistics, the HACA (2016) concluded that women are almost exclusively associated with hygiene and beauty products 91%, household equipment (67%) and distribution and catering. However when men appear in women's ads, they serve as a support to the effort undertaken by the wife and the mother to ensure home tranquility, its cleanliness and the well-being of the children as well as his comfort. In the present study we argue that this function is still in force, since the confinement of women to particular roles in Moroccan advertising and public announcements remains a cultural stereotype that restricts the treatment of critical social issues to men.

METHODOLOGY

Central to the analysis of forest protection announcements are the image and the narrative. Therefore, both semiotic and discourse analysis approaches are adopted. As mentioned in Jewitt and Oyama (2004), "images play a role that goes far beyond the mere illustration of what is communicated in language, and images can contradict and work against spoken or written messages" (p. 138). In order to examine the complementarity of text and image in the PSA, a multimodal framework is adopted to study the images from a semiotic dimension and the narrative of the video from a discourse perspective. By placing the narrative within its 'context', the theory of social context advocated by Van Dijk (1991) enables this work to explore the misalignment between the narrative and the visual which influences the way people interpret the PSA and affects their future action towards the protection of natural elements. In the voice-over technique, the narrator describes the tree and the forest as feminine constructs meanwhile the visuals depict a young masculine character.

Added to this, interviews were conducted with four female and four English language teachers of the department of English at the Faculty of Humanities in Moulay Ismail University of Meknes in June 2019. Their reactions are important as experts in discourse analysis and media studies. Therefore, to explain the incompatibility between text and image, to reduce biasness, and to understand their perspectives on the PSA, the respondents were asked to view the PSA two times on YouTube in order to comprehend the visuals and the language accompanying it. Afterwards, they were asked the following questions:

- What are the abnormalities that you have observed while watching the video?
- Do you think that the language representation of talking about trees and forest is appropriate ?
- Is it for you reasonable to use male character to talk about female construct and vice versa ?
- Do you think that the advertising company behind the ad has done it on purpose to draw viewers' attention intentionally or unintentionally?

Script and Visuals' Description

For several decades now, advertisement and PSAs have been a powerful tool used by many beneficiaries either to convince people about the values of a brand and to inform them about social issues like smoking, drug abuse, education, early screening of cancer and AIDS, safe driving, and voting right among others. In this study, the focus is on a PSA dictated to raise public awareness towards the protection of forests and trees in Morocco. In order to retrieve language and visual cues for analysis, the PSA was largely watched to determine the most predominant verbal and visual patterns so as to investigate the aversion between the two components of the announcement. As far as the visual is concerned, its deconstruction shows a young man and a child girl aged of thirty and seven years old respectively with the man present in all the video while the little girl appears only for 5 seconds. For the sake of consistency, many elements of the visual like color, camera angles, sounds, music and jingle, gaze and location of characters in the video were excluded. In addition to the visual, the announcement includes a narrative constructed in SA and MA. When expanded across the video, the script enumerates many functions of forests and trees for human health and restates the dangers facing it on the level of exploitation, wildfires, and pollution. Practically, the PSA of 60 seconds length was split into nine scenes (appendix 1) as they synchronically appear in the same moments of narration. More technical details on the PSA are mentioned below to provide extra information regarding the title, the partners involved, and the duration of the material.

Title: *Protégeons nous forêt*: Let's protect our forests

Producer: SIGMA advertising: www.sigmatv.net

Beneficiary: HCWFFD, Morocco.

Duration: 60 minutes.

9 Scenes identified by the segmentation technique.

DISCUSSION OF RESULTS

In the course of this discussion, the present study will attempt to explain how the language in the announcement does fit the visual used to portray the environmental issue. This process is qualified as obstructive to the aims intended behind the PSA made by SIGMA for the profit of the HCWFFD. First, the vocabulary used by the voice-over narrator to describe the tree and the forest does not truly fit the male character. Second, the male character in the footage does not really reflect the tree and the forest as female construct in the Moroccan context. The results presented in this part of the study are related to the segmentation of the script and the visual the alignment of which in the PSA is inappropriate and causes repulsion between the visual and the narrative. This claim is consolidated by the interviews the results of which reinforce on a large scale the study's hypothesis that an abnormality has been identified related to the lack of complementarity between text and image.

Actually, the technical cleavage of data ensures that the choice of certain words to accompany the visuals in the announcement indicates that the script and the visuals are in contradiction. The segmentation process undertaken by the present research involves cutting of moving shots into still images that were grouped into themes. In addition to scenes,

the script was segmented and collocated upon scenes in that each theme has its distinct scriptural and visual components (Appendix 1). The effectiveness of a public announcement is crucially related to congruent and synergetic combination of scripts and visuals in that text and image often appear together. The visual and the linguistic components of a PSA are usually, complementarily amalgamated to reinforce the idea being announced. It is relevant in this study to question the complimentarity of text/image, precisely the relationship between the linguistic and the visual icons have to complement each other in order to make the announcement informative and comprehensible. In fact, neither the visual nor the text of the PSA should generate ambiguity and confusion of comprehension because of inaccurate representation of visual flashes or linguistic structures.

