Semantic inclusion of the image in advertising design

التضمين الدلالي للصورة في تصميم الاعلان

م.د بشرى محسن ياسر

معهد الفنون التطبيقية / الجامعة التقنية الوسطى

البريد الإلكتروني Email : <u>bushrayasirby5@mtu.edu.iq</u>

الكلمات المفتاحية: التضمين ، الدلالة ، الصورة ، الاعلان .

Journal of Babylon Center for Humanities Studies :2025 Volume: 15 Issue :6
(ISSN): 2227-2895 (Print)   (E-ISSN):2313-0059 (Online)

233

Journal of Babylon Center for Humanities Studies: 2025, Volume: 15, Issue: 6

Semantic inclusion of the image in advertising design

Lecturer.Dr Bushra Mohsin Yasir
Middle Technical University / Institute of Applied Arts

How To Cite This Article

الملخص :-

غالباً ما تمتلك الصورة على طاقة اقوى من تلك التي تتوافر في بقية العناصر الداخلة في تكوين اي تصميم ومنها تصميم الاعلانات ، ولا تخرج بنيتها التكوينية من حيز التطورات التقنية والبرمجيات الحاسوبية والاشتغالات البصرية المتعددة التي تجري عليها لاعطائها أبعاد تأثيرية تجعلها قابلة للقراءة والتحليل ، الغاية منها فهم ما تتضمنه من دلالات تهدف الى ايصال الفكرة الى المتلقي، وهذا ما يمثله البحث ورؤيته للموضوع بوساطة طرحه للتساؤل الاتي :- (ما التضمين الدلالي للصورة ودورها في تعزيز فهم الفكرة الاعلانية واستخلاص المعنى المطلوب ؟) ، كما تَمثَّل هدف البحث في (التعرف على التضمين الدلالي للصورة في تصميم الاعلان)، وقد تناول البحث موضوعات تخص التضمين في الصورة الاعلانية ، ودلالات الصورة في الاعلان والبعد السيميائي لها ، كذلك التحليل الضمني للصورة الاعلانية ، وتحدد البحث بمجتمع يمثل مجموعة من الاعلانات التجارية (10 اعلانات) تم اختيار (5) منها بطريقة قصدية تتوافق بفكرتها وتصميمها مع موضوع البحث ، وتم تحليل نماذج البحث باتباع المنهج الوصفي ، وقد خرج البحث بمجموعة من النتائج ، ابرزها   (وفرت الصورة إمكانيات التفكير وفهم بنيتها بسبب كثافتها الدلالية وإثرائها الرمزي، فهي لا تكتفي بإظهار ما هو بصري ماثل للعيان ، بل

Journal of Babylon Center for Humanities Studies :2025 Volume: 15 Issue :6
(ISSN): 2227-2895 (Print)   (E-ISSN):2313-0059 (Online)

234

Semantic inclusion of the image in advertising design

تتداخل فيها مضامينها الدلالية للوصول الى المعنى المقصود من الفكرة الاعلانية)، كذلك من اهم الاستنتاجات التي خرج بها البحث (ان الاعلان الناجح يكون اكثر قرباً واحتكاكاً الى المتلقي بتوظيف صوري يمتاز بالجمالية والتعبير العالي في دلالاته ، ويحمل تجسيداً بصرياً الهدف منه ايصال الفكرة الى المتلقي).

Abstract :-

In most cases, the image is stronger than the rest of the internal elements in any design, including advertising design. Its structure emerges from the activation of technology, computer software, and the visual work it performs to give it a wide impact and make it readable and analyzable. Its purpose is to understand the connotations it contains that aim to convey the idea to the recipient, and this is what the research represents and its vision of the subject by asking the following question: - (What is the semantic implication of the image and its role in enhancing understanding of the advertising idea and extracting the desired meaning?), the goal of the research is also represented in (identifying On the semantic inclusion of the image in advertising design), The research dealt with topics related to inclusion in the advertising image, the connotations of the image in advertising and its semiotic dimension, as well as the implicit analysis of the advertising image. The research was limited to a population representing a group of commercial advertisements (10 advertisements), of which 5 were chosen in an intentional way whose idea and design were compatible with the research topic. The research models were analyzed following the descriptive approach .The research came out with a set of results, the most prominent of which is (the image provided possibilities for thinking and understanding its structure because of its semantic density and symbolic enrichment. It does not merely show what is visually visible, but rather its semantic contents are intertwined in it to reach the intended meaning of the advertising idea). one of the most important conclusions that the research came out with (A successful advertisement is closer and more intimate to the recipient by employing imagery that is characterized by aesthetics and high expression in its connotations. It carries a visual embodiment whose goal is to convey the idea to the recipient) .

