



لغة الخصومات والإعلانات المعززة بالذكاء الاصطناعي بين الحلال والحرام: تحليل خطابي متعدد الوسائط

الأستاذ المساعد الدكتور علي بدين محمد خليف الركابي (*)
الجامعة المستنصرية – كلية الآداب – قسم اللغة الانكليزية، بغداد، العراق
(*) الكاتب المسؤول: alibadeen@uomustansiriyah.edu.iq
<https://orcid.org/0000-0001-9385-3085>

الملخص

يواجه المستهلكين في العالم العربي مئات الإعلانات عن مختلف المنتجات، يسعى العديد منها إلى الهيمنة على وعيهم من خلال توظيف موضوعات مثل الإثارة والراحة والخيال والجمال والجاذبية بشكل يومي. وفي السنوات الأخيرة، أدى ظهور الذكاء الاصطناعي إلى إحداث تحول إضافي في مشهد الإعلانات، حيث أتاح الإنتاج السريع وتخصيص الإعلانات المنشأة بالذكاء الاصطناعي إلى تعزيز الجاذبية البصرية والرسائل الترويجية. لذا تهدف هذه الدراسة إلى التركيز على اللغة النصية - البصرية للخصومات وعلى عملية التواصل الإعلاني التي من خلالها تصبح محتويات هذه الإعلانات، بما في ذلك الإعلانات المؤلدة بالذكاء الاصطناعي، أداة عملية وإدراكية لجذب الانتباه والتأثير في سلوكيات الشراء لدى المستهلك العربي. كما تسلط الدراسة الضوء على المحتوى الإعلاني الحديث في الأسواق العربية والدور الذي يؤديه في تشكيل وعي المستهلكين العرب في الوقت الحاضر. تعتمد هذه الدراسة على تحليل الخطاب متعدد الوسائط وفقاً لنموذج كريس وفان ليوين (2006) للكشف عن الاختيارات النصية والبصرية في الإعلانات. وتُظهر النتائج أن لغة الخصومات تُعد من أكثر الصور والنصوص تأثيراً، إذ تُستخدم غالباً كوسيلة لزيادة الفاعلية وتعزيز الوعي وزيادة معدل مبيعات هذه المنتجات. كما أن التزايد في دمج المرئيات الإعلانية المؤلدة بالذكاء الاصطناعي يسهم في تكثيف الاستراتيجيات الإقناعية من خلال تصميمها آلياً. وعلى وجه التحديد، تكشف النتائج أن إعلانات الخصومات تعتمد بدرجة كبيرة على عناصر بصرية لافتة للنظر مثل الخطوط العريضة البارزة، والألوان الزاهية، والرموز العديدة، والصور المنشأة بالذكاء الاصطناعي، والتوظيف الاستراتيجي للصور، وذلك من أجل إبراز العروض الترويجية وجذب انتباه المستهلكين.

الكلمات المفتاحية: الصور المؤلدة بالذكاء الاصطناعي، التحليل متعدد الوسائط، السوق العربي، الإعلانات، الخصومات، الطباعة (التايبوغرافيا)

تأريخ النشر: 2026-6-1

تأريخ القبول: 2026-3-31

تأريخ الاستلام: 2026-2-22

The Language of Discounts and AI-Enhanced Advertising Between the Permissible and the Forbidden: A Multimodal Discourse Analysis

Ali Badeen Mohammed Al-Rikaby (Corresponding Author) (*)

Mustansiriyah University, College of Arts, Department of English Language, Baghdad, Iraq

(*) Corresponding author : alibadeen@uomustansiriyah.edu.iq

Abstract

Arab consumers are facing hundreds of different product advertisements, many of which are trying to dominate their cognizance by using themes such as sex, comfort,



fantasy, beauty, and attraction on daily basis. In the last two years, the rise of artificial intelligence has further transformed the advertising landscape, enabling the rapid production and personalization of AI-generated advertisements that intensify visual appeal and promotional messaging. The aim of this study is to converge on textual-visual language of discounts and the advertising communication process through which such advertisements contents, including AI-generated ads, have become an operative and a cognitive tool to attract attention and to influence Arab purchasing behavior. The study also highlights the recent advertising contents in Arab markets and the role these play in shaping Arab consumers' awareness today. It is constructed through Kress and Van Leeuwen's (2006) multimodal analysis to unfold the textual-visual choices in ads. Findings show that the language of discounts have been the most influential images and texts that are mostly used as an object to upsurge effectiveness and awareness and to increase sales rate of these products and the growing integration of AI-generated advertising visuals contributes to the intensification of persuasive strategies through its automated design. Specifically, the findings reveal that discount advertisements rely heavily on visually striking elements such as typography, bright colors, numerical symbols, AI-generated imagery, and strategic image placement to highlight promotional offers and capture consumer attention.