To examine the ambiguity between text/ image in the PSA, many linguistic expressions and images which represent the misalignment were detected. The symbolism behind the male character is invalid in this announcement because the language talks about the elements of nature as female constructs. To explain this discordance, the script of the PSA depicts this disagreement in themes 1, 3, and 4 (Appendix 1). For instance, scene one involves an image of a young and energetic man meanwhile the voice-over explicitly introduces a feminine character: a women and/or a mother who remarkably celebrates her perseverance to live and preserve her progenitors. To illustrate more, the words [عايشة: *aicha*, living], [محافضة: *mhafda*, protecting], [حامياكم: *hamyakom*, preserving you], and [الميمة: *lamima*, mother] support the idea that the forest and the tree are female constructs.

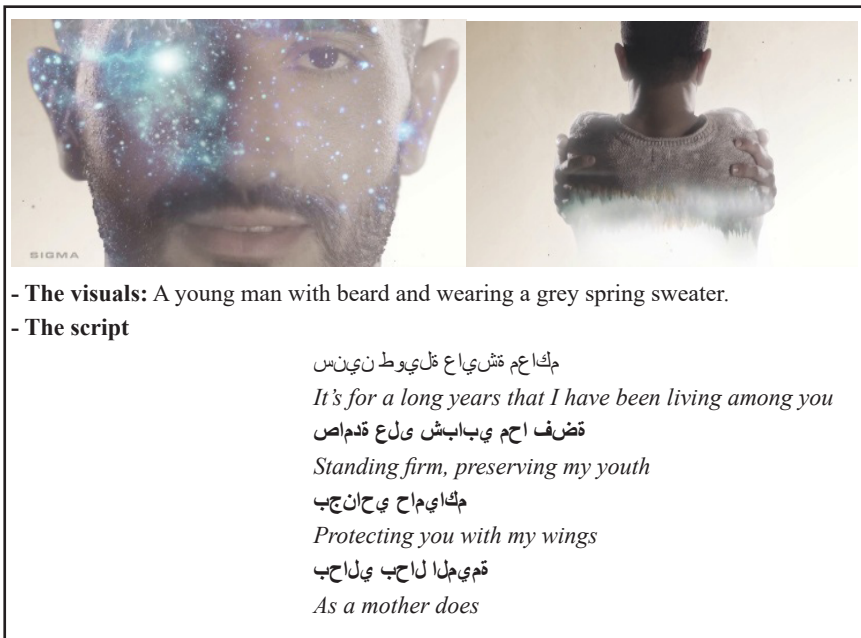


Figure 1: The prologue

Similarly, scene three, which introduces the main elements of nature that need preservation and care, sets out a controversy between the text and the image. For example, the announcement either fuses the forest and the tree with the man's body or shows him holding a green forest on his back. Once more, the visual representation in this scene presumably contradicts the text the language of which states a female construct: /أنا الشجرة/ *I am the tree*, /أنا الغابة/ *I am the forest*.