1- Introduction:-

The current era has become the era of the image par excellence. The atmosphere of our lives is filled with a huge abundance of images. The intense image store abounds in the minds and imaginations, which the human being is intertwined with his surroundings in a fabric of relationships built on a compositional system that constitutes the basic

Journal of Babylon Center for Humanities Studies :2025 Volume: 15 Issue :6
(ISSN): 2227-2895 (Print)   (E-ISSN):2313-0059 (Online)

235

source of an image reserve saturated with connotations and revelations. Therefore, the visual presence of the image has become a fixed basis in all arts, including the art of design (printed and visual), especially advertising designs. It has become necessary, after the expansion of the circle of those responsible for it, to subject what is contained in its essence to a semantic analysis that is compatible with the purpose and goal of the idea and meaning of the advertising message.

According to the above mentioned, our current research subject began to define the problem with the following question:

- What is the semantic implication of the image and its role in enhancing understanding of the advertising idea and extracting the desired meaning?

The goal of the research is to (identify the semantic implication of the image in advertising design)

The limits of the research are as follows:

Spatial Limit: A group of commercial advertisements (printed) were selected, published on the Internet (∗) .They are identified as the most innovative print advertisements that influenced their brands by enhancing their visibility and communicating with the recipient on a deeper level.

Time limit: Commercial advertisements were printed in different time periods, but in 2024 they are classified as the most innovative and influential printed commercial advertisements.

The descriptive approach was adopted for the purposes of content analysis, which is consistent with the aim of the research. The research community was represented by (10 commercial advertisements. The (50% advertisements) are selected in an intentional manner for the purposes of analysis. To match their design structure (especially in the visual use of the image) with the research topic.

2- Inclusion in the advertising image.

When researching and investigating the concept of inclusion, we find that it focuses on the meaning of "making a thing into something that contains it" (Shamsi Waqifzadeh, p. 1). By containing it, and using it to emphasize the intended meaning of the idea. The effect of inclusion in art takes place through understanding the meanings of the elements employed and extracting Its meaning, The implication (is necessitated by the meaning of the elements in that it is not valid without it) (Ruba Abdul Qadir Ahmed Al-Rubai, 1993, p. 16). It is based on the semantic deposit and the use of the elements to understand that semantic content.

The image in the implication is "the subject of several meanings, and each meaning is different from the other" (Shamsi Waqifzadeh, p. 179). Semantically, the implicit meaning dominates the apparent form, so it can "expand in its semantic use.This makes it lead to another semantic

meaning appropriate to it." Munira Mahmoud Al-Hamad, 1994, p. 441),
The image derives its semantic power and authority through its influence
on the recipient. This comes about through its association with the design
idea to obtain meaning. The importance of the image in the design of
advertisements in its various forms can be summarized as follows: (Abu
Al-Saud Ibrahim, 2002, p. 92)

1- It gives the advertisement a realistic atmosphere.

2- The recipient can understand a lot of information from the image
without the need for details and other elements.

3- It helps to consolidate information in memory.

  4- It often attracts the recipient to the advertisement design and prompts
him to follow it.

  5- It develops the recipient's accuracy of observation.

6- It affects the recipient directly and in an interesting way.

The image has become an important means of showing the intellectual
content of advertisements, as it is an iconic form governed by a set of
connotations. From a visual standpoint, it is a stimulating means that
"human use has deposited values for connotation, communication, and
representation" (Faisal Al-Ahmar, 2010, p. 120). Through the effective
effects it has on the recipient. It is possible to measure and determine his
reactions directly.It is also because of its informational, cultural and
aesthetic importance in functional enrichment of advertisements. .