Keywords: AI-generated Imagery, Multimodal Analysis, Arab Market, Advertisements, Discounts, Typography.

Received: 22-2-2026

Accepted: 31-3-2026

Published: 1-6-2026

1. Introduction

In the last few years, there has been much focus on the link between advertising and religion (Halal (the permissible) and Haram (the forbidden)). This tendency can be ascribed to the fact that Muslim countries have different attitudes towards advertisements in comparison to nations of other faiths, which provides the impetus to study these groups of consumers (Gibbs & Ilkan (2008), Purnama & Safira (2017); Aziz, Rahin & Asri (2019). Gibbs and Ilkan (2008) state that Muslims have a clearer negative stand towards "ethically objectionable" advertising images compared to Christian people. Similarly, Aziz, Rahin & Asri (2019) find that there is a numerical distinction between Muslims and the people of other faiths regarding the views on the ethics of advertising.

For Purnama & Safira (2017), an advertisement is not just an ad. It is a mirror image of the way a certain society's culture and ethics. Today ads have become vital communication tools between producers and their consumers since these ads



contribute not only data about the products to the consumers, but also persuading, directing and addressing their emotions. In fact, many business companies in Arab countries start utilizing ads on social media such as Facebook, Instagram, and X cross-platform to advertise for their products as these networks begin impacting larger audience (Purnama & Safira, 2017) and advertisers place links, videos and pictures for their ads as well (Curan & etal., 2011). These ads include health, beauty products, foods, drinks, fashion, cigarettes, and many other things.

However, as these companies advertise for their products on such media, they do not seem to adhere strictly to the guidelines released by official authorities (Aziz, Rahin & Asri, 2019) who put legal and compulsory orders that require private and official companies not to engage in deceptive exercises, to have enough validation for the claims in their ads, to report periodically to specific governmental staffs the proofs for the claims, to stop running misleading ads and to pay a certain fine if the companies violate the laws of making ads.

Accordingly, the world of food advertising is undergoing a revolutionary transformation due to the growing power of artificial intelligence (AI). Traditional food photography, which was once relied upon to capture appealing images for advertisements, is increasingly being replaced by highly realistic AI-generated visuals that are often indistinguishable from real photographs. This emerging technology employs advanced algorithms capable of producing visually attractive and mouthwatering images of food products, enabling advertisers to create persuasive promotional content quickly and at lower cost.

However, alongside these technological developments, a serious regulatory problem has emerged in several Arab countries, including Iraq, Libya, Syria, and Yemen, where there is a lack of clear cease-and-desist orders or strict penalties for false or deceptive advertising. In many cases, governmental authorities, financial institutions, and enterprises have attempted to support small and medium enterprises through various policies, as these businesses are often unable to confront the numerous economic and regulatory challenges they face (Thabit & etal., 2016). As a result, many advertisers tend to ignore existing guidelines and ethical advertising standards. This study investigates the characteristics of advertising within the Arabic health, food, and beauty product industries by conducting a multimodal analysis of 500 advertisements published on social media platforms such as Facebook, Instagram, and Twitter or X platform. The study is significant because it contributes to the body of knowledge on advertising practices while examining the intersection between advertising discourse and the religious considerations (Halal and Haram. Deceptive advertising can harm consumers in ways similar to deception in trade practices, as



misleading representations of products can negatively influence consumer trust, purchasing behavior, and public awareness.

2. Literature Review

Due to the tremendous progress in advertising technology and the growing power of artificial intelligence (AI) that start to control the production and marketing in many countries, some former scholarly researchers have felt the need to research the links between advertising and Islam from the perspective of consumers to balance the main perceptions and guidelines derived from Islamic sources such as the Qur'an and Hadith (Fam, Waller & Erdogan, 2004; Farah & El Samad, 2014; Purnama & Zafira, 2017). Other researches have focused on the influence of culture on Islamic interpretations which play a role in molding the customers' understanding of Islamic advertising (Cheng, & Low, 2008; Cader, 2015; Shafiq, Haque, Abdullah, and Jan, 2017). Thirdly, further papers study the influence of different ethnic or multicultural cultures which exist in one country on the formation of modern ads (Massey, Waller, Wang & Lanasier, 2013; Naseri & Tamam, 2012).