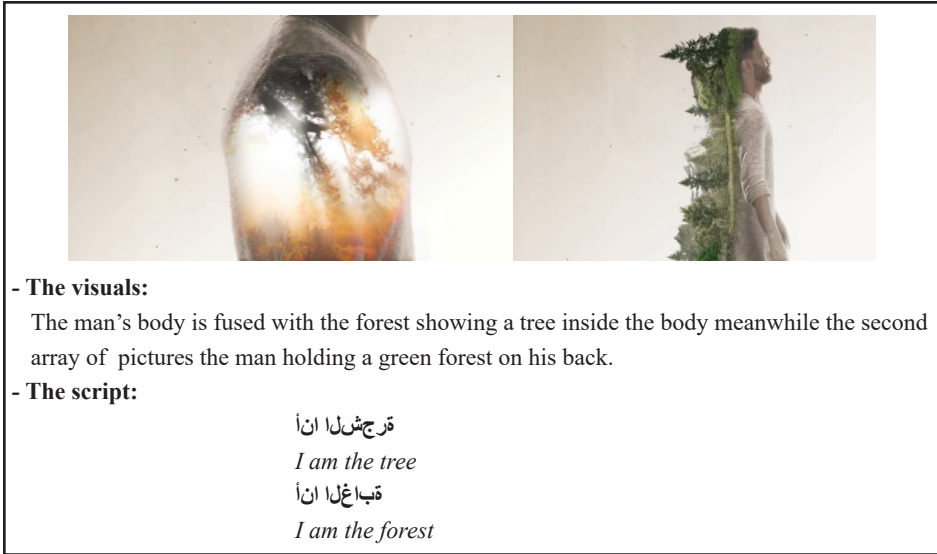


Figure 2: *Main topic*

Of great importance to this research is scene four which numerates the sacrifices of a mother devoted to protect her children. In this scene, the visual shows a man's hand carrying a forest juxtaposed with a child's hand. In another situation, more images show a child's hand fused with a tree's branch across which ants are crying bites of leaves. In the text accompanying this scene, the language fails to indicate the gender presented in the image as the voice-over narrator reports a mother's effort who is devoted to protect her children and to assure their life and continuity. This mismatch text/image in this scene is exemplified through some words which take feminine third pronoun-t-suffix: [جمعاكم: gathering you] and [ومؤمنة: assuring you].

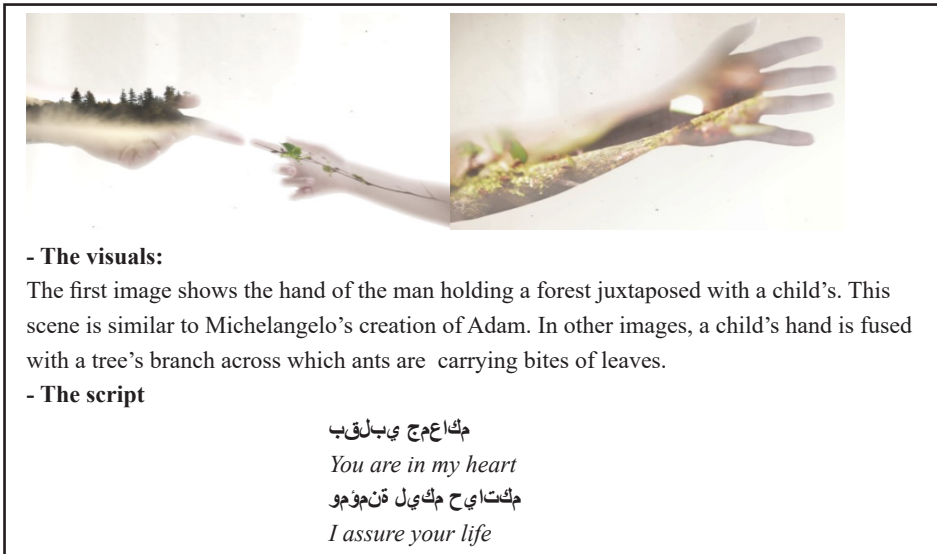


Figure 3: *Forest as protector*

Based on the dichotomy in figures above (Figure 1, 2, 3), the affinity between the narrative and the visuals communicates that the script and the visual are in contradiction. In order to support our assumptions on the misalignment text/image, the information amassed via interviews hold the following generalizations. The aim of the interview was to find out about the reactions of university teachers of English to the topic of text and visuals misalignment and what their feedback may add to support the study's argument. In relation to the first question, which dealt with potential abnormalities that the participants might have observed when they first see the video, the participants' responses were very discrepant. For instance, four participants (two males and two females) noticed that the abnormality is due to the use of a male to represent tree and forest as feminine constructs. They reckoned that the visuals and the accompanying text do not seem to tell the same story. To justify that, the participant referred to the culturally loaded meaning that these elements of nature bear as they both have female qualities or characteristics "*the use of a young man (male) is not compatible with the idea*" (third participant) in that tree and forest are in Arabic "*feminine nouns that are directly associated with a female character*" (sixth interviewee). This combination was perceived by the fifth participant as a "*gap*" between the voice and the image. While some participants have recognized at first glance the misalignment between text and visuals, others did not noticed any abnormalities and found the video "*very expressive*" (fourth and seventh).

To draw direct and overt responses on the compatibility of the script with the video, a very direct question was put to elicit information on the extent to which the language used by the voice-over narrator appropriately talks about the issue of tree and forest preservation. In this regard, most of the participant appreciated the text for its ability "*to create a mass impact*" (first interviewee). The personification has been "*emotionally loaded and taps the emotional side more than the mind*" (second interviewee) as a good way "*to personalize the debate and give life to the problem discussed*". Interestingly, the third question was inserted to test the misalignment between text and visuals in the PSA. The aim of this question was to push the participants to give feedback on the veracity behind using a male character to talk about female constructs. Anonymously, the responses were unequivocal on the this question. For the first interviewee, "*neither male nor female character should represent a tree. This latter can be used in a genuine way to represent itself*".