3- The significance of the image in advertising design

Advertisement is a design structure whose space contains elements in
which a set of connotations are evident. These connotations must be
identified and interpreted to achieve the goal of the advertising idea.
Advertisement has become (digitally enhanced) and continues to form the
reflective image of modern art, increasing the use of visual metaphor and
achieving new visual forms. It has become an important means of visual
communication. A source of knowledge that contributes to the progress
and development of society. (C, Gere, 2008, p113). The most prominent
design element in which connotations are intensely evident is (the image),
which by its visual nature conveys a specific part of factual information.
Its implicit loads of semantic multiplicity that carry the other part of the
required information cannot be denied.

The image has the task of arousing the recipient's interest and
participation by disseminating certain information. This depends on how
it is perceived, as well as the intentions of the advertising message and its
content. It is depending on the artistic method of design and presentation
of it, which the recipient needs help and guidance to interpret the message
of the image included in most cases. With multiple connotations (Rune

Journal of Babylon Center for Humanities Studies :2025 Volume: 15 Issue :6
(ISSN): 2227-2895 (Print)   (E-ISSN):2313-0059 (Online)

237

Pettersson, 2024, p187), so we find that the image in the advertisement and the semantic implication it carries is characterized by the following: (Makhlouf Hamida, 2005, pp. 59-65)

1- Formation and distortion: They are formed according to different forms. This leads to a difference in meaning and thus the possibility of distortion in the intended meaning.

2- Deception and the possibility of interpretation. It is puzzling, because it represents an ideal means of non-linguistic expression. It connotations intensify and its interpretations multiply due to the simultaneous presence of its message directly in front of the recipient.

3- The power of penetration: It is effective, because it provides the possibility of thinking and understanding due to its semantic density. It does not limit itself to showing what is visible, but rather enters into the semantic diversity to reach meaning.

4- The power of a simile: It is an image of something. It is exploiting this matter to highlight its expressive stock and play with connotations.

We note the strength of the symbolic simile of the image used in the advertisement for (McDonald's), the famous fast food brand. The image in it is a shape of a food product (fried potato fingers), and its visual form was composed in a way similar to the global symbol for (the Internet). It gave implicit connotations. On the strength of the impact of this food product and the speed of its arrival to the consumer with a powerful analogy that matches the Internet at its highest speed and the energy that It is available to the recipient consuming the product (Figure 1).

Figure 1
Advertising Agency : DDB , Sydney , Australia

Journal of Babylon Center for Humanities Studies :2025 Volume: 15 Issue :6
(ISSN): 2227-2895 (Print)   (E-ISSN):2313-0059 (Online)

238

The image in the advertisement structure opens up to a multiplicity of implicit connotations, with its symbolic societal references that provide various possibilities that contribute to reaching the meaning, and (other symbols or signs can be added to the image for this purpose to enhance the content of the image and focus attention on specific parts of the image and links to the caption) (Rune Pettersson, 2024, p. 34). The formations of the images in the text vary according to the artistic vision specified based on the advertising idea, and the formal variations of the images can fall according to the following: - (Abdul Qader Al-Rubai, 1980, pp. 114-123)

1- The single image: It takes a single graphic position that is unique from the other visual elements that make up the structure of the advertisement.

2- The composite image: In this type, the image is formed from a number of images, each of which is related to the other in some way, and all of them consist of a broader, more complex and intertwined image form. It follows partial images and their coordination to produce one condensed image.

3-The expanded image: It constitutes a general view formed from a group of secondary images interconnected within a specific image frame.

4- Intense image: It forms an extended picture scene suggested by a group of overlapping images, as the images overlap to give a deep and intense image.

