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A Multimodal-Semiotic Analysis of "ASWEL" Olive Oil Website

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Dedication

I dedicate this work to me,

for surviving every difficult moment, believing in myself,

and never giving up on this journey.

To my parents, my sisters, my brothers,

whose presence brought comfort, motivation,

and light during the hardest days,

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Dedication

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Abstract

In the digital age, corporate websites have emerged as key multimodal platforms for brand communication and meaning-making, where meaning is constructed through the combined use of language and image. This study investigates how meaning is constructed and communicated through the interaction of linguistic and visual signs on the ASWEL olive oil corporate website in Algeria. The main objective is to identify and classify the linguistic and visual signs embedded within the website's ten sections, to analyse the process of semiosis through Peirce's typology of signs and triadic model, and to examine how Barthes's concepts of anchorage and relay mediate the relationship between text and image. The study adopted a qualitative methodology through these two semiotic frameworks, analysing the website's ten interconnected sections successively, taking into consideration linguistic signs, visual signs, layout, and colour. The analysis yielded several findings: a) linguistic signs tend to be predominantly symbolic while visual signs tend to be predominantly iconic; b) several signs combine more than one typological category simultaneously; c) semiosis unfolds progressively and cumulatively through the triadic interaction between the representamen, object, and interpretant; d) anchorage dominates by directing the interpretation of visual signs through linguistic elements, while relay extends meaning where both signs mutually complement each other; and e) the interplay of linguistic and visual signs constructs meaning grounded in tradition, cultural heritage, and Algerian pride. Finally, these findings can be used as raw model for future research and for emerging brands to identify how a successful design of a website might be realised.

***Keywords*:** Semiotics, ASWEL Website, Peirce's Model, Barthes's Model, Meaning Construction

List of Abbreviation

ADS Advertisements

CP Collected Papers of Charles Sanders Peirce

List of Symbols

/ Cannot be identified in the table

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General Introduction

Background of the Study

In the modern digital world, communication has undergone a profound transformation. Traditional advertising forms such as print newspapers or television commercials are no longer the only way for companies to reach their audience; rather, they increasingly turn to corporate websites as their primary means of presenting their products, building their identity, and communicating their values to both local and international consumers. Corporate websites are not merely informational platforms, they are carefully designed as a semiotic space in which visual and linguistic elements are strategically combined to produce meaning, shape perceptions, and influence consumers' behaviour. According to Boardman (2005), websites are described as digital texts that are shaped by both technology and cultural practices, in addition, their analysis depend on a particular social and cultural context in which they are created and used.

At the heart of this digital communication lies the concept of sign. Human life is surrounded by signs. From the moment individuals wake up, they are inherently exposed to images, colours, words, symbols, and visual arrangements that carry meanings beyond their immediate appearance. In order to interpret such signs, individuals need to understand how meaning is produced or what purpose these signs serve. In linguistics and communication studies, this field is called *Semiotics*. According to Prior (2014), "semiotics is a broad diverse field that involves the study of multiple kinds of signs conveyed via varied channels and media, of socially-organized and evolutionarily generated sign systems, and of the conditions of signification" (p. 1).

Semiotics emerged largely through the contributions of Ferdinand De Saussure and Charles Sanders Peirce, and later extended by Roland Barthes. First, Saussure (1983) proposed the dyadic model of the sign, which consists of a signifier and a signified, and

defined semiotics as a science that studies the role of signs in social life. On the other hand, Peirce (1931-1958) defined semiotics as "the formal doctrine of signs" which was closely related to Logic (CP 2.227). In other words, Peirce proposed a triadic model consisting of the representamen, the object, and the interpretant, and claimed that a sign as "something which stands to somebody for something in some respect or capacity" (CP 2.228). Unlike Saussure's dyadic model, Peirce's triadic model accounts for the dynamic and progressive nature of meaning-making as it explains how meaning is created in an unlimited chain of interpretation (the semiosis process) in which one sign produces another sign (Deely, 1990; Liszka, 1996). Thus, semiosis is created and constructed through the interaction between representamen, object, and interpretant.

On this basis, Roland Barthes extended the semiotic analysis from linguistics to visual images by introducing two concepts: Anchorage, in which linguistic elements guide the viewer's interpretation of visual signs toward a particular meaning, and Relay, in which linguistic and visual elements complement each other to create meanings that neither mode could achieve independently (Barthes, 1977). In addition, he further developed the orders of signification: First, denotation which is defined as the descriptive, explicit, and literal meaning of a particular sign. While connotation is regarded as the second order of signification whereby meaning is conveyed implicitly through the cultural meanings attached to the sign; and finally, myth, defined as an ideological framework that enables a society to understand, interpret, and make sense of the world, whereby meaning transcends denotation and connotation to convey social values and ideologies (Barthes, 1967).

These semiotic frameworks have valuable significance in analyzing multimodal texts, these texts combine more than one semiotic mode to create meaning. Contemporary communication is inherently multimodal, as meaning is produced through the strategic

interaction of multiple semiotic resources including images, colours, typography, layout, and written language working together rather than in isolation (Kress & van Leeuwen, 2006; van Leeuwen,1999). Moreover, representation in digital environments is not a neutral reflection of reality but a semiotic construction shaped by design choices, cultural values, and marketing strategies. As Hall (1997) stated, representation is the process through which meaning is produced and shared through language, images, and signs.

Within the field of olive oil marketing, websites play an essential role in promoting products and representing cultural authenticity. Within the Algerian context, olive oil brands increasingly rely on corporate websites to present their products and communicate their cultural identity to both local and international audiences (Boardman, 2005). For this reason, Algerian olive oil websites frequently integrate visual and linguistic elements related to local traditions, agricultural heritage, and product quality. Images of olive trees, natural scenery, traditional production methods, and culturally meaningful expressions are often employed to establish credibility and reinforce a distinctive brand image in digital spaces.

Although websites have become central tools of communication and branding, the multimodal and semiotic dimensions of Algerian olive oil websites remain insufficiently explored in academic research. Therefore, this study aims to investigate how meaning is constructed and communicated through the interaction of linguistic and visual signs on the ASWEL olive oil corporate website, by applying Peirce's triadic model of the sign and Barthes's concepts of anchorage and relay.

Statement of the Problem

In the modern digital environment, corporate websites have emerged as one of the most effective platforms through which companies establish and communicate their brand identity to both local and international audiences. Through the integration of the visual and

linguistic elements used, companies are able to convey messages related to cultural heritage, authenticity, quality, and tradition, which ultimately influence consumer perception and purchasing behavior. Over the last few years, the rise of corporate websites as the main means of digital brand communication has increased significantly within Algerian contexts to present their products and reach wider markets.

Nevertheless, although digital brand communication in Algeria is gaining a growing importance, fewer academic studies have been devoted to examining how meaning is constructed and communicated, using both linguistic and visual signs in the corporate website. Most existing semiotic studies within the Algerian academic context have focused predominantly on traditional advertising media such as print advertisements and television commercials, leaving the relatively underexplored area of corporate websites largely unexamined. Moreover, the Algerian corporate digital communication has not yet been analyzed in terms of Peirce's triadic model of semiotics and Barthes's theory of anchorage and relay, despite the richness and complexity of semiotic processes in this multimodal setting.

Therefore, examining the ASWEL website semiotically, by identifying and classifying the linguistic and visual signs embedded across its different sections, tracing the process of semiosis through the interaction between the representamen, the object, and the interpretant, and investigating how Barthes's concepts of anchorage and relay mediate the relationship between linguistic and visual signs is necessary for understanding how Algerian corporate brands strategically construct meaning and communicate their identity through digital platforms.

Research Questions

The current research is undertaken to answer the following research questions:

1. What are the linguistic and visual signs embedded within the different sections of ASWEL website?

2. How are the identified signs classified according to Peirce's typology of signs on the website?

3. How does the process of semiosis unfold through the interaction between the representamen, the object, and the interpretant within the website?

4. How do Barthes's concepts of Anchorage and Relay mediate the interaction between the linguistic and visual signs across the website?

Aims and Objectives

The primary aim of the present study is to investigate how meaning is constructed and communicated through linguistic and visual signs across the different sections of the ASWEL website. In response to the research questions highlighted above, our research is designed to achieve the following objectives:

1. To identify the linguistic and visual signs embedded within the different sections of ASWEL website.

2. To classify the identified signs based on Peirce's typology of signs on the website.

3. To analyze how the process of semiosis unfolds through the interaction between the representamen, the object, and the interpretant across the different sections of the website.

4. To assess the extent to which Barthes's concepts of anchorage and relay mediate the interaction between the linguistic and visual signs across the website.

Significance of the Study

The significance of the present study lies in raising awareness of the important role that linguistic and visual signs play in constructing meaning and influencing customer perception within Algerian corporate brands. Additionally, the study contributes to

interdisciplinary discussions in the fields of semiotics, multimodal communication, and brand identity studies. It also possesses social and cultural relevance, as it reflects how Algerian companies strategically integrate regional identity, cultural heritage, and authenticity to attract both local and international audiences through digital brand communication.

Academically, the present study contributes to the existing semiotic literature within the Algerian academic context by broadening the scope of research from traditional advertising media to the relatively underexplored area of corporate websites. Finally, the findings highlight the importance of the deliberate and strategic use of linguistic and visual signs in Algerian digital brand communication and corporate website design.

Research Methodology

The study adopted a qualitative research methodology due to its relevance in identifying and interpreting the linguistic and visual signs embedded within the ASWEL olive oil website in Algeria. The analysis relied mainly on Charles Sanders Peirce's semiotic model and Roland Barthes's concepts of anchorage and relay. The website was analysed section by section by focusing on linguistic signs, visual signs, colour, and layout. The identified signs were classified according to Peirce's typology of icon, index, and symbol, while the process of semiosis and the interaction between text and image were examined to reveal how the website constructs brand identity and communicates authenticity, tradition, and cultural heritage

Structure of Dissertation

The present dissertation is divided into two main chapters. The first chapter presents the theoretical framework and reviews the existing literature, while the second chapter focuses on the practical part, including data analysis and findings.

The first chapter consists of two sections. The first section introduces semiotics and the concept of sign by discussing its historical background and major theorists,

namely Ferdinand de Saussure, Charles Sanders Peirce, and Roland Barthes, along with their models and concepts of signification. The second section presents the theoretical framework of multimodality, defining multimodality and modes, and explaining how different modes interact to construct meaning, as well as it examines the role of websites and advertising in digital communication, highlighting how visual and linguistic elements shape meaning and influence consumer perception.

The second chapter represents the practical part of the study through a semiotic analysis of the selected website. It is divided into two sections. The first section explains the research methodology, including the study design, website description, and data analysis procedures. The second section focuses on the semiotic analysis and discussion of findings. It also presents the study's limitations, and recommendations for future research.

Chapter One: Literature Review

Introduction

In a period characterized by the digital age, communication is progressively constructed through visual and linguistic components rather than solely through language. In this context, semiotics provides a structured method for comprehending how meaning is produced and created via signs and sign relations across different contexts. Therefore, this chapter introduces the theoretical foundation of the present study, and it is divided into two main interrelated sections. The first section provides a general overview of semiotics and the concept of sign. It starts by defining semiotics in general and clarifying its scope. Then it sheds light on the historical foundations of the semiotic theory and the major contribution of its key theorists, particularly Saussure's dyadic model, Peirce's triadic model of the sign, and Barthes' theory of signification. It also introduces Peirce's typology of signs, which serves as the primary classificatory framework applied in the analysis. Finally, it examines the concepts of anchorage and relay as theorized by Barthes, establishing the analytical tools necessary for examining the relationship between linguistic and visual elements in the present study. The second section; however, focuses on the theoretical framework for the concept of multimodality. It starts by defining multimodality, introducing its theoretical framework. Then defining the concept of mode and explaining how different modes interact to create meaning. It further explores the role of text and design as central concepts in multimodal meaning-making, before examining websites as complex multimodal texts and analyzing the role of advertising as a persuasive multimodal form of communication used to construct meaning and influence consumer perception and emotions.

1.1 Section One: Introduction to Semiotics and the Concept of Sign

Over the last few years, the sphere of semiotics has gained increasing significance, especially with the active evolution of digital communication and multimedia platforms. Semiotics, as a field, is concerned with the study of signs and how meaning is produced and interpreted within various contexts. In other words, it mainly focuses on the process of signification (the process of creating meaning). Nevertheless, semiotics is not a single theory; rather, it is developed by many theories and for the present study, which will focus more on Peirce's model as the main theory in doing the semiotic analysis of the target website; as well as Barthes's concepts of anchorage and relay. Accordingly, this following section explores and explains key concepts and theoretical contributions in the formation and development of the field.

1.1.1 Definition of Semiotics

Semiotics is a comprehensive and interdisciplinary area of study; it investigates signs transmitted through various media and channels, along with the social and historical contexts that influence how meanings are formed and understood through the process of signification or semiosis (Prior, 2014). Thus, semiotics is a part of the broader study of communication and can include the study of any sign and how meanings are represented, constructed, conveyed and interpreted, it covers any entity: whether visual, words, sounds, gestures, or even body language, that represents something beyond its literal, concrete existence.

It is significant that several sources utilize either semiotic or semiology to define the field, which are interchangeable and essentially denote the same area of study. The key different characteristic between the two is that semiology is predominantly used in Europe, introduced by Ferdinand De Saussure. In contrast, the term semiotics is commonly recognized in America, introduced by Charles Sanders Peirce (Chandler, 2017).

Consequently, this research employs the term semiotics consistently throughout its entirety to avoid ambiguity and ensure consistency.

In addition, Eco (1976) proposed an interesting way of defining a comprehensive framework for general semiotics by suggesting that it can be understood through what he termed a theory of the lie. He explained this idea as follows:

> Semiotics is concerned with everything that can be taken as a sign. A sign is everything that can be taken as significantly substituting for something else. This something else does not necessarily have to exist or to actually be somewhere at the moment in which a sign stands for it. Thus, semiotics is in principle the discipline studying everything which can be used in order to lie. If something cannot be used to tell a lie; conversely, it cannot be used to tell the truth: it cannot in fact be used 'to tell' at all. (p. 7)

By conceptualizing semiotics as a field that examines the capacity for both deceit and truth. In this sense, Eco highlighted that the strength of signs comes from their ability to convey meaning rather than from their adherence to truth. If signs can communicate truth, they can also be utilized to mislead, influence, or alter meaning, emphasizing the fundamental function of semiotics in exploring how reality is formed through signification and communication.

Elaborating on the subject of semiotics, Peirce introduced semiotics as the philosophical, formal science that examines the inherent necessities governing all signs, functioning as a normative science that delineates the conditions that must universally apply to all signs (Liszka, 1996). For Peirce, semeiotic is intricately connected to logic, since it examines the formal prerequisites that render reasoning, knowledge, and truth potential through signs.

1.1.2 The Historical Foundations of Semiotics

The study of signs possesses profound and important philosophical roots; however, semiotics as a formal field has evolved incrementally throughout history. The origin of the word semiotics is derived from the ancient Greek word semeion means sign, as well as sēmiōtikos, meaning an interpreter of signs. Thus, semiotics is fundamentally considered a theoretical field dealing with the study of signs and how sign systems function. Although its foundational concepts and notions are deeply embedded in the era of antiquity. In fact, the earliest contributors were Plato, Aristotle, and Augustine, who had a profound study of signs and how they produce and communicate different meanings (Cobley & Jansz, 1999). As early as 397 C.E., Augustine, a Roman philosopher, proposed studying signs, indicating that the majority of globally recognized entities could provide communication by many non-verbal means. Furthermore, Augustine saw signs as a "link between nature and culture" (Lester, 1995, p. 62).

Nevertheless, numerous theorists concerning the nature of signs and communicative attributes of signs have been surfaced throughout history since ancient times, semiotics in its contemporary form, Semiotics, in its modern iteration, originated at the turn of the 19th to 20th century, influenced by the contributions of the Swiss linguist Ferdinand de Saussure (1857-1913) and American philosopher Charles Sanders Peirce (1839-1914) (Berger, 2004, pp. 3-4). The discipline of semiotics has been significantly augmented by the contributions of several preeminent theorists within the realm, including Ferdinand de Saussure, renowned for his foundational contributions to structuralism and the study of linguistics; Charles Sanders Peirce, whose concepts within American pragmatism have proven to be of paramount importance; and Roland Barthes, who has facilitated substantial progress in the field.

1.1.3 Major Theorists in Semiotics

Several theorists have contributed to the field of Semiotics, whose work has laid the foundation for the study of signs and meaning-making. While there have been many scholars who have helped develop the field of semiotics over time, there are three that are most influential in its modern form. The first is Ferdinand De Saussure, the second is Charles Sanders Peirce, and the third one is Roland Gerard Barthes.

1.1.3.1 Ferdinand De Saussure's Semiology. First of all, the Swiss linguist De Saussure (1857-1913) emphasized the possibility of the existence of a science that can be called semiology, defining it as the science of signs in a particular society. According to him, semiology is regarded as a broader field concerned with how signs function in different social contexts to convey meaning. In this sense, linguistics is a part of semiology that would in turn be part of psychology (Liszka, 1996).

In addition, Saussure made a differentiation between what he called langue (language) and parole or simply speech (Leeds-Hurwitz, 1993). Langue is defined as an abstract and comprehensive system of language utilized by a specific speech community. While parole represents the actual individual utterances, such as writing. In this sense, parole can be seen as a specific example of the larger system of language, and language is seen in a wider sense acting as a metaphor for various communication systems, including both spoken and unspoken ways of conveying meaning.

1.1.3.1.1 Saussure's Definition of Sign. For De Saussure (1983), a sign is the association between a signifier, which can be a word or a sound, and a signified, which can be a concept or a meaning. The relation between these two is called arbitrary or unmotivated, indicating that there is no inherent or natural connection between the sound or the word and the concept or the meaning it represents. The association of these two elements creates a linguistic sign, which Saussure identifies as the essential unit of language. In addition,

Saussure argues that signs do not function interdependently from one another. On the contrary, language is a system with which we operate, and meaning is derived from the differences and contrasts between signs. As such, meaning is not derived from any correspondence between a sign and the world outside, but from relationships between signs.

1.1.3.1.2 Saussure's model: Signifier and Signified. Saussure's book *A Course in General Linguistics*, first published in 1916, established the signifying relationship that functions on the connection between the two elements of signs. He proposed a dyadic model of signification consisting of two complementary parts, termed signifier and signified (Berger, 2004). Thus, Saussure's model illustrates that a sign operates through the interplay between the signifier and the signified. While Chandler (2022) explains that, in Saussure's model, a signifier is a sound image or a pictorial representation of the sign, while signified refers to the concept. These two components do not exist as a separate entity, but they exist in an inseparable unity in the linguistic sign.

1.1.3.2 Charles Sanders Peirce's Semiotics. Charles Sanders Peirce (1839-1914) (pronounced Purse) is an American pragmatist philosopher whose seminal work in the field of semiotics was grounded in logic and pragmatism (Chandler, 2017). Unlike Saussure's dyadic model (signifier and signified), Peirce also posited a different way of dividing signs, which is based on a triadic division (Cobley & Jansz, 1999). This triadic model encompasses the representamen (or simply the sign), the object (the referent), and the interpretant (the sense created in someone's mind) (Peirce, 1931–1958; Leeds-Hurwitz, 1993; Cobley & Jansz, 1999; Berger, 2004; Charles, 2017).

1.1.3.2.1 Peirce's Definition of Sign. For Peirce (1931-1958), a sign is "something which stands to somebody for something in some respect or capacity" (CP 2.228). This means that the concept of signs is based on a triadic relationship that consists of three components, which are mutually inseparable, including the representamen (the sign itself),

the object or referent (to which the sign refers), and the interpretant (the meaning or understanding that results from the interpretation of the sign). Furthermore, his theory of signs emphasizes the triadic relationship between the representamen, the object, and the interpretant, asserting that the ability to understand this relationship is essential for the production and interpretation of meaning. As interpretation requires context, signification (the process of making meaning) thus, it does not exist as something static or inherent but as something that depends on context and develops through the process of semiosis.

1.1.3.2.2 Peirce's Triadic Model. Charles Sanders Peirce proposed three complementary components, namely representamen, object, and interpretant.

