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function. Although the male is physically inside the car, he controls over the car, the woman and himself. As far as the title of the advertisements is concerned, it thematizes "performance" which implies "maleness", because it is the consequence of the operation of the engine- that is, the basic part of the car "the masculine" without which the car cannot be "performance you can believe in".

The car is not only a means of transportation, but also synonymous to freedom which enables humans to control time and space. Furthermore, it indicates the social status. The text focuses "safety" and "enjoyment", which have emotional load. The technical terms, that are used, are empty of any emotional implications such as: Alloy wheels, cruise control, air bag, they reflect male implication such as control, power, wheels and options.

5. Conclusion:

The discourse of advertising manipulates the iconic as well as the verbal signs to the aim of persuading the addressee. The verbal component functions as an interpretation of the iconic component. In fact, these two components are inseparable. This means that the written advertising discourse is visual in the first place. Using a logo, which is a visual entity of a certain institution, is one way of charging the discourse with certain content such as the folkloric and the historical. Besides, cultural aspects have their prints on this kind of discourse. The dominance of the male is immense, and reflects the socio-cultural values in such a product – the advertisement.

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helped administer the finances and protect
the interests of private individuals.....
today clients find the same personal service
at Republic National Bank.

It seems that the historical relations between the sex on one hand and the commercial transactions as well as the financial exchanges on the other are implied in these two advertisements.

All these practices are, historically, considered, according to norms, customs and cultural conventions, related to men and the concept of maleness.

In Weekend magazine, an advertisement for Kolber watches shows two watches- golden colour, i.e. a colour indicating richness; the bigger is on the right titled to the left taking the smaller under its control. The movement may indicate that of love as if the male watch took his beloved to his bosom. The text of the advertisement thematizes "Love" and eternity. The possessive adjectives are "His and hers". According to De Beaugrande (1983:114), modern studies on the act of reading have shown that "the eye moves from the left to the right on the page and pauses...for about a quarter of a second". *

The "accruing text meaning is rapidly transformed from linear to hierarchical format" (Ibid.). As such, the linear format indicates the precedence of the male on female in the text while it is not in the picture where the male's watch is the second is the second from the left-but with no consequence because the focus in the picture is the point that attracts the attention (the bigger part).

A man turns back with a surprise looking at a car is the picture used in an advertisement for Nissan Sunny automobiles. Male's dominance is obvious. The text emphasizes the "watching out" in addition to the masculine features implicated in the lexical items "Fuel- injection engine, huge fan- following", etc. These masculine features and others are what make such a car successful and first brand.

In an advertisement for Volvo 570, the picture of the car occupies the central part of the advertisement; it is red- the colour of love. Inside the car, a man is driving (the active working party) and woman is sitting beside him smiling. The car has the framing function for male and the female. However, the man is responsible for driving and steering the framing

* This applies to those people whose languages have a writing system of this direction. However, in languages whose writing systems is opposite, the eye moves from the right to the left, or yet with other languages from top to bottom.

In the above diagram the iconic sign means "a conventional visible mark on a surface used to represent or record ideas and word" (Hartmann and Stork, 1972:208).

4 .Masculinity / Femininity in Advertisements:

Advertisements cannot be dealt with as being a monofaced cultural artifact for they are highly related to a wide socio- cultural frame. Masculine and feminine aspects are part of the general and sophisticated soicio- cultural frame of reference. Different societies give these aspects different values according to the sort of relation that prevail among individuals and groups and according to the age because culture is dynamic on the temporal level. Kress (1985:39) concludes that both sexes have been assigned conventionalized, stereotyped sex roles that have certain language uses associated with them".

In most of the advertisements that are related to technology, there is a reference to creation and innovation. When examining common culture, one may find that there is a prior idea that male is the producer of technology.

For instance, the majority of Nobel Prize winners in economy, sciences, medicine and physics are males. This monopoly indicates the dominance of males on advanced research and high technology sources. In an advertising of 3M company is Time magazine, a big picture takes half of the page showing businessman in a conversation via telephone, and another small picture of three businessman get down to computers, The title, which is posted up, is "Innovation in 3M". On the level of the text, there is a focus on creation, newness and speed:

***We're creating new products
at a pace unprecedented in 3M's history,
and We've our products in new ways to new
customers all around the world. [Emphasis is mine]***

The text put up for display "newness" and the latest discovered in creating and circulating. However, the sex of the creators is not doubted. E advertisement is signed by the apparent reference to the director and his task: "Chairman of Board and Chief Executive Officer".