The image appears in its unique formal type in the advertisement for the Pepsi product. In the middle of the design space with its sovereign position that attracts the eye. The image gave a strong semantic implication and superiority to the advertised product over any other product competing with it. Here, the implicit analogy is to the image of the superhero (Superman) with his red cape, its opposite. The designer is based on the image of the product. So, the product here is the hero, while the robe (which can be dispensed with) is the competing product. We notice, due to the direct visual impact of the image and its implicit connotations, that it is possible to dispense with any other design element that appeared in the structure of the advertisement design. This dispensation does not constitute any negative impact on the design idea and its purpose, as the visual dominance of the product image remains (Figure 2)

Journal of Babylon Center for Humanities Studies :2025 Volume: 15 Issue :6
(ISSN): 2227-2895 (Print)   (E-ISSN):2313-0059 (Online)

239

Journal of Babylon Center for Humanities Studies: 2025, Volume: 15, Issue: 6

Figure 2
Advertising Agency: Buzz in a Box, Brussels, Belgium

As for the image in the (Mandevu) advertisement, it appeared in its composite form from a group of image parts that occupied a wide area of the design space. It interconnected in a visual unit that gave an unconventional appearance in displaying advertising images. It included connotations whose purpose was to attract the eye and draw the attention of the recipient to convey the goal of the idea.The design based on the function of the advertised product and its utilitarian purpose (Figure 3).

Figure 3
Advertising Agency: Y&R

Journal of Babylon Center for Humanities Studies :2025 Volume: 15 Issue :6
(ISSN): 2227-2895 (Print)   (E-ISSN):2313-0059 (Online)

240

Journal of Babylon Center for Humanities Studies: 2025, Volume: 15, Issue: 6

4- The semiotic dimension of the advertising image

The general form of the semiotic dimension is the search for meaning and the relationship of the signifier to the signified, and the ability to propose semantic levels that allow a change in meaning. The general characteristic of semiotics involves focusing on the relationships operating in the semantic system. The semiotic advertising image is based on data provided by the iconic representation, and that It is "an iconic sign because it is based on the relationship of similarity" (Hafnawi Rashid Baali, 2011, p. 346), The power of iconic representation appeared in the advertisement for (Penguin Books) (∗) for audio books, as its design space was occupied by a single image.It was a form that took the form of (earphones) with an iconic representation of the character of the playwright (William Shakespeare). The goal of this formal form is its iconic representation. It revolves around conveying the design idea and functional purpose of the advertisement. It carries implicit connotations that the playwright is the one who speaks directly about the content of the book to the recipient through earphones, (Figure 4)

Figure 4
Advertising Agency: McCann India

Semiotics became (a field that treats the image as a visual language capable of detailed reading and decoding of its meanings) (Helen Armstrong, 2009, p. 83) . The focus is on its implicit semantic content. From the semiotic perspective, the image is "an open system of signs

Journal of Babylon Center for Humanities Studies :2025 Volume: 15 Issue :6
(ISSN): 2227-2895 (Print)   (E-ISSN):2313-0059 (Online)

241

with their multiple meanings" (Hugh Silverman, 2002, p. 59). Its visual representation and the simulation it indicates of things based on natural data. The semantic contents of the image are the product of what belongs to the iconic representation reflected from nature and its content.

The formation of the image in its semiotic dimension can be summarized in three main rules, which are: - (Issam Wasel, 2010, p. 38)

1-The shape of the image itself.

2-The material of the image, and its content nucleus, i.e. its content.

3- The form of its formal paths that represent its function and material employment.

Therefore, the image, according to the semiotic system, contains two levels. One for expression and the other for content, and its meaning is identical to what is between the two levels in their overlapping with each other. This is what highlights its beauty, whose elements combine to confirm the meaning it carries.

5- Implicit semantic analysis of the image in the advertisement.

The process of analyzing the advertising image is based on the functional, aesthetic and expressive impact of reading . It follows the connotations it contains in conjunction with what the idea of the ad's design message carries. It is based on its interconnection with the connotations of the rest of the elements.

 It is possible to identify a set of general principles upon which to rely when analyzing the advertising image, which are: - (Mohamed Salem Saadallah, 2007, pp. 127-128)

1-Structure: meaning that the image has structure any way.

2- Composition: That is, the image may be composed of a group of elements.

3- Organization: The image structure is regular in the structure of the advertisement.

4- Totality: It means that the image in its overall structure is an element that integrates with the rest of the elements to form the structure of the advertisement.

The process of image analysis is seen as a process of implicit semantic readings, with the aim of verifying its functional work. Feeling the visual aesthetics it carries, and realizing the meaning in its semantic expressions. As a result, the image has gained total dominance due to the aesthetic, expressive, and functional factors that can be defined as follows:- (Belkacem Daffa, 2014 (p. 511)

1- The suggestive function: This function depends on imaginative images. It reflects an influential expression that nourishes the imagination.