- **The Representamen.** The first element is the representamen; according to Peirce, "A sign, or representamen, is something which stands to somebody for something in some respect or capacity" (Peirce, 1931-1958, CP 2.228). It is described as the sign itself or any entity that functions as a mediator between an object and an interpretant within a specific context. Additionally, Leeds-Hurwitz (1993) claimed that the representamen denotes Saussure's signifier which means physical signs that exist explicitly. Crucially, Chandler (2017) added that the representamen is defined as the sign-vehicle, particularly the perceptible form in which the sign appears (such as a sound, a word, or an image). Therefore, the representamen is considered as the nexus between form and meaning.
- **The Object.** The second element is the object; according to Peirce, it is defined as whatever the sign or the representamen refers to. He explained that the object can be anything; it can be conceptual entity or existing in the real world (physical entity), a memory from the past, or something that would happen in the future; it can even be a single entity or collection of entities, a fact, a quality, or an act (Peirce, 1931-1958, CP 2.232), a situation or a process. These can all be considered objects; simply, it

encompasses anything (a concept or a reality) that the sign points to. Moreover, the object is regarded as De Saussure's concept of the signified to the extent that it embodies the meaning or reference by the sign (Leeds-Hurwitz, 1993).

Thus, the object refers to two different concepts: The immediate object is the object as represented by the sign itself, while the dynamic object is what determines and controls the sign's representation from being arbitrary. As they are crucially relevant, they are further explained separately in the next subsections.

- ***The Immediate Object.*** According to Peirce, when an object is represented by a specific sign, it becomes the object of that sign. This object is termed the immediate object; it is defined as the one that is chosen and represented within the sign itself, existing dependently within a particular context (Liszka, 1996).
- ***The Dynamic Object.*** In contrast, in Peirce's theory, the dynamic object is defined as the object that exists independently of the sign and leads to the production of the sign itself (Cobley, 2010). It regulates the process of semiosis and can be considered as the underlying machine and the invisible hand that governs how we create meaning. The dynamic object offers a form of resistance; it sets limits that preclude the process of interpretation in order to avoid being purely arbitrary. Notably, this dynamism is not restricted to only physical objects that exist in the real world; rather, it can be a general law, a fictional character, or even a possibility (such as, future goal) (Liszka, 1996). Thus, the dynamic object functions as a determinant that directs the sign which a sign can meaningfully and truly communicate to a truthful and stable conclusion despite its physical form.
- **The Interpretant.** The third element is the interpretant, which is often regarded as the most difficult-to-grasp component of the triad. Cobley (2010) argued that the term *interpretant* denotes the meaningful effect created by the sign rather than the

interpreter itself. Typically, it is described as the mental response or the interpretation that takes place in a person's mind when they come across a sign. For instance, the reaction generated in someone's mind when a person points toward the sky. As illustrated in the example above, it is obvious that the interpretant is not the sign, but rather the meaning or reaction that a person's experience as a response to the act of interpretation. Similarly, Pierce asserts that for a sign to fulfill its role as a sign, it must create an interpretant (CP 2.308). Since meaning arises when a sign evolves into a subsequent sign that elucidates and clarifies its significance, the interpretant is viewed as the translation of one sign into another (Liszka, 1996). In this sense, it links the sign to a specific object among the possible ones.

Therefore, Peirce divided the interpretant into three different types: immediate, dynamic, and final interpretant.

- ***The Immediate Interpretant.*** The immediate interpretant constitutes the first layer of interpretation within Peirce's semiotic theory. Peirce defined the immediate interpretant as the potential or possible meaning that is capable of being produced by a sign prior to any actual interpretation. In this context, it is viewed as the unanalyzed effect that the sign is constructed or capable of creating. Accordingly, the immediate interpretant aligns with the category of Firstness, which pertains to first impressions, qualities, and possibilities. Because of this, it is intricately connected to the emotional interpretant, which symbolizes the initial feeling evoked by a sign (Peirce, 1931-1958; Liszka, 1996). For example, when hearing a piece of music for the first time, the immediate interpretant may appear as a first impression or a feeling such as calmness, sadness, excitement, or tension.
- ***The Dynamic Interpretant.*** On the other hand, the dynamic interpretant constitutes the second layer of interpretation within Peirce's semiotic theory and aligns with the

category of Secondness. Peirce defined the dynamic interpretant as the actual impact created by a sign within a specific context. In addition, it is associated with the energetic interpretant that closely refers to either mental or physical exertion. Thus, the dynamic interpretant can merge either passive or active forms. For example, eliciting surprise or shock (passive form) (Peirce, 1931-1958; Liszka, 1996). Nevertheless, Peirce asserts that the dynamic interpretant does not represent the full meaning of the sign but rather only the meaning captured in a specific context.

- ***The Final Interpretant.*** Ultimately, the final interpretant represents the third layer of interpretation within Peirce's semiotic theory, aligning with the concept of Thirdness, which encompasses regularities, habits, and general laws. Within Peirce's semiotic theory, the final interpretant refers to the most stable, comprehensive, and accepted meaning associated with a sign. It signifies the meaning that would ultimately arise if the interpretation process persisted and attained a point of general agreement within a specific community. Thus, this interpretant can be realized as a law-like or rule-like effect created by a sign (Peirce, 1931-1958; Liszka, 1996). In other words, it is represented as a habitual understanding that emerges from a repeated interpretation process of a sign, directing how interpreters think, react, and analyze that sign. Furthermore, this third layer is closely related to the logical interpretant that denotes the conceptual meaning that the sign communicates. According to Peirce, a sign achieves a full understanding when recognizing the habitual responses or actions that it evokes in the interpreters. This perspective embodies a fundamental principle of Peirce's pragmatic philosophy, which maintains that meaning manifests in the ways in which a concept shapes reasoning and directs actions (Liszka, 1996).

1.1.3.2.3 The Process of Semiosis. The process of making meaning is what Peirce termed semiosis. According to Peirce, semiosis is the action or process through which a sign

functions through the triadic interaction of the sign itself, its object and its interpretant (Liszka, 1996). Thus, this process is basically triadic, which denotes that the emergence of meaning is dependent on the cooperation that exists between these three constituents and cannot be reduced to dyadic relations. A concept often referred to as unlimited semiosis (Deely, 1990).

1.1.3.2.4 Peirce's Typology of Signs. The typology of signs is regarded as another comprehensive contribution of Peirce to the field of semiotics. As a matter of fact, Peirce introduced about 66 types of signs; among which three remained because of their significance and popularity. These divisions of signs, in Pierce's terms, are named icon, index, and symbol (Leeds-Hurwitz, 1993). According to Martin (2014), this classification of signs has facilitated understanding for students and media scholars when analyzing visual images and nonverbal signs, as it provides the necessary language to explore and discuss them.

- **Icon/Iconicity.** According to Pierce, iconic signs represent the object based on perceived imitation, resemblance, or similarity. In other words, this icon resembles a certain object based on a shared quality (Peirce, 1931-1958, CP 2.247). In addition, this iconic resemblance can be either partial or total, and this influences the process of interpretation, by which meaning is simpler and easier to grasp when an icon is total and shares numerous properties with its object. However, when an icon is partial and shares less properties with its object, the interpretation is weaker and harder to grasp (Johansen & Larsen, 2005). Thus, the meaning of an icon is dependent on the level of similarity between the sign and its object, which determines the extent to which it can be easily interpreted in various communicative contexts.

Peirce differentiated between three types of icons based on the similarities with the object: Images, Diagrams, and Metaphors.

- ***Images.*** According to Peirce, images are iconic signs that depict their objects by sharing common sensory qualities, particularly visual characteristics like color, form, and shape, also iconic signs can extend to acoustic qualities like sounds or smell. The signs and its objects are related to each other through direct resemblance; however, this resemblance is partial as it shares only certain properties or relevant features with its object based on a specific purpose. For instance, a sample of color can be used to depict paint as they both has the same visual property, also portraits and photographs reproduce visible features like facial shape, which is used to identify the person being represented (Johansen & Larsen, 2005). In other words, the process of interpretation is based on the identified features. The more relevant features are shared, the more easily the meaning can be identified, and the less relevant features are shared, the more effort is needed to interpret, and the more interpretation relies on the context.
- ***Diagrams.*** According to Peirce, diagrams are iconic signs that depict objects based on structural and relational similarity and not physical appearance. They make reality simple and structured by concentrating on basic relations such as proportion, position, and connection among elements. Compared to images, diagrams are more abstract and less reliant on sensory similarity because they tend to generalize or simplify complicated information in order to make it clearer and more functional. For example, architectural plans, maps, or anatomical drawings do not depict reality as it appears, but rather reflect their internal structure, spatial, and logical relations with the object (Johansen & Larsen, 2005). Thus, diagrams are primarily applied to convey information and facilitate interpretation instead of presenting visual representation.
- ***Metaphors.*** According to Peirce, metaphors are regarded as the most abstract type of iconic signs that depict meaning through a comparison between two or more different ideas. It functions by relating one domain to another and demonstrating if there is a

similarity between them (Johansen & Larsen, 2005). To illustrate, expressions such as "living in the fast lane" (p. 41) explain how human life is understood through the concept of speed and movement. This is not a physical or structural similarity but a conceptual one. Thus, metaphors enable individuals to comprehend and interpret complex or abstract concepts by comparing them to something that is more recognizable.

- **Index.** According to Pierce, indexical signs are those that denote and indicate its object through a direct and existential physical or causal relationship, unlike icons which they are based on resemblance (Peirce, 1931-1958, CP 2.248; Cobley & Jansz, 1999). For instance, a Weathercock is regarded as a sign which is used as an index because of the wind, as it has direct physical connection with the object it indicates. So, it functions as an index of the wind. Thus, this example is considered an icon too as it introduces a degree of resemblance because its position resembles the direction of the wind (Peirce, 1998). Therefore, this explains that the meaning of an indexical sign is based on a direct relationship to the object it represents.

Indexical signs are not restricted to only one form but can be divided into different types according to their real connection with the object. This connection can result from a causal influence, coexistence, or physical contact. In this sense, two essential categories of indices can be identified: Tracks and Symptoms.

- ***Tracks.*** Tracks refer to the physical traces that are left behind by an object due to its interaction with the surrounding environments. These traces indicate serve as evidence of the object's prior presence and can reveal information regarding its characteristics or movements. For instance, paw prints are left by an animal on the ground, which indicates that the animal has traversed a certain place. Another example, broken twigs or branches that occur due to movement through vegetation, in

addition to tufts of hair or feathers that remain after physical contact with the surface (Johansen & Larsen, 2005). Therefore, the interpretation of tracks is subject to the experience and the knowledge of the observer, but the physical connection between the object and the trace is valid despite its interpretation.

- ***Symptoms.*** Symptoms are different from tracks as they occur simultaneously with the object rather than after it. It is defined as a part of the object itself. For example, in medical contexts, symptoms including fever or skin eruptions indicate the presence of a disease since they are physically connected to it. Likewise, behavioral patterns or emotional expressions as facial expressions are symptoms indicating internal conditions (Johansen & Larsen, 2005). Thus, Individual symptoms can however be ambiguous; however, by examining several symptoms occurring together as a group it leads to a reliable interpretation.
- **Symbol.** According to Peirce, symbolic signs are those that refer to the object through conventions, agreements, or common rules as in Legisign instead of using similarity or direct connection with the object. To put it differently, its meaning is subject to learned association and social conventions that individuals obtain by cultural norms and social learning such as a particular word or a flag of a certain country (Cobley & Jansz, 1999; Peirce, 1931-1958, CP 2.249). Therefore, this means that the meaning of a symbolic sign is based on the shared conventions of the community in which it is used.

After introducing icon, index, and symbol, Peirce stresses that these types rarely appear in a pure form. In most cases, most signs combine more than one type of relation, and thus a particular sign might at the same time have iconic, indexical, or symbolic characteristics, as in the previous example of a Weathercock which is an indexical iconic sign

(Peirce, 1998). Accordingly, these three categories play a vital role in analyzing signs in the present study by working in combination, rather than as totally distinct typologies of signs.

1.1.3.3 Barthes's Theory of Semiotics. Roland Gérard Barthes (1915-1980), commonly known as Roland Barthes, a semiologist and French critic. He is also a follower of Saussure's semiological theory between the 1950's and 1960's (Martin, 2014).

1.1.3.3.1 Barthes's Order of Signification. Roland Barthes developed what he termed denotation and connotation (or order of signification) (Barthes, 1967). It is quite evident from Barthes that individuals participating in semiotics are able to engage in two distinct levels of meaning: denotation and connotation

- ***Denotation.*** The first order of signification is termed denotation while the second is called connotation. Denotation refers to the literal relationship of a sign to the references; signifier and signified (Barthes, 1967). In other words, denotation is defined as the descriptive, explicit, and literal meaning of a particular sign. For instance, the expression Barbie Doll, which was launched first in 1959, signifies a toy doll that is made up of plastic, characterized by a particular physical characteristic, and promoted as a play doll for children (Berger, 2004). Thus, this meaning remained descriptive and factual in nature, concentrating on what a sign directly represents rather than the implicit one. Also, denotation is known as the dictionary meaning of a word of a particular object.
- ***Connotation.*** On the other hand, connotation is regarded as the second order of signification that constitutes signifier and signified (Barthes, 1967). In parallel to the idea that no signifier can occur without a signified, denotation is often accompanied by connotation. For instance, although a Barbie Doll denotes a play toy, its connotative meaning refers to consumerism, beauty standards, gender roles, and

feminine identity. This meaning is conveyed implicitly rather than explicitly (Berger, 2004).

1.1.3.3.2 Relationship Between Text and Image. Barthes posits two primary modalities for the interaction between text and image named Anchorage and Relay (Barthes, 1977).

- ***Anchorage.*** Images are polysemous and open to multiple interpretations. According to Barthes (1977), anchorage refers to the process by which a text anchor or directs the interpretation of an image and guides the viewer's attention towards a particular meaning. In other words, the text functions as a form of control over the image, directing the viewer's attention to a specific meaning chosen by the producer. For instance, this function is found mostly in advertisements and photographs.
- ***Relay.*** In contrast, relay refers to a complementary relationship between text and image. Unlike anchorage, relay does not direct the meaning of the image but rather provides additional information or completes it based on the visual message created by the image. In other words, image and text complement each other (Barthes, 1977).

As a result, the works of Saussure and Peirce has served as a source of inspiration for many other twentieth-century semioticians, including U. Eco, R. Barthes, A. Berger, C. Morris, and T. Sebeok, and therefore for establishing several semiotic theories (Şen, 2014). Actually, for the purpose of the present study; therefore, the review will concentrate exclusively on Peirce's theory of semiotics as the grand theory in doing the analysis of the target ad in the current research as well as Barthes's concepts of anchorage and relay.

1.2 Section Two: Multimodality, Websites, and Advertising

Introduction

Nowadays, meaning is no longer constructed through language alone but emerges through the interaction of multiple semiotic resources. Within this context, the present section explores how meaning is produced through the integration of different modes such as images, colour, typography, layout, and spatial organization. These modes do not operate independently; rather, they work together as interconnected semiotic resources that shape how messages are designed, interpreted, and embedded within specific social and cultural contexts, particularly in digital environments such as websites. From a semiotic perspective, each mode contributes to meaning-making by fulfilling specific communicative functions that extend beyond verbal language. Accordingly, multimodality provides a theoretical framework for understanding how these resources interact to construct coherent and persuasive messages. This section explores the theoretical foundations of multimodality and its relevance to contemporary forms of communication. Also, a particular attention is given to the concepts of mode, text, design, and social semiotics, as well as to the role of websites and advertisements as multimodal texts. By establishing these theoretical perspectives, this section provides the analytical framework necessary for understanding how digital media and visual communication contribute to the construction of meaning and the representation of products and brands.

1.2.1 Multimodality

Multimodality has become a central concept in contemporary communication studies, particularly with the rise of digital media and visually rich environments. As a theoretical framework, it moves beyond the traditional focus on language as the sole medium of meaning-making and instead recognizes that communication is inherently shaped by the interaction of multiple semiotic resources. Understanding multimodality therefore requires

first establishing a clear definition of the concept, before examining its theoretical foundations, the notion of mode, and the different types of semiotic modes that operate within multimodal texts. The following subsections address each of these dimensions in turn.

1.2.1.1 Definition of Multimodality. Multimodality refers to the use and interaction of different semiotic modes that work together in the creation of meaning. In other words, instead of relying solely on language, multimodal communication integrates a range of meaning-making resources such as images, colour, typography, layout, and spatial organization (Kress, 2010), so that we can easily reach our target audience. Previously, communication in western culture was predominantly monomodal, with written and spoken language occupying a central role in conveying meaning. However, during today's era this dominance has progressively shifted toward multimodal forms, particularly with the rise of digital media and visual communication. As claimed by Kress and van Leeuwen (2001), contemporary communication is inherently multimodal, as different semiotic resources are combined and adapted to produce complex and layered meanings.

Semiotically, each mode represents a distinct system of signs with its own characteristics and meaning potential. These modes cannot function independently; rather, they interact and complement one another in the process of meaning-making. Notably, multimodality challenges the notion that specific meanings are tied exclusively to a particular mode. Instead, similar meanings can be expressed through different semiotic resources depending on the context, the purpose of communication, and the intended audience (Kress & van Leeuwen, 2001; Kress, 2010). Thereby, it can easily highlight the flexibility and dynamic nature of multimodal communication, where meaning is distributed across multiple modes rather than confined to a single channel.

It is also worth noting that multimodality is not merely the combination of different elements, but a structured and meaningful integration of semiotic resources shaped by social

and cultural contexts. The selection and arrangement of modes are influenced by communicative intentions and conventions, making multimodal texts highly strategic in their design. As Kress (2010) elaborated:

> The means for making meanings and the means for communicating these meanings are shaped, first and foremost, by social and economic factors. In a social-semiotic theory the assumption is that the cultural technologies of representation, production and dissemination and the affordances and facilities that they offer are used within the frame of what is socially possible at any one time. Communication always has been and will remain subject to social, cultural, economic and political givens. (p.19)

Therefore, studying multimodality from a semiotic perspective allows for a deeper understanding of how meaning is constructed, negotiated, and interpreted across different forms of communication. This is particularly relevant to our study, which examines olive oil websites as multimodal materials, where multiple modes are carefully combined to convey messages related to identity, quality, and authenticity.

1.2.1.2 Theoretical Foundations of Multimodal Communication. A multimodal theory of communication emphasizes that meaning is constructed through the interaction of multiple semiotic resources across different modes and media, rather than being confined to language alone (Kress & van Leeuwen, 1996; 2001). This approach highlights two central components: first, the semiotic resources themselves, which include visual, linguistic, auditory, and spatial modes; and second, the communicative practices through which these resources are employed. Communicative practices are multi-layered, encompassing discursive, production, interpretive, design, and distribution practices, all of which play a role in shaping meaning (Kress & van Leeuwen, 2001; Kress, 2010).

Crucially, it can be clarified that meaning does not reside solely within the core elements of a mode. Instead, it can emerge across all available representational forms,

including phonology, grammar, imagery, layout, and other material features. Semiotic resources are socially and culturally produced, historically situated, and continually shaped by evolving social, cultural, and technological contexts (Kress & van Leeuwen, 2001, 2006; Kress, 2010). These resources may be organized in different ways; some function as lexicons, consisting of discrete signs or elements, while others operate as grammars, providing systematic rules for combining elements into complex meanings.

This perspective underscores the dynamic and context-dependent nature of multimodal communication, where modes interact flexibly and meanings can be expressed in multiple ways. By integrating semiotic resources with communicative practices, a multimodal theory of communication provides a robust framework for analysing contemporary texts. This framework is particularly relevant to our study, which examines olive oil websites as multimodal materials, where visual, linguistic, and material resources are strategically combined to convey layered meanings related to the selected product.

1.2.1.3 The Concept of Mode. A central concept in multimodality is that of mode. A mode can be defined as a socially and culturally shaped resource for meaning-making. For instance, modes can include language, images, colour, typography, and spatial organization. thus, each mode has its own affordances, in other words, meaning that it offers specific possibilities for representing and communicating meaning (Kress, 2010). In multimodal social semiotics, modes can be visual, auditory, tactile, gestural, or linguistic, existing both as individual elements and as part of larger multimodal ensembles (Kress & van Leeuwen, 2001, 2006; van Leeuwen, 1999). So that, each mode possesses material properties and affordances that shape the ways it can communicate meaning; for instance, visual modes may utilize colour, spatial arrangement, and texture, while auditory modes rely on pitch, rhythm, and timbre (van Leeuwen, 1999).