Moreover, an opinion was recorded among participants as made by the seventh interviewee regarding the complementarity between text an image who said that the choice is creative given the fact that "*the man here represents the human being with his strength and at the same time tenderness as there is no way to interpret this in a sexist way*". So, for this interviewee, it is a smart choice from the advertiser to use a male body and the voice of a woman. This way, people "*have to stop thinking in a sexist way all the time. If the advertiser chose a woman, interpretations might be worse and we would say that women are all the time used for their bodies*". However, six participants over eight recognized that the relationship between text and image is "*not synchronized*" (second interviewee) and incompatible as it reflects "*a mismatch between the what you hear and what you see*" (third interviewee). In fact, the gap of gender differences would have been avoided if the producer used "*a female image for the tree , and also the forest, since they are feminine nouns in Arabic*" (fifth interviewee). Finally, the participants were asked to react to this misalignment which the announcer had intentionally or unintentionally made to draw viewers' attention. The responses were discrepant in that two respondents out of eight agreed that this was done intentionally "*to imply abnormal behavior and to reflect the absurdity of what we say when we speak: it is meant to push members of the audience to think about*

their acts and behavior” given the fact that media messages “are intentional” (fourth interviewee). Similarly, the seventh participants admitted that it was intentional from the part of the producer as a strategy to “trigger the curiosity of people or sometimes challenge stereotyping”. However, five participants assumed that it was not intentional as the main purpose of the ad is to “raise viewers’ attention about the crucial importance of trees and forests in human life” (sixth interviewee). More than that, the “choice of a human being representing a tree is not a good one” (first interviewee) because the announcer thought that “it is safer. So in order to avoid sexist reactions they have opted for the male image” (fifth interviewee). In addition to considering responses of interviewees, their gender is important to detect if there exist any differences among males and females towards the claims made by this work.

Overall, males responses to the third question show slight differences when compared to females’. While all male teachers recognized the mismatch between text and visuals, two female teachers out of four admitted that there is a complementarity between the linguistic and the visual constituents of the PSA. For the fourth question, the table below indicates that males mostly agreed that this choice was an unintentional move from the producer to use a male character to portray female constructs. However, this question got equal answers from female participants who were divided on this choice. Based on these generalization, that is the appropriateness of language to the issue and the inappropriateness of the text to the visuals, the study assumes that the narrative is incompatible with the visuals and suggests that it may better fit a radio announcement while the video needs a text that speaks masculine. Based on this generalization, it is highly possible that the public might better understand the message which could have been more realistic if the male figure was replaced by a woman’s (mother).

Table 1: Answers of Interviewees according to their Gender

Questions	Answers	
	Males	Females
1	<p>Unclear answer Neutral Yes: Use of male in stead of female Yes: Use of male in stead of female</p>	<p>No answer Yes: Gap between voice and image Yes: Use of female character in the place of a female No abnormalities</p>
2	<p>Yes: Appropriate No clear answer Yes: Appropriate Yes: Appropriate</p>	<p>Yes: Appropriate Yes: Appropriate Yes: Appropriate yes: Appropriate</p>
3	<p>Incompatible Incompatible Incompatible Incompatible</p>	<p>Compatible Incompatible Incompatible Compatible</p>
4	<p>Unintentional Neutral Unintentional Unintentional</p>	<p>Intentional Unintentional Unintentional Intentional</p>

Clearly, the meaning is distorted by a flagrant misalignment of the visual which shows a male figure and the narrative which talks about a feminine character that the PSA does not explicitly depict. Being it on the level of the image or the narrative, the PSA content requires radical repairs in order to suppress the controversy that exist between the text and the image. Indeed, the understanding of words' meanings and symbols within a highly sophisticated announcement should be triggered by the visual component (image, colors, shapes, sound) and the verbal expressions so as to seduce, convince, and surprise the target audience. To add rationality and logic to the PSA, it is necessary to reconsider the words which have been misrepresented so that the advertiser gets a kind of investment, implication and reward from the audience based on the right choice of linguistic structures that fit the visual. As Jewitt and Oyama (2004) pointed out, visuals have a role that sometimes transcends what language communicates by admitting that "images can contradict and work against spoken or written messages" (p.138). The spectrum of word-image coherence ranges from symmetry at one end to contradiction at the other (Lewis, 2001). Symmetry, an aim that every PSA hopes to fulfill, is when the visual and the scriptural convey the same message. In this PSA, it should be assumed that the contradiction between text-image occurs as the language differently reports what the visual pictures. In this context, we allude to a verbatim quote of a viewer who commented in French on the PSA on the YouTube site:

Ça fait plaisir de voir telle création sur la télé Marocaine, mais quand comme j'ai une remarque : Pourquoi la forêt est représentée par un homme alors que la voix est féminine?