2- Guiding function: The image makes it possible to read and interpret the advertisement.

3- Semantic function: This significance comes as a result of thinking and contemplation founded by the semantic implication of the image for the recipient.

4- Aesthetic function: It aims to stimulate aesthetic taste in the recipient.

5- The diagnostic function: Mental assets are transformed by the image's embodiment of the advertising idea into concrete assets that touch human needs.

According to these functions, the image is open to semantic multiplicity, which is a necessity when approaching its analysis. It provides many and varied possibilities that contribute to the interpretive process, reaching the desired meaning, and achieving the advertising idea. They are "holistic structures with a special system whose analysis reveals their internal relationships. The degree of their interconnectedness, and the methodological elements." In it" (Ahmed Al-Ezzi Saghir, 2014, p. 48) Generating meanings that seek to be imprinted in the memory of the recipient and break his horizon of expectation, thus leaving the door to analysis largely open. The role of the recipient is in the process of appreciating and issuing judgments on this image, which passes through the stages of visual attraction, contemplation, and enjoyment, leading to its analysis and diagnosis of its goals. Taking into account the objective factors and visual aesthetic organization, leading to an understanding of its semantic contents, until the final understanding of the idea of the advertisement that is part of the composition of its visual structure.

When analyzing the advertisement for the (Pantone)([*]) company, we find that the graphic use took over the design space completely, achieving high visual attraction. This was aided by the use of contrasting colors (black and orange) . It aimed at addressing the aesthetic taste of the recipient, in addition to the presence of the name of the producing company at the top. The design space, which achieved a guiding function that helped define the content of advertisements related to consumer products (dyes and colors). The semantic implication of the image, it represents the moral value of the product, which has been intelligently linked with nature to suggest to the recipient about the quality of the product and the belonging of its components to the natural environment. It happens by mixing (the color product with the rain with the earth) in a cohesive, environmentally friendly mixture (Figure 5).

Journal of Babylon Center for Humanities Studies :2025 Volume: 15 Issue :6
(ISSN): 2227-2895 (Print)   (E-ISSN):2313-0059 (Online)

243

Journal of Babylon Center for Humanities Studies: 2025, Volume: 15, Issue: 6

Figure 5
Giuliano Lo Re and Matteo Gallinelli

We conclude from the above mentioned, that the image in advertising is a comprehensive structure that is perceived directly or indirectly. The relationship between it and the rest of the elements is within the boundaries of an independent visual space. Its function is determined in describing events, situations, and things. It is an image reflection that diagnoses a thing, condition, or action, for which it is used. It is subject to analytical readings to come up with its implicit connotations and meanings conveying the advertising idea.

6- Results:-

1- The image provided the possibilities for thinking and understanding its structure because of its semantic density and symbolic enrichment. It does not merely show what is visible, but rather its semantic contents are intertwined in it to reach the intended meaning of the advertising idea.

2- The image formation mechanism appeared in the structure of advertisements as visual means with a communicative function that contributes to framing the intellectual vision of the advertising message with its deep semantic implication.

3- The image took it upon itself to indicate the semantic implications and suggest what the advertising idea aims without directly declaring its visual appearance.

Journal of Babylon Center for Humanities Studies :2025 Volume: 15 Issue :6
(ISSN): 2227-2895 (Print)   (E-ISSN):2313-0059 (Online)

244

4- The image in the design space represents a pivotal semantic key to reaching the goal of the advertisement. Multiple semantic possibilities are achieved from that. It is seeking to stimulate the recipient's emotions and enrich his aesthetic taste, thus achieving, in turn, the functional goal required from the design idea and the advertising message.

5- The image, with the symbolism it carries, gives a homogeneous semiotic formulation. Sometimes the image suggests many things that can be perceived from an iconographic angle. This makes it more fulfilling of its functional, aesthetic, and expressive goal.

6- The image appeared free of traditional restrictions in its previous appearance. It gave the recipient the role of analyzing and multiple readings of its visual structure and reaching its semantic contents.