Importantly, modes are neither fixed nor universal, due to the fact that their semiotic potential is socially negotiated and culturally situated, which means what is meaningful in one community may be interpreted differently in another (Jewitt, 2009). Moreover, semiotic resources can be organized lexically, as discrete signs, or grammatically, as structured systems of combination, providing varied possibilities for complex meaning-making (Kress & van Leeuwen, 2001).

In practical applications such as websites, different modes perform distinct functions. Colour may evoke emotions or cultural associations, images may communicate authenticity or origin, and typography can convey brand identity and quality. The selection and combination of these modes are therefore strategic, aimed at influencing the consumer's perception. The rise of digital and multimedia technologies has further transformed how modes are produced and combined, enabling individuals to manipulate multiple semiotic resources simultaneously and select the most effective combination for a given communicative purpose. By examining both the materiality and semiotic organization of modes, researchers can trace how meaning emerges in multimodal texts, artefacts, and interactions, underscoring the inseparable link between social semiotics and multimodal communication (Kress & van Leeuwen, 2001, 2006; Kress, 2010).

1.2.1.4 Types of Semiotic Modes in Multimodal Communication. Multimodel communication is not conveyed solely through language or images but emerges from the interaction of multiple semiotic modes, each with its own materiality and sensory potential. As multimodal discourse theory emphasizes, modes such as colour, gesture, spatial organization, and sound are culturally conventionalized yet grounded in human physiology, engaging our senses to produce both affective and semantic meaning (Kress, 2001). For example, the mode of colour may be richly articulated in visual media, conveying nuanced discursive meanings that are not fully translatable into language, while spatial arrangement

and texture in images shape perception and interpretation. Horn (1998) complemented this theoretical perspective by demonstrating how visual language, an integration of words and visual elements, functions as a distinct semiotic system in practical contexts such as flowcharts, diagrams, cartoons, and animations. Also, Horn (1998) highlighted that linguistic, graphic, spatial, and symbolic modes work together to facilitate problem-solving, cross-cultural communication, and the visualization of complex information. Together, these perspectives illustrate that visual communication is inherently multimodal**,** and that understanding the types of semiotic modes along with their material and sensory properties is essential for analysing how meaning is produced, interpreted, and experienced in contemporary media. As Kress and van Leeuwen (2006) explained:

> Maybe most to the point is this: our approach to communication starts from a social base. In our view the meanings expressed by speakers, writers, printmakers, photographers, designers, painters and sculptors are first and foremost social meanings, even though we acknowledge the effect and importance of individual differences. Given that societies are not homogeneous, but composed of groups with varying, and often contradictory, interests, the messages produced by individuals will reflect the differences, incongruities and clashes which characterize social life. It is likely, and in our experience often the case, that the different modes through which texts are constructed show these social differences, so that in a multimodal text using images and writing the writing may carry one set of meanings and the images carry another. (p.20)

It basically involves a range of semiotic modes, each contributing uniquely to meaning making. In the context of visual communication and websites, the following modes are particularly significant.

1.2.1.4.1 Linguistic Mode. The linguistic mode refers to all forms of written or spoken language used in communication, including product names, slogans, captions, and descriptive texts. This mode provides explicit information, guides interpretation of other modes, and establishes clarity in meaning. It functions as a central reference point within multimodal texts, enabling viewers to decode visual, spatial, and symbolic elements in context (Horn, 1998; Kress & van Leeuwen, 2006). For instance, a slogan in advertising can direct how a consumer interprets accompanying images or colours.

1.2.1.4.2 Visual Mode. The visual mode encompasses images, illustrations, icons, symbols, and other graphical elements. It plays a crucial role in attracting attention, conveying abstract concepts, and communicating meanings that may be difficult to express through words alone. In multimodal communication, the visual mode interacts with linguistic and other modes to enhance understanding and create richer meaning (Horn, 1998). For example, an icon of a leaf on a product label can immediately signal natural or eco-friendly qualities without requiring text.

1.2.1.4.3 Colour as a Mode. Colour is a powerful semiotic resource, carrying both cultural and emotional meanings. It can evoke moods, influence perception, and reinforce symbolic associations. For example, green often signifies nature, health, or freshness, while gold conveys luxury, prestige, and quality (Kress & van Leeuwen, 2006). Unlike linguistic signs, colours can communicate affective or symbolic messages that are immediately sensed and felt, making them essential in visual communication and brand identity.

1.2.1.4.4 Typographic Mode. The typographic mode involves the design, style, and arrangement of text, including font choice, size, spacing, and alignment. Typography contributes to the overall aesthetic of a text or visual product and can influence the perceived credibility, tone, and brand personality of the communication (Horn, 1998). For instance, serif fonts are often associated with tradition and authority, whereas sans-serif fonts may

suggest modernity and simplicity. Typography is therefore a semiotic mode that shapes both reading experience and interpretive meaning.

1.2.1.4.5 Spatial and Layout Mode. The spatial and layout mode concerns the organization and arrangement of elements on a surface, page, or screen. It guides the viewer's attention, establishes hierarchies of importance, and creates relationships between different components (Kress & van Leeuwen, 2006). Effective use of space, alignment, and composition can clarify meaning, emphasize connections, and structure the way information is interpreted. For example, placing an image at the centre of a page conveys prominence, while grouping related elements signals association.

1.2.2 Text, Design, and Semiotics

In multimodal communication, text and design are two interrelated concepts that play a fundamental role in the construction and transmission of meaning. The following subsections define each concept in turn, as well as the shift from text to design.

1.2.2.1 Text. A text is a coherent unit of meaning that can be interpreted by a reader or viewer. Traditionally, it refers to written or spoken language organized in a structured way, but in a broader sense, it also includes images, sounds, and other forms of communication that convey meaning within a specific context (Kress & van Leeuwen, 2006).

1.2.2.2 Design. Design refers to the deliberate and purposeful process of selecting, organizing, and combining different semiotic modes for the purpose of representation and communication. It involves making conscious choices about which modes; such as language, images, or other representational resources are most appropriate for conveying a particular message, as well as how these modes are framed and structured. In this sense, design is not accidental but intentional, reflecting the communicator's awareness of the available semiotic resources and their potential effects (Kress, 2010).

Furthermore, design becomes especially significant in the context of multimodality, where meaning is constructed through the interaction of multiple modes rather than through language alone, Kress (2010) stated that “it is the fact of multimodality itself which needs the notion of design” (p.45). Unlike earlier monomodal approaches, where language was seen as the primary medium of communication, design highlights the need to actively decide how different modes are combined and arranged to produce meaning. It therefore emphasizes the role of the producer in shaping communication, as well as the importance of form, structure, and presentation in guiding interpretation.

1.2.2.3 The Shift from Text to Design. It is clearly noticed that there is a clear shift from viewing meaning as something contained within text to understanding it as something produced through design. Earlier approaches emphasized text as the central unit of meaning, mainly focusing on language. However, with the rise of multimodality, meaning is now understood as the result of the interaction between multiple modes, such as visual, linguistic, and spatial elements. This means that communication is no longer only about reading texts, but about interpreting designed combinations of semiotic resources. As a result, design has become central to meaning-making in modern communication (Kress, 2010; Kress & van Leeuwen, 2006).

1.2.3 Multimodality and Design

In contemporary communication, the increasing awareness of multimodality has foregrounded the notion of design as a central aspect of meaning construction. Whereas earlier forms of communication were largely monomodal, with language as the dominant mode and other semiotic resources treated as secondary, contemporary communication is characterized by the integration of multiple modes, making deliberate design choices essential (Kress, 2010; Kress & van Leeuwen, 2001). Designers must therefore consider not

only which semiotic resources to employ, but also how to combine and organize them effectively within specific contexts.

The integration of multiple modes in design enables richer and more nuanced forms of communication. Rather than functioning independently, linguistic, visual, typographic, and spatial resources interact to guide interpretation, structure information, and convey both explicit and implicit meanings. For instance, visual elements may attract attention and evoke emotion, while linguistic components provide clarity and precision. Similarly, colour and typography contribute to the tone and identity of a message, and spatial organization directs the viewer's attention and establishes relationships between elements (Kress & van Leeuwen, 2006).

By orchestrating these semiotic resources, design enhances interpretation, supports cross-cultural communication, and enables the expression of complex meanings. The rise of multimodality has thus transformed design into a critical mediator of semiotic interaction, shaping how messages are produced, perceived, and experienced in contemporary society (Kress, 2010; Kress & van Leeuwen, 2001).

1.2.4 Multimodality and Semiotics

Multimodality is deeply rooted in semiotics, which means the study of signs and meaning-making processes. When diving deeper into semiotics, it is found that each mode can be understood as a system of signs that contributes to the construction of meaning. In this regard, Ferdinand de Saussure (1916-1983) conceptualized the sign as consisting of the signifier (form) and the signified (concept), while Roland Barthes (1977) expanded this framework by distinguishing between denotation (literal meaning) and connotation (associated meanings). Within multimodal texts, these semiotic principles operate across multiple modes simultaneously. For example, the green colour on a product label may denote a visual property while connoting naturalness, freshness, or environmental friendliness.

Multimodality, therefore, extends semiotic analysis by examining how different sign systems interact to produce layered meanings.

Additionally, multimodality plays a fundamental role in social semiotics, as it considers meaning to be produced through the interaction of multiple semiotic resources across modes and media, rather than being confined to language alone (van Leeuwen, 1999; Kress & van Leeuwen, 2006; Jewitt, 2009). Semiotic resources whether visual, auditory, tactile, or linguistic, are produced, interpreted, and used within specific social, cultural, and historical contexts, and their meaning emerges through communicative practices. From a multimodal social semiotic stance, artefacts and interactions are viewed as material traces of human action, imbued with the intentions of their makers and shaped by the environments in which they are produced and received (van Leeuwen, 2005; Kress, 2010).

As a result, it is confirmed that meaning is distributed across modes and layers; it is neither confined to a single mode nor fixed, but determined by context, social norms, and cultural conventions. From this perspective, we might come across instances where different semiotic resources convey a range of meanings depending on their use and context, reflecting the influence of social and cultural conventions on meaning-making. These modes are often experienced as part of multimodal ensembles, where they interact and complement one another, demonstrating that meaning-making is a dynamic process involving the organization and coordination of semiotic resources into coherent communicative practices. Furthermore, emerging technologies continually reshape semiotic resources and modes, expanding the possibilities for multimodal communication and influencing how meaning is constructed and interpreted.

The principles of multimodality discussed throughout this section find a particularly compelling manifestation in the digital sphere, where websites have emerged as one of the most complex and strategically designed multimodal environments in contemporary

communication. Unlike printed or spoken texts, websites orchestrate linguistic, visual, typographic, spatial, and interactive resources simultaneously, making them an ideal site for examining how multiple modes combine to construct meaning. It is therefore essential to examine websites as a distinct form of multimodal communication before proceeding to the analysis of the ASWEL corporate website in the following chapter.

1.2.5 Websites

Websites constitute one of the most prominent digital platforms through which organizations construct and communicate meaning to their audiences. As multimodal texts, they bring together a range of semiotic resources including language, image, colour, typography, and spatial layout within a single interactive environment. In order to understand how websites function as multimodal spaces of meaning-making, it is necessary first to establish a clear definition of the concept, before examining how websites are organized, how they represent products and brands digitally, and how they operate as a recognizable communicative genre.

1.2.5.1 Websites as Multimodal Texts. Within digital communication, websites represent a primary platform through which brands present information, structure user experience, and construct meaning. Unlike traditional forms of communication, websites operate as complex multimodal texts that integrate linguistic, visual, and spatial elements in a unified environment. Through the strategic organization of layout, images, typography, and navigation, websites guide users' attention and influence their interpretation of content. From a social semiotic perspective, these elements do not function independently; rather, they interact to produce meaning in ways that reflect specific communicative intentions. Consequently, analysing websites as multimodal texts allows for a deeper understanding of how digital environments shape user perception and contribute to the construction of brand identity.

1.2.5.2 Definition of Websites. Websites are described as communication tools, and thus enable users to manage their interactions with the brand in the virtual world. Boardman (2005) described websites as electronic texts that are shaped by both cultural practices and technology. Although websites encompass elements of spoken language and other digital media, they also share other features in common with written communication. Consequently, the analysis of websites should be studied within a particular context in which they are created and used, while they cannot be studied and analysed dependently.

1.2.5.3 Organization of Websites. Understanding websites involves analysing how internal organization and constituent elements are used to facilitate the navigation process, communicate messages, and enable users to efficiently interpret information. Garrett (2011) explicated that the structural design of websites, which is closely associated with information architecture, entails the organization of content and helps to define user pathways, which enable users to move efficiently through different sections. Complementing this perspective, Nielsen (2000) stressed that clear and logical organization improves usability as it will aid users to find information and comprehend their structure.

1.2.5.4 Digital Representation. Digital representation refers to the ways in which products are constructed and communicated through visual, linguistic, and spatial elements in online environments. In the context of websites, representation is not a neutral reflection of reality but a semiotic construction shaped by design choices, cultural values, and marketing strategies. Thus, representation is the process through which meaning is produced and shared through language, images, and signs (Hall, 1997). Therefore, digital product representation actively constructs meaning rather than simply displaying it.

From a multimodal perspective, digital representation involves the integration of multiple modes such as images, text, colour, typography, and layout. Kress and van Leeuwen (2006) emphasized that each mode contributes specific meaning potentials, and their

combination creates a unified message. For instance, in olive oil websites, high-resolution images of olive groves, bottles, and pouring oil work alongside textual descriptions like *cold-pressed*, *organic*, or *100% natural* to reinforce ideas of authenticity and quality.

Colour plays a crucial role in digital representation. According to visual grammar theory, colours are not merely decorative but carry symbolic meanings. Green and earthy tones are frequently used in olive oil branding to evoke nature, health, and purity. These colour choices align with cultural associations that link olive oil to Mediterranean landscapes and traditional production methods. In this way, colour becomes a semiotic resource that contributes to meaning-making.

Typography and layout also influence how products are perceived. Bold and elegant fonts are often used to suggest premium quality, while clean and minimal layouts communicate transparency and simplicity. The spatial arrangement of elements; such as placing the product image at the centre with supporting text around it guides the viewer's attention and establishes a visual hierarchy. This aligns with the concept *of information value*, where the position of elements on a page (top/bottom, left/right, centre/margin) contributes to their meaning (Kress & van Leeuwen, 2006).

Furthermore, digital representation often constructs a brand narrative that goes beyond the product itself. Websites frequently include images of olive harvesting, rural landscapes, and traditional production processes to emphasize heritage and authenticity. These narrative elements create an *emotional connection* with the consumer and position the product within a cultural and historical context. As noted by Roland Barthes, images can function as myth-making systems, where cultural meanings are naturalized and presented as common sense (Barthes, 1977). In this sense, olive oil websites may construct a *myth* of purity, tradition, and natural goodness.

Overall, digital representation in websites is a multilayered semiotic process that combines visual, verbal, and interactive modes to construct meaning. In the case of olive oil products, this representation is strategically designed to communicate authenticity, quality, and cultural value, ultimately influencing consumer perception and purchasing behaviour.

1.2.5.5 Genre. Genre is an essential concept in discourse analysis which has developed remarkably since the advent of digital and multimodal communication. The next sections discuss the genre first as it relates to multimodal communication and then specifically in relation to websites as a distinct genre.

1.2.5.5.1 Genre in Multimodal Communication. Genre, in contemporary discourse analysis, is no longer understood as purely a linguistic or textual category, but as a multimodal construct that integrates various semiotic resources. Traditional definitions of genre focused on recurring patterns of language use; however, in digital environments such as websites, meaning is constructed through the interaction of multiple modes, including visual, verbal, spatial, and interactive elements.

Kress and van Leeuwen (2006) argued that multimodal texts rely on a combination of modes, each contributing distinct meaning potentials. In this sense, genre is not only defined by linguistic features but also by how different semiotic resources are organized and orchestrated to achieve a communicative purpose.

In multimodal genre analysis, meaning is shaped through the interaction of modes rather than through isolated elements. Kress and van Leeuwen (2006) highlighted that visual design follows a *grammar* similar to language, where elements such as composition, salience, and framing contribute to meaning-making. For instance, the placement of a product image in a central and prominent position gives it greater salience, signalling its importance to the viewer. Similarly, the use of natural imagery (olive trees, landscapes) reinforces the product's association with authenticity and tradition.

Furthermore, multimodal genre analysis highlights that meaning emerges through the interaction of different semiotic resources. Language may provide explicit information, while images, colour, and spatial organization contribute symbolic and affective meanings. Together, these modes form coherent communicative structures within digital environments.

From this perspective, genres such as commercial websites, or e-commerce platforms are not defined solely by their textual conventions but by the systematic combination of semiotic resources that align with their communicative purposes. Therefore, analysing genre as a multimodal text allows for a deeper understanding of how meaning is constructed across different modes in contemporary digital communication.

1.2.5.5.2 Websites as a Genre. Website genre refers to the set of conventional structures, features, and communicative purposes that characterize different types of websites. Genres provide users with expectations about how a website should look, function, and present information.

According to Swales (1990), genre is defined as a class of communicative events that share common goals and structural patterns. In the context of websites, this definition extends beyond written texts to include visual and interactive elements. Websites are designed to fulfil specific purposes; such as selling products, providing information, or promoting a brand, and these purposes shape their genre conventions. For instance, commercial or corporate websites, including those promoting olive oil, typically follow a recognizable structure:

- A homepage introducing the product
- Product pages with detailed descriptions
- Visual galleries showcasing products
- Sections emphasizing quality, origin, and certifications

These structural elements are not arbitrary; they reflect the genre expectations of users who visit such websites with specific goals, such as gathering information or making a

purchase. The predictability of these structures facilitates usability and helps users navigate the website efficiently.

Genre is also closely linked to social and cultural practices. Bazerman (2005) explained that genres are forms of social action, meaning they are shaped by and contribute to the activities of communities. In the case of olive oil websites, the genre reflects broader cultural values associated with food authenticity, health, and tradition. For example, many websites emphasize Mediterranean heritage, natural production methods, and organic certification, aligning with consumer expectations and cultural narratives.

Although websites are the main digital platforms for brand representation, meaning is not created solely through websites. This communicative reach is extended by advertising, which brings the brand closer to consumers by using a mix of linguistic and non-linguistic elements to create persuasive messages and influence consumer perception beyond the digital sphere.

1.2.6 Advertisements

Advertising represents one of the most pervasive and strategically designed forms of multimodal communication in contemporary society. Like websites, advertisements draw on the interaction of linguistic, visual, typographic, and spatial resources to construct persuasive messages directed at specific audiences. However, what distinguishes advertising from other forms of communication is its explicitly persuasive intent; it is designed not merely to inform but to influence consumer attitudes, reinforce brand values, and shape perception. In order to understand how advertising functions as a multimodal communicative practice, the following subsections examine its definition, its role as a communication tool, and the objectives it seeks to achieve.

1.2.6.1 Advertisements and Multimodal Communication. In contemporary communication, advertising occupies a pivotal position as one of the most effective and

pervasive forms of communication. Nowadays, individuals are bombarded with advertising messages that are conveyed through a variety of media, including magazines, newspapers, television, online platforms, and other outdoor advertising such as billboards. The complexity of modern advertising lies in the fact that it incorporates visual images in combination with the usage of textual content. Thus, advertisements can deliver persuasive messages effectively and appeal to target audiences through the interaction between written and visual components.

1.2.6.2 Definition of Advertisement. Today advertising constitutes an interdisciplinary field, which involves a broad spectrum of disciplines, ranging from communication, social sciences, and design to linguistics and semiotics. Furthermore, advertising has become an inseparable part of modern society, and it has a significant influence on different aspects of a beholder's life, culture, and system of values. As a result, there are numerous definitions proposed by different scholars.

Kotler and Armstrong (2018) defined advertising as any paid form of communication designed to promote ideas, goods, or services by an identifiable sponsor for the purpose of reaching a target audience. This definition is corroborated by Belch and Belch (2021), who argue that "Advertising is defined as any paid form of nonpersonal communication about an organization product, service, or idea by an identified sponsor" (p. 17). Also, Hackley (2005) presents advertising as a medium and paid marketing communication whose effectiveness is dependent on the nature of its relationship with other elements of the marketing system and its significant role in shaping consumer perception and brand meaning.