For example, Purnama and Zafira (2017) have examined the ostensible variances of ad in one religion in two Islamic countries, namely Indonesia and Malaysia. Their results display that the ads in one country cannot be constant with the other, especially if they have distinctive cultures. Therefore, even if the two adjacent Islamic countries have the same ads, these may fit one community by itself and may not be appropriate to the other because of sub-cultural alterations. It is the culture that figures people's actions in a particular community. Farah and El Samad (2014) also confirm similar findings when studying the sensitivities of Muslims and Christians on the advertising of certain products. Focusing on the relationship between modern ads and the Islamic law, Fam, Waller & Erdogan (2004) find that Islamic ethical guidelines can play a role in providing appropriate standards in the making process of ads. This can be achieved by decoding these guidelines via the Quran and Sunnah (the prophetic sayings). For the varied interpretations of understanding and implementing the Islamic laws and its teaching have caused differences in the ethical perceptions of ads between females and males.

On a similar note, Saeed and Baig (2013) have noted the significance of honesty in promoting and selling products. Subsequently, all data, even the defects of a product, must be communicated honestly. The aim of their paper is to conceptually illustrate Islamic Shari'ah compliance in routine marketing. They construct two strands for the previous studies. The first has its place in Islamic financial matters, Islamic trade morals, Islamic management of accounting and funding, customer rights and routine marketing. The second focuses on the need for Islamic Shari'ah and Islamic teaching



which require the advertised items to be legal, the costs to be reasonable, and the productions to be of sensible and fair benefits on deals.

Abuznaid (2012) has determined a few rules for promotion techniques based on the Qur'an, which incorporate resistance against lustful conduct, sexual requests, misdirection, manipulative conduct as well as misleading ads. The paper points at two often used components: guarantee and persistence in addition to the usual 7Ps of marketing mix (product, price, promotion, place, people, process, and physical evidence). The two components have been inserted by the researcher as Islamic service industry fixings. The paper provides a reasonable viewpoint for understanding and implementing the various fixings of promoting from an Islamic point of view. Subsequently, the paper offers assistance for marketing practitioners. The article employments Quran (Islamic law) and Sunnah (acts of prophet Mohammad) to analyze and clarify important information. The findings have viable suggestions for ads' professionals and worldwide financial specialists who deliver, offer and sell in Muslim and Middle easterner nations.

Bari and Abbas (2011) have stated that overemphasis, deception, fairness and limits on sexual attraction are vital parts to be considered when making ads that are in line with the Islamic ethical system. For ads have made numerous social and moral issues due to their materialistic center. The impact of these issues can too be seen in numerous Muslim nations including Pakistan in terms of redirection from their social and religious values. Their paper endeavors to coordinate the Islamic commerce morals in modern ads to find a solution to the moral problem which is made by these materialistic ads. This paper tries to assess ads in terms of Qur'an and Hadiths.

Saeed, Ahmed and Mukhtar (2001) have maintained that promotional methods must not utilize sexual request, emotional appeal, fear appeal and wrong declarations or contribute to the bluntness of the mind and/or empower extravagance. They clarify that these procedures or methods are considered unethical and unscrupulous in Islam as they misuse the fundamental instincts of the customers to get private benefits and market share. Adherence to such ethical acts can elevate the standards of behavior and thus of living, of traders and customers alike. Against this foundation, their paper attempts to identify the striking features of the Islamic system of worldwide marketing morals. In specific, it highlights the capabilities and strengths of this system in making and supporting a solid moral worldwide marketing culture. At the heart of Islamic promoting is the guideline of value-maximization based on value and equity as well as fair play.

Other studies have stated that the new fashion ads have been intensely photoshopped to give the models bigger bosoms and seductive smiles (Szymanski &



Henning, 2007). This is often done via sharing a few linguistic and visual things. Most descriptions have reworked girls' physical shapes to improve a part of the girls' bodies and thereby draw attention to that part of the body (Aubrey & Frisby, 2011). In short, they objectify young girls in a number of ways. Firstly, it is done through retouching and airbrushing and secondly by maiming the girls' bodies. Another important issue arises from the fact that in their search for an idealized and perfect body in ads, the young girls attempt to manipulate their food intake or engage in severe exercise to attain a certain weight or body type like their models in ads (Aubrey, Hopper, & Mbure, 2011). Fredrickson and Roberts (1997) claim that "the negative emotion of shame occurs when people evaluate themselves relative to some internalized or cultural idea and come up short" (P. 181). When young girls or perhaps male figures too view images in fashion magazines of the airbrushed ideal female, they start to favorably assess themselves (Grogan, 2008). This leads them to the concern of how young men are looking at them with the stress to be perfect girls as the ones highlighted in these pictures. Fredrickson and Roberts reveal that shame "results from a fusion of negative self-evaluation with the potential for social exposure" (P.182). This sense of shame brings about the "desire to hide, to escape the painful gaze of others, or to disappear, alongside feelings of worthlessness and powerlessness" (P. 181).