It's nice to see such a creation on the Moroccan TV, but I have a remark: Why the forest is represented by a man while the voice is feminine? [Our translation]

However, other comments on the video on the YouTube (appendix 2) did not mention any incomplementarities between language and images; they all show implicit appraisal of the technical work made by the company. Another consequence of visual and narrative misalignment in the PSA under investigation is that the process may diminish audience retention and may strongly favor channel surfing or zapping (Zigmond, Dorai-Raj, Interian & Naverniouk, 2009). In the same vein, Krishnan and Sitaraman (2013) argue that the failure to achieve argumentative aims in ads and PSAs is sometimes due to many factors among which is inconsiderate construction of the content, a factor that impacts ad/announcement completion and reduces higher rates in viewership during prime time blocks. Eventually, the reconciliation of text and image in the PSA need to take into consideration a fair combination that mixes the iconic and the linguistic codes to make the symbolic and the emotional interpretation of the artifact logical and emotional. Actually, the mixture of images and text within the Moroccan announcements and the power attributed to the image must at no time minimize or devalue that of words because a well-constructed PSA is the one which perfectly fuses image and words to pass strong and apparent ideas full of sense that can have a great power of persuasion.

RECOMMENDATIONS

Every advertising message, being it for commercial or public purposes, should provide valuable and congruent information because inaccurate visuals or disconnected scripts may contribute to the deterioration of knowledge in the material. Furthermore, unparalleled

content might create a kind of disappointment among the audience which may render the meaning of the PSA incomprehensible. To remedy to this situation, this study provides some recommendations for advertisers, governmental and nongovernmental services, and future research.

Advertisers

Advertising and public announcing are types of communication the purpose of which is to capture the attention of a target audience and encourage it to adopt a specific behavior, they are everywhere in our society; they direct our ideas and influence our behavior. The choice of text and visuals and the reinforcement of their complementarity in PSA is a crucial process to maintain beliefs and encourage the public to take action. In this context, the present study suggests the following recommendations for the producers of announcements in Morocco:

- Determine the accurate visual and script to impact the target audience : When a PSA is produced well, it can leave a lasting impression.
- Select the messages that need to contain beneficial information for the community: APSA must be simple, short, and conversational.
- Personalize the inanimate objects through animate words to help the public remember the message; a PSA is realistic when the content is personalized adequate.

Public Services Announcers

Public service announcers are generally created to prevent or to stop behaviors and to encourage the adoption of a new ones. To assure effectiveness of the content, beneficiaries must analyze and evaluate the PSA's coherence and cohesion between visuals and texts before being aired to the public. Though it is creative and emotional, the PSA fails to synergically and synchronically make the visual complement the text; henceforth, these components make the PSA incapable of fulfilling the objective made by the HCWFFD: to inform, raise awareness, and trigger people's commitments to protect and preserve trees and forests in Morocco. To improve this situation, the beneficiaries of PSAs in Morocco need to make sure that the product abides by the following principles:

- The PSA must be *informative* in that the accuracy of the data should promote public awareness.
- The PSA must be *memorable* in that it works as a reminder that puts people in front of their responsibility to ameliorate or eradicate a problem in society.
- The PSA must be *persuasive* to promote, alter, or ameliorate behaviors and enhance the image of the announcer.

Future Research

The controversial meaning in the PSA pushes this study to admit that more research on the field is needed. Generally, the body of research has amply focused on commercial advertising. This applies to the Moroccan situation where presumably no interest has been devoted to public announcing. For this aim, this study recommends the following:

- Research needs to examine other institutional announcements namely those devoted to social-welfare topics such as drink driving, drug use, and healthy lifestyle among

others.

- Research needs to study how culture, religion, gender, sexism, and language are amalgamated to construct meaning in PSAs. In this context, instant feedback needs to be studied to measure the argumentative strategies embedded in the visual and the textual.
- Research needs to explain patterns of communication, their nature, and the way they call to action based on the criteria that PSAs are not only made of visuals and language but they are based on sound, tone, gazes, style, silence, and camera postures as well.

CONCLUSION

Advertisements and PSAs aim to fulfill persuasive, instructive and awareness-raising aims. It is difficult to accomplish these objectives using two different supports, the visual and the linguistic, without pre-airing research and analysis. Actually, what triggers PSAs is the attempt to impact people's beliefs, attitudes, values, and behavioral intentions to prepare the audience for future engagements regarding social, cultural, political, and economic issues along with others. What is unusual with this PSA is the misalignment of the visual and the narrative. Essentially, the natural components of the PSA, that is to say the forest and the tree, were analogically framed through a young man whose presence in the video constitutes a rift in meaning understanding of the announcement. Such is not an innovative idea of the advertiser (SIGMA), nor does it serve the aim of a public concern supported by the HCWFFD. To do it more intelligently, the deficiency inherent in the video should be reconsidered in order to make the language and the visual fit the social and the cultural representations of the elements of nature. Although the visual is technically well crafted and the text is perfectly chosen, the misalignment between them is confusing, something that may have weak emotional impact and henceforth favors channel surfing. The trustworthiness of the message to persuade the public weighs on the credibility of the artifact. As far as relevance is concerned, the misalignment makes PSA uninfluential and may be unable to change behaviors. Finally, the quality of the technical elements of the PSA, supposed to help attract attention, does not favor comprehension and retention of the public due to the way it discusses key elements including characters, narrative, and cultural dimensions of concepts. It should be kept in mind by PSAs' producers that whatever the topic is, the product should bear clear objectives of the campaign. In other words, the announcement should be memorable, relevant, and should provide information that pushes the public to act on.