Another important definition by Arens et al. (2011) is "the structured and composed nonpersonal communication of information, usually paid for and usually persuasive in nature, about products (goods, services, and ideas) by identified sponsors through various media" (p. 9). Furthermore, advertising is a business process that focuses on presenting products and

services to the audience in order to convince customers to buy them (Ivanovic & Collin, 2003). Another definition is provided by Cook (2001) “Advertisement helped to create a new global culture which ignore national boundaries” (p. 22). It means that advertisements are not restricted to only one culture but spread globally.

Overall, these definitions highlight that advertisements are a multifaceted process that combines promotional, information, and persuasive functions to influence different customers.

1.2.6.3 Advertisements as a Communication Tool. Advertising is a business process function as a tool of communication designed to convince the audience to buy certain products. According to Dyer (1982), advertisements are designed to communicate messages via language, images, or culture to the target audience. In other words, advertisers use linguistic and non-linguistic elements to construct and deliver messages to target customers. Transmitting messages is a means of communication, and thus communication is not about the process through which communication occurs; rather, it is about the messages that are conveyed. Thus, language is a method of communication, and delivering messages involves communication; the two are closely interconnected.

Communication requires the presence and interaction of at least two people: the addresser (or the advertiser) and the addressee (the public or the reader). In addition, the code or the process of transmitting the information; the channel (through which the message will be transmitted); and finally, the context, which refers to the social and cultural situation, as well as the mutual knowledge and shared understanding between the advertiser and the public (Vestergaard & Schroder, 1985).

Moreover, communication is a broad concept and a fundamental process; it is essential to categorize communication used in ads, either linguistically or non-linguistically. According to Vestergaard and Schrøder (1985), communication is divided into two main

types. Verbal communication refers to the type of communication that relies mainly on language as its primary tool for delivering meaning via the use of written or spoken words.

On the other hand, non-verbal communication is a method of communication that occurs through means rather than written or spoken words but through gestures and hand movements (Knapp et al., 2012). However, verbal and non-verbal communication cannot be treated separately as they complement one another. The best example for the interaction of these two elements is ads, where verbal communications as slogans and headings interact with non-verbal communication as images to help the viewer in interpreting the message conveyed.

Communication identified seven types of language functions, namely the expressive, directive, informational, metalingual, interactional, contextual, poetic (Vestergaard & Schroder, 1985). Firstly, the expressive function centers on the language that reflects the feelings and wishes of the addresser. Apologizing, approving, forgiveness, or condemning are other types of expressive communication. Secondly, the directive function targets the addressee's actions, beliefs, or emotions through directive speech acts such as ordering, persuasion, warning, advice, or recommendation. Thirdly, the informational function, when language focuses mainly on meaning through informational speech acts such as asserting, reporting, informing, or confirming. Moving to the metalingual function, when language is used to talk about language, focusing on the code itself, for example explaining how words or expressions should be pronounced. The interactional function is concerned with the channel as it focuses on creating, maintaining, and finishing the contact between the addresser and the addressee. Although there is no visual contact between both the addresser and the addressee, they communicate through what is called a channel as in advertisements. The function when situating the message within a particular communicative setting is called the contextual function relying on the deictic words such as I, here, you, this, and there, whose meaning

depends on a particular communication context. Lastly, the function when language focuses on both the code and meaning at the same time is called the poetic function via using poetic devices such as metaphors, rhythms, or rhymes (Vestergaard & Schroder, 1985).

Consequently, it is important to highlight that advertisements make use of all seven functions of communication during the process of conveying a specific message. Ads do not just display a product; it informs, praises, recommends that product requires language, in addition to the use of some metaphors that add creativity to the message. However, visual elements cannot achieve this independently, as it can only attract the viewer's attention towards that product rather language play a key role, whether spoken or written, extends beyond this by constructing meaning, establishing positive impressions and creating emotional impact to present a clear and specific content about what is being advertised.

1.2.6.4 Objectives of Advertisements. In ads, the primary and most fundamental objective is to inform the customers and make them aware of products available for purchasing. According to Burke (1980), the earliest forms of advertising were mainly intended to provide information, with little emphasis on persuasion. By contrast, modern advertising has progressed far beyond the goal of merely informing.

Burke (1980) speculates on three major aspects involved in contemporary advertising objectives and practice. Firstly, "Advertising is a sales message" (pp. 6-7), meaning that it aims to persuade customers by providing the advantages of a particular service or product. Secondly, "Directed at a mass audience" (pp. 6-7), referring to ads as a medium that can target a wide number of customers via one-way communication. Thirdly, "Goods, services, or idea" (pp. 6-7), focuses on presenting the product that advertising is aiming to sell. In this sense, it is highlighted that ads can sell two things at the same time, both a physical product and an idea or concept.

Conclusion

This chapter consists of two main sections providing the theoretical foundation upon which the present study is built. The first section introduced semiotics and traced its development through key theorists, namely Saussure's dyadic model of the sign, Peirce's triadic model of the representamen, object, and interpretant, and Barthes' concepts of anchorage, relay, and orders of signification. The second section explored multimodality within digital communication, defining its key concepts and explaining how different semiotic modes; such as image, colour, typography, layout, and spatial organization, interact to construct meaning, particularly in websites and advertising contexts. It also examined the role of websites, and advertising, in digital communication, highlighting corporate websites as multimodal semiotic spaces where linguistic and visual elements are strategically combined to construct meaning. Collectively, these frameworks provide the analytical tools for the semiotic and multimodal analysis of the ASWEL olive oil website in the following chapter, enabling an understanding of how meaning is produced through the interaction of multiple modes in digital advertising content.

Chapter Two: Research Methodology and Data Analysis

Introduction

The validity and credibility of any academic research require not just a theoretical foundation but also a systematic practical part. In this respect, the following chapter represents the practical framework of the present study; it operationalizes the reviewed literature into practice. It examines how meaning is constructed within ASWEL website by applying both Charles Sanders Peirce Model and Barthes terminology of Anchorage and Relay. This chapter provides a comprehensive explanation of the research methodology, followed by a systematic analysis of the website's visual and textual elements. It is organized into two main sections, the first section delves into an overall description of the research methodology used in this study, and the second one is devoted to the analysis and the discussion part, also it highlights the limitations of the study and the recommendations that can be set out for future research.

2.1 Section One: Research Methodology

This section presents the research methodology that is adopted to analyze the selected website in semiotic terms. Firstly, it begins by describing the research methodology and design used in the study, then proceeds to identify and justify the chosen methodological approach. Secondly, it offers a description of the selected website. Lastly, it also explains the data collection and analysis procedures, outlining the steps used in conducting semiotic analysis.

2.1.1 Study Design

The decision to use a particular research design depends mainly on the research problem, the aim, and the objectives directing the research (Walliman, 2022). Thus, a qualitative research method is adopted in this study due to its suitability and effectiveness for revealing and analyzing the signs presented in the different webpages of the selected ASWEL

website in a descriptive manner, by identifying the linguistic and the non-linguistic signs and interpreting their meanings based on Peirce and Barthes' theory of semiotics in order to understand the intended messages and meanings embedded in the visual and textual elements presented across the different webpages of the website. According to Hancock (2009), qualitative research is designed to enhance and deepen knowledge of observed social phenomena by examining how and why they develop in particular ways within society. In this study, the selected website combines visual and textual elements, organized into an intricate system of signs. The meaning of these signs is an essential issue of our semiotics analysis.

2.1.2 Description of ASWEL Website

ASWEL website is a corporate online platform designed and used in order to introduce and promote the company's olive oil production, quality control standards, as well as the variety of commercial offers. It serves as a carefully constructed brand communication environment whereby agricultural tradition and modern industrial production methods are combined to create a consistent and persuasive corporate identity. Thus, the website incorporates the agricultural heritage of olive farming with modern industrial machines, situating the brand in a symbolic framework that values innovation and tradition. Instead of functioning completely as an informational platform, it functions as a promotional and advertising platform to influence audiences' perception and create emotional and cultural attachment to the product.

The design of ASWEL website is structured into multiple sections involving the use of alternating image-text arrangements to direct the viewers' attention throughout the website. Particularly, the website is segmented into ten interconnected horizontal sections, where one image is placed on one side while the textual explanation is placed on the other side. These sections include the Home page section, Who Are We section, Our History section,

Production and Quality Testing section, Our Products section, And Even In The Kitchen section, Advice and Packaging section, Where Are We section, and Contact Us section, and lastly the footer or the concluding section. In addition, it also features a dynamic navigation menu placed on the right side of the interface, which remains accessible throughout all sections and enables users to move seamlessly between different parts of the website, further reinforcing navigability and user orientation.

More specifically, the visual design of ASWEL Homepage displays consistent use of a large introductory banner image used to captivate the viewer's attention, located at the top of the Homepage. This banner visually depicts olive-related imagery, followed by short textual elements including *ASWEL* and *ASWEL BETWEEN TRADITION AND INNOVATION* that present the website's philosophy of integrating traditional and modern methods related to olive oil manufacturing. Thus, the Homepage section occupies a wide horizontal space, functioning as a visual gateway guiding the users into the remaining subsections.

Following the introductory homepage section, a mixture of visual and textual elements in the WHO ARE WE section, where the image is placed on the right side presenting the olive oil product and the textual elements on the left presenting a small description about the olive oil product producers. Similarly, the OUR HISTORY section, where the text is placed on the right side presenting the historical background, accompanied by visual image in black and white providing connection to past and earlier periods.

In the following section, named PRODUCTION AND QUALITY TESTING by which the visual image is placed on the right side depicting other qualities of Aswel olive oil product, while on the left side an explanatory paragraph provided, describing the processing and testing procedures. In addition, OUR PRODUCTS section is organized using a grid-based layout. Several images of ASWEL olive oil bottles are placed on the left side of the

section, each with its own rectangular form, are displayed. The bottles' packaging design and labels, which highlight the product type, are arranged in a repetitive manner to encourage product recognition.

Furthermore, the AND EVEN IN THE KITCHEN section features three images of prepared recipes arranged sequentially (Moroccan, Syrian, Tunisian), each one is supported by a brief textual description introducing the given recipe, highlighting the use of Aswel olive oil with everyday cooking practices as a promotional and cultural diversity product.

Last but not least, the WHERE ARE WE section depicts a large visual map assisting users in identifying the geographical location of dealers. This interactive map serves as a convenient tool for navigation and reinforces the physical existence of the company's distributors.

Finally, the CONTACT US section includes an organized textual information positioned in the middle of this section between two visual images placed on both sides including contact details such as the company's address, the phone numbers, and email information while the footer section functions as a concluding webpage providing additional navigation information.

2.1.3 Data Collection and Analysis Procedures

The collection and analysis procedures of the present study were undertaken through six main systematic steps in the semiotic analysis of the selected website. In the first step, we selected the ASWEL website (particularly all the ten sections from the homepage to the footer page) purposefully as the corpus of analysis, the website was accessed and the data were retrieved from the official ASWEL website (https://aswel-dz.com) in January 2026, as websites are subject to change over time and this timestamp ensures the replicability of the present study. Second, we observed the website carefully and repeatedly across the ten interconnected sections to identify the linguistic signs (including written texts such as

headings, description texts, or slogans) and non-linguistic signs, particularly the visual ones, as they are the only one used (including images, layout, or colors), focusing on those that contain meaning and contribute to the overall communicative message. It is worth noting that the navigational menu was excluded from the analysis, functioning as a legisign in Peirce's terms (Peirce, 1931-1958, CP 2.246), which is a type whose meaning is governed by an established rule agreed upon in a community and appears repeatedly throughout the website without generating new semiotic processes and thus falls outside the scope of our study. Then, we classified the identified signs according to Peirce's typology of signs (including icon, index, and symbol) along with their subtype, as well as Peirce's triadic model of the representamen, object, and interpretant, section by section, following the organizational order of the website from the homepage to the footer. The subsequent step is concerned with the classification of signs in terms of object types (including immediate and dynamic) and interpretant types (including immediate, dynamic, and final). Following the classification, we traced the process of semiosis through the interaction between the triadic components throughout the website. The sixth and final step is concerned with applying Barthes's concepts of anchorage and relay to examine the relationship between the linguistic and visual signs, focusing on how the textual components either stabilize the meaning of the visual ones through the concept of anchorage or complement their meanings through the concept of relay.

In summary, it might be useful to briefly highlight the key steps mentioned above, which were utilized throughout the analysis process. It should be emphasized that this study adopted a qualitative approach by using both Peirce's triadic model as the primary analytical methodological approach, as well as Barthes's concepts of anchorage and relay. Thus, the ASWEL website was selected as the main corpus of the analysis, where both linguistic and visual elements were identified, classified according to Peirce's typology of signs into iconic, indexical, and symbolic, and examined the process of semiosis through the triadic model of

the representamen, object, and interpretant. Subsequently, investigating the text-image relationship using Barthes's anchorage and relay. Finally, from the revealed analysis we tried to reveal how meaning is constructed throughout the website to reflect such notions as cultural heritage, tradition, and innovation.

2.2 Section Two: Data Analysis and Interpretation of the Results

The current section constitutes the analytical part of this section, as it undertakes a semiotic analysis of the selected website ASWEL following Charles Sanders Peirce model and Roland Barthes framework. The analysis first focuses on classifying signs into icons, indexical, or symbolic signs based on their mode of representation, while also identifying the representamen, object, and interpretant of both linguistic and non-linguistic signs used in every section of the website. Furthermore, it reveals how semiosis is created through the interaction between the representamen, the object, and the interpretant from one section to another. Finally, it investigates the relationship between the textual and visual signs based on Barthes's notions of anchorage and relay, focusing on how textual elements either guide the interpretation of signs (anchorage) or extend their meaning (relay). The section then discusses the findings based on the research questions and provided literature.

2.2.1 The Semiotic Analysis of the Website using Peirce's Model and Barthesian Anchorage and Relay

The website under study contains ten interconnected sections that combine textual and visual elements to construct a unified communicative meaning. Therefore, the data were observed, divided, and analyzed per section by which each webpage contains linguistic and visual signs that highlight meaning through the process of semiosis, as outlined by Charles Sanders Peirce, while the relationship between images and texts is also investigated through the concepts of anchorage and relay by Roland Barthes. In this sense, the analysis is conducted through nine major sections of ASWEL website in addition to the concluding or

the footer section, accompanied by selected screenshots that depict the signs and their relationships.

2.2.1.1 Home Page Section. Once entering the Home page, which serves as the opening door of the website and functions as a preliminary visual contact between the viewer and the ASWEL olive oil product, the user encounters a multimodal composition combining visual and textual elements. The page is dominated by a large-scale background image in which certain areas are slightly blurred while the foreground remains clear, featuring an olive tree whose green fruits are covered with fine water droplets, giving an impression of freshness. The use of different shades of green, beige, and brown further contributes to a sense of naturalness. In terms of textual elements, the company logo is positioned at the upper part of the screen and functions as a central element. Written in bold uppercase letters in both English (ASWEL) and Arabic (أسول,) it is visually salient and easily readable. A graphic element in the form of a mountain is placed above the logo and combined with green droplets in a liquid form sharing the same colour as the mountain. Directly beneath the logo appears the slogan “ASWEL, BETWEEN TRADITION AND INNOVATION!”, written in white uppercase letters and superimposed on the background image, functioning as the introductory visual frame of the brand identity.

Figure 1

The Home Page Section of ASWEL Website.

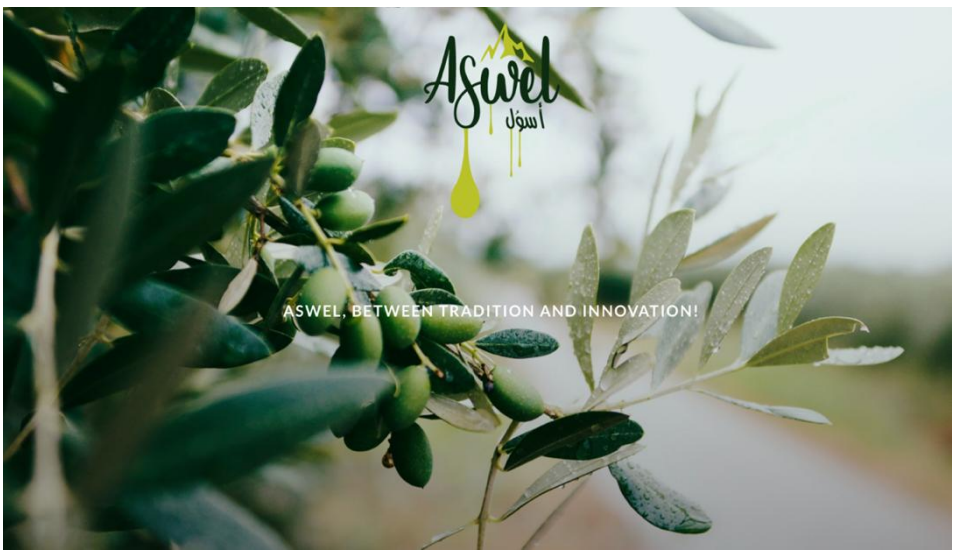


Figure 1 illustrates that the designer employed two linguistic signs and five visual signs (see Appendix A, Table A1). The linguistic signs, namely ASWEL and ASWEL, BETWEEN TRADITION AND INNOVATION, are symbolic signs that do not possess a clear indexical function. Consequently, the dynamic object remains unidentified, preventing the establishment of an interpretant and making semiosis incomplete. Regarding the visual signs, most are iconic signs of different subtypes. The olive tree and its fruits, the mountain, the drop, and the green colour of the drop are image-icons, although the mountain can also be classified as a diagrammatic icon. The white light functions as a metaphorical icon with a symbolic dimension. Similar to the linguistic signs, these visual signs do not clearly index a dynamic object and therefore fail to generate a dynamic interpretant. For example, the olive tree and its fruits refer only to the represented object and not to a specific tree in reality. Thus, they possess only an immediate object, whereas the dynamic object remains indeterminate.

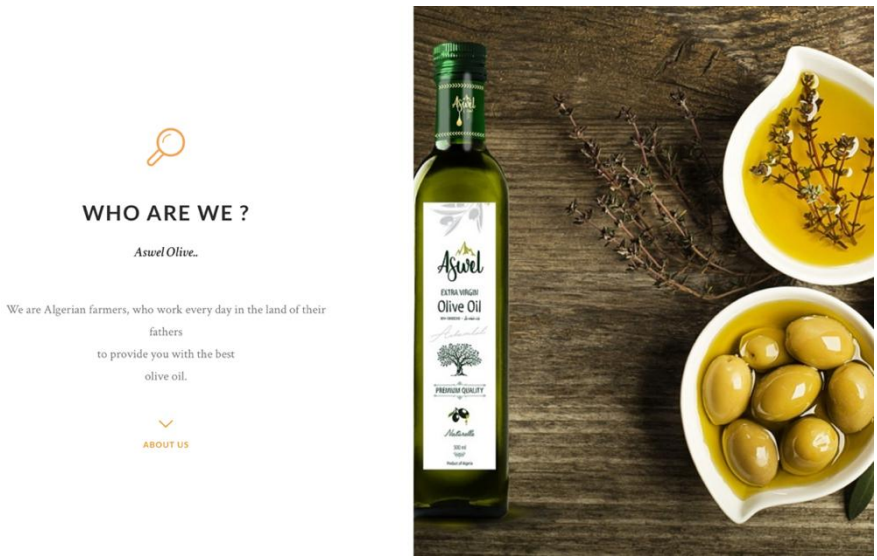
Overall, the image functions primarily as a representamen, and its interpretation is hindered by the absence of contextual elements. Meaning can only emerge either through an imagined context or through its connection with subsequent sections of the website, which provide a broader context of interpretation. In other words, there is no effective anchorage or relay between the linguistic and non-linguistic signs, resulting in an incomplete semiosis and requiring the viewer to engage in further semiosis through the following parts of the website.

2.2.1.2 The WHO ARE WE Section. Below the homepage, as the viewer scrolls down, the second section of the website appears under the title “WHO ARE WE? , ritten in the form of a question. This section marks the beginning of the body of information about the ASWEL olive oil product and is visually organized into two horizontally arranged columns, where the textual content is placed on the left side and a large image is positioned on the right side. On the left side, the section begins with the bold, uppercase heading “WHO ARE WE?”, which functions as the primary introductory title and appears larger than the rest of the text.