Therefore, this research attempts to bridge existing gaps by investigating the perceptions of Arab Muslim consumers regarding ethical advertising in the context of Islamic principles, with a particular focus on the influence of AI-generated advertisements. Moreover, the study is significant in several ways. First, it identifies emerging trends in consumer acceptance and engagement with AI-enhanced advertisements. These trends are analyzed through a multimodal discourse analysis of advertisements in health, food, and beauty industries across social media platforms. Second, the study explores the evolving purchasing culture in response to deceptive or misleading content, including claims amplified or visually enhanced through AI, and examines how such content affects consumer trust, awareness, and decision-making within Arab markets. By integrating AI-generated advertising into the analysis, the research highlights both the technological innovations reshaping advertising practices and the ethical considerations that arise when automation and realism in promotional content intersect with consumer perceptions.

3. The Research Problem

It is vital to recognize that the core problem in advertising is not just flashy or appealing content, but the presence of deceptive practices and exaggerated claims that can affect consumer mentality, health, and behavior. Many advertisements include unrealistic promises, subjective comparisons, or misleading imitations designed solely to increase sales (Kilbourne, 1999). This study aims to evaluate



advertising practices on Facebook, Instagram, LinkedIn, and Twitter from an Islamic ethical perspective, with particular attention to AI-generated advertisements. As advertising becomes increasingly pervasive in everyday life, many consumers may not fully appreciate the subtle influence of these messages, which can shape personal preferences, dietary choices, and purchasing behavior. The study also seeks to examine the role of AI-generated content in amplifying deceptive advertising, including hyper-realistic imagery and automated persuasive techniques, and whether such content challenges the ability of regulatory and political institutions in Arab countries to protect consumers from misleading promotions. By analyzing these dynamics, the research highlights both the technological and ethical dimensions of contemporary advertising in Arab markets.

4. Research Questions

1. How does the visual language of discounts and AI-generated elements in advertisements impact the purchasing behavior of young Arab consumers?
2. What explicit and implicit claims are conveyed in AI-generated advertisements, and how do these claims affect consumer perceptions and decision-making?

5. Research Methodology

In order to analyze the multimodality used in recent products' ads for Arabs, the study adopts the model presented by Kress and Van Leeuwen (2006); this theory illustrates how to analyze ads from textual and visual perspectives.

5.1 Theoretical Framework and Analytic Procedures

For the analysis of the visual structure of ads, Kress and van Leeuwen's (2006) multimodal social semiotics is adapted. The resources of understanding the process of meanings making may differ from those represented by language only. Images that are designed to convey predominantly denotative meanings hold ideological potency through inclusion and exclusion because images cannot be split down into separate components but rather are interpreted more holistically, contextually, and with real-world information. There are undoubtedly distinguishable elements in images. Nevertheless, each of these is likely to trigger a different semiotic rule in the observer depending on that person's unique sociocultural, physical, and geographic background.

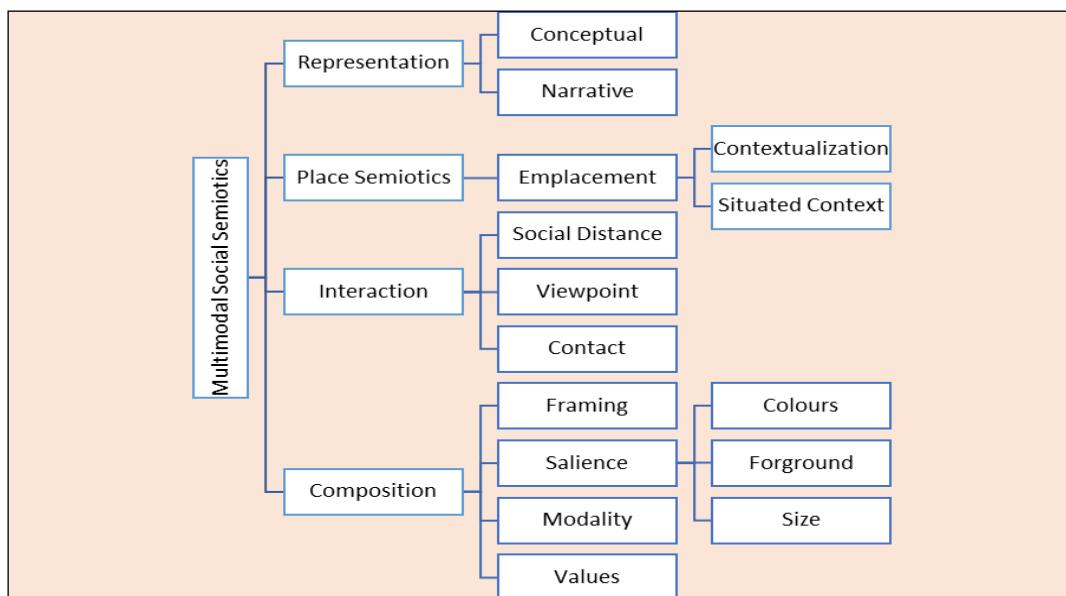
Relatedly, Kress and van Leeuwen (2006) maintain that “*information is vast, so complex, and has to be handled visually because the verbal [or textual] mode is no longer adequate*”. Hence, visual social semiotics shapes the “*intrinsic characteristics*



and potentialities” and the “requirements, histories, and values of societies and their cultures” (p. 30-35). Four main visual categories are selected for the analysis of the present corpus of ads. The selected visual categories are; representation, interaction, composition, and place semiotics. Figure (1) shows the model adapted.