In another advertisement for the American Republic National Bank, there is an insistence on "capable of weathering the roughest storms" ; the picture shows bussinessmen and merchants shaking hands, conversing and exchanging opinions as well as products. Moreover, in an advertisement for the same bank, the text reads:

During the Renaissance, trusted advisors

The Babylonian lion as a logo alludes to the historical background and implies the remote convention of such a hotel. Besides, this logo has a folkloric flavour for the Iraqis because they have their own interpretation that is based on the notion of *taboo*, i.e. an illegitimate sexual relationship between a brother and a sister. The result of committing such a sin is the cause behind metamorphosing the two as such – a lion preying on a girl. This lion, historically speaking, denotes the courage and strength of the Babylonian empire and its victory on the enemies*. Thus, the historical as well as the folkloric implications become part of the communicative act. Such implications play a crucial role in the effective force as well as the semantic spread of the logo.

Furthermore, the Golden Dragon alludes to another remote cultural environment. The Dragon appears bigger than the lion and occupies most of the space allocated to the icons in the advertisement. Comparing between the two, the lion appears like the “signature”. Besides, there is another “signature”, under the dragon, which is for the company running the cuisine. It is really the trademark, an outline for the globe dissected by a huge arrow carrying the large initials of the Mother Company in small letters. In other words, a circle cut with a straight line into two parts of equal space*. It is the successful management that invades the whole world. The globe and the arrow are framed by the text THAILAND- This is a third culture! Three Asian cultures are incorporated with in one advertisement, let alone the English language of the text, which adds another cultural aspect.

As for as the general structure of this advertisement is concerned, it falls into two basic components: Picture and text. The picture occupies the left side of the page while the text, in clear fonts and capital letters the right. There is a kind of interaction between the two sides. The addressee is captured, first, by the picture, i.e. The iconic part, then move to the verbal part, which acts as a comment on the picture, i.e. it mirrors the picture. Furthermore, according to Barthes (1979) the verbal “text” provides an anchorage of the visual “text”, constraining its meaning and making then more explicit. The following diagram aims at illustration:

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*The response of the receiver who knows these implications would surely be different from the response of others who do not know.

*The circle, here, may be taken as the feminine part that is “pierced” by an arrow which indicates the masculine part.

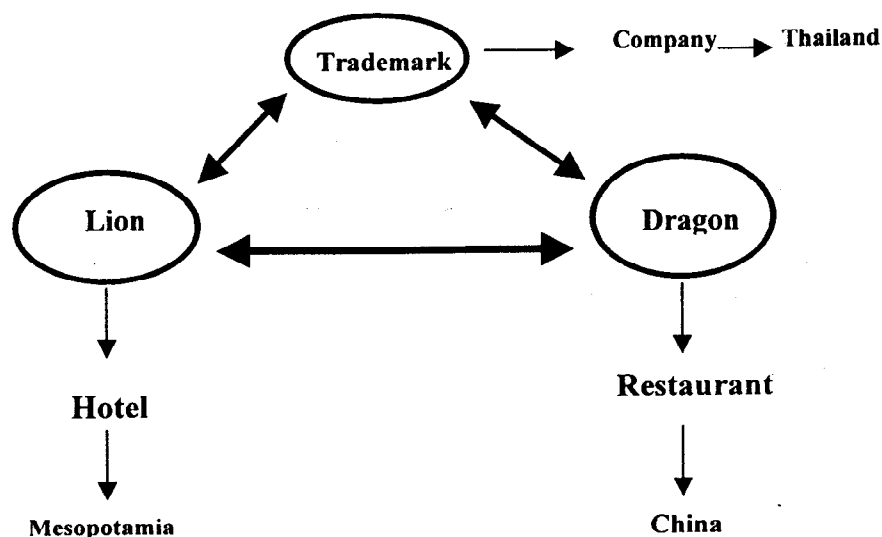
The first specialized agency for advertising was founded in USA in the beginning of the 18th century. Subsequently, many other agencies were founded in different parts of the world (Wright et al, 1971:32). The most significant development of advertising comes from the increasing conviction of modern management in the importance of advertising as a basic activity to activate marketing, as well as the progressive technological developments and information revolution.