7- Conclusions:-

1- A successful advertisement is closer and more intimate to the recipient by employing imagery that is characterized by aesthetics and high expression in its connotations. It carries a visual embodiment whose goal is to convey the idea to the recipient.

1-The image has a fixed visual appearance, which can be defined by its permanent nucleus, while its semantic content is achieved differently according to the intellectual contexts of the advertising message.

3- The structure of the advertisement is a visual artistic vision. The elements are interconnected in order to form a single image that expands to include all dimensions of the design space. It is loaded with connotations to convey a specific message in an influential way.

2-The image in advertising is an existence that is linked to reality and often simulate it in multiple ways. It is chosen, dealt with, and worked on according to specific intellectual standards. It is according to the recipient's level of awareness and reading of it.

Search referrals (footnotes):

1- Top 10 Brilliant Print Ads Of 2024 January 16, 2024
https://www.mk2groupdesign.com/post/top-10-brilliant-print-ads-of-2024

2- Penguin Books;- It is a British publishing house founded in 1935 by Sir Allen Lane and the Allen brothers, Richard and John / source https://ar.wikipedia.org/wiki.

3- Pantone;- An American company that was established in 1962 as a factory with limited work on color cards. It owns now the color space used in various industries, the most important of which is printing, sometimes in the manufacture of colored paint, textiles and plastics. Source: https://ar.wikipedia.org/wiki.

Journal of Babylon Center for Humanities Studies :2025 Volume: 15 Issue :6
(ISSN): 2227-2895 (Print)   (E-ISSN):2313-0059 (Online)

245

Journal of Babylon Center for Humanities Studies: 2025, Volume: 15, Issue: 6

Sources

1-Abdul Qadir Al-Rubai' The Artistic Image in Abu Tammam's Poetry, Yarmouk University Publications, Irbid, 1980.

2-Abu Al-Saud Ibrahim, Media Documentation, 1st edition, Modern Egyptian Office, Cairo, 2002.

3-Ahmed Al-Ezzi Saghir, Terms and Concepts in Literature and Criticism, Hadara Publishing, Cairo, 2014.

4-Belkacem Daffa, The Strategy of Pilgrimage Discourse - A Pragmatic Study in the Arab Advertising Mission -, Al-Makhbar Magazine, Issue Ten, Algeria, 2014.

5-C, Gere, Digital Culture, Reaktion Books Ltd UK, London, 2008.

6-Faisal Al-Ahmar, Dictionary of Semiotics, 1st edition, Difference Publications, Algeria, 2010.

7- Hafnawi Rashid Baali, Paths of Criticism and Postmodern Orbits, 1st edition, Durub Publishing and Distribution, Amman, 2011.

8-Helen Armstrong, Graphic Design Theory, Princeton Architectural Press, New York , 2009 .

10- Hugh Silverman, Texts between Hermeneutics and Deconstruction, by Ali Hakim Saleh, Hassan Nazim, 1st edition, Arab Cultural Center, Casablanca, 2002.

11- Issam Wasel, in the analysis of poetic discourse, 1st edition, Dar Al-Tanweer, Algeria, 2010.

12- Makhlouf Hamida, The Authority of the Image, Sahar Publishing House, Tunisia, 2005.

13-Muhammad Salem Saad Allah, The Kingdom of the Text, Semiotic Analysis of Rhetorical Criticism, 1st edition, Modern World of Books, Irbid, 2007.

14-Munira Mahmoud Al-Hamad, Embedding in Arabic Grammar, King Saud University Journal, Part 5, Arts (2) 1993.

15-Ruba Abdul Qadir Ahmed Al-Rubai, Inclusion in the Critical and Rhetorical Heritage, Master's Thesis/Faculty of Arts, Yarmouk University, 1993.

16-Rune Pettersson, Image Design, Institute for Infology, Sweden, Tullinge, 2024 .

17-Shamsi Vaghizadeh, "Inclusion" from the Terms of Rhetoric, Prosody, and Grammar. / https://daneshnameh.srbiau.ac.ir/article

246

Journal of Babylon Center for Humanities Studies :2025 Volume: 15 Issue :6
(ISSN): 2227-2895 (Print)   (E-ISSN):2313-0059 (Online)