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The Role of Advertising in Culture and Value Systems Formation:

A Semiotic Analysis of Tide's Print Advertisements

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List of Abbreviations

AD/ADVERT: Advertisement

P&G: Procter and Gamble

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Résumé

الملخص

Abstract

In the age of consumerism, the role of advertising should not be underestimated, be it in terms of developing business and international relationship, informing the society about new products and services, or drawing attention to crucial social and cultural issues. Advertisers use both textual and visual signs in a creative way to generate a meaningful message and affect the audiences' buying choices. Over time now semiotics has become a prominent field that studies signs and sign systems produced by advertisers. Accordingly, the current study aims to investigate the role of print advertising in the formation of culture and value systems through semiotic analysis of four Tide's advertisements following Ronald Barthes' semiotic theory. More precisely, it aims to reveal the communicated meanings enclosed within the textual and visual signs of the selected advertisements in terms of denotation and connotation as well as the myths and semiotic codes representing such values of feminism, hardworking, collaboration and racial justice, and time-spending in each of these advertisements respectively. The study applied descriptive design relying on the qualitative method. The study findings revealed that the selected advertisements define, represent and promote social and cultural values through a well-defined system of signs and codes within their textual and visual contents. Based on these findings, the study recommended that print advertisers in Algeria should shift into cultural domain functioning within value forming systems.

Keywords: print advertising, semiotics, Ronald Barthes, culture, values formation

General Introduction

In general terms, this dissertation aims to investigate the role of advertising in culture and value systems formation through semiotic analysis of Tide's print advertisements. Thus, the goal of this introduction is to present the subject and background of the study, as well as the definition of problem and main research questions, and establish major aims and objectives of the research, together with the structure of this dissertation.

1. Background of the Study

Human beings have always craved to understand and interpret the world in which they live. They want to get to know, and read the nature, the universe, human beings and their language and culture. That is why they need to think about and analyze their meanings. Undoubtedly, the meaning doesn't necessarily come out visibly. Rather, it often exists latently and most often waits to be disclosed, analyzed, read and understood. A sign is the first linguistic tool used to express meaning, in other words, it is anything that stands for something else other than itself.

Take the image of an apple, for example, which means simply the fruit, its literal meaning, while the figurative meanings associated with the apple as a sign differ from one person to another. The apple was historically used as a symbol of the forbidden fruit and a catalyst for the downfall of humanity based on the story of Adam and Eve and the Garden of Eden. The word apple can also narrate the story of Newton and his theory of gravity. Furthermore, the same word can refer to health issues as apples are characterized by their high content of antioxidants, flavonoids, and some types of vitamins, making it a very healthy food source. However, an apple nowadays is associated with the very famous brand of phones (iPhone); this phone is expensive, prestigious and trendy, it is owned by the celebrities and famous figures in the world thanks to its great qualities. The logo of this phone is an apple,

which made the apple an index to iPhone, and therefore, it is common between youth that an apple means prestige, high society, super richness, and modernity.

In this regard, one word or one sign can mean different things according to one's culture and values. The study of signs and sign systems of all kind is named 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). In Chandler's terms (1995), semiotics involves the production of signs, communication through signs; the systematic structuring of signs into codes, the social function of signs, and the meaning of signs. In this case, the signs are about all things created as a form of delivering information that has a certain meaning so that it is communicative.

Having a literary and linguistic basis, the study of semiotics has been expanding in a number of directions since the early work of the Swiss linguist Ferdinand de Saussure and the American philosopher Charles Sanders Pierce. Saussure (1916/1966) divided a sign into two components: the signifier (the sound, image, or word) and the signified (the concept the signifier represents, or the meaning). Pierce (as cited in Chandler, 1995), furthermore, classified the patterns of meanings in signs as iconic, symbolic and indexical. Indeed, the application of semiotics is getting larger when the French philosopher Roland Barthes who was a successor of Saussure developed semiotics from linguistics to visual image by focusing on its verbal and non-verbal signs. Barthes (1967) used the denotative and connotative 'levels of meanings or signification' to analyze these signs. However, Barthes (1972) added the myth in his semiotics to mark society.

After the publication of Barthes' book *Mythologies* in 1972, semiotics becomes a prominent subject which can be used in multidisciplinary approaches. It studies not only the alphabet of symbolic rites, polite formulas, military signals and religious symbols, but also the

commercials, sit-coms, soap operas, and advertisements (adverts or ads for short). Advertising is a sign process which has developed from the *semiosis* of marketing. Experts have used semiotic interpretations to the rich cultural meanings of products and consumer behaviors. From a semiotic perspective, Richard and Zakia (1987) stated that "advertising is the modern substitute for myth and ritual and, directly or indirectly, it uses semiotics (the science of signs) to invest products with meaning for a culture whose dominant focus is consumption" (p. 6).

According to Barthes, people are craving for new goods and products because of the different advertising styles and techniques (Beasley & Danesi, 2002). In 1964, Barthes conducted the first ever advertisement analysis which involved the coverage of verbal and non-verbal signs. He showed how advertisers use techniques to direct the audience towards the intended meaning using image and text (Barthes, 1964). Furthermore, he introduced five codes that gave semioticians the ability to understand the nature of the sign and its purpose (Barthes, 1964). The five codes permit the analytics to identify the nature of the sign and extract the real intention behind their use.

Allegedly, advertising plays multiple roles in coding the popular culture of the contemporary society. The most obvious function of advertisements is to stimulate people to purchase a variety of goods. However, persuading population to buy something is just one among several others, less apparent, purposes of advertisements. For example, Solomon (1992) asserted that individual's perception of the surrounding is greatly affected by advertising, influencing the ways people defer to social and cultural events that results in formation of specific viewing perspective of the surrounding world.

In view of all what have been presented, the current study attempts to look into the role of advertising in the formation of culture and value systems through a semiotic analysis of Tide's print advertisements following the Barthesian semiotic theory of analysis. Tide is a

soap powder produced by Proctor and Gamble (P&G) in the United States in 1946 (Leverette, 2021). The powder still exists today (now branded as Daz Go Pods) and is still sold in the US, UK and other markets around the world (Leverette, 2021). The study includes mainly four different adverts produced in different periods of time. Most of these adverts made a huge boom in media since their launching. The study aims, particularly, to look into multiple interwoven dimensions of the subject by analyzing the textual and visual elements of the selected adverts in terms of denotation and connotation, as well as the myths and semiotic codes implied within the context of these adverts.