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APPENDIX 1: THE VISUALS AND THE NARRATIVE

Theme 1: Prologue



The visuals: A young man with beard and wearing a greyspring sweater.

The script:

سنين طويلة عايشة معاكم

It's for a long years that I have been living among you

صامدة على شبابي محافضة

Standing firm, preserving my youth

بجناحي حاميكم

Protecting you with my wings

بحالي بحال الميمة

As a mother does

Theme 2: Forest as a Regulator



The visuals: Water falling from the ears and the hair of the man. In the second picture the man's face is fused with a gloomy forest and a lake.

The script:

نصفي و نظهر الماء باش نزودكم

I refine and clean water to supply you

كنستشق و نقي الهواء باش ينعشكم

I purify the air that refreshes you

هكذا خلقتي الله سبحانه

Likewise the almighty god created me

Theme 3: Main Topic



The visuals: The man's body is fused with the forest showing a tree inside the body meanwhile the second array of pictures the man holding a green forest on his back.

The script:

أنا الشجرة

I am the tree

أنا الغابة

I am the forest

Theme 4: Forest as a Protector



The visuals: The first image shows the hand of the man holding a forest juxtaposed with a child's. This scene of images is similar to Michelangelo's creation of Adam. In other images, a child's hand is fused with a tree's branch across which ants are carrying bites of leaves.

The script:

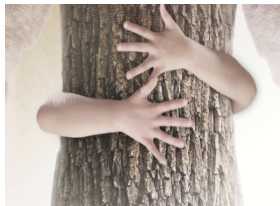
بقلي جمعكم

You are in my heart

ومؤمنة ليكم حياتكم

I assure your life

Theme 5: Rewards



The visuals: The man's body trunk is fused with a tree trunk; both are surrounded by a child's hands in a hug like posture. Then, a little girl, probably the voice-over narrator, looks up at the man and smiles.

The script:

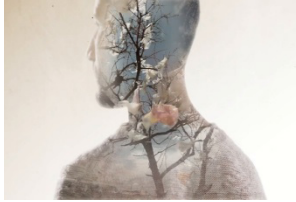
نتم تحبوني

You love me

حتى أنا نحبكم

I love you too

Theme 6: Negligence



The visuals: In scene 6, the images which show the face of the man fused again with a tree contain unclear sculptures and a confused calligraphy. Then the image change the theme and reflect a man fused with a tree that holds many plastic bags. More destructive behaviors are depicted in this scene. This time the images show the man holding a burning forest on his back.

The script:

علاشكتجاهلوني اهتموا بيا

Why are you ignore me, care for me

وما ترميو بقاياكم علي

Don't throw your waste on me

و تلعبو بالنار احدايا

And play with fire next to me

Theme 7: Death



The visual: This scene shows the body of the man crawling in a falling and dying posture. As in different parts of the PSA, the man is standing on a burning forest.

The script:

حركة بسيطة الإهمال تنتهي الحياة

A simple move, negligence, Life ends

Theme 8: Restoration



The visual: The final images show man's upper part fused with an ever green forest.

The script:

حميوني كيفما كنحميكم

Protect me as I protect you

Theme 9: The logo



The visual:

المملكة المغربية

Kingdom of Morocco

المنذوية السامية للمياه و الغابات و محاربة التصحر

The High Commissioner for Water and Forests and the Fight against Desertification

HCWFFD


The script:


The logo, which is in Arabic, illustrates the three elements of nature that make the concern of the HCWFFD namely water, forests, and desertification.


APPENDIX 2: VIEWERS COMMENTS ON YOUTUBE


☰ YouTube MA Centre National Protégeons nous forêt


4 commentaires TRIER PAR

 Ajouter un commentaire public...

 **Elhaddada Ayoub** il y a 2 ans (modifié)
ça fait plaisir de voir telle création sur la télé marocaine, mais quand comme j'ai une remarque : Pourquoi la forêt est représentée par un homme alors que la voix est féminine?
👍 2 🗨️ RÉPONDRE

 **Popular Tube** il y a 2 ans
هرمنا من اجل هذه اللحظة لي نوليو نشوفو فيها بحال هاد الاشهارات ، كمل بب تستاهل كل خير
👍 1 🗨️ RÉPONDRE

 **Ayoub Maftah El Kheir** il y a 2 ans
بعض الأتباء تجملني أفتخر بمغربييني وهذا الإتهار واحد منهم... بالتوفيق يا بطل
👍 1 🗨️ RÉPONDRE

 **Mohamed Rida El Bakri** il y a 2 ans
هادشي زين آلمعلم !
👍 🗨️ RÉPONDRE

APPENDIX 3: INTERVIEW TRANSCRIPTION

Interview “PSA”

This appendix contains the information given by eight participants who were interviewed on May 2019 on the issue of PSA content. They were questioned on the complementarity of text image in a Moroccan public service announcement on the preservation of forests and tress.