Beneath it, a subheading appears in bold and italic form with a mix of uppercase and lowercase letters, written as “Aswel Olive…”, functioning as a short response to the preceding question. Following this, several lines of paragraph text present the ASWEL olive oil producers in a structured format, with spacing and margins that enhance readability; the text uses black and grey tones to create visual contrast against the white background. On the right side, a large image complements the textual content, featuring a wooden background with the ASWEL olive oil bottle (shown only from the front) designed in a glass style with visible liquid inside. Next to the bottle are small bowls filled with olive oil, one mixed with golden-green olives and the other with herbs. These visual elements create an advertising composition that reinforces the brand identity in relation to the linguistic elements.

Figure 2

The WHO ARE WE Section of ASWEL Website.



As shown in Appendix A, Table A2, the designer employed thirteen linguistic signs and thirteen visual signs in this section. The linguistic signs include those written on the bottle (ASWEL, Extra Virgin, Olive Oil, Premium Quality, Naturelle, Product of Algeria, and زيت زيتون بكر) as well as the textual elements on the page (“WHO ARE WE?”, “Aswel Olive”, “We are Algerian farmers, who work every day in the land of their fathers, to provide you

with the best olive oil", and "ABOUT US"). These signs are mainly symbolic, although some also have indexical functions: for instance, "Product of Algeria" indexes geographical origin, "we are Algerian farmers" indexes identity, "land of their fathers" indexes heritage, and "ABOUT US" indexes the speaking group referenced in the text. However, when considered individually, these linguistic signs do not fully construct a clear dynamic object; for example, "ASWEL" alone does not specify whether it refers to a product, person, or company, and terms such as "Extra Virgin", "Premium Quality", "Naturelle", and "Olive Oil" only gain full meaning when related to ASWEL olive oil as a product characterized by purity, origin, and quality.

From a semiotic perspective, "WHO ARE WE?" functions as the representamen in the form of a question, "Aswel Olive…" operates as a partial object referring to brand identity, and the explanatory paragraph beginning with "We are Algerian farmers…" serves as the interpretant by providing contextual meaning. The visual signs, including the olive tree, black olives, oil droplets, mountain form, green olives in bowls, herbs, leaves, wooden background, white background, and the search icon, are predominantly iconic (with some symbolic elements, such as the search icon due to its conventional meaning). These visual elements function as interpretants that support the textual message. However, the semiosis remains incomplete when the visual and linguistic signs are analysed separately.

A more complete semiotic process emerges when both sections of the website are connected. The homepage functions as the representamen, although its meaning remains partial on its own. The "WHO ARE WE?" textual content then functions as the object by providing contextual information about the brand identity, while the accompanying image acts as the interpretant by visually reinforcing and extending the meaning introduced in the text. Consequently, anchorage and relay occur between linguistic and visual signs, producing

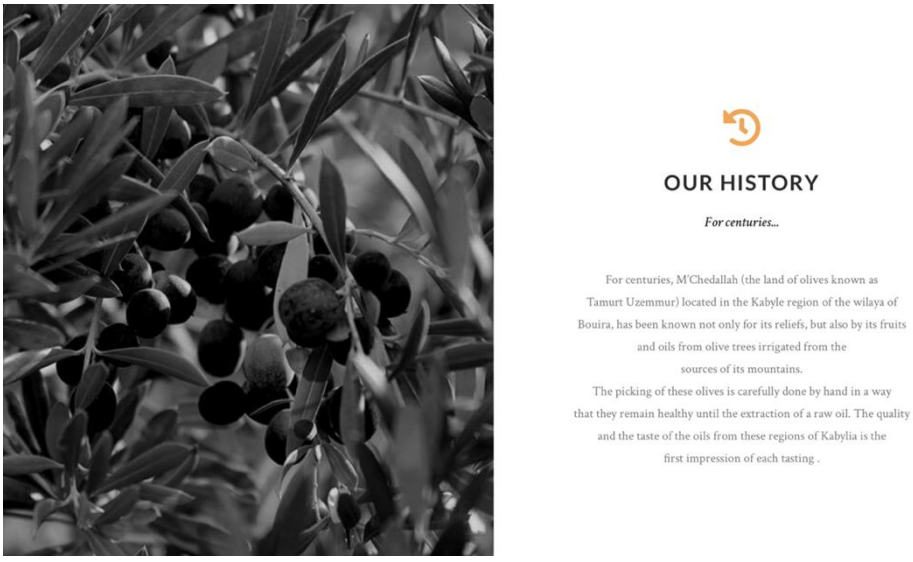
a coherent triadic semiosis based on the relationship between representamen, object, and interpretant.

2.2.1.3 The OUR HISTORY Section. Below the “WHO ARE WE” section, a new section appears under the heading “OUR HISTORY”, functioning as a bridge between the introductory representation of the product and a deeper explanation of its origins, with a clear emphasis on time, place, and tradition. This section is visually organized into two horizontally arranged columns, with the image placed on the left side and the written content on the right side, allowing both visual and linguistic modes to operate simultaneously and guide the viewer’s interpretation through complementary imagery and explanation. On the right side, the linguistic component is clearly structured. The main heading “OUR HISTORY” is displayed in uppercase letters, signalling its central thematic role. Above it, a small clock-like graphic symbol introduces the notion of time and continuity even before reading begins. Beneath the title, the phrase “For centuries…”, written in italic style, functions as a temporal marker that prepares the reader for a historical narrative. The following paragraph provides detailed contextual information about the product’s origin, referring to M’Chedallah and the Kabyle region, and describing traditional olive cultivation and oil extraction practices. The text is presented in a well-structured paragraph with consistent spacing, while the use of soft grey and black tones against a light background enhances readability and reinforces a refined visual identity. On the left side, a close-up image of olive branches bearing fruits is displayed in a black-and-white format, which gives the photograph an archival and timeless quality commonly associated with historical representation. The focus on the olives emphasizes the raw material of the product, reinforcing notions of natural origin and agricultural authenticity. Overall, the linguistic and visual elements operate in a complementary manner: the text provides explicit historical and

contextual information, while the image reinforces these meanings by visually grounding the product in its natural source.

Figure 3

The OUR HISTORY Section of ASWEL Website.



As shown in Appendix A, Table A3, the website designer uses five linguistic signs and four visual signs in the "OUR HISTORY" section. The linguistic signs include "OUR HISTORY" and "For centuries", which function as symbolic markers introducing temporality. The extended textual passage beginning with "For centuries, M'Chedallah…" operates as a symbolic sign with indexical potential, as the reference to M'Chedallah points to a real geographical location in Bouira; however, it remains only partially grounded, as the dynamic object is not fully specified. Similarly, statements such as "The picking of these olives…" and "The quality and the taste…" function symbolically by referring to harvesting practices and product evaluation, yet they still do not clearly establish a fully identifiable dynamic object.

The visual signs include the olive branch image, the black-and-white colour scheme, the clock icon, and the white background, most of which function as iconic signs. The olive branch image refers to a real-world referent, while the monochrome colour scheme carries

both iconic and symbolic values, evoking the past and reinforcing the historical tone. The clock icon functions symbolically to represent time, and the white background supports visual clarity and textual legibility. However, despite these elements, the semiosis process remains incomplete due to the absence of a clearly identifiable dynamic object, rendering the image relatively "empty" in informational terms.

As a result, no strong anchorage or relay is established between linguistic and visual signs in this section. The image does not significantly extend or specify the textual meaning, and the progression of semiosis therefore continues across sections. As previously noted, the "HOME PAGE" functions as the representamen, while the "WHO ARE WE" section functions as the object by introducing the producers of the product. The "OUR HISTORY" section then functions as an extended object that deepens meanings related to tradition, heritage, and origin. However, despite this progression, the overall interpretation remains partial and is further developed in the subsequent sections.

2.2.1.4 The PRODUCTION AND QUALITY TESTING Section. Below the "OUR HISTORY" section, a new section appears under the heading "PRODUCTION AND QUALITY TESTING", which presents the modern processes involved in olive oil manufacturing and functions as a continuation of the historical narrative by shifting the focus from traditional practices to contemporary production methods. This section is organized into two horizontally arranged columns, with the textual content on the left side and a large visual image on the right side, allowing a parallel interaction between linguistic and visual modes of meaning-making. On the left side, the section begins with a bold uppercase heading, "PRODUCTION AND QUALITY TESTING", which establishes the central theme of the section. Beneath it, a subheading in sentence form reads, "Every day in our factory and at every step of the production run…", introducing the production process in an explanatory tone. This is followed by a detailed paragraph describing the stages of olive oil production

and quality control procedures. The text is neatly structured with consistent margins and line spacing, enhancing readability, while the use of black and grey tones against a light background contributes to a clear and professional visual presentation. On the right side, a large image displays the ASWEL olive oil bottle placed next to a wooden bowl filled with olives. The bottle is shown upright, with its back label visible, including information such as ingredients, contact details, website address, and location. The surrounding olives emphasize freshness and natural origin, reinforcing the product's quality and authenticity. Additional visual and linguistic elements on the packaging, such as "Garantie" and "Meilleur qualité", further contribute to the branding and quality discourse.

Figure 4

The PRODUCTION AND QUALITY TESTING Section



As shown in Appendix A, Table A4, the website designer uses twenty-six linguistic signs and twelve visual signs in this section. The linguistic signs include the main heading "PRODUCTION AND QUALITY TESTING", the introductory sentence "Every day in our factory and at every step of the production run…", and extended statements describing scientific testing procedures, harvesting methods, and production techniques such as hand

harvest, mechanical extraction, cold processing, and ecological production. While these expressions refer to real industrial practices and institutional frameworks (e.g., ONAB certification), they remain largely symbolic, and the dynamic object is not fully and clearly specified. Even when geographical references such as the Kabyle region in Algeria appear on the bottle, they function indexically by suggesting origin, yet they still do not fully anchor the discourse to a clearly identifiable concrete production site.

The visual signs in this section are predominantly iconic, including the wooden bowl, olives, wooden surface, glass bottle, green liquid, white background, and blurred natural scenery, all of which resemble real-world objects. The mountain image functions as an iconic diagram representing geographical context, while the blurred green background carries a symbolic-metaphorical association with nature and purity. The certification stamp with stars operates symbolically, indicating quality assurance, and the Algerian flag combines iconic resemblance, symbolic national identity, and indexical reference to country of origin. Despite this richness of visual coding, the semiosis process remains incomplete, as the image does not fully specify or concretize the production reality described in the text.

From a semiotic perspective, “PRODUCTION AND QUALITY TESTING” functions as the representamen, while the detailed textual description of production processes, including statements such as hand harvesting, quality control procedures, and ONAB qualification, functions as the object. The visual composition operates as an interpretant by reinforcing notions of quality, modernity, and industrial control through imagery associated with cleanliness, certification, and natural purity.When viewed within the broader structure of the website, a cumulative semiotic progression emerges across sections. The homepage functions as the initial representamen, the “WHO ARE WE” section functions as the object by introducing the producers’ identity, the “OUR HISTORY” section extends this object by adding historical and geographical depth, and the current “PRODUCTION AND QUALITY

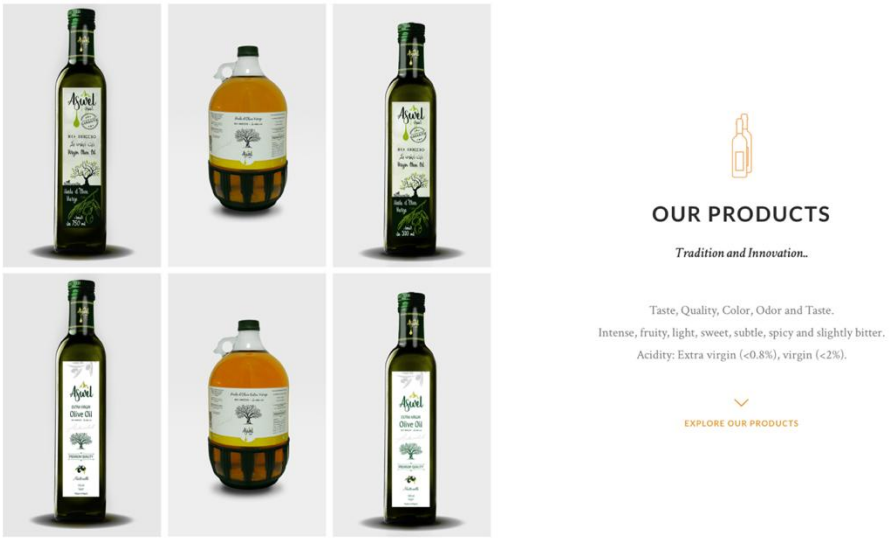
TESTING" section operates as an interpretant that explains how tradition is transformed into modern, controlled production. This sequential organization creates a layered process of semiosis in which each section builds upon and reinterprets the previous one, ultimately strengthening the coherence of the brand narrative and enhancing consumer trust through an advertising discourse.

2.2.1.5 The OUR PRODUCTS Section. Below the "PRODUCTION AND QUALITY TESTING" section, as the viewer continues scrolling, another section appears under the heading "OUR PRODUCTS", where the brand is presented through its product range, highlighting variety, qualities, and key characteristics. This section is visually organized into two horizontally arranged columns, with a grid-like arrangement of product images on the left side and the written content on the right side, creating a balanced interaction between visual display and textual description. On the left side, several images of ASWEL olive oil bottles are displayed in a structured grid format, showing different sizes and packaging variations such as 500 ML, 750 ML, and 5L glass bottles. These products are presented against a neutral background that enhances their visibility and emphasizes their design and labelling. The variation in bottle sizes visually communicates product diversity and reinforces the brand's range and adaptability to different consumer needs. On the right side, the textual component begins with the bold uppercase heading "OUR PRODUCTS", which establishes the main focus of the section. Beneath it, an italicized phrase, "Tradition and Innovation", functions as a conceptual subheading that links heritage with modernity. A small bottle icon placed above the heading further reinforces the thematic focus on the product. The section then lists several descriptive terms related to sensory experience and product evaluation, including "Taste", "Quality", "Odor", and descriptors such as "Intense", "Fruity", "Sweet", "Light", "Subtle", "Spicy", and "Slightly Bitter", which guide the viewer's perception of the product's sensory profile. In addition, technical indicators such as

acidity levels (Extra virgin <0.8% and Virgin <2%) introduce a scientific dimension that enhances credibility and communicates quality standards. The section concludes with the call to action “EXPLORE OUR PRODUCTS”, encouraging further engagement.

Figure 5

The OUR PRODUCTS Section of ASWEL Website.



As presented in Appendix A, Table A5, the “OUR PRODUCTS” section contains twenty-nine linguistic signs and eleven visual signs. The linguistic signs include the main heading “OUR PRODUCTS” and the phrase “Tradition and Innovation”, both functioning symbolically by framing the product range within a discourse of continuity and modern development. Sensory descriptors such as “Taste”, “Quality”, “Odor”, “Fruity”, “Sweet”, “Spicy”, “Subtle”, and “Slightly Bitter” operate as symbolic signs that construct an evaluative sensory framework, although they remain general when considered individually and do not clearly specify a single dynamic object. Similarly, acidity indicators such as “Extra Virgin (<0.8%)” and “Virgin (<2%)” function symbolically while also carrying indexical value, as the numerical values suggest measurable classification standards; however, they still do not point to a single identifiable product instance. Additional textual elements on the packaging, including “ASWEL”, “Extra Virgin”, “Olive Oil”, “Naturelle”, “Premium Quality”,

“Garantie”, and bottle size indicators (500 ML, 750 ML, 5L), function symbolically with indexical aspects by indicating brand identity, product type, and measurable quantities.

The visual signs in this section are predominantly iconic, including the product bottles in different sizes and formats, which resemble real-world containers of olive oil. The variations in packaging visually represent product diversity and existence in a tangible market context. Additional visual elements on the labels, such as olive trees, black olives, mountains, and green drops, function as iconic representations of natural and agricultural elements associated with olive oil production. The mountain motif also carries diagrammatic qualities, suggesting geographical distance and landscape origin, while the green drop icon represents the liquid nature of the product. Overall, these visual elements contribute to a coherent representation of authenticity and natural production.

From a semiotic perspective, “OUR PRODUCTS” functions as the representamen introducing the product display. The visual grid of bottles operates as the object, while the linguistic descriptors particularly sensory and technical terms such as taste, aroma, acidity, and classification function as interpretants that guide the viewer’s understanding and evaluation of the products. Through this structure, anchorage and relay occur between linguistic and visual elements, allowing both modes to reinforce and complete one another in the construction of meaning.

Within the overall semiotic progression of the website, this section represents a further development of meaning-making. The homepage functions as the initial representamen, while “WHO ARE WE” and “OUR HISTORY” establish the object through identity and origin. “PRODUCTION AND QUALITY TESTING” introduces interpretive mechanisms that communicate credibility and production processes, while “OUR PRODUCTS” consolidates these meanings into a structured object of consumption, visually and linguistically presenting the final commercial output. This sequential organization

demonstrates a cumulative process of semiosis in which each section builds upon and reinterprets the previous ones, reinforcing brand coherence and strengthening persuasive advertising meaning.

2.2.1.6 The AND EVEN IN THE KITCHEN Section. Below the "OUR PRODUCTS" section, as the viewer continues scrolling, another section appears under the title "AND EVEN IN THE KITCHEN!", which presents the culinary uses of ASWEL olive oil through a variety of prepared dishes. This section extends the product narrative by demonstrating how the olive oil is applied in everyday cooking practices. Unlike the previous sections, it adopts a centralized layout in which the linguistic elements are placed at the centre, while three food images are arranged side by side horizontally beneath them. This structure first directs attention to the textual content before guiding the viewer toward the visual representations.

At the centre of the section, the linguistic component begins with a bold uppercase heading, "AND EVEN IN THE KITCHEN!", which functions as the main introductory title and establishes the culinary focus of the section. Beneath it, the sentence "Olive oil leaves room for manoeuvre for the inspiration of its user" serves as a descriptive statement emphasizing creativity and flexibility in cooking. Further down, the expression "ALL RECIPES" appears in uppercase, functioning as a directive call encouraging users to explore the presented dishes. Following the textual elements, three images are displayed side by side in a horizontal arrangement, each representing a different prepared dish, including Moroccan, Tunisian, and Syrian cuisine. These images are presented in full colour and highlight ingredients, textures, and plating styles. The use of rectangular framing creates visual balance, while the diversity of dishes emphasizes cultural variation and illustrates different culinary contexts in which olive oil is used.

Figure 6

The AND EVEN IN THE KITCHEN Section of ASWEL Website.



As shown in Appendix A, Table A6, the “AND EVEN IN THE KITCHEN!” section contains fourteen linguistic signs and seven visual signs that contribute to the construction of meaning. The linguistic signs include the main heading “AND EVEN IN THE KITCHEN!”, “ALL RECIPES”, “ASWEL”, “,”أسول and dish descriptions such as “Syrian Humous with olive oil”, “Moroccan lemon chicken tagine”, and “Tunisian Lablabi”, along with explanatory phrases describing ingredients and preparation methods. These signs are primarily symbolic, as they refer to culinary categories, cultural practices, and product usage. The statement “Olive oil leaves room for manoeuvre for the inspiration of its user” functions as a metaphorical symbol, emphasizing creativity and adaptability. In addition, the dates (e.g., 1 October 2020, 4 October 2020, 7 October 2020) function as symbolic temporal markers; however, their indexical function remains limited, as they are not clearly linked to specific identifiable events.

The visual signs include three main food images, which are predominantly iconic, as they visually resemble real prepared dishes. These include plated meals such as hummus-based dishes, chicken tagine with lemon, and chickpea-based Lablabi. In addition, the section incorporates national flags (Tunisian, Moroccan, and Syrian), which function as combined

iconic and symbolic signs, as they resemble national symbols while also representing cultural identity and culinary origin. These flags also carry indexical associations by pointing to real countries and their respective culinary traditions. Furthermore, the image of a woman consuming food functions as an iconic sign that reinforces the idea of enjoyment and satisfaction associated with the product's use.

From a semiotic perspective, anchorage and relay are clearly established between linguistic and visual elements in this section. The expressions "AND EVEN IN THE KITCHEN!" and "ALL RECIPES" function as the representamen, while the visual representations of dishes, cultural flags, and culinary descriptions collectively function as objects. The interpretant that emerges from this relationship is that ASWEL olive oil is not only a production commodity but also a versatile ingredient embedded in diverse cultural cuisines, associated with pleasure, creativity, and everyday culinary satisfaction.