2. Statement of the Problem

Tide is the world's biggest selling detergent brand from P&G. In fact, the so-called "washing miracle", has been the main motor for the company's massive expansion since the brand's original launch in 1946, leading its charge into other product sectors in the US, as well as around the globe (The World's Leading Advertisers & Agencies, 2018). Huge budgets were spent by the company on television and print advertising (The World's Leading Advertisers & Agencies, 2018). Since then, Tide has been a part of the American culture. The evolution and innovations of Tide products mirror many of the changes in America's culture. During the years, the formula, packaging, and advertising have changed to meet the demands of the marketplace.

However, as it has been already mentioned previously, advertising function along multiple lines, and serves not only as persuasive mechanism, but also as a transmitter of human culture and values, ideological interests and power. Contemporary society is blistered by visual materials on daily basis, obtaining various bits of information and receiving a variety of messages. According to Lester (2003), participating in daily routines, practices and experiences, individual obtains a system of beliefs and attitudes towards various objects, subjects, and concepts. Lester (2003), maintained that persuasive aspects of advertising do not

only influence people to purchase certain products, but play role in forming opinions, changing behavioral patterns and attitudes, as well as inducing various actions by receivers of visual messages.

In this respect, the current study intends to focus on four Tide's print advertisements, produced in this order: 1950, 1960, 2013, and 2021. The first and the second are designed By Benton and Bowles, the third by Arias Jhonathan, and the last by P&G India. These ads present advertisers with vast opportunities along both directions: to persuade in purchasing Tide product, as well as to imply certain social and cultural values and messages. Therefore, a semiotic decoding is required and followed as a methodological approach in order to reveal dominant ideologies, myths, and social and cultural values, dominating within domain of popular culture. There is a great ambition to understand the enormous, fabulous and wonderful hidden messages that go beyond the textual and visual content of the selected ads.

3. Research Questions

The main concern of this study is to provide answers to the following series of questions:

1) What are the communicated meanings enclosed within the textual and visual signs of Tide's print advertisements?
2) What are the myths and codes implied within the textual and visual context of the selected advertisements?
3) How such social and cultural values of feminism, hardworking, collaboration and racial justice, and time-spending are represented in print advertising?

4. Research Aim and Objectives

The overall objective of the current study is to investigate the role of advertising in the formation of culture and value systems through semiotic decoding of Tide's print advertisements. Specifically, it aims to reveal the communicated meanings enclosed within

the textual and visual signs of the selected ads in terms of denotation and connotation. In addition, it tends to look upon the relationships of connotative meanings within defined sign systems in order to reveal the semiotic codes and analyze them in relation to the defined myths, representing such social and cultural values of feminism, hardworking, collaboration and racial justice, and time-spending.

5. Significance of the Study

The analysis of the target ads will help to understand and explain certain styles and techniques used by advertisers to influence consumers' choice and purchase of certain products. Moreover, it will help to show how the art of advertising leads to the formation and representation of social and cultural values that are dominant with the popular culture.

6. Research Methodology

This study is based on qualitative methodology, while examination of the selected print advertisements is made by means of descriptive analysis, which, above all, implies categorization of collected data and development of the themes; since the four selected ads manifest different themes. Each advert is analyzed separately following Barthes' semiotic theory of analysis. Thus, in accordance with the methodological framework of this research, the major steps of the analysis process are as follows:

1) Defining each advertisement's textual and visual elements within sign system in terms of its denotative and connotative meanings.
2) Revealing the semiotic codes and analyzing them in relation to the defined myths.
3) Showing how such social and cultural values of feminism, hardworking, collaboration and racial justice, and time-spending are represented in print advertising.

7. Structure of the Dissertation

The dissertation is composed of two chapters besides to a general introduction and a general conclusion. The first chapter deals with the theoretical aspects related to the subject

under study. It represents a survey on advertising and semiotics. It develops two sections; the first section provides background information and theoretical grounds for advertising, while the second one presents an overview of the field of semiotics. The second chapter represents the practical aspect of the present study; it puts the reported literature review into practice. It contains two sections as well; the first section concerns with design of the research and defining methodological approach towards the study, and the second section presents an actual process of data analyses along with a discussion of the results obtained as well as suggestions for further research implications.

1. Chapter One: A Survey of Advertising and Semiotics

Introduction

The main aim of this study is to examine the role of advertising in the formation of culture and value systems through Tide's print advertisements as a case study. In addition, for the purpose of this research, semiotic analysis is selected as the dominant methodological approach. Therefore, in order to proceed with methodology and conduct a consequent case study, it is critical to establish a strong theoretical base through comprehensive review of relevant literature and previously conducted studies, correlated with the research subject. On that account, the subsequent two sections of this chapter render two major topics, comprised within the research framework. Particularly, these two prevailing themes are advertising (as the study aims to conduct analyses of Tide's print advertisings), and semiotics (as the dominant methodological approach of this research).

1.1 Section One: Background Information and Theoretical Grounds of Advertising

Within a context of industrialized world, advertising has matured into one of the major effectual communication mediums. Indeed, contemporary society is surrounded by advertising in a variety of forms, ranging from advertisements in daily newspapers and magazines, to TV commercials and outdoor billboards. Modern day advertising presents a compounded web, which frequently involves combination of textual and visual elements. On the surface, the purpose of advertising is quite obvious - that is to encourage users to purchase goods, or use particular services as people generally buy what other people say or advise. However, the functioning of advertising is multidirectional and deeply interwoven into processes of formation, evolvement, and transformation of culture and cultural practices. In other words, advertising operates within cultural domains by affecting value systems, together with shifts in attitudes and behavioral patterns.

Hence, the purpose of this section is to provide background information and establish theoretical grounds for the subject of advertising. In order to obtain a complete understanding of the topic in hand, this section starts by defining advertising in general and reviews its historical perspectives. Further, it provides a brief account of advertising as a form of communication, followed by an explanation of advertising objectives and types according to the medium and media. Additionally, advertising in the context of persuasive discourse is discussed and some frequently used persuasive techniques are introduced based on psychological factors. Finally, advertising and its relation to cultural practices and value formation is presented.

1.1.1 Definition and Historical Perspectives of Advertising

Advertising is a huge and powerful commercial force and one of the most important tools of communication that helps in selling products, services, images or even ideas. It may be found in the street, the television, and newspapers, heard on the radio and on the social media. In its largest meaning the word 'advertisement' means notify something or drawing attention to something (Dyer, 1982). People nowadays take their purchase decision, what to watch and even where to live depending on to the good announced product; it may be concerned as the need of the time.