Orientation “Interview”

- Aim of the Interview
- Structure of the Interview
- Choice of Participants

The interview was conducted among eight teachers, four males and four females, in the English department at the faculty of Humanities, Moulay Ismail University of Meknes, Morocco. It was part of a research paper on the subject of text and image incompatibility.

Aim of the Interview

The aim of this interview was to find out about English teachers’ perception on the topic of text and visuals misalignment and what of their feedback may had contributed to the reinforcement of the study’s hypothesis. Due to their experiences while teaching at Moulay Ismail Faculty of humanities for a long period of time as well as having pertinent insight in discourse and media studies, this interview aimed to investigate the topic of text visual mismatch and how it is presented in the PSA. We had the conviction that PSA examination is not one of the priority topics in the Moroccan context, even though many studies have been conducted on commercial advertizing. We got the impression that researchers and common people in the country don’t really know enough about the process underpinning the production of PSAs on the level of text and visual complementarity to make the announcement efficient and impressive. Thus, we decided to verify this point of view by conducting an interview in which the major points of interest were formulated in a set of questions.

Structure of the Interview

All the conducted questions followed the same structure: After the participant had been shortly briefed on the aim of the interviewees, they were questioned on the same set of points (Due to personal data protection the names of the interviewed teachers are not stated on this page). Then, the interview was conducted along the following key questions:

1. What are the abnormalities that you have observed while watching the video?

This question serves a general inquiry to the interviewees to tell about what the major abnormalities that he or she may perceive as inaccurate in the announcement.

2. Do you think that the language representation of talking about trees and forest is appropriate ?

This question was meant to elicit information about the language used to represent the issue and to provide to an insight in how the text told by the voice-over narrator is appropriate without being related to the video of the PSA.

3. Is it for you reasonable to use male character to talk about female construct and vice versa ?

This question aims to check the extent to which the interviewees could detect the incompatibility between text and visuals in the PSA due to the use of a male character to represent feminine constructs in the announcement.

4. Do you think that the advertising company behind the ad has done it on purpose to draw viewers attention intentionally or unintentionally?

This question helps the present study to reinforce the assumption that the choice of a male to talk about female elements of nature in the PSA was unintentional.

Interviewee One:

Q: What are the abnormalities that you have observed while watching the video?

A: Why should they use a human being to represent a tree? Any creature including trees and plants can talk and breathe.

Q: Do you think that the language representation of talking about trees and forest is appropriate ?

A: Yes.

Q: Is it for you reasonable to use male character to talk about female construct and vice versa ?

A: It is appropriate to use neither male nor female character to represent a tree. This latter can be used in a genuine way to represent itself.

Q: Do you think that the advertizing company behind the ad has done it on purpose to draw viewers attention intentionally or unintentionally ?

A: I don't think the company has done this intentionally. Their choice of a human being representing a tree is not a good one.

Interviewee Two:

Q: What are the abnormalities that you have observed while watching the video?

A: There seems to be absolutely no possibility to state whether there are any abnormalities in the absence of a theoretically standardized model of what is normal and what is not in such a highly encrypted media message. My own reception of the motion picture and the accompanying audio text, and it is as well what I have observed and cannot judge whether is normal or not, is this: The picture and the audio do not seem to tell the same story.

Q: Do you think that the language representation of talking about trees and forest is appropriate ?

A: Again, what is appropriate? And according to which scale? I am reluctant to produce a verdict as I know for sure that the senders of this message have "a mass target" to create "a mass impact".

Q: Is it for you reasonable to use male character to talk about female construct and vice versa?

A: Well, the question for me is answered in number 1 above. The audio and the picture are not synchronized: The narrator addresses a non-existing “plural” since the picture foregrounds just “a singular” regardless of whether it is a male or a female.

Q: Do you think that the advertizing company behind the ad has done it on purpose to draw viewers attention intentionally or unintentionally ?

A: Definitely, but to draw their attention to what? Is it to the choreography of the main character or to the soft voice of the female narrator? Or is it rather to the strong presence of night scenery while diurnal scenery could have done the job in a much better way? I agree the whole thing is done on purpose but it lacks professionalism.

Interviewee Three:

Q: What are the abnormalities that you have observed while watching the video?