3. The Use of Logos in Advertisements:

Studying logos, that is the logotype and not the logograms, means explicating the symbols of our daily life, and how we interact with them. To choose a certain picture is to organize a communicative fragment that is governed by a presupposition – this incorporates the picture into a cultural system. Frensnault – Deruelle (1993:103) believes that posters and logos are part of a communicative act that has rhetorical and symbolic roots. The effective force and the semantic spread of the poster result from the interaction between its direct achievement and its cultural symbolic depth, i.e. its frame. Kress (1985:35) believes that “the visual part of the text is crucial to the reader’s interpretation.”

Some logos have historical and folkloric significance, which would become distinctive features of the advertisement. Such logos are not, in fact, neutral visual identity, or merely a fragile identifying apparatus, but series of traces, conditions and values. They are culturally distinctive as well. Unlike the verbal meaning, the logo is an open frame for all probabilities. Besides, a logo may be the joining point for the total sum of the communicative moments that are restricted by the consumer’s horizon of expectation.

In an advertisement for the Chinese Cuisine in Babylon Hotel appeared in “Baghdad Observer”, there are three logos. The first of which is the Babylonian Lion; the second is the Golden Dragon; and the third is the trademark. The following diagram illustrates their functions:



advertising, simply, as the means by which we know what we should follow and what we want to buy. Besides, the American Marketing Society gives a definition for advertising as being the impersonal way to present and circulate thought, goods and services by a known party (Wright et al, 1971:5).

Dennis and Merrill (1996:116) who believe that advertising is a communicative inter-human process offer a more sophisticated definition. It indicates an informative strategy that relies on persuading, and uses man's means of communication such as words, pictures and symbols to influence the addressee/ consumer and to make him/her obtain a certain product.

Hence, it is worth mentioning that the advertising discourse does not only entice the consumer to obtain certain merchandise or a service, but also defines the society, the state of the individual and thoughts.

Jhally (1990:220) believes that advertising does simplify the relation of man to reality, and makes it superficial, because it always gives the same answer to any question raised. The merchandise turns into a totem capable of solving all the problems. The advertising charges the new icon with a novel meaning.

2.2 History of Advertising:

The first type of advertising can be traced back to the Babylonian civilization in ancient Mesopotamia. It was known as "calling". Drumbeater" is the name used to refer to the person who makes such "calling". This method was used by men of religion and politicians to disseminate their principles, ideas and teachings. However, the commercial form of advertising appeared in the beginning of the 17th century when the English newspaper "Public Advertising" was published on the 15th of May 1652. On the same track, the first advertisement in USA appeared in 1704 (Brewster et al, 1954:32-34)

Accordingly, one may conclude that the beginning of advertising was what is known as "propaganda". Up to now, there is a great inclination to consider propaganda and advertising as the same. Saqee (1997:75) maintains that both of these two are methodized persuading processes; however, advertising depends on two principles:

One) Principle of individualization, and

Two) Principle of globalization and homogeneration.

The Language of Advertising: A Semiotic Account of Some Advertisements

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1. Introduction:

Advertising is a cultural artifact, which is now one of the most influential persuasive conduct thanks to the technological progress and industrial advancement. Evoking the usefulness of certain products or services is the major and perhaps the sole function of advertising. According to the medium used in editing advertisements, there are various types of advertising: journalistic, T.V, radio and posters. The present paper is concerned with the journalistic advertising that manipulates symbols, metaphors, icons and texts to attain its objectives. In this regard, they are pictures that have stretches in history, culture and symbolic representation.

The main purpose of advertising is not telling us, neutrally and objectively, the features and significance of certain merchandise in comparison with others. The aim is to disseminate and then to plant the desire to buy such merchandise. Thus advertising discourse addresses the unconscious desire of Man – it entices the consumer (Dennis and Merrill, 1996:116).

This paper is an attempt to examine the use of logos in ads, as they are symbols of daily life with which Man always interacts. Besides, the paper accounts for masculine / feminine dichotomy due to the idea that there exists a sexist discourse.

2. Definition and history of Advertising:

2.1 Defining Advertising:

Advertising is really an informative process that manipulates multiple and integrated techniques, means and strategies to the aim of influencing upon the conducts and attitudes of the addressee. Jefkins (1973) defines