Coming to the exact and correct definition of the process which is not agreed upon, the process of advertising is defined in many ways; the American Marketing Association (n.d.), for instance, defined advertising as "any paid form of non-personal presentation of ideas, goods and services by an identified sponsor" (as cited in Ciochetto, 2001, p. 173). This definition primarily explains what advertising is and helps distinguish it from other communication campaigns that are often confused with the way text is rephrased. Also, McCracken (1986) referred to advertising as one of the ways in which we get into goods;

which means that it is the conduit through which implications are continually moved from the culturally constituted world to the customer good.

Sveltana (2014) believed that advertising is an element that determines the way of life; it has an attitude towards everything around as including ourselves. Another definition is provided by Jefkins (1991), “advertising is the means of making known in order to sell” (p. 13). Furthermore, advertising is the business of announcing that something is for sale or of trying to persuade customers to buy a product or service (Ivanovic & Collin, 2003). It is to develop all concepts and write copy for ongoing image advertising, successful in increasing awareness, as reported by the sales team (Kursmark, 2005). In brief, advertisements can be viewed from different sides and could be defined in different ways due to its interdisciplinary character and integrative structure, and all the previous definitions depend on the idea that advertisements are used for communicating business information to costumers.

The word ‘advertising’ has its origin from the Latin word *advertere* which means to “turn the mind around” (Belch & Belch, 2001, p. 4). The history of advertisement started in fact at a very early age but it was not named; used to be signs on shops or drinking houses to show the name of the shop or the retailer. As Vikas and Sania (2014) assumed that the profoundly urbanized urban communities of Harappa and Mohenjodaro utilized signs to sell the many sorts of workmanship and specialty things that our antiquated civic establishments were well known for. In the Indian subcontinent, during Emperor Ashoka rule, stones or columns were utilized for disclosing declarations (Vikas & Sania, 2014). The type of promoting for the transmission of data traces all the way back to antiquated Greece and Rome, when local announcers, drummers and signs were utilized to convey data for advertising labor and products. Near things in the antiquated Roman town of Pompeii have shown proof of some type of advertisement found in the Latin language (Vikas & Sania, 2014).

very new research done by Encyclopedia Britannica (n.d.) claimed that the modern advertisement history came with the development of printing in the 15th and 16th centuries. In the 17th century, weekly newspapers in London began to carry advertisements, and by the 18th century video advertising was flourishing, following by the great expansion of business in the 19th century which was accompanied by the growth of an advertising industry; it was that century, first in the United States that witnessed the establishment of advertising agencies (Encyclopedia Britannica, n.d.). The first agencies were brokers for space in newspapers. But by the early 20th century agencies became involved in producing the advertising message itself, including copy and artwork, and by the 1920s agencies had come into being that could plan and execute complete advertising campaigns, from initial research to copy preparation to placement in various media (Encyclopedia Britannica, n.d.).

1.1.2 Advertising as a Form of Communication

Advertising as a business process is a communication tool that convey a message in all its meanings, it is usually designed to convince people to take a step toward the announce product, it also shows the advantages and the values of that product. According to Dyer (1982), advertisements tend to be “deliberate and consciously articulated messages” (p. 9). He assumed that it is important for the advertisers to communicate with the consumers and this is why they employ language and assemble a message to the audiences. Delivering a message involves communication, and since a language is a method of communication, those two interact. Communication involves at least two persons, the addresser and the addressee, the code, transmitting the information which is to be delivered, and some kind of channel, through which the message will be transmitted. In advertising, the advertisement is this channel and language is the code (Vestergaard & Schroder, 1985).

Communication involves six types of language function and they are as follows: “expressive, directive, informational, contextual, poetic and interactional” (Vestergaard &

Schroder, 1985, pp. 16 -17). The expressive function employs language that focuses on the addresser's feelings and wishes, such as forgiveness and apology. Communication based on the directive function influences the addressee's actions, beliefs or emotions, such as persuasion and advice. When language focuses on the meaning, we are dealing with the informational function of a language. To inform, report or describe are informational speech acts. The contextual and poetic functions are both associated with the meaning, such as metaphors or rhymes. The function that is mostly associated with advertising is interactional, because it is used to express, maintain and terminate contact between messenger and the message recipient. Although addresser and addressee are not in visual contact, they communicate through the channel, which in this case is an advertisement (Vestergaard & Schroder, 1985).

Communication, however, is a broad concept and in order to avoid confusion, it is needed to categorize communication used in ads which, in effect, can be both verbal and non-verbal, because the language used in ads can be spoken or written. Verbal communication refers to the type of communication in which a message is conveyed verbally via the use of the spoken and written words (Suparna, n.d.). Figure 1 illustrates the use of verbal ads.

Figure 1

Stage 6. Pitch a new ad

Note. From IMC Reflective Folio - WordPress.com

In contrast, non-verbal communication takes any form of communication that is not expressed via the use of words. All nonverbal behaviors are grouped together based on the assumptions that "*one cannot not communicate*" (Watzlawick et al., 1967, p. 51) and that "all movements are to some degree expressive" (Wiener et al., 1972). Nonverbal communication, as this definition suggests, encompasses a wide range of activities, some of which may not even be recognized behaviors by all. So, in addition to more obvious nonverbal behaviors like facial, vocal, and postural expressions, touch, proxemics, and gaze, we can also consider physical attractiveness, facial morphology, and behavioral choices like hair style, dress, and decoration, or more generally appearance. Material artifacts that fulfill communicative functions inside a community have even been included by some scholars. Figure 2 illustrates the use of non-verbal ads.

Figure 2

Dettol Hands are everywhere-The inspiration Room

Note. From Pinterest. com

Communication and advertisements are interrelated; because firms cannot advertise without communicate. These relations are:

- **Audience:** The audience is one of the most important relationships between the advertising and communication**,** before promoting to something, the advertisers must know their target population named the audience, that is to say, the recipients of the message. The choice of

this audience by companies is based on methods and strategies, because it is important to find costumers who are interested in selling that type of products. Conforming to Dyer (1982), the advertisement can integrate itself to the field of communication as it makes the costumers buy the product via influencing their decisions, feelings and thoughts when it is done in a very good way.