Figure 1.

Multimodal Social Semiotics model (adapted from Kress and van Leeuwen's visual grammar framework, 2006)



As the above figure illustrates, there are three measures of multimodal texts in our analysis: “information value”, which refers to how the placement of elements, such as from left to right, top to bottom, or from the center to the margins, can add a specific value; “salience”, which refers to how the various elements of a composition try to catch the readers’ attention, such as appearing in the first or second position or the size of an element; “framing”, which refers to the existence or absence of frames that connect or disconnect items, indicating whether they belong together or not. The analysis, then, focuses on these non-written modalities of representation, specifically the visual mode that draws viewers in and the modality followed in this overall composition. This suggests that this analysis should consider what values or beliefs are associated with the represented participants.

5.2 Data Collection and Sampling



The data selection was first guided by discourse-centered online ethnography, which “combines the systematic observation of selected sites of online discourse with direct contact with its social actors” (Androutsopoulos, 2008: 2). This virtual ethnography allows the researcher to identify relevant advertising content by focusing on items that align with the analytical objectives of the study and that have received significant user engagement. Conducting this research required creating personal accounts on Facebook, Instagram and Xplatform (Twitter) to continuously monitor these platforms over an extended period, collecting multiple examples of advertisements, including AI-generated ads.

To ensure a representative and comparable sample of ads, several selection criteria were applied. Advertisements were chosen based on their thematic content, including the use of discounts, persuasive techniques, and AI-enhanced visuals, as well as any implicit or explicit ideological assumptions reflected in the messaging. While the study does not aim to produce generalizable quantitative results due to its restricted scope, its qualitative approach follows the tradition of critical discourse analysis, focusing on in-depth examination of a limited yet meaningful set of advertising examples. This method allows for a nuanced understanding of the ways in which AI-generated and conventional advertisements convey persuasive messages to Arab consumers.

6. Analysis and Results

Unlike traditional advertising, contemporary advertising increasingly relies on multimodal communication, where language, images, typography, color, and digital design work together to construct persuasive messages. In this context, the discourse of advertising is not limited to simply presenting products; rather, it actively constructs meanings, values, and lifestyles associated with consumption. A key feature of contemporary advertising discourse is the use of pragmatic linguistic tools, such as implicatures, presuppositions, evaluative expressions, and persuasive framing. These strategies allow advertisers to convey messages indirectly, encouraging consumers to infer meanings about product quality, exclusivity, or urgency without explicitly stating them.

For instance, expressions like “limited-time offer,” “exclusive discount,” “king of them all”, “the most reliable”, “best value deal”, “You Never Had It So Good!”, and “You Never Look So Good!” imply scarcity and desirability, guiding consumers toward immediate purchasing decisions. Another important characteristic is the growing role of AI-generated images and digitally enhanced visuals, which enable advertisers to produce highly appealing and idealized representations of products. These visuals often exaggerate product features or create hyper-realistic imagery that intensifies the persuasive impact of advertising messages. Consequently,

contemporary advertising discourse often contributes to the multiplication of consumer needs, the distortion or exaggeration of factual information, and the strategic implication of meanings that encourage consumption.

6.1 Distortion of Facts

Advertising increases the spread of nearly identical food products such as burger and chicken that contain various substances that are generally unhealthy. It is high in sugar, salt, saturated fats, and many processed preservatives.



Figure 2 Business Bytes Pakistan

As shown in figure 2, it also lacks some beneficial nutrients. For example, the burgers and the chicken ads appear in the following ads as being large in size, beautiful and prominent ingredients. It seems to the clients that they will get the same burger when they buy it, but it is otherwise. In the ads, the burger is depicted undercooked to look beautiful, which opens the appetite and encourages its purchase. Chicken pieces appear in advertisements as beautiful, cooked and crunchy so as to make the clients buy them. The grilled chicken is stuffed with paper towels to make it look fatter. Cotton pads moistened with hot water are also placed behind the dishes to get the appearance of a rising steam.



Figure 3. <https://da-dk.facebook.com/pages/category/Restaurant/Chicken-express-iraq-573545509446936/>



ISSN:0258-1086

Phrases such as “Order quickly and get 40% off, and buy 5 Rizo and get the sixth free, saving 6.50,” “The filler of love and tenderness,” “all natural,” “all original,” and “drinks what she’s wearing” are slogans that are often aptly connected with the production of milk, butter, and cheese (dairy products) rather than meat. Claims are frequently made about natural foodstuffs that are free of artificial flavourings or preservatives in order to enhance the perceived quality and authenticity of the product. In contemporary advertising discourse, such expressions are often accompanied by promotional language that emphasizes discounts and special offers to further attract consumers. Examples include phrases such as “limited-time offer,” “mega discount,” “special price today,” “exclusive deal,” “buy one get one free,” “family combo offer,” “super saver pack,” “double the value,” “save more when you buy more,” “today’s hot deal,” “flash sale,” “best price guaranteed,” “discount up to 50%,” “weekend special offer,” “grab the deal now,” “value meal offer,” “big savings event,” and “don’t miss this offer.”



Figure 4. <https://madelinepeterson.files.wordpress.com/2015/03/milk.jpeg>

The target audience for these ads are mostly health-conscious girls and teenagers. In these ads, it is presumed that males consume "healthy drinks." The above phrases function as pragmatic persuasive strategies that create implicit meanings of urgency, scarcity, and exceptional value. By combining promotional expressions with attractive imagery, often enhanced through AI-generated visuals, advertisers attempt to construct a compelling narrative in which discounted products appear more desirable, accessible, and beneficial for consumers. Through such linguistic and visual techniques, advertising discourse not only communicates price reductions but also shapes consumer perception and encourages immediate purchasing behavior. However, advertisers may include false facts in order to influence the consumer, which is consistent with the interest of the companies and often contradicts the interest of the consumers.



6.2 Multiplication of Needs

Advertisers often appeal to the emotions and feelings of consumers in order to stimulate purchasing behavior and create superficial needs that may not have existed prior to exposure to the advertisement. Through persuasive language and attractive imagery, advertisements frequently construct the illusion that a particular product is essential for achieving beauty, confidence, or personal satisfaction.

For instance, consumers may encounter advertisements for soaps, shampoos, or other cleansing products that highlight claims of extraordinary quality and effectiveness through phrases such as “healthy, natural, and dynamic,” “for hair so healthy it shines,” “silky touch, irresistibly smooth,” “go from flat to fluffy,” “no dandruff—just fabulous hair,” “where your beauty breathes,” and “watch the dryness disappear.” These expressions are often accompanied by visually appealing actors, actresses, or young models with exceptionally healthy and glossy hair. Such representations encourage consumers to believe that using the advertised product will make their hair softer, stronger, and more vibrant, and may even restore the vitality of hair follicles.



Figure 5. <https://web.facebook.com/ListerineME>

However, these advertising claims are frequently exaggerated or misleading. From a scientific perspective, the effectiveness of such products is often overstated, as many shampoos and cosmetic products cannot fundamentally transform hair structure as suggested in advertisements. In some cases, excessive or inappropriate use of certain hair products may even contribute to hair dryness or damage rather than improvement. Through these persuasive linguistic strategies and carefully constructed visual representations, advertisers are able to shape consumer perceptions and promote the belief that purchasing the product will lead to noticeable improvements in personal appearance.



Figure

6.

<https://twitter.com/wejdanfashion/status/1248346041860177922>

In each of the above ads, a beautiful girl with long shiny black hair is shown. Her hair conveys softness and purity as she is smiling attractively with the packaged formulation and discount offer. The model is also interacting directly with the viewers, who are drawn to her by her beautiful smile, rich facial expression, eye contact and fragrance or perfume. While the soap or perfume or shampoo being sold is the participant's object, the main participant in the image is the female figure, and the action process is her smile.

6.3 Implications in Beauty Cosmetics Ads

These expressions function as pragmatic linguistic tools that create implicatures of urgency, exclusivity, and economic advantage. By emphasizing scarcity ("limited-time offer," "last chance"), value ("super saver," "best deal"), and reward ("buy one get one free," "extra free"), advertisers encourage consumers to make immediate purchasing decisions, often without critically evaluating the real value of the offer.

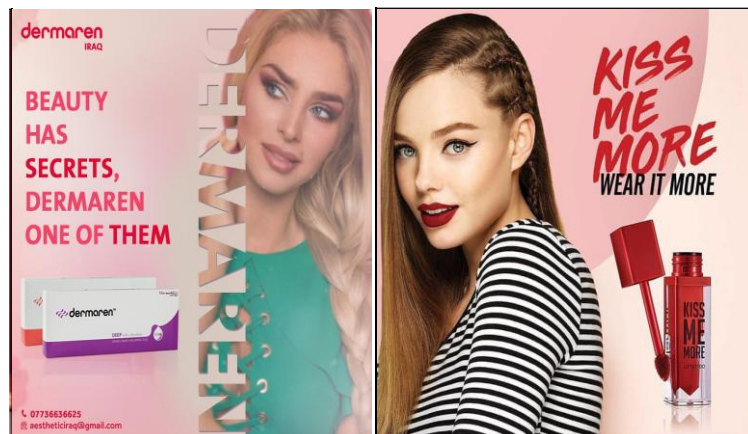


Figure 7

Figure 8.

<https://www.facebook.com/175515919850917/posts/kiss-me-more-lip-tattoo-by>

<https://web.facebook.com/dermaren.iq/photos/361355582779961>



One of the representational implications of the first image is that it shows a lovely woman with an alluring smile who appears delighted with the marketed product. Her smile, which is untarnished, attests to the excellence of the lip tattoo's durability. While the promoted lip tattoo of the Brand "Flormar" is the participant's object, this woman is the main participant in the picture and the action process is her smile. Additionally, the text "KISS ME MORE, WEAR IT MORE" on the lady's right side conveys another symbolic meaning by suggesting that the woman is no longer concerned about getting her lip makeup damaged when she gets kissed or about getting her clothes stained. The attractive lady with her grin and eye contact draws the audience in, and this is referred to as direct contact because the major participant and real person's image is making direct eye contact beyond the image.

The charming lady's eyes are rather demanding, as if she tries the viewers to trust in the product's efficiency. Pink and purple work well together as background colors since they are both considered feminine and have a positive influence on women's thoughts. The model's placement to the left signifies that the information is credible and given. The information provided is what the audience already knows. Because the product typically plays an ideal function in advertising, the placement of the product, "Flormar lip tattoo," places focus on ideal information to the right of the image. Next to her picture, on the right side, is the text "KISS ME MORE, WEAR IT MORE," which provides extra information about the product and grabs the viewer's attention due to its bold, capital, and red font.

In the second ad, it portrays a stunning female presenting the popular brand "Dermaren" perfume. In order to increase the popularity and effectiveness of the product, the advertising purposefully used this female body and face. The viewers are strongly affected by the appearance of this endearing singer since it suggests that she utilizes the product as well. They will eventually use this product to keep to her shape. People in our culture frequently, whether consciously or unintentionally, emulate females. This woman is the key participant in the image, and the action takes the form of a direct, sexy gaze at the viewers, with the advertised fragrance of the Brand "Dermaren" serving as the participant's object. The conceptual image is realized through the classificational process because the image of the woman is dominant and emphasizes the product's sexual effectiveness.

The charming lady's eyes are rather demanding, as if she wants the viewers to believe in the product's efficiency. The eye contact guides the viewers to think that the product is capable of improving their relationship with their partner. Because pink and red are both strong, powerful hues that have a big impact on viewers' minds, the background color combination of pink and red creates an attractive and romantic environment. The image conveys information value through the placement of various



elements. Simply said, the image is an example of high modality, with a real lady staring at the audience and demanding something from them.

6.4 The Graphics in Ice Cream & Sweets ads

Lots of people love ice cream, especially kids. The ice cream balls appear in the graphic advertisements always cohesive and fixed in place, contrary to what is known about this dessert, which melts. The colors of the balls mix with each other smoothly. The reason is that what appears in the ad is colored mashed potatoes that are cohesive and do not melt.



Figure 9. <https://m.facebook.com/photo.php?>

The secret behind its use is that the ice cream melts immediately after exposure to light. Or in advertising soft drinks that rely on deception and camouflage by trying to confuse human, emotional and innate situations with other accidental situations, such as linking the mother's tenderness and the bottle of the drink so that it is understood that this company plays a complementary role for the mother through her soft drink, this while evoking national affiliation among the People by trading sports teams with their support as an official supporter in sports forums in order for the company to appear as a supporter and defender of the nation as part of the community, in addition to supporting some social and charitable initiatives to improve its image in front of the people and civil society.

The visual analysis of this image reveals a conceptual representation of unethical way of displaying the chocolate product to manipulate the receivers or consumers. In this picture, we can see half nude woman at the center acting in a sexy way since she makes an erotic look with lips slightly apart. Furthermore, the dark color of the overall picture



and curtains makes a relationship between the product and the image because chocolate is dark. This dark background highlights a quiet and comfort atmosphere that urge the viewer to get involved in and explore. Add to this, the female represented participant's placement in the center of the poster makes her the most salient part against the dark background. The text on the top left side of the image is an imperative statement "Redeem your sins" which suggests command. It facetiously engages chocolate lovers in a spa competition to ironically get rid of their sins because they eat chocolate which is harmful to their health. As such, framing device of golden color is utilized to distinguish image from text.

6.5 Promotion Techniques in Fast Foods Ads

A famous sales promotion technique of foods is the term "buy one, get one" which is commonly known by the acronym BOGOF or BOGO. Customers consider that the price is of the two items being sold. They think that it is of one item somehow cheaper than if bought on its own; however, it is not actually half price. Another technique is that there is "a free gift-voucher goes with each packet" or "a free gift inside". A third way is that the buyer is offered "a twenty percent discount" if he/she buys three packets at once. These words, phrases and acronyms do not always mean what they say. For example, "a giant size" may mean the smallest package available and that "super-economy size" refers to the largest. The way in which ads are offered at present time makes it impossible for the customers to access whether they are getting a true value for the money that they have spent buying the foods.



Figure12. <https://balyfood.com/>

In the above ads, the discount language used of "seventy percent discount" and "Sale, you will love it" or "We have sale that brings joy" are so appealing that it is hard for customers to see it for what is actually is. They cannot distinguish or consider whether it is fair or deceptive and whether their judgements are confused by the words of "discount" and "free".



7. Conclusions

Most of the selected ads appear to present an attractive, suggestive and persuasive discourse that consists of two major discourses: linguistic discourse and visual discourse. It also includes the duality of the signifier and the signified. Here, one should note that there are three communicative elements: the first element, which is the sender (private individuals of productive stuff and their companies), and the second element is the advertising message, which in turn consists of the signifier and the signified, and the third element is the recipient, which is represented in the audience (Millard & Grant, 2006). Moreover, the advertising message has a dual designation and inclusion, that is, there are two overlapping messages and intersecting: a literal, informative report message versus an implicit and suggestive message. Rabih (2020) states that Arab countries suffer from the lack of laws to protect sellers from implicit and suggestive messages of fraud.

In fact, the impact of advertisements on young females, male figures and children is a matter that needs attention as most of it are negatively reflected on the behavior and thinking of all Arab family members, especially children and adolescents (Jung, 2006). Therefore, families must pay close attention to what their young people follow and control what they see from the social media ads with intervention. Actually, parents should monitor the advertising content that their children see and block inappropriate ads that include scenes that are not suitable for them.

The so-called desire to buy anything just because it appears in advertisements and regardless of its usefulness or not must be controlled properly. For young people and adolescents feel pride because they are attracted to expensive brands in ads, which increases their sense of vanity, but affects their families as they reject their realistic circumstances and living conditions. On the other hand, ads often cause teenage girls to believe that what they see in advertisements is the best form for them, which causes them to feel obsessed with their physical appearance and body shape. This often ends with a loss of appetite and body shame causing depression and stress as they cannot buy the products they see in advertisements or look like it.

Making matters worse, the new Arab culture through its various forms of ads starts promoting and objectifying the female body. Fredrickson & Roberts (1997) state that a made-up portrait of women is detached out of their human identities and reduced to the status of lustful objects in daily media all over the world. They maintain that a girl is objectified when she is “made into a thing for others’ sexual use, rather than seen as a person with the capacity for independent action and decision making” (p.2). This is obvious in the selected ads of the young girls who are often portrayed in inadequately



covered clothing. Sometimes they are shown with just the product covering their bodies as it is the case with the different forms of fashions.

Another aspect of the advertising industry today is its reliance on deceptive claims. It avoids addressing the minds. Rather, it often addresses the instincts leading the consumers to purchase its services or products through modern means that use advanced techniques from psychology and sociology. In the design and manufacture of the selected ads, the image plays an important and fundamental role in influencing the consumers and pushing them to purchase a particular product. Doing that, advertisers use many tricks that make the products appear in a beautiful and wonderful shape, high quality and amazing. Therefore, it is necessary to take into account the main goal of the advertiser, who seeks a single goal, which is to push the customers to consume more and more of the product. Our consumption must be rational, in line with our needs, taking into account our financial level, and complying with health and safety conditions.

Funding

This research received no specific grant from any funding agency in the public, commercial, or not-for-profit sectors.

Conflict of Interest

The authors declare that there is no conflict of interest regarding the publication of this paper.

Acknowledgments

The authors would like to extend their heartfelt thanks to Mustansiriyah University, College of Arts, for the moral support provided during the course of this research. The encouragement and guidance offered by the institution greatly contributed to the successful completion of this study.

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ISSN:0258-1086

Thabit, T., H., Raewf, M., B., Abdulrahman, O., T. & Younis, S., K. (2016). The adoption of E-commerce in SMEs A case study on a sample of Iraqi enterprises. International Journal of Latest Research in Engineering and Technology, 2(6), 38-46. www.ijlret.com