A: I think the most obvious abnormality is the use of character representing the tree. In Moroccan culture the tree refers to some female qualities or characteristics. so the use of a young man (male) is not compatible with the idea. Also the time seems to be more artificial and rather constructed.

Q: Do you think that the language representation of talking about trees and forest is appropriate ?

A: The language used for personification it is emotionally loaded and taps the emotional side more than the mind.

Q: Is it for you reasonable to use male character to talk about female construct and vice versa ?

A: As I said before, the language used and its interpretation are incompatible with the character. For example, “I am the **mother**” is used while the video shows a **male** character. this reflects a **mismatch between the what you hear and what you see** . The gender roles of males in Moroccan culture is reflected in language too. So, it would have been better if a female character had been used.

Q: Do you think that the advertizing company behind the ad has done it on purpose to draw viewers attention intentionally or unintentionally ?

A: Hard to say however it seems it was done intentionally to imply abnormal behavior it can also reflect the absurdity of what we say when we speak and what we don't. I think that it is meant to push members of the audience to think about their acts and behavior

Interviewee Four:

Q: What are the abnormalities that you have observed while watching the video?

A: I haven't noticed any. I find the video very expressive.

Q: Do you think that the language representation of talking about trees and forest is appropriate ?

A: The language used is appropriate. The message is clear.

Q: Is it for you reasonable to use male character to talk about female construct and vice versa?

A: The message that is meant to be conveyed us the relationship that should be between the forest (the tree in particular) and human being.

Q: Do you think that the advertizing company behind the ad has done it on purpose to draw viewers attention intentionally or unintentionally ?

A: Intentionally. Most of media messages are intentional.

Interviewee Five:

Q: What are the abnormalities that you have observed while watching the video?

A: There is a gap between the voice and the image.

Q: Do you think that the language representation of talking about trees and forest is appropriate ?

A: It could be a good way to personalize the debate and give life to the problem discussed.

Q: Is it for you reasonable to use male character to talk about female construct and vice versa ?

A: This is the gap I mentioned in (1) above. It would have been better to use the female image for the tree, and also the forest, since they are feminine nouns in Arabic.

Q: Do you think that the advertizing company behind the ad has done it on purpose to draw viewers attention intentionally or unintentionally ?

A: I don't think so. They are using the male because they are thinking that it is safer. So in order to avoid sexist reactions they have opted for the male image.

Interviewee Six:

Q: What are the abnormalities that you have observed while watching the video?

A: The main abnormality is the use of a male character to speak about the tree and the forest, which are in Arabic feminine nouns that are directly associated with a female character.

Q: Do you think that the language representation of talking about trees and forest is appropriate ?

A: The language is appropriate, because it is gender specific.

Q: Is it for you reasonable to use male character to talk about female construct and vice versa ?

A: No, it is not reasonable because of the existence of gender differences.

Q: Do you think that the advertizing company behind the ad has done it on purpose to draw viewers attention intentionally or unintentionally ?

A: I don't think it was intentional as the main purpose of the ad is to raise viewers' attention about the crucial importance of trees and forests in human life.

Interviewee Seven:

Q: What are the abnormalities that you have observed while watching the video?

A: I don't see any abnormalities.

Q: Do you think that the language representation of talking about trees and forest is appropriate ?

A: Yes, I think so.

Q: Is it for you reasonable to use male character to talk about female construct and vice versa ?

A: Yes, why not. It is even more creative. The man here represents the human being with his strength and at the same time tenderness. There is no way to interpret this in a sexist way. We have to stop thinking in a sexist way all the time. If the advertiser chose a woman, interpretations might be worse and we would say that women are all the time used for their bodies. So, I think it is smart from the part of the advertiser to use the body of a man and the voice of a woman.

Q: Do you think that the advertizing company behind the ad has done it on purpose to draw viewers attention intentionally or unintentionally ?

A: Yes, I think advertisers use strategies that trigger the curiosity of people or sometimes challenge stereotyping. I think the ad is well constructed. There is no dominance since the man represents nature and the voice is female. What is important is the message behind the ad and the call for the protection of our forests.

Interviewee Eight:

Q: What are the abnormalities that you have observed while watching the video?

A: The abnormality that I observed is related to the use of a male person to portray female constructs, that is the tree and the forest which bear female connotation in the Moroccan language and culture.

Q: Do you think that the language representation of talking about trees and forest is appropriate ?

A: The language is appropriate if isolated from the video; otherwise it is incompatible.

Q: Is it for you reasonable to use male character to talk about female construct and vice versa ?

A: No, personally i see no reason for this choice; it is not well thought from the part of the producer. I think if a female figure was used it would have better represented the issue.

Q: Do you think that the advertizing company behind the ad has done it on purpose to draw viewers attention intentionally or unintentionally ?

A: I don't think it was intentional. the announcement is dictated for the large public and it does not require a complicated metaphorical process to deliver the message.