Overall, compared to the preceding sections, "AND EVEN IN THE KITCHEN!" operates primarily as an interpretant within the broader semiotic structure of the website, as it extends the meaning of earlier sections by demonstrating the practical and experiential use of olive oil in daily cooking.

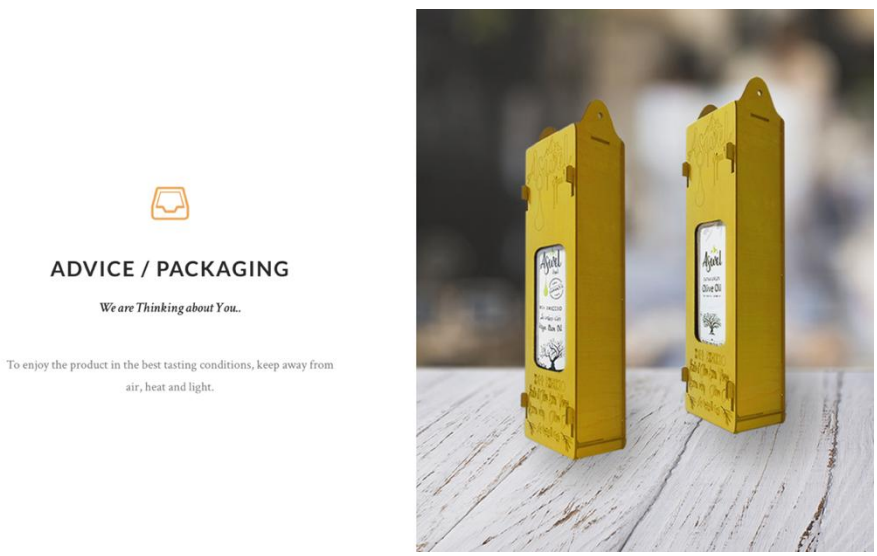
2.2.1.7 The ADVICE/ PACKAGING Section. Below the "AND EVEN IN THE KITCHEN" section, as the viewer continues scrolling, another section appears under the title "ADVICE / PACKAGING". This section is organized into two horizontally arranged columns, with the linguistic content positioned on the left side and a large visual representation of the packaging displayed on the right side. In this way, the section combines emotional engagement with practical guidance on how to preserve and consume olive oil under optimal conditions. On the left side, the linguistic elements are clearly structured. The main heading "ADVICE / PACKAGING" is written in bold uppercase letters, indicating the informational purpose of the section. Beneath it, the phrase "We are Thinking about You",

written in italic form, introduces an emotional dimension to the discourse and establishes a sense of closeness between the brand and the consumer. The use of the pronouns “We” and “You” strengthens this relational effect by reducing distance and suggesting care, responsibility, and attention. Above this phrase, a small box-like icon reinforces the theme of packaging and storage. A short instructional paragraph follows, stating that to enjoy the product in optimal tasting conditions, it should be kept away from air, heat, and light. This directive language is simple and functional, guiding consumers toward proper preservation practices. On the right side, the visual composition shows two golden-coloured olive oil bottles placed on a wooden surface. The containers are presented from slightly different angles, emphasizing their shape, design, and packaging quality. The golden tone of the bottles visually evokes the colour of olive oil, reinforcing associations with richness, purity, and premium quality. The wooden background introduces a natural and rustic atmosphere, strengthening the connection to agricultural origins, while the slightly blurred background ensures that attention remains focused on the packaging itself.

Overall, the linguistic and visual elements operate in a complementary manner. The textual component provides both emotional engagement and practical instructions, while the visual component represents the physical packaging designed to preserve product quality and reinforce brand identity.

Figure 7

The ADVICE/PACKAGING Section of ASWEL Website



As shown in Appendix A, Table A7, the “ADVICE / PACKAGING” section contains three linguistic signs and five visual signs that contribute to meaning construction. The linguistic signs include “ADVICE / PACKAGING”, which functions symbolically by signalling instructional content; “We are Thinking about You”, which functions as a symbolic and affective sign creating emotional proximity through pronoun use; and the advisory statement regarding storage conditions (keeping the product away from air, heat, and light), which functions as a directive symbolic sign guiding proper preservation practices. Although these signs provide guidance and emotional framing, the dynamic object cannot be fully identified when they are considered in isolation.

The visual signs include the packaging bottles, the box icon, the wooden surface, the blurred background, and the golden colour tone. These elements are predominantly iconic, as they resemble real-world objects and materials. The box icon functions as an iconic representation of storage, while the wooden surface suggests a natural material context without specifying a precise referent. The blurred background functions structurally to emphasize the foreground packaging, and the golden colour carries both iconic and symbolic value by visually evoking the product’s liquid substance and its premium quality associations. Nevertheless, these visual elements alone do not fully determine a clear dynamic object.

From a semiotic perspective, the heading “ADVICE / PACKAGING” functions as the representamen, while the visual depiction of the packaging operates as the object, referring to the physical containers used for storing the olive oil product. The remaining linguistic elements, particularly the emotional statement “We are Thinking about You” and the storage instructions, function as interpretants, as they guide how the packaging should be understood both emotionally and functionally.

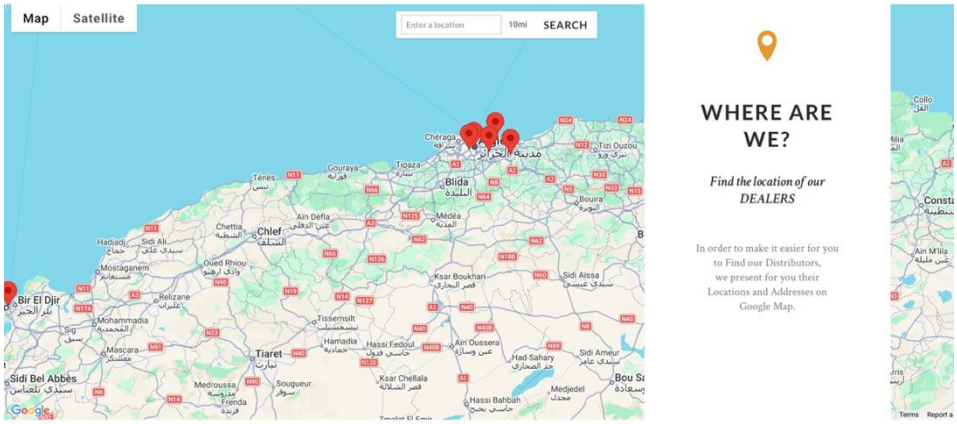
Consequently, anchorage and relay are clearly established between linguistic and visual components, with the textual elements shaping the interpretation of the packaging

visuals. Compared to previous sections, “ADVICE / PACKAGING” functions primarily as an interpretant within the overall semiotic structure of the website, as it extends the discourse of product presentation by emphasizing care, preservation, and consumer relationship. It is also closely connected to the “OUR PRODUCTS” section, as it reinforces the material and functional aspects of product use and storage within the broader brand narrative.

2.2.1.8 The WHERE ARE WE Section. Below the “ADVICE / PACKAGING” section, as the viewer continues scrolling, another section appears under the heading “WHERE ARE WE”, which presents the geographical distribution of the ASWEL brand. Unlike the previous sections, this one adopts a distinct layout in which a large interactive map occupies most of the horizontal space, while the linguistic content is positioned on the right side of the map. This arrangement prioritizes spatial visualization, allowing users to immediately engage with the geographical dimension of the brand. The visual component consists primarily of a large map displaying different geographical areas marked with red location pins that indicate distributor locations. The map also includes zoom functionality, enabling users to identify regions more precisely and explore the spatial distribution of dealers. These interactive and visual elements emphasize accessibility and spatial orientation, making the distribution network more tangible for the viewer. While, on the right side, the linguistic elements are clearly structured. The main heading “WHERE ARE WE?” is written in bold uppercase letters and formulated as a question, signalling the section’s informational and exploratory purpose. Above it, a small orange location icon reinforces the spatial theme. Beneath the heading, an italicized subheading reads “Find the location of our DEALERS”, which introduces the objective of the section. Additional instructional text guides users to locate distributors through the embedded Google Map. The text is arranged vertically with clear spacing and uses black and grey tones that contrast with the white background, enhancing readability and visual clarity.

Figure 8

The WHERE ARE WE Section of ASWEL Website.



As shown in Appendix A, Table A8, the “WHERE ARE WE” section contains twenty-three linguistic signs and eight visual signs. The linguistic signs include the main title, instructional phrases, map interface terms such as “Search”, “Satellite”, “Terrain”, and “Labels”, as well as distance indicators (e.g., 1 mi, 5 mi, 10 mi, 50 mi, 100 mi). These elements function primarily as symbolic signs, as they structure navigation and define spatial relationships. In addition, names of shops and distributors such as “EL Baraka”, “Orange shop”, “La maison d’olive”, and “Fromages et Terroir Oran”, along with city names such as “Oran” and “Algiers”, function as symbolic references to real geographical locations. However, when considered independently, their spatial meaning remains incomplete until connected with the visual map markers.

The visual signs include the map interface, satellite view, and six red location pins. The map and satellite imagery function as iconic and diagrammatic signs, representing real geographical structures and spatial organization. The red location pins function as indexical signs, as each pin directly points to a specific distributor location; however, their full meaning becomes clear only when interpreted alongside the corresponding linguistic labels. Without

these labels, the pins remain ambiguous, while the textual elements alone lack spatial anchoring.

From a semiotic perspective, strong anchorage is present in this section, as the linguistic signs help define and clarify the meaning of the visual elements. The red pins gain specificity through association with distributor names and city labels, while the textual information gains spatial grounding through the map. Similarly, relay is established between both modes, as the linguistic instructions and labels guide the interpretation of the visual map and vice versa, creating a unified spatial understanding of distribution. Consequently, the heading “WHERE ARE WE” functions as the representamen, while the map and location markers operate as the object by providing concrete spatial representations of distributor locations. The interpretant is the understanding that ASWEL olive oil is widely accessible across multiple regions, reinforcing its commercial reach and availability.

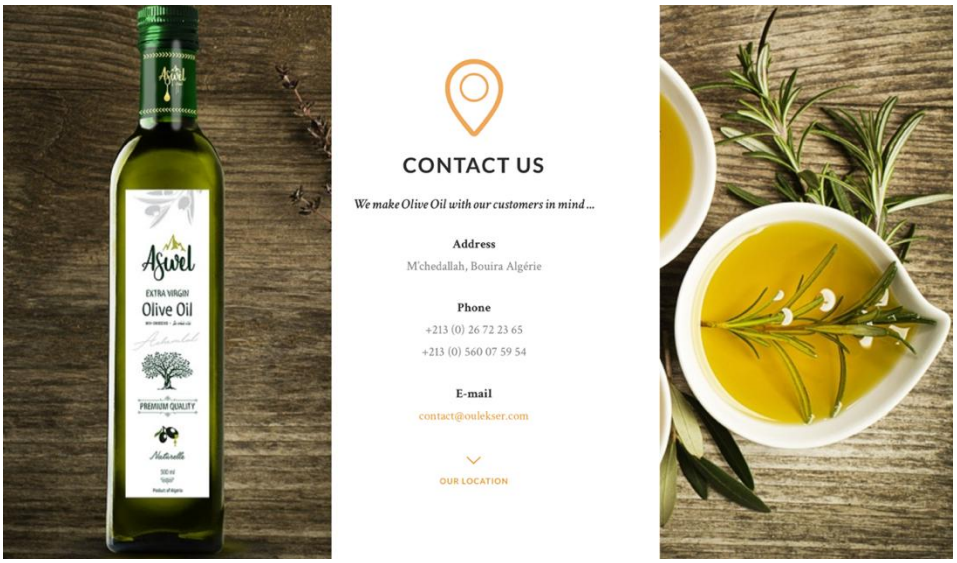
Overall, compared to previous sections, “WHERE ARE WE” plays a crucial role in completing the semiotic progression of the website by grounding the brand in real geographical space. While earlier sections build identity, history, production, and product meaning, this section anchors the entire discourse in physical distribution, functioning as a spatial confirmation of the brand’s presence in reality.

2.2.1.9 The CONTACT US Section. Below the “WHERE ARE WE” section, as the viewer continues scrolling, another section appears under the heading “CONTACT US”, which provides the brand’s communication details and enables customers to connect directly with the company. This section differs from the previous ones in its layout, as it is horizontally structured with the linguistic content placed at the centre and visual elements positioned symmetrically on both the left and right sides, creating a framing effect around the central information.

At the centre of the section, the linguistic component begins with the bold uppercase heading “CONTACT US”, which functions as the main thematic focus and appears larger than the rest of the textual content. Above it, a location-style icon similar to the one used in the previous section reinforces the spatial and contact-related theme. Beneath the heading, the statement “We make olive oil with our customers in mind” introduces a relational and customer-oriented message, emphasizing care, responsibility, and accessibility. The contact details are then presented in a structured vertical format, including the address (M’chedallah, Bouira, Algeria), phone numbers, and email address, each clearly separated with consistent spacing. The use of black and grey tones against a light background enhances readability and maintains a clean visual hierarchy. On both the left and right sides, the visual elements are arranged symmetrically, framing the central text. These include images of ASWEL olive oil bottles and bowls of olive oil accompanied by herbs, reinforcing the product identity and natural composition of the brand. This symmetrical placement draws attention toward the central contact information while maintaining visual balance and aesthetic coherence across the section.

Figure 9

The CONTACT US Section of the ASWEL Website



As indicated in Appendix A, Table A9, the “CONTACT US” section contains five linguistic signs and five visual signs that contribute to meaning construction. The linguistic signs are predominantly symbolic and perform both informative and relational functions. The heading “CONTACT US” functions as a directive sign encouraging interaction, while the statement “We make olive oil with our customers in mind” introduces a relational dimension that emphasizes customer care and strengthens the bond between producer and consumer through the use of possessive pronouns such as “we” and “our”. In addition, the concrete contact details address, phone numbers, and email function as symbolic references that clearly identify real communication channels and a physical location, allowing the dynamic object to be fully grounded in reality.

The visual signs include location-related icons, olive oil bottles, bowls of oil, and natural background elements such as wood textures and golden tones. The location icon functions as both symbolic and indexical, indicating geographical presence and accessibility. The product images are iconic signs, as they directly resemble real olive oil containers and consumable forms of the product. The wooden background reinforces natural authenticity, while the golden colour of the oil carries symbolic associations with quality, richness, and value. Overall, the symmetrical composition enhances visual clarity and reinforces the communicative function of the section.

From a semiotic perspective, anchorage and relay are clearly established between linguistic and visual elements. The textual content provides explicit contact information and relational messaging, while the visual elements reinforce the brand’s identity, product authenticity, and accessibility. Together, they guide the viewer toward interpreting the brand as open, reachable, and professionally structured. Consequently, the heading “CONTACT US” functions as the representamen, while the contact details (address, phone numbers, and email) function as the object, representing real-world channels of communication. The

interpretant is the understanding that ASWEL is an accessible and responsive brand that encourages direct interaction with its consumers. When considered within the overall semiotic progression of the website, “CONTACT US” operates primarily as an interpretant that completes and consolidates the meaning developed in previous sections. While “WHERE ARE WE” establishes geographical presence, the present section extends this by transforming spatial location into direct communicative accessibility, thereby finalizing the semiotic trajectory of identity, origin, production, consumption, and contact.

2.2.1.10 The Footer Section. Below the “CONTACT US” section, the final part of the ASWEL website appears in the form of a footer, which functions as a concluding information block that summarizes key elements of the website and provides navigational, legal, and branding references. This section is visually separated from the previous ones and serves as a structural closure to the overall webpage. At the bottom, the linguistic components include the brand name “Aswel” alongside its Arabic equivalent “,”أسول reinforcing bilingual brand identity and cultural inclusiveness. Navigation links such as “Home” and “Contact Us” are also included, allowing users to return to earlier sections of the website. In addition, language options (Arabic, English, and French) are provided, reflecting accessibility and multilingual communication. The presence of social media abbreviations and icons (e.g., Facebook, Instagram, LinkedIn) further extends the brand’s communicative reach beyond the website itself. Finally, legal statements such as “Aswel © 2026” and “All rights reserved” establish ownership and copyright protection. Collectively, these linguistic elements function mainly as symbolic signs, reinforcing brand identity, navigation structure, and legal authority. While, the visual components include the brand logo elements (green mountain and green drop), social media icons, a dark background, and divider lines. The green mountain and green drop function as iconic signs representing nature and the liquid essence of olive oil, while also symbolizing the brand’s agricultural origins. The social media icons operate as

iconic-symbolic signs, as they visually resemble platform logos while also indicating external digital communication channels. The dark background enhances contrast and readability, while the divider lines function as structural visual markers that organize content and separate the footer from the rest of the webpage. Together, these visual elements ensure clarity, coherence, and visual hierarchy.

Figure 10

The Footer Section of ASWEL Website.



As shown in Appendix A, Table A10, the footer section contains eleven linguistic signs and five visual signs that contribute to the final layer of meaning construction. The linguistic signs primarily function as symbolic elements that reinforce brand identity (ASWEL / أسول), support navigation (Home, Contact Us), and ensure accessibility through multilingual options. The repetition of the brand name in both Latin and Arabic scripts strengthen cultural inclusivity and consolidates brand recognition. Additionally, the legal statement “All rights reserved” functions as a formal symbolic marker of ownership and protection.

The visual signs include the green mountain, green drop, social media icons, dark background, and divider lines. The logo elements function as iconic representations of natural origin and olive oil identity, while the social media icons extend the brand into external digital spaces. The dark background provides visual contrast and enhances legibility, and the divider lines function diagrammatically to structure the layout and separate content sections. Overall, these visual elements contribute to both aesthetic coherence and functional organization.

From a semiotic perspective, anchorage and relay are clearly present in this section. Anchorage is observed between the logo elements and the textual brand name "ASWEL / أسول", as the linguistic form stabilizes and clarifies the meaning of the visual symbols. Relay is also evident through the interaction between navigation links and visual icons, where both linguistic and non-linguistic signs work together to guide the user toward external platforms and internal pages, ensuring continuity of interaction. Consequently, the semiosis process reaches its final stage in the footer section, which functions as a concluding interpretant within the overall structure of the website. It consolidates the meanings developed throughout previous sections, reinforcing brand identity, accessibility, and communication. In this way, the footer summarizes the entire semiotic and advertising discourse of the ASWEL website, bringing the process of meaning-making to a coherent closure.

2.2.2 Discussion

Our present study aims to investigate how meaning is constructed and communicate through the use of the linguistic and visual signs across the different sections of ASWEL website. Particularly, to achieve this aim, a set of objectives were highlighted, focusing on identifying and classifying the signs present across the ten sections of the website, as well as examining the process of semiosis and investigating text-image relations based on Barthes's concepts of anchorage and relay within a multimodal framework. To this end, a

qualitative approach was conducted across the ten interconnected sections of the ASWEL website.

Having completed the semiotic analysis of the ten sections of the ASWEL website, the following discussion synthesizes the key findings in relation to the four research questions and the relevant literature.

At the level of sign distribution and classification, both linguistic and visual signs are consistently present across all ten sections, with their prominence varying from one section to another (Kress & van Leeuwen, 2001). Linguistic signs are more dominant in sections such as OUR HISTORY, WHERE ARE WE, PRODUCTION AND QUALITY TESTING, and the Footer, through slogans, headings, and descriptive texts including *ASWEL*, *BETWEEN TRADITION AND INNOVATION*, *We are Algerian farmers*, and *OUR PRODUCTS*. Visual signs, by contrast, predominate in sections such as AND EVEN IN THE KITCHEN, OUR PRODUCTS, and CONTACT US, through images of olive trees, olive oil bottles, the map, natural landscapes, dishes, and bowls of olives, all of which resemble real objects visually. This distribution is not arbitrary as it reflects a strategic design in which language is mobilized where precision and information are needed, while images are foregrounded where emotional and sensory impact is the primary communicative goal. The linguistic signs are mostly symbolic in nature, their meaning governed by social conventions rather than any direct connection to the object (Cobley & Jansz, 1999; Peirce, 1931-1958, CP 2.249), as illustrated by expressions such as *Naturelle*, *Premium quality*, *Extra virgin*, and *Garantie*. The visual signs, on the other hand, are predominantly iconic under the image subtype, as iconic signs are based on visual resemblance (Peirce, 1931-1958, CP 2.247), most clearly observed in the olive oil drop in the Homepage section, which directly resembles the real liquid and evokes purity and naturalness, and in the map in the WHERE ARE WE section, which falls under the diagram subtype as it depicts structural and spatial relationships rather than

physical appearance (Johansen & Larsen, 2005). However, what complicates this picture and what constitutes one of the most analytically significant findings of this tudy is that signs rarely appear in pure form (Peirce, 1931-1958). The Algerian flag in the PRODUCTION AND QUALITY TESTING section simultaneously functions as iconic in its resemblance to the real flag, indexical in its reference to the geographical origin of the product, and symbolic in its evocation of national identity and cultural pride. Likewise, the national flags of Tunisia, Morocco, and Syria in the AND EVEN IN THE KITCHEN section demonstrate the same combined classification, each referring to a real country and the culinary traditions associated with it. This combinatory nature of signs reveals that the ASWEL website deploys semiotic complexity as a communicative strategy, layering multiple dimensions of meaning within single visual elements to produce richer and more resonant messages. The trilingual use of Arabic, French, and English across several sections, particularly in the Footer, further reinforces this layering, positioning the website as a communicative space that simultaneously addresses local Algerian consumers and international markets (Cook, 2001, p. 22).

This semiotic complexity extends beyond the level of individual signs to the level of the semiotic process itself. The analysis reveals that semiosis remains incomplete within individual sections. In the Homepage, for instance, the linguistic signs such as *ASWEL* and *BETWEEN TRADITION AND INNOVATION* are symbolic signs whose dynamic objects cannot be clearly identified, while the visual signs including the mountain, the drop, and the olive tree fail to invoke a full interpretation process, as there is no anchorage and relay between the linguistic and visual signs. This incompleteness, however, is not a flaw in the website's design but rather a structural feature of its communicative strategy. It is only when the ten sections are read sequentially and relationally that semiosis unfolds progressively and cumulatively through the continuous triadic interaction between the representamen, the object,

the object, and the interpretant (Peirce, 1931-1958). The Homepage functions as the representamen introducing the brand; the WHO ARE WE section functions as the object grounding it in geographical and human identity; the OUR HISTORY section reinforces meanings related to tradition and heritage; and the PRODUCTION AND QUALITY TESTING section functions as the interpretant by establishing quality and authenticity. This progressive unfolding aligns with Peirce's concept of unlimited semiosis as explained by Deely (1990), where meaning is not fixed but develops through a continuous and dynamic triadic process. It also supports what Boardman (2005) argued, namely that websites are electronic texts whose analysis must be situated within the particular context in which they are created and used, as meaning in the ASWEL website can only be fully understood when sections are read in relation to one another.

The text-image relationship, examined through Barthes's (1977) concepts of anchorage and relay, further illuminates the communicative logic of the website. Anchorage dominates across the majority of sections, most evidently in the WHO ARE WE section, where the textual paragraph anchors the meaning of the product image by identifying the producers, their origins, and their values, and in the PRODUCTION AND QUALITY TESTING section, where linguistic descriptions of harvesting methods and quality certifications fix the meaning of the visual elements (Barthes, 1977). This dominance of anchorage reflects the communicative demands of a commercial platform, where ambiguity must be controlled and consumer interpretation guided toward specific meanings. Yet the analysis also reveals that the website does not rely exclusively on linguistic control of meaning. Relay was identified in sections where linguistic and visual signs stood in a complementary relationship (Barthes, 1977), most notably in the AND EVEN IN THE KITCHEN section, where the flags of Tunisia, Syria, and Morocco combined with dish

descriptions and food images produced a meaning related to cultural diversity and international culinary use that neither mode could communicate independently.

Overall, the combination of linguistic and visual signs in the ASWEL website creates and reinforces the idea of authenticity, heritage and cultural pride within the Algerian context. The frequent use of natural imagery, the references to Kabyle region and M'Chedallah, the Algerian flag, and the combination of Arabic alongside French and English all function as deliberate semiotic strategies that position ASWEL within a specific cultural and geographical contexts. In this respect, the ASWEL website does not only function as a promotional tool, but it constructs and communicates a cultural narrative about Algerian olive oil production and its place within both local and international markets, and persuading customers by creating emotional impact.

2.2.3 Limitation

Along the present study, we were subject to several limitations and difficulties that may have affected its validity and results, presented as follows:

- The lack of prior research on the selected topic and limited availability of related studies.
- Semiotics as a field is poorly studied in English resources.
- Cultural differences among viewers may produce varying interpretations of the same signs, limiting the generalizability of the findings.
- Peirce's triadic model is highly complex as it contains multiple subcategories.
- The multilingual use of language including English, Arabic, and French, which make the analysis somehow difficult.

2.2.4 Recommendations

1. Avenues for future research include conduct a comparative semiotic analysis between ASWEL Olive Oil website and another Algerian or Foreign websites, in order to

broaden the interpretation of signs and how meaning differ across cultural and linguistic contexts.

2. Further research is needed using the same website as object but following another semiotics theory using either Saussure's dyadic model of signifier and signified or Barthes' order of signification (denotation, connotation, and myth).
3. Future studies should take into account interviews or surveys to study audience perception.
4. Further research can be conducted by approaching the same website from different analytical angles such as consumer persuasion techniques, cultural background, and the role of multilingualism in shaping the brand's target audience.
5. For the designers of the ASWEL website, it is recommended to exert more effort and reconsider the visual and linguistic design as the use of black olives instead for the green olives.

General Conclusion

The present study investigated how meaning is constructed and communicated through the interaction of linguistic and visual signs on the ASWEL olive oil corporate website in Algeria. To achieve this aim, we drew on the semiotic framework proposed by Charles Sanders Peirce, particularly his triadic model of the representamen, object, and interpretant, as well as his typology of signs (icon, index, and symbol), and Roland Barthes's concepts of anchorage and relay.

The first chapter was devoted to reviewing the relevant literature, covering the foundational concepts of semiotics, multimodality, and digital communication. The first section provided a general overview of the field of semiotics with a focus on its key theorists, particularly Peirce's triadic model and his typology of icon, index, and symbol, as well as Barthes's concepts of anchorage and relay. The second section introduced the field of multimodality and explored the role of websites as multimodal texts and advertising as a persuasive communicative tool in the construction of meaning within digital environments. The second chapter represented the practical part of the research. The first section presented the research methodology, while the second section was devoted to the semiotic analysis and discussion of the ten sections of the ASWEL website.

The semiotic analysis of the website yielded several findings. First, symbolic signs are more dominant in the linguistic mode while iconic signs are more recurrent in the visual mode, with several signs combining more than one typological category simultaneously. Second, semiosis unfolds progressively and cumulatively through the triadic interaction between the representamen, object, and interpretant across the ten interconnected sections as a whole, rather than within individual ones. Third, anchorage dominates the text-image relationship by directing the interpretation of visual signs through linguistic elements, while relay extends meaning in specific sections where both modes mutually complement each

other. Fourth, the interplay of linguistic and visual signs collectively constructs meaning grounded in tradition, cultural heritage, and Algerian pride.

The present study, however, was not conducted without limitations. The lack of prior research on the selected topic posed considerable challenges throughout the analytical process. Furthermore, semiotics as a field remains insufficiently explored in English-language resources, which restricted the range of available scholarly references. Cultural differences among viewers may also produce varying interpretations of the same signs, which necessarily limits the generalizability of the findings beyond the specific socio-cultural context examined. In addition, the inherent complexity of Peirce's triadic model, with its multiple subcategories, presented analytical difficulties. Finally, the multilingual nature of the ASWEL website, which simultaneously incorporates English, Arabic, and French, added a further layer of complexity to the analysis.

Based on the aforementioned findings, it was recommended that the designers of the ASWEL website exert more effort in reconsidering the visual and linguistic design of certain sections in order to achieve a more complete and coherent semiotic process. Finally, it was suggested that further research should be conducted using the same website as object but following another semiotic theory, such as Saussure's dyadic model or Barthes's order of signification.

Further studies can also be conducted by approaching the same website from different analytical angles such as consumer persuasion techniques, cultural background, the role of multilingualism in shaping the brand's target audience, or through interviews and surveys to study audience perception directly.

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Appendices A

Semiotic Analysis Tables

Table A1: Analysis of the First Image on the Website

	Representamen			Object		Interpretant		
	Sings	**Type**	**Subtype**	**Immediate**	**Dynamic**	**Immediate**	**Dynamic**	**Final**
Linguistic Sings	ASWEL	Symbolic	/	Something to do with olive oil yet unclear what is it.		/	/	/
	ASWEL, BETWEEN TRADITION AND INNOVATION	Symbolic	/	The indexes a situation: that thing exists since so long and carries to exist in an innovative way of this object since long ago	Yet, we cannot link this existence to a place or a situation that exists somewhere	/	/	/
Visual Sings	The olive oil tree along with its fruits	Iconic	Image	A real olive oil tree that exists somewhere	/	/	/	/
	The top of the mountain	Iconic	Image with diagram	A mountain located somewhere	A far place	Fresh air or cold whether	/	Fresh air exists here (as there is no

		boundaries					interpretation there will not be a dynamic object)
The drop	Iconic	Image	A drop of something	/	The represented mountain	/	/
The green color of the drop	Iconic	Image	A green colour	The mountain	Cannot be identified	The drop come from the mountain	We can bring the liquid referred to through the drop from the mountain.
The white light	Iconic with a symbolic function	Metaphor	A white light	The purity surrounding the signs	Purity	Purity	/

Table A2: Analysis of the Second Image on the Website

		Representamen		Object		Representamen		
	Sings	**Type**	**Subtype**	**Immediate**	**Dynamic**	**Immediate**	**Dynamic**	**Final**
Linguistic Sings	Aswel	Symbolic	/	The brand name but still unclear	/	/	/	/
	Extra virgin	Symbolic	/	Describing the good quality of olive oil but still unclear	/	/	/	/
	Olive oil	Symbolic	/	A type of oil extracted from olives	/	/	/	/
	زيت زيتون بكر	Symbolic	/	Describing a specific virgin olive oil and knowledge it is local product (Arabic letters) still unclear	/	/	/	/
	Premium quality	Symbolic	/	Talking about the quality of the olive oil still unclear	/	Describe a high quality	/	/

naturelle	Symbolic	/	Refers to a natural quality of the olive oil but still unclear	/	/	/	/
Product of Algeria	Symbolic Indexical	/	Indexes that the product is made in Algeria	Although the use of Algeria suggests location but still no specific place is mentioned	/	/	/
Who Are We?	Symbolic	/	A question about identity	/	Expecting answers	/	/
Aswel Olive...	Symbolic	/	Understanding that Aswel is the olive	/	Knowing Aswel as an olive oil	/	/
We are Algerian farmers	Symbolic indexical	/	Indexes The nationality of farmers	/	Identity of farmers	/	/
Who work every day in the land of their farmers	Symbolic indexical	Metaphor	Indexes a place that exists a long ago	Yet cannot link this land to a particular one that exists somewhere in	/	There is different meaning as proud, culture, tradition,	/

					Algeria		heritage	
	To provide you with the best olive oil	Symbolic	/	Speaking about the quality of the olive oil Using an emotional impact to persuade the audience	/	/	Emphasizing the good quality to convince audience to buy it	/
	About us	Symbolic indexical	/	The use of Us indexes farmers and looking for further inf about them	/	Expecting further details about the farmers	/	/
Visual Signs	the front bottle	Iconic	Image	It is real green bottle but still unclear its location and what its product	/	/	/	/
	Green Olives in bowls	Iconic	Image	Real Olives in bowls exists somewhere	/	/	/	/
	Oil in the bowls	Iconic	Image	Real oil in bowls but still unclear	/	/	/	We can link it to

			what it belongs to				the olives in the bowls
Orange search diagram	Iconic symbolic	Image with diagram boundaries	Searching loop exists somewhere in real world	/	/	/	/
Herbs and dry leaves	Iconic	Image	Real herbs in reality found somewhere	/	/	/	/
Wooden background	Iconic	Image	An existed wooden but still unclear either wooden table or any wooden material	/	/	It can be any wooden material as table	/
Liquid inside the bottle	Iconic	Image	Liquid substance of something	/	/	/	We can link it to the bottle but still not clear
Tree on the bottle	Iconic	Image	A real tree exists somewhere	/	/	/	/
Black Olives on the bottle	Iconic	Image	Real black olives exist somewhere	/	/	/	We can link it to

							the tree on the bottle as a part from it
A little green drop from the black olives	Iconic	Image	a drop of something	/	/	It can be drop represent liquid, mountain, black or green olives, the tree	/
Top of Mountain on the battle	Iconic	Image with diagram boundaries	Real mountain located somewhere	Far place	Fresh air or cold weather	/	Fresh air exists Here (no interpretation no DO)
White background	Iconic	Image	Real white background	Enhance readability	Enhance readability	Enhance readability	/
Olives with leaves in grey on the bottle	Iconic	Image	Real olives located somewhere	/	/	/	We can link it to the tree too

Table A3: Analysis of the Third Image on the Website

	Representamen			Object		Interpretant		
	Sings	**Type**	**Subtype**	**Immediate**	**Dynamic**	**Immediate**	**Dynamic**	**Final**
Linguistic Sings	OUR HISTORY	Symbolic	/	A reference to a past timeline	/	/	/	/
	For centuries…	Symbolic	/	Refers to a long period of time	/	/	/	/
	For centuries, M'Chedallah… sources of its mountains.	Symbolic with indexical function	/	A geographical and cultural description	Although M'Chedallah refers to a place, it still cannot be linked to a clearly identified real location	Geographic origin of olive trees located in Bouira	Authenticity, proud, culture and origin of the product	/
	The picking of these olives… raw oil.	Symbolic	/	The act of harvesting olives by hand	/	/	/	/

	The quality and the taste … each tasting.	Symbolic	/	Effect of Testing the qualities the oils of Kabyle region, it can be aswel olive oil	/	/	/	/
	OUR HISTORY	Symbolic	/	A reference to a past timeline	/	/	/	/
	For centuries…	Symbolic	/	Refers to a long period of time	/	/	/	/
Visual Signs	Olive Tree Image	Iconic	Image	A real olive tree exists somewhere with no color	/	/	/	/
	Black-and-White Colour	Iconic with symbolic function	Image	Reflects a past event	/	/	/	/
	Clock icon	Symbolic	/	Symbol of time	/	/	/	/
	White background	Iconic	/	Real white background	Enhance readability	Enhance readability	Enhance readability	/
	Olive Tree	Iconic	Image	A real olive tree	/	/	/	/

Image			exists somewhere with no color				
Black-and-White Colour	Iconic with symbolic function	Image	Reflects a past event	/	/	/	/
Clock icon	Symbolic	/	Symbol of time	/	/	/	/
White background	Iconic	/	Real white background	Enhance readability	Enhance readability	Enhance readability	/

Table A4: Analysis of the Fourth Image on the Website

	Representamen	Object	Interpretant

	Sings	Type	Subtype	Immediate	Dynamic	Immediate	Dynamic	Final
Linguistic Signs	Production and quality testing	Symbolic	/	Title About production and testing activity refers to olive oil product but still unclear	/	/	Expecting a testing process	/
	Every day in our factory and at... run...	Symbolic	/	A factory working daily but still which factory and what production	/	/	/	/
	Our team of specialists and scientists... perfect	Symbolic	/	specialists and scientists and the factory that exist somewhere	/	/	/	/
	The secret of our quality - qualified	Symbolic	/	Refer qualification certificate by ONAB that exist	/	/	/	/

by ONAB.			somewhere				
Hand harvest...without lesions	Symbolic	/	Refer to the harvesting method that can be relate to the olive oil product that exist somewhere	/	/	/	/
Mechanical ... nature	Symbolic	/	mechanical extraction of olive oil process exists somewhere	/	/	/	It can refer to this from previous section as it was mentioned the extraction of a raw oil
Granule... mold	Symbolic	/	Refers to the grinding process exist somewhere	/	/	/	/
Mixing... pad	Symbolic	/	Referring to process of mixing exists somewhere	/	/	/	/
Ecological... aspect	Symbolic	/	Refer to a production env exist somewhere	/	/	/	/

Works..sector	Symbolic	/	Structured working env exist somewhere	/	/	/	/
زيت الزيتون (olive oil)	Symbolic	/	Product of olive oil exist somewhere	/	/	/	/
Huile d’olive (olive oil)	Symbolic	/	Product of olive oil exist somewhere	/	/	/	/
Aswel	Symbolic	/	A brand name it has a relation with the olive oil yet unclear	/	/	/	/
Meilleur qualité (best quality)	Symbolic/	/	Refer to the high quality of the olive oil product but still unclear	/	/	/	/
Garantie(guarantee)	Symbolic	/	Speaking about quality of the olive oil but still unclear	/	/	/	/
Aswel on the bottle	Symbolic	/	Identity of the brand attached to product but still	/	/	/	/

			unclear				
Aswel in Arabic	Symbolic	/	Identity of the brand still unclear	/	/	/	/
ASWEL huile d’olive est une huile extra vierge et naturelle de qualité supérieure	Symbolic	/	Describing the quality of Aswel olive oil	Real extra virgin olive oil product	Understanding that olive oil product is naturel and premium quality	Understanding that olive oil product is naturel and premium quality	/
Extrait des Oliviers de la région de Kabyle en Algerie.	Symbolic and indexical function	/	Indexes the olive trees from Kabyle in Algeria	The Kabyle region M’chedellah of wilaya of Bouira from the previous section of our history	Recognition of regional origin and authenticity	Recognition of regional origin and authenticity	/
زيت اسول زيت زيتون بكر 100% طبيعي	Symbolic	/	/	/	/	Virgin pure, and naturelle	/
ذ جودة عالية	Symbolic	/	/	/	/	High quality	/

						of olive oil	
مستخلص من اشجار منطقة القبائل بالجزائر	Symbolic with indexical function	/	Describing the origin of the product from the olive trees in Kabyle in Algeria	Real location of the olive trees exists in Bouira in M'chedellaah	Recognition of olive origin and authenticity	Recognition of olive tree and authenticity	/
انتاج وتعبئة في الجزائر من طرف ش.ذ.م.م	Symbolic with indexical function	/	Indicating production and packaging of the product by a company that exist somewhere in Algeria	It may seem unclear but it refers to the real production and packaging exist in Algeria a company	Location of production and packaging	It may be seemed unclear for some who do not that ش.ذ.م.م is a company	/
البويرة الجزائر	Symbolic with indexical function	/	/	/	/	Location of product company	/
Tel: +213 001 560 956 991	Symbolic with indexical function	/	Telephone number	Real number to communicate	Phone number	It can be a number of the olive oil product company	/
WWW. OULEKSE R. COM	Symbolic with indexical function	/	Website link	Real website	Online accessibility	Online accessibility	/

Visual Signs	Wooden bowl	Iconic	Image	A real wooden bowl exists somewhere	/	/	/	/
	green olives with dry leaves	Iconic	Image	Real green olives exist somewhere	/	/	/	/
	The stamp with stars	Symbolic	/	Quality certificate	/	/	/	/
	The green drop	Iconic	Image	Drop of something can be oil	/	/	It can be from the mountain, bottle	/
	The wooden place when the bowls are put on.	Iconic	Image	wooden place exist somewhere	/	/	It can be a table, or any wooden place	/
	The back side of the bottle	Iconic	Image	Bottle of something	/	/	/	/
	The blurred background	Iconic with symbolic function	Metapho r	Green color background	Naturelle environments	Naturelle env	Naturelle env	/

The black olives on the bottle	Iconic	Image	Black olives exist somewhere	/	/	/	/
The green mountain	Iconic	Image with diagram boundaries	A mountain located somewhere	A place that is far	Fresh air or cold weather	/	/
The white background	Iconic	Image	Real white background	/	/	/	/
Glass bottle full of green liquid on the bottle	Iconic	Image	A bottle contains a green liquid it can by olive oil exist somewhere	/	/	/	/
Flag of Algeria	Iconic symbolic indexical	Image	Representing Algerian country	Algeria	The origin of the olive oil	Identity, proud, local product, origin	/

Table A5: Analysis of the Fifth Image on the Website

	Representamen			Object		Interpretant		
	Sings	**Type**	**Subtype**	**Immediate**	**Dynamic**	**Immediate**	**Dynamic**	**Final**
Linguistic Signs	OUR PRODUCTS	Symbolic	/	Refers to product presentation section	/	/	/	Expecting product details
	Tradition and innovation	Symbolic	/	The indexes a situation: that thing exists since so long and carries to exist in an innovative way of this object since long ago	/	/	/	Used before in the home page
	Taste	Symbolic	/	Refers to teste of something can refer to olive oil product	/	/	/	/
	Quality	Symbolic	/	Refers to quality of something yet unclear	/	/	/	/
	Odor	Symbolic	/	Smell of something yet	/	/	/	/

			unclear				
Intense	Symbolic	/	Refers to sensory qualities of something (it can be Aswel olive oil yet unclear)	/	/	/	/
Fruity	Symbolic	/	Refers to flavor qualities of something	/	/	/	/
Light	Symbolic	/	Refers to flavor qualities	/	/	/	/
Sweet	Symbolic	/	Refers to flavor qualities	/	/	/	/
Subtle	Symbolic	/	Refers to sensory qualities of something (it can be Aswel olive oil yet unclear)	/	/	/	/
Spicy	Symbolic	/	Refers to sensory qualities of something (it can be Aswel olive oil	/	/	/	/

			yet unclear)				
Slightly bitter	Symbolic	/	Refers to flavor qualities of something (it can be Aswel olive oil yet unclear)	/	/	/	/
Acidity	Symbolic	/	Reers to measurement of something (olive oil)	/	/	/	/
Extra virgin (<0.8%)	Symbolic	/	Refers to acidity classification	Although numerical value suggests measurement, it cannot identify specific testing product	/	/	/
Virgin (<2%)	Symbolic	/	Refers to another level of acidity classification	Although numerical value suggests measurement, it cannot identify	/	/	/

				specific testing product			
EXPLORE OUR PRODUCTS	Symbolic	/	Refers to exploration of products	/	/	/	Expect further information
Aswel	Symbolic	/	Refers to brand name	/	/	/	According to previous sections it refers to Aswel olive oil
Extra virgin	Symbolic	/	Quality classification of something can refer to olive oil still unclear	/	/	/	/
Virgin	Symbolic	/	Refers to quality of something yet unclear	/	/	/	/
زيت زيتون بكر	Symbolic	/	Refers to Arabic description of olive oil virgin	/	/	Cultural identity of olive oil	/

Olive oil	Symbolic	/	Type of olive oil	/	/	/	It can refer to Aswel product
Naturelle	Symbolic	/	Naturel quality of something it can refer to olive oil product but still unclear	/	/	/	/
Garantie	Symbolic	/	Quality characteristic of something can be olive oil	/	/	/	/
Premium quality	Symbolic	/	High quality of something can be olive oil	/	/	/	/
Bottles 500 ML GLASS	Symbolic	/	Refers to bottle volume but still unclear which product	/	/	/	/
Bottles 750 ML GLASS	Symbolic	/	Refers to bottle volume but still unclear which product	/	/	/	/

	5L GLASS BOTTLES	Symbolic	/	Refers to large bottle volume but still unclear which product	/	/	/	/
	السعة : 500مل	Symbolic	/	Refers to bottle volume but still unclear which product	/	/	/	/
	السعة: 750مل	Symbolic	/	Refers to bottle volume but still unclear which product	/	/	/	/
Visual Sings	Product bottles	Iconic	Image	Refers to the real containers of product		/	/	/
	White background	Icon	Image	Real white background	Enhance readability	Enhance readability	Enhance readability	Enhance readability
	Bottle 500 ML	Icon	Image	Real bottle container of	/	/	/	/

			something				
Bottle 750 ML	Icon	Image	Real bottle container of something	/	/	/	/
Bottle 5L	Icon	Image	Real bottle container of something	/	/	/	/
Tree	Icon	Image	Real tree exists somewhere	/	/	/	/
Black olives	Icon	Image	Real olives exist somewhere	/	/	/	/
Mountain	Icon with Diagrammatic	Image	A mountain exists somewhere	Far place	Frensh air or cold weather	/	/
Green drop	Icon	Image	Green drop of something	Real green drop but still unclear	/	/	/

Table A6: Analysis of the Sixth Image on the Website

	Representamen			Object		Interpretant		
	Sings	**Type**	**Subtype**	**Immediate**	**Dynamic**	**Immediate**	**Dynamic**	**Final**
Linguistic Signs	And even in the kitchen	Symbolic	/	Refers to the kitchen	Cannot be identified	/	/	/
	Olive oil leaves room for maneuver for the inspiration of its user.	Symbolic	Metaphor	Suggest creativity in cooking using olive oil	Suggest creativity in cooking using olive oil	Suggest creativity in cooking	Suggest creativity in cooking	/
	ALL RECIPES	Symbolic	/	Refers to recipes in general	/	/	/	/
	ASWEL	Symbolic	/	Name of something, it is related to olive oil yet unclear	/	/	/	/
	ASWEL IN AR	Symbolic	/	Name of something by indicating a local product yet unclear	/	/	/	/
	SYRIAN HUMOS	symbolic	/	Refers to a type	/	/	/	/

WITH OLIVE OIL			of Syrian dish made by olive oil exist somewhere				
1 October 2020	Symbolic	/	A date referring to something	/	/	/	/
Light and delicious Syrian humous, crushed and seasoned with garlic and healthy olive oil	Symbolic	/	Describing a type of a dish made by some ingredients and olive oil	/	/	/	/
Moroccan lemon chicken tagine	Symbolic	/	Refers to a Moroccan dish exist	/	/	/	/
4 October 2020	Symbolic	/	Indicate a date of something	/	/	/	/
Moroccan chicken tagine one of the most famous Moroccan	Symbolic	/	Describing popularity of Moroccan dish made by lime	/	/	/	/

	dishes with lime.							
	Tunisian Lablabi	Symbolic	/	Refers to a Tunisian food exist somewhere	/	/	/	/
	7 October 2020	Symbolic	/	Indicate a date of something	/	/	/	/
	Lablabi is a popular Tunisian dish prepared with chickpeas	Symbolic	/	Describing a Tunisian dish prepared with chickpeas	/	/	/	/
Visual Signs	Tunisian flag	Iconic Symbolic with indexical function	image	Representing the country	Tunisia	/	Indexes origin of the dish but still unclear	/
	Syrian flag	Iconic Symbolic with indexical function	image	Representing the country	Syria	/	Indexes origin of the dish still unclear	/
	Moroccan flag	Iconic Symbolic with indexical	Image	Representing the country	Morrocco	/	Indexes of origin of a dish still	/

	function					unclear	
Creamy food dish in round white bowl	Iconic	Image	A creamy dish of something exists somewhere	/	/	/	/
Chicken dish with sauce and lemon slices	Iconic	Image	A chicken dish exists somewhere	/	/	/	/
a dish in bowl contain tuna chickpeas and herbs	Iconic	Image	A bowl of dish exists somewhere	/	/	/	/
A girl eating food	Iconic	Image	A girl eating a kind of food somewhere	/	/	Kind of enjoying the food	/

Table A7: Analysis of the Seventh Image on the Website

	Representamen	**Object**	**Interpretant**	**Representamen**	**Object**	**Interpretant**	**Representamen**
Sings	**Type**	**Subtype**	**Immediate**	**Dynamic**	**Immediate**	**Dynamic**	**Final**

Linguistic Signs	ADVICE / PACKAGING	Symbolic	/	A section related to instructions about packaging	/	/	Expect advices and packaging information	/
	We are Thinking about You..	Symbolic	/	An emotional message directed to the consumer	/	/	/	/
	To enjoy the product… keep away from air, heat and light	Symbolic	/	Instructions for preserving a specific product	/	Advice on how to store the product	Awareness of product fragility and quality	/
Visual Signs	The packaging boxes (yellow containers)	Iconic	Image	Refers to real containers for packaging	/	/	Safety of something	/
	The yellow/golden colour	Icon with symbolic function	Image	A bright yellow colour	/	/	/	It can present the colour of the liquid
	The box	Iconic	Image	Real box of	/	/	/	/

	icon			something				
	The wooden surface	Iconic	Image	Refers to any wooden material exist somewhere	/	/	/	/
	The background blur	Iconic	Image	An unclear background	Visual emphasis on something	Visual emphasis	Visual emphasis on something	/

Table A8: Analysis of the Eighth Image on the Website

	Representamen			Object		Interpretant		
	Sings	**Type**	**Subtype**	**Immediate**	**Dynamic**	**Immediate**	**Dynamic**	**Final**
Linguistic Signs	WHERE ARE WE?	Symbolic	/	A question about certain location	/	Expecting answer to identify location	/	/
	Find the location of our dealers	Symbolic	/	Location of dealers exist somewhere	/	/	/	/
	In order to make it easier for you to Find our	Symbolic	/	Explaining something about distributors	/	/	/	/

Distributors							
we present their locations and address on Google Maps.	Symbolic	/	Refers to the location of addresses on google map but still unclear	/	/	/	/
Map	Symbolic	/	Refers to a map exist of something	/	/	/	/
Satellite	Symbolic	/	Refers to a satellite exist somewhere	/	/	/	/
10 mi	Symbolic		Numerical indicator about something	/	/	/	/
1 mi	Symbolic	/	Numerical indicator about something	/	/	/	/
5 mi	Symbolic	/	Numerical indicator about something	/	/	/	/
50mi	Symbolic	/	Numerical indicator about so	/	/	/	/

			mething				
100mi	Symbolic	/	Numerical indicator about so mething	/	/	/	/
Search	Symbolic	/	Refers to the act of looking for inf	/	/	/	/
EL Baraka	Symbolic	/	Name of place exist somewhere	/	/	/	/
Les saveurs du bled : Aéro port d'Alge r.	Symbolic	/	Refers to place exist somewhere i n Alger	/	It can be a place exist in Algiers	/	/
Orange shop	Symbolic	/	Refers to place exist somewhere	/		/	/
La maison d’o live: P27W+M6 F, Birkhade m	Symbolic	/	Refers to place exist somewhere i n Birkhadem	/	It can be place exist in Birkhade m	/	/
La boutique de terroir	Symbolic	/	Refers to name of a place that exist	/	It can be a place exist	/	/

dzair			somewhere in Dz air		in Dzair		
Fromages e t Terroir Oran	Symbolic	/	Refers to name of place exist somewhere in Oran	/	It can be a place exist in Oran city from its name	/	/
ORAN	Symbolic	/	A city named ORAN	/	A city where such previou s mentioned places exist	/	/
ALGIERS	Symbolic	/	A city named ALGIERS	/	A city where such previou s mentioned places exist	/	/
Enter a location	Symbolic	/	Searching about p lace in the system	/	/	/	/
Terrain	Symbolic	/	A way of presenting Land as map	/	/	/	/
Labels	Symbolic	/	Concept of map labeling	/	/	/	/

Visual Signs	Red locations pi n 1	Indexical	/	It points to a specific position	Real distributor location	/	/	/
	Red location pin 2	Indexical	/	It points to a specific position	Real distributor location	/	/	/
	Red location pin 3	Indexical	/	It points to a specific position	Real distributor location	/	/	/
	Red location pin4	Indexical	/	It points to a specific position	Real distributor location	/	/	/
	Red location pin 5	Indexical	/	It points to a specific position	Real distributor location	/	/	/
	Red location pin 6	Indexical	/	It points to a specific position	Real distributor location	/	/	/
	map	Icon with diagra matic boundarie s	Image	Visual appearance of map	Real geographic al locations	Recognizing places	Recognizing places	/
	Satellite map	Iconic	Image	Satellite represent ed in the image	Real geographic al terrain	Recognizing places	Recognizing places	/

Table A9: Analysis of the Ninth Image on the Website

	Representamen			Object		Interpretant		
	Sings	**Type**	**Subtype**	**Immediate**	**Dynamic**	**Immediate**	**Dynamic**	**Final**
Linguistic Signs	CONTACT US	Symbolic	/	A section for communication	Invitation to contact the company	/	/	/
	We make Olive Oil with our customers in mind…	Symbolic	/	A statement about production	Customer-oriented production	/	/	/
	Address (M'chedallah, Bouira Algérie)	Symbolic	/	A physical location	The real existence of the company	/	/	/
	Phone numbers	Symbolic	/	Contact numbers	Direct communication channel	/	/	/
	E-mail	Symbolic	/	Digital contact	Online communication	/	/	/
Visual	The olive oil	Iconic	Image	A bottle of olive	The real product	A tangible	The product is	The brand sells a

Signs	bottle			oil		product	ready for consumption	real, high-quality product
	The olive oil in bowls	Iconic	Image	Liquid oil	Olive oil as food	A consumable product	The oil is fresh and appealing	The product is natural and desirable
	The green leaves	Iconic	Image	Plant leaves	Natural ingredients	A natural setting	Association with nature and freshness	The product is organic and pure
	The wooden background	Iconic	Image	Wooden surface	Natural environment	A rustic setting	Tradition and authenticity	The product is traditional and trustworthy
	The location icon	Indexical	Symbol	A map pin	A location	Indicates a place	The company has a specific location	The brand is identifiable geographically

Table A10: Analysis of the Footer Image on the Website

	Representamen			**Object**		**Interpretant**		
	Sings	**Type**	**Subtype**	**Immediate**	**Dynamic**	**Immediate**	**Dynamic**	**Final**
Linguistic Signs	Aswel	Symbolic	/	Name of the brand of olive oil	Real company olive oil brand	Real company olive oil brand	Real company olive oil brand	Real company olive oil brand
	Aswel in Arabic	Symbolic	/	Name of the	Local olive	Local olive oil brand	Local olive oil brand	Local olive oil brand

			brand	oil brand			
Home	Symbolic	/	Refer to the homepage	The real homepage on the website	Ability to return to homepage	Ability to return to homepage	Ability to return to homepage
Contact us	Symbolic	/	Refers to the contact system	Refers to the real contact information from previous section	Refers to the real contact information from previous section	Refers to the real contact information from previous section	Refers to the real contact information from previous section
Arabic	Symbolic	/	Refers to the language options	Arabic version of the website	Arabic version of the website	Arabic version of the website	Arabic version of the website
English	Symbolic	/	Refers to the language options	English version of the website	English version of the website	English version of the website	English version of the website
Français	Symbolic	/	Refers to the language options	French version of the website	French version of the website	French version of the website	French version of the website
F	Symbolic	/	Refers to social media platform (Facebook)	Refers to the real Facebook platform	Refers to the Facebook platform	Refers to the Facebook platform	/
In	Symbolic	/	Refers to media platform	Refers to real acc	Refers to real acc	Refers to real LinkedIn	/

				(LinkedIn)	LinkedIn	LinkedIn	account of the product	
	Aswel © 2026	Symbolic	/	Copyright statemen of the product Aswel	Copyright statemen of the product Aswel	Copyright statemen of the product Aswel	Copyright statemen of the product Aswel	/
	All rights reserved	Symbolic	/	Rights protectio n statement	Product rights	Product rights	Product rights	/
Visual Signs	Green Mountain	Iconic	Image	Logo element	Real mountain exists in M'Chedallah	Mountain ex ists in M'Chedal lah	Mountain exi sts in M'Chedall ah	/
	Green drop	Iconic	Image	A drop of olive oil	Liquid form of olive oil Aswel	Liquid form of olive oil Aswel	Liquid form of olive oil Aswel	/
	3 Social media icons	Iconic, Symbolic	Images	Social media platforms	Representing the real accounts of the product in Facebook, Inst agram, and Linke dIn	The product has access in Facebook, I nstagram, an d LinkedIn	Recognizing that this product has access in other accounts	/
	Dark background	Iconic	Image	Dark background exis	Real footer background	Separation from other s	Separation from other se	/

			ts		ections	ctions	
Divided lines	Iconic	Diagram	Visual segmentation	Separation of information	Separation of information	Separation of information	/

Appendix B

Link of the website: https://aswel-dz.com/en/

Résumé

À l'ère du numérique, les sites web d'entreprise sont devenus des plateformes multimodales essentielles pour la communication de marque et la construction du sens, où celui-ci est élaboré grâce à l'utilisation conjointe du langage et de l'image. Cette étude examine comment le sens est construit et communiqué à travers l'interaction des signes linguistiques et visuels sur le site web institutionnel d'ASWEL, une entreprise algérienne d'huile d'olive. L'objectif principal est d'identifier et de classifier les signes linguistiques et visuels intégrés dans les dix sections du site, d'analyser le processus de sémiose à travers la typologie des signes et le modèle triadique de Peirce, et d'examiner la manière dont les concepts d'ancrage et de relais de Barthes médiatisent la relation entre le texte et l'image. L'étude a adopté une méthodologie qualitative fondée sur ces deux cadres sémiotiques en analysant successivement les dix sections interconnectées du site, tout en prenant en compte les signes linguistiques, les signes visuels, la mise en page et les couleurs. Les résultats montrent que les signes linguistiques sont principalement symboliques, tandis que les signes visuels sont majoritairement iconiques, que plusieurs signes relèvent simultanément de plus d'une catégorie typologique, que la sémiose se développe progressivement et cumulativement à travers l'interaction entre le représentamen, l'objet et l'interprétant, que l'ancrage domine en orientant l'interprétation des signes visuels par les éléments linguistiques, tandis que le relais enrichit le sens grâce à la complémentarité entre le texte et l'image, et que l'interaction des signes linguistiques et visuels construit un sens fondé sur la tradition, le patrimoine culturel et la fierté algérienne. Enfin, ces résultats peuvent servir de modèle de référence pour de futures recherches ainsi que pour les marques émergentes souhaitant concevoir des sites web performants.

Mots-clés : Sémiotique, site web ASWEL, modèle de Peirce, modèle de Barthes, construction du sens.

ملخص

في العصر الرقمي، أصبحت المواقع الإلكترونية المؤسسية منصات متعددة الوسائط تؤدي دورًا محوريًا في التواصل العلاماتي للعلامات التجارية وبناء المعنى، حيث يُبنى المعنى من خلال التكامل بين اللغة والصورة. تهدف هذه الدراسة إلى استكشاف كيفية بناء المعنى وتوصيله من خلال التفاعل بين العلامات اللغوية والبصرية في الموقع الإلكتروني المؤسسي لشركة **أسول** المنتجة لزيت الزيتون في الجزائر. ويتمثل الهدف الرئيس في تحديد وتصنيف العلامات اللغوية والبصرية المضمّنة في الأقسام العشرة للموقع، وتحليل السيرورة السيميائية بالاعتماد على تصنيف بيرس للعلامات ونموذجه الثلاثي، بالإضافة إلى دراسة كيفية توسط مفهومي التثبيت والإحالة التكميلية عند بارت في العلاقة بين النص والصورة. واعتمدت الدراسة المنهج النوعي من خلال هذين الإطارين السيميائيين، حيث حُللت الأقسام العشرة المترابطة للموقع بصورة متتابعة، مع مراعاة العلامات اللغوية، والعلامات البصرية، والتصميم، والألوان. وقد أظهرت نتائج التحليل أن:)أ(العلامات اللغوية يغلب عليها الطابع الرمزي، في حين يغلب على العلامات البصرية الطابع الأيقوني؛)ب(تجمع عدة علامات بين أكثر من فئة تصنيفية في الوقت نفسه؛)ج(تتطور السيرورة السيميائية تدريجيًا وتراكميًا من خلال التفاعل الثلاثي بين الماثول والموضوع والمؤول؛)د(يهيمن التثبيت على توجيه تفسير العلامات البصرية بواسطة العناصر اللغوية، بينما توسع الإحالة التكميلية المعنى من خلال التكامل المتبادل بين النص والصورة؛ و)هـ(يسهم التفاعل بين العلامات اللغوية والبصرية في بناء معنى يستند إلى التقاليد والتراث الثقافي والاعتزاز بالهوية الجزائرية. وأخيرًا، يمكن الاستفادة من هذه النتائج بوصفها نموذجًا مرجعيًا للبحوث المستقبلية، وللعلامات التجارية الناشئة لفهم كيفية تصميم مواقع إلكترونية ناجحة.

الكلمات المفتاحية: السيميائيات، الموقع الإلكتروني لأسويل، نموذج بيرس، نموذج بارت، بناء المعنى