- **Message Development:** It is a key relation between advertisements and communication, every company should have an aim in which it must set a message to be conveyed to the audience. One of the goals of business advertisements is to grow the customer base, improve customer sentiments toward the brand, and generate customers and money. All of these are the messages that businesses want to get over to the general population. After the achievement of goals, they must be communicated to the consumer, and if it is done in a good way, it will increase the number of people that will be into the business, in consonance with Kokemuller (2014), marketing process has very many facets, one of which is advertisement.
- **Advertisement, Public Relations and Selling:** Selling and advertisements have different methods of communication between the business and the public. Most companies use these types of communication when they want to engage with the public. However, other companies use the two methods and therefore skip public relations (Kokemuller, 2014).
- **Consumer Service:** This forth relation is a very important one because it connects between the firms and the costumer in which it takes care of them and satisfy their needs, also involves interactions and discussions of the customer experience and preference. This relation works in the benefit of the company because it makes them know about the fields that should be improved, the business must establish a relationship between the business and the clients to ensure that they will go back (Kokemuller, 2014).

1.1.3 Objectives of Advertising

Regarding the main objectives of advertising, the earliest and, probably the most primary one is to inform people about certain products for sales. Burke (1980) maintained that the earliest forms of advertising had solely served this basic purpose-to inform, while persuasive qualities were majorly missing. Contemporary advertising, however, has advanced far beyond the goal of mere informing. In this respect, Burke (1980) speculated on three major aspects involved into contemporary advertising objectives and practice:

1) "Advertising is a sales message", meaning that it has to make the best out of convincing consumer of the advantages of a particular product/service;

2) "Directed at a mass audience", referring to the advertising as a media which can reach a wide mass of consumers through one-way communication;

3) "Goods, services, or idea", speaks of what advertising is actually aiming to sell. Particularly, it is maintained that advertising can simultaneously promote both-an actual material product and an idea or concept (Burke, 1980, pp. 6-7).

Kotler and Armstrong (2004) categorized objectives of advertising into three groups, which are: to inform, to persuade, and to remind. The first, and already mentioned, objective is to inform beholder about the product/service that would include actual technical data about an item, information on how it is functioning and financial aspects, such as price range. Secondly, advertising with persuasive objective focuses on encouraging audience to purchase a specific item/service, or shift their preferences towards advertised item/service. Thirdly, advertising with reminding objective aims to recall various information on the item/service in the minds of consumers (Kotler & Armstrong, 2004). Nevertheless, regardless of which of the mentioned objectives prevails in advertising, it is always functions to encourage audience to perform certain actions towards advertised good/service. This view is supported by Jefkins (1991), who maintained one of the fundamental objectives of advertising is to affect or alter

people's attitudes in relation to objects. Moreover, Jefkins (1991) emphasized that "advertising is not just concerned with giving information. It must do so in such an interesting, original, characteristic and persuasive way that the consumer is urged to take an action" (p. 14).

In summary, the very basic objective and function of advertising includes introduction and promotion of the goods within market domain. However, as it has already been stressed in this section, contemporary advertising possesses a complex structure and, consequently, its objectives become more intricate. Dyer (1982) argued that contemporary advertising gets more rapidly incorporated into mastering alterations of cultural values and attitudes, while its' primary function to communicate actual information on products gradually loses its' prerogative.

In this respect, Beasley (2010) defined advertising objectives as 'rational' and 'non-rational', referring to whether advertising appeals to audiences' mind (objective) or emotions (subjective). Simply saying, rational advertising presents objective qualities and information, like usability of product, its availability and price range that are directed to audiences' rational mind. Non-rational advertising, on the other hand, usually focuses on emotional aspects and promote non-material matters like values, life-style, or attitudes represented through, or associated with advertised commodities. Along these lines, Beasley (2010) maintained that unlike TV or radio commercials, early print advertising has presented objective, rational qualities. However, rapid industrialization, mass production, mass media and technological development induced a shift particularly in print advertising paradigm.

1.1.4 Types of Advertisements

Any type of mediums can be utilized as a kind of advertisement in which we can count a very big number of mediums including; wall paintings, billboards, street furniture components, printed flyers and rack cards, radio, cinema and television adverts, web banners,

mobile telephone screens, shopping carts, web popup, skywriting, bus stop benches, human billboards, magazines, newspapers, town criers, sides of buses, banners attached to or sides of airplanes, in-flight advertisements on seatback tray tables or overhead storage bins, taxicab doors, roof mounts and passenger screens, musical stage shows, subway platforms and trains, elastic bands on disposable diapers, doors of bathroom stalls, stickers on apples in supermarkets, shopping cart handles, the opening section of streaming audio and video, posters, and the backs of event tickets and supermarket receipts. However, we can categorize all these into digital and physical advertising.

1.1.4.1 Digital Advertising. It refers to the following:

1.1.4.1.1 Television Advertising. The big influence of the television is considered to be the first most influencing digital advertisement because it affects the eyes and the ears in parallel; this kind of ads requires a huge budget (Kotler, 2002).

1.1.4.1.2 Radio Advertising. It is rare for a company to shift all of its marketing allocation into promotions, however, because a radio advertisement, for example, may be needed to inform the consumer of the promotion (Donald, 2007).

1.1.4.1.3 Online Advertising. Online advertising is a form of promotion that uses the Internet and World Wide Web for the expressed purpose of delivering marketing messages to attract customers. With traditional advertising, you pay for space on the printed newspaper or magazine page or you pay for time on radio or television airwaves. With online advertising, you pay for space on a web page (Miller, 2011). Consumers largely use email to contact customer service on pre- and post-sale bases. Although these email addresses can be captured for the purpose of outbound email marketing with the customer's consent (in other words, opt-in), the outbound service reply should include a reminder in the footer that promotes email registration for marketing messages and/or newsletters (Mullen & David, 2009). With online Advertising, the marketing aspect is made a lot easier when the Internet arena is

thrown into the picture. In this sense, all the things referred to the 'marketing' facet of a business are done online. Advertising, branding, and selling of products and services are accomplished by using Internet as the medium (Mullen & David, 2009). It is a powerful communications medium that can act as a 'corporate glue' that integrates the different functional parts of the organization.

1.1.4.2 Physical Advertising. It refers to the following:

1.1.4.2.1 Print Press Advertising. It is still one of the most common forms of advertising. It puts the promotion in a printed medium such as the newspapers, magazines, or brochures to increase a company's consumer base. When people read certain periodicals, it is a prevalent sort of advertising that catches their interest. The goal of print advertising is to persuade a reader to purchase a product advertised in a store or online on a company's website.

Because newspaper readers are typically proactive, newspapers provide good print advertising chances. Newspaper advertising can be found in a variety of media, including local, city, and national newspapers (Indeed Editorial Team, 2021). Magazines offer the freedom to create advertisements that visually appeal to an audience and reflect brand. It is possible to choose to advertise with national or regional magazines. However, it is important to focus on advertising with magazines that can reach the target audience, as many magazines cater to a specific niche (What is Print Advertising, 2021). Some advertisers use direct mail to reach a small target audience. Direct mail usually includes brochures, letters or flyers that people send through the postal service (Indeed Editorial Team, 2021).

1.1.4.2.2 Mobile Billboard Advertising. Advertising mobile billboards are devices that expand on the concept of roadside billboards as a means of advertising various goods and services. Mobile billboard advertising involves the strategic use of moving vehicles to promote different products to a wider range of potential clients. Rather than relying on

consumers to pass a stationary billboard posted along a highway, the mobile billboard ad is constantly moving over roadways and hopefully introducing the advertised products to consumers who may never have seen the ad otherwise (Tatum, 2022).

Mobile billboards are generally vehicle mounted billboards or digital screens. These can be on dedicated vehicles built solely for carrying advertisements along routes preselected by clients, they can also be specially equipped cargo trucks or, in some cases, large banners strewn from planes. The billboards are often lighted; some being backlit, and others employing spotlights. Some billboard displays are static, while others change; for example, continuously or periodically rotating among a set of advertisements. Mobile displays are used for various situations in metropolitan areas throughout the world, including: target advertising, one-day, and long-term campaigns, conventions, sporting events, store openings and similar promotional events, and big advertisements from smaller companies (Bennett, 2010).

1.1.4.2.3 In-Store Advertising. It can be any advertisement placed in a retail store. It includes placement of a product in visible locations in a store, such as at eye level, at the ends of aisles and near checkout counters, eye catching displays promoting a specific product, and advertisements in such places as shopping carts and in-store video displays. It also gives a way to connect with consumers as they are making a final commitment to buy. In-store advertising is the last chance to shape shoppers' thinking and decision (Chafkin, 2011).

1.1.4.2.4 Coffee Cup Advertising. It is the next generation of advertising media and is one of the strongest mediums in which to deliver a message as thousands of people every day purchase it. Coffee cup advertising is any advertisement placed upon a coffee cup that is distributed out of an office, café, or drive-through coffee shop. This form of advertising was first popularized in Australia, and has begun growing in popularity in the United States, India, and parts of the Middle (McQuail, 2013).

1.1.4.2.5 Outdoor (Street) Advertising. This type of advertising first came to prominence in the UK by Street Advertising Services to create outdoor advertising on street furniture and pavements. Working with products such as Reverse Graffiti and 3d pavement advertising, the media became an affordable and effective tool for getting brand messages out into public spaces. Outdoor advertising is as old as advertising itself, but new life is being breathed into the old medium. In fact, as digital, video and wireless technologies redefine the sector over the next few years, it will rank second only to Internet advertising in ad spending growth (McQuail, 2013).

1.1.5 Advertising as a Persuasive Discourse

To be able to reveal and analyze meanings and codes beneath complex visual-textual pattern of advertising, it is crucial, first of all, to view advertising as persuasive discourse. While at its initial stages the main objective of advertising was to inform consumer about availability of certain products, however, comprehensive social, economic, and technological changes turned advertising into a form of persuasive discourse. In particular, as early as the first decade of 20th century, large industrial corporations were extensively utilizing advertising to associate certain lifestyles with specific goods, instead of providing mere data on products' quality and availability. Thus, it was a beginning of what Beasley (2010) termed as an "era of persuasion in advertising" (p. 14).

Nowadays, due to a great range and variety of products, the objective of advertising is more complex, as it is not enough anymore to merely introduce an item. First and foremost, it is crucial to create an appealing image of the product in question. Moreover, in order to guarantee particular emotional response from the audience, the message of advertising has to be maximally persuasive. Consequently, within objectives of contemporary advertising, insurance that a product would awake certain associations and meanings in viewers is as

much, and sometimes even more, essential, as to provide actual information on product's attributes and availability.

The advertising process follows the same basic procedure; perception, communication, learning, and persuasion are the main phases involved in this process (El-daly, 2011). While these are milestones in a process, they also reveal the most important consequences of an advertisement on a viewer. To put it another way, certain aspects of an advertisement are designed to enhance the viewer's perception, communication, learning, and persuasion. First, perception is the process by which the viewer receives messages through the various senses, interprets the message, and files them away in memory (Barnitz, 1986; Droop & Verhoeven, 2013). Secondly and as already has been mentioned earlier in this chapter, advertisements are seen as a tool of communication. Thirdly, learning means becoming informed or having knowledge about the product being advertised. That is, advertising teaches people about products and services (Preston, 1982). Finally, persuasion presents a final stage within advertising-audience communication. Persuasion is defined as a conscious intent on the part of one person to influence another. More specifically, persuasion affects the structure of people's beliefs, opinions, attitudes, convictions and motivations; these, in turn, motivate people to act (Bucciarelli, 2007). Therefore, the primary objective of persuasive aspect of advertising is to change or modify attitude of audience towards the product in question, and the way an individual identifies.

By and large, alteration or modification of attitude is a complicated task to accomplish, as basis of attitudes begin to form at a very early stages of person's development, getting deeply attached to psyche and various systems of values and beliefs. To quote El-daly (2011), "advertising uses cognitive understanding to follow the logic of an argument, make discriminations and see differences, compare and contrast features, comprehend reasons, and, in general make sense of important ideas" (p. 36). El-daly (2011) maintained that persuasive

mechanisms of advertising primarily function through the appeal to the individuals' emotions, resulting in construction of convictions and beliefs.

Therefore, persuasion in advertising motivates people to take certain action by appealing to emotional aspects of person's psyche, and influencing formation and structure of value systems, beliefs, attitudes and opinions. At this point, it is worth to distinguishing those attitudes reflect the general, long-term emotional responses to people, places, or events; while beliefs may alter or modify those attitudes, as they refer to information that people obtain about certain places, individuals, or issues (Lester, 2003). Along these lines, advertising presents a type of visual message, where combination of pictorial and textual elements can create certain emotional appeal which, in turn, motivates desired responses from audience.

Furthermore, regarding a topic of persuasion, it can be noted that one of the functioning of advertising is to establish a connection between products and certain lifestyles, situations, or activities, achieved through the chain of associations. Consequently, facing a specific situation, people are automatically linking it to the associated product, and vice versa. As a matter of fact, a contemporary consumer culture is full of examples, where certain items become a synonymous to and material representatives of such concepts as luxury, comfort, care, or love (e.g. designer cloth, diamonds are stand for luxury; while brand new car of the latest model may stand for both: luxury and status).

To conclude, advertising has long shifted into realm of persuasion, taking on a form of social discourse and penetrating a variety of cultural domains. Moreover, while mastering an art of persuasion, advertising has to use specific persuasion techniques and advanced level of presentation style.

1.1.5.1 Persuasive Techniques Used in Advertising Based on Psychological Factors. Psychologists have been extremely interested in the persuasion techniques used by advertisers. The school of psychoanalysis, founded by Sigmund Freud, has been particularly

active in studying advertising (Friedman, 2004). The main contribution of this field has been that it has exposed how the persuasion techniques used by advertisers are directed to the unconscious region of the human mind. This region contains our hidden wishes, memories, fears, feelings, and images that are prevented from gaining expression by the conscious part of the mind (Sayer, 2006; Segalowitz, 2011; Tyler, 2011). In addition, this unconscious region, as the Swiss psychologist Carl Jung suggested can be divided into two regions: a personal unconscious, containing the feelings and thoughts developed by an individual that are directive of their particular life scheme, and a collective unconscious, containing the feelings and thoughts developed cumulatively by the species that are directive of its overall life pattern (Beasley & Danesi, 2002).

A basic advertisement involves a lot of strategies and thoughts, as well as more planning than one may assume. From the color schemes and visuals to the actual words used, each component of an ad is designed to appeal to the consumer in a unique way. Each aspect is specifically designed using the basic principles of psychology to generate a desired reaction or response. There are many potential psychological elements to incorporate:

1.1.5.1.1 Emotions. Advertising often plays to consumers' emotions. Plutchik and Kellerman (1980) proposed wheel of emotions for general emotional responses that best describes the primal to complex human emotions and that can be triggered to avail a predicted common behavior. Each of these emotions can be used and manipulated in a different way to affect behavior. But advertisers use mostly the following basic emotions to drive their potential customers in the desired purchase trap:

- **Fear:** Advertisers use fear as a tactics to instill this feeling inside the hearts of the customers and motivates them to act fast by certain "calls of actions" which can be emphasized by phrases, such as, '*limited time only*', '*only a few left*' or '*1 day only*' (Plutchik & Kellerman, 1980).

- **Joy- Fun & pleasure:** Commercials employ joy or fun and delight or gratification to exhibit to the consumers that they can have enjoyable and pleasurable time, if they use a particular product or service (Plutchik & Kellerman, 1980).
- **Love:** These promotions tap into a core desire to give just the best to those in our lives we most care about and the items being advertised are important to address the issue. Subjects of these ads are typically families, pets, newborns and mothers or happy couples. Pampers, Johnson and Johnson, jewelry and pet stores are just a few brands and industries that use love (Plutchik & Kellerman, 1980).
- **Power/ Pride – Vanity:** Ads focused on vanity appeal to the shopper's feeling of prosperity, pride, significance and pertinence. Themes, for example, '*the best in class'*, '*you deserve'*, new mold patterns and extravagance drive this kind of advertising (Plutchik & Kellerman, 1980).

1.1.5.1.2 Persuasion and Authority. There are several ways to persuade someone to act but the best ways are to gain absolute trust of the person in question or to provide irrefutable logic. Advertisement makers also believe in these principles of persuasion and use celebrity endorsement to gain the former one and *Expert* opinion to obtain the latter. In addition, celebrities are idolized and followed by the fans who are also consumers. These consumers think and believe if a product or service is good for a celebrity it is good enough for them and this thus drive the consumer purchase behavior. Ad makers provide indisputable reasoning or logic by recommendations of *Experts* in a given field or a consumer group by using phrases like '*9 out of 10 doctors recommend'*, '*4 out of 5 dentists suggest* or *3 out of 4 moms trust'* to steer buyer purchase mode in their court (Glint Advertising, 2017).

1.1.5.1.3 Memory. Psychologists say that the capacity to perceive some things or facts is unique for every human being and so is the ability to store a memory. Therefore, when it is recalled, these memories change each time and the original stories alter just a little and

become a whole new reality. Memories are a powerful source of information but as they change each time, they do not always reflect true reality. Despite that, memories are the only bridge between people and their past unless there are actual recordings present of the events occurred. Advertisements take advantage of this biological gap and manipulate consumers' brain to create affinity and purpose. Whenever a consumer recalls an ad, the ads obtain an opportunity to alter their memory into a positive, jolly and brand new one (Glint Advertising, 2017).

1.1.5.1.4 Color. Colors evoke powerful and sometimes squabbling feelings or emotions. Colors have profound psychological effects on human minds. Kramer (2020) recorded the subjects communicated by colors as follows:

- **Blue:** Manliness, serenity, peacefulness, reward, security, obligation, harmony, unwinding, pity.
- **Green:** Funds, the climate, wellbeing, best of luck, development, riches, amicability, balance, restoration.
- **Purple:** Sovereignty, extravagance, interest, enchantment, secret, military honor, riches, creative mind, otherworldliness.
- **Red:** Enthusiasm, high energy, love, warmth, fire, fighting, outrage, risk, certainty, hunger.
- **Orange:** Youth, reasonableness, essentialness, agreeableness, humor, occasional changes, happiness.
- **Yellow:** Positive thinking, energy, alert, bliss, risk, youth, fun loving nature, warmth, happiness.
- **Pink:** Fun, silly, perky, pleasantness, fragile, sentiment, harmony.
- **Dim:** Lack of bias, impressive skill, effectiveness, convention, enterprise.

- **Dark:** The shortfall of shadings, extravagance, persona, power, custom, class, haziness, secret, sexuality, control.
- White: The mixing, everything being equal, tidiness, virtue, vacancy, effortlessness, youth, honor, harmony, dullness, frigidity.
- **Brown:** Trust, unwavering quality, older style, hearty, manliness, neutrality, reliability, warmth.

1.1.5.1.5 Imagery. The old adage that '*a picture is worth a thousand words'* continues to hold true in the digital age. Across online platforms, images have been proven to boost performance and engagement. The power of images lies in the fundamentals of human nature; humans are wired to notice, remember, learn from, and respond emotionally to visuals. People remember only 10% of information three days after hearing it, on average; adding a picture can improve recall to 65%. Nearly two-thirds of people say they are visual learners. Consumers are significantly more likely to think favorably of ads that emphasize photography, over ads that emphasize text (Infographic, 2018). Images may include pictures, photographs, drawings, clothing, objects, props and gestures.

1.1.5.1.6 Language. Among the most important tools of persuasion is language. Language has the ability to influence people's actions and behavior if used properly. Advertisers try to influence consumers' buying behavior by promoting ideas, goods and services through various media channels. Their aim is to persuade target consumers to buy a product or service by disseminating persuasive advertising messages. Even though most advertisements are based on a visual code, all advertisements, to a lesser or greater extent, are always associated with language. Cook (1992) claimed that "Whether finally destined for television or a magazine, the words of an ad are almost always written down at some stage in its creation" (p. 87). What is more Cook (1992) affirmed that "The words in contemporary

ads are always carefully scripted and subjected to so much scrutiny and rewriting that in this respect they stand comparison with the drafting of laws or poetry" (p. 74).

Dyer (1982) argued that in some cases the linguistic elements used in advertising are more significant than the visual appearance. Advertising language can be defined by its main objective, which is to attract the attention of consumers and persuade them to buy a specific product or service. Advertisers break the rules of language and use distinctive linguistic means in advertising for their purposes. To ensure that the advertisement becomes firmly established into the minds of target consumers, copywriters play with words and manipulate or distort their everyday meaning to make the advertising text extraordinary and unique. By using short sentences, copywriters make them easier to repeat and remember. In addition, copywriters' tasks include inventing new words and using words outside their context; all with the aim of attracting peoples' attention and making the advertisement as memorable as possible (Dyer, 1982).

Language is also a very powerful means of communication of one's thoughts, emotions, feelings and ideas via the use of any written material. It includes several component parts like headlines, sub-headlines, slogans, logos, body-texts, captions, and any other written text (Lasune, 2011). A headline is the starting or the top line of an advertisement, usually printed in bold and of larger type size. The prime function of the headline is to gain immediate attention. At times, some ads have more than one headline. Of these, one is usually the main headline, and the others are sub-headlines. There may be over-lines - that precede the main headline and there can underlines - that follow the main headline. The sub-headlines are used to support or to complete the meaning of the main headline. Body-text or body-copy refers to the text of the advertising message. Favorable information about the product and its features is provided in the copy text. It is through effective copy writing the audience can be converted into prospects and the prospects into customers. Captions do form part of copy text.

Captions are small sentences that seem to come out the mouth of the people shown in the ads such as comic strips. Most ads do make use of slogans. A slogan is a small catchy phrase used to sum up the advertising message. Ideally the slogan should be short, preferably three to six words. Logos or signature cuts are special designs of the advertiser or its products which are used to facilitate identification. There is no rule as to where a logo should be placed. However, in most of the cases, the logo is placed at bottom right (Lasune, 2011).

Moreover, the brand name as a linguistic element plays another role in attracting the audience's attention. The producer needs to give an item an unmistakable name in a mass market. Researchers as Leslie, Malcolm and Wallace (2010) confirmed that no matter what is the product, a good brand name will determine its destiny. There is not any significant difference between the various brands of whiskey, or cigarettes or beer (Ogilvy, 1963). They are all about the same. And so are the cake mixes and the detergents, and the margarines. The manufacturer who dedicates his advertising to building the most sharply defined personality for his brand will get the largest share of the market at the highest profit (Ogilvy, 1963).

The name ought to accomplish something other than mark or recognize the item; it ought to likewise carry complimenting relationship to mind, affiliations which will assist with selling it (Dyer, 1982). The names given to beauty care products and other excellence items much of the time review pictures of magnificence, tidiness, refinement and effortlessness: *Moon drops, Natural Wonder, Rainflower, Sunsilk, SkinDew*. At times the names of items pass on logical power: *Eterna, Clinique, Endocil, Equalia*. Men's toiletries likewise have reminiscent names: *Brut, Cossak, Denim, Aramis, Devin*. Furthermore, it doesn't take a lot of creative minds to work out why cigarette brands are called by such names as *Piccadilly, Embassy sovereign, Consulate, State Express, Lambert and Butler*, nor why there are vehicles called *Jaguar, Mustang, Win, Princess* (Dyer, 1982).

1.1.5.1.7 Layout and Design. A layout is a sketched plan of a proposed advertisement showing the size, positions and colors weight values of the different elements that make up the complete advertisement. It is the way in which the document is physically presented, including font, color and image choice as well as text positioning. Layout thus refers to the total exposure of an advertisement. Layout is important in an advertising plan. It enables the advertiser to visualize how the complete advertisement will look when published. It also gives the audience much opportunity to focus and emphasis on the most important elements in the advert (Lasune, 2011).

1.1.5.1.8 Font. Much like color, fonts also appeal to us differently on a psychological level. For example, *serif* fonts such as *Times New Roman* and *Baskerville* indicate tradition and stability, while Modern fonts like *Century Gothic* and *Futura* are seen as strong and innovative (Glint Advertising, 2017).

1.1.5.1.9 Typography. It is the art of creating and arranging text in a visual manner. With all the advertising placed in front of consumers on a daily basis, it's important to design and use type in such a way that it attracts the readers' attention and gives them a clear understanding of your message. Typography is important in advertising because it tells the consumer what they're reading and why it's important to them. Typography influences how readers process information, and the most successful typography also engages the consumer (Diggles Creative. n.d.). Figure 3 is a superb example of typography's power. It's easy to read because of the contrast between the green backdrop and the white letters, as well as the short, two to three-word lines of text (Diggles Creative. n.d.).

Figure 3

Typography Representation Example

Note. From typeinspire.com

1.1.6 Advertising, Culture and Value Formation

Culture is a complex and multifaceted matter, which accumulates social processes in order to generate, compile and transmit meanings. Thus, culture encompasses such concepts as values, beliefs, norms, codes, and signs, comprising all notions of surrounding world within its framework. Advertising in contemporary society, therefore, presents a mean of communication within cultural domain. Particularly, as was revealed during review of subject of advertising, apart from communicating primary product-related information, it generates and delivers messages that influence formation and transformation of values and social attitudes. Within context of culture, the functioning of advertising carries a dual character, as it simultaneously reflects various aspects of culture and takes a part in its production. As a result, it becomes obvious that culture and advertising are closely related in more than one way, and accumulate and develop within social context. In this regard, Pajnik and Tušek (2002) defined advertising as one of the most essential ‘cultural artifacts’ that has a tremendous impact on life of contemporary society.

According to De Mooij (1998), an individual perceives and responds to surrounding through the prism of cultural map, which, in context of contemporary society, is formed under various influences including the one of advertising. In this respect, advertising is a cultural construct, existing and functioning within realm of culture. Correspondingly, Ciochetto (2001) explained that while at the dawn of industrialization the major goal of advertising was to present and inform about product, the contemporary advertisers work less and less with uniqueness of the products in hand, and more with values, lifestyles and ideas that can be associated with it. Indeed, due to a very wide range of similar goods within today's market, advertising is rapidly shifting into cultural domain, functioning within value forming systems.

As follows, considering role of advertising in the process of value formation, Ciochetto (2001) distinguished between two major sets of values: the ones reinforced by advertising, and the ones omitted by it. Thus, reviewing a large body of relevant literature, Ciochetto (2001) referred to five primary reinforced values drown out of Hofstede's research, which are: 1) masculinity /femininity; 2) power distance; 3) collectivism/ individualism; 4) uncertainty avoidance; and 5) long-term orientation (Ciochetto, 2001, p. 179). On the other hand, regarding values that are usually omitted by advertising, Ciochetto (2001) pointed at absence of social justice and racial equality, exception might be presented by social campaigns, released by government or specialized organizations.

Furthermore, the presence of values, reflecting environmental issues, is rather recent, and appearing mostly within context of corporate advertising with quite pronounced 'greenwash' character (Ciochetto, 2001). The resulting summary is that: "There is naturally a strong emphasis on consumption, but also self-gratification and leisure activities, defined by product use, rather than the promotion of the ethics of hard work, study, educational achievement, community values, social justice and social responsibility" (Ciochetto, 2001, p. 179).

In brief, from what have been discussed up to this point, it can be concluded that within a context of contemporary society advertising is closely connected to the cultural practices, and tightly interwoven into systems and processes involved into formation of values and social attitudes. Advertising reinforces values, which maintain consuming culture. Finally, advertising defines, represents and promotes attitudes and lifestyles, which function within context of people's personal life and social power relationships through a system of signs and codes within its textual and visual content. In this respect, semiotic analysis, selected as dominant methodological approach of the current research, will assist in examining signification systems within advertising, to reveal prevailing meanings and codes within social and cultural realms of today. However, before conducting actual analyses, it is essential to introduce semiotics, together with related set of terms and concepts, which are the core concerns of the following subsequent section.

Section Two: An Overview of the Field of Semiotics

As it has been explained in the previous section of this chapter, advertising plays a multidimensional role within contemporary society and culture. On the surface, the function of advertising is to create and reinforce a demand for various services and goods that supposedly would complement one's life. However, beyond the obvious, today's advertising has a great effect on producing and establishing the dominant norms, morals, values, lifestyles and social power relationships through a system of signs and codes within its textual and visual content. In this respect, semiotic analysis, selected as dominant methodological approach of this research, will assist in examining signification systems within advertising context and to reveal prevailing meanings and codes within social and cultural realms of today.

Thus, the current section presents a comprehensive study of the field of semiotics beginning with defining it from different perspectives, explaining its basics and key concepts,

reviewing its historical development and intellectual foundations, as well as introducing and discussing thoroughly Roland Barthes' theory of semiotics selected as the main theory in doing the analysis of this research.

1.2.1 Definition of Semiotics

In general, semiotics is a part of the broader study of communication, and can include signs, logos, gestures, and other linguistic and non-linguistic communication methods. Semiotics in a broad sense is probably known as an approach that is concerned with studying meaning and representation, and how to create meanings through signs by making a comprehensive meaning for visual images and material culture more generally (Curtin, 2009).

Fundamentally, semiotics aims to make interpretation of messages that are conveyed via several kinds of signs and their symbolic patterns. The term of 'semiotics' and the term of 'semiology' are used interchangeably; this is what shows that both of them have the same meaning and belong to the same discipline and seek to study sign and sign systems. So that in order to distinguish between them is clearly enough to say that that semiology is generally used in Europe (introduced by Ferdinand De Saussure). In contrast, the term semiotics is well-known in America (introduced by Charles Sanders Pierce). The current research applies only one term which is semiotics, because this is what guarantees us clarity and consistency of information and avoids discrepancy in the entire research.

Semiotics has been variously defined and subdivided into pure, descriptive and applied areas, and there have been any number of definitions (Nöth, 1995), depending on the particular tradition and the particular nuances given to the meaning of the notion of semiotics. Across the sweep of these various views of semiotics as a theory, a science or even as a fashionable movement, the prevalent feature is that it is concerned with the study of the sign. Some of the more typical definitions reflecting this variation include semiotics as "the antique doctrine of signs" (Sebeok, 1994, p. 5), "the general science of signs and meanings" (Danesi

& Santeramo, 1992, p. vii), “the science or doctrine that studies signs” (Danesi, 1993, p. 280), and most commonly Saussure’s definition, from which most others are derived, as “a science that studies the life of signs within society” (Saussure, 1966, p. 16).

To get into more details about the field of semiotics, we should take one of the broadest definitions by Umberto Eco’s book: *A Theory of Semiotic*, he suggested ‘a theory of the lie’ in order to explain his view toward the science of semiotics which made his theory an interesting process that can be taken as a pretty comprehensive program for general semiotics, so he said that:

> Semiotics is concerned with everything that can be taken as a sign significantly substituting for something else. This something else does not necessary substituting for something else. This something else not necessarily have to exist or to actually be somewhere at the moment in which a sign stands in 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’ at all. If something cannot be used to tell a lie, conversely it cannot be used to the truth: it cannot in fact be used ‘to tell’ at all. (Eco, 1976, p. 7)

Based on Eco’s definition, he made an interesting theory worth studying, which seeks to explain semiotics as an approach studies everything that can be used to lie. Hence, we can say that signs can not only be used in telling truth in everyday communication, but also can be used in telling lie.

A broad spectrum of signs and systems of signs in communities has been studied, whether the subject of that study is verbal, visual or some composite blend of both. These studies have included the semiotic analysis of speech, drama, novels, mime, comedy, paintings, architecture, sculpture, myth, folktales, comics, news stories and advertisements, and more recently, the previously-mentioned study of multimedia modalities. Semiotics has

also been applied to the study of signaling behavior in and across animal species in zoosemiotics, a branch of semiotics which attempts to account for the "corresponding designative processes among the speechless creatures" (Sebeok, 1994, p.7).

To sum up, it can be simply saying that semiotics is the study of how meaning is created through signs and everything can be taken as a sign, and it can be used to tell lie in some cases. Therefore, semiotics can be a method we utilize in different fields, but what we are going to discuss is the effective part semiotics play to advertising. Thus, to investigate how the field of semiotics can play that influential role to evolve new advertising techniques that advertisers use to guarantee the smooth receive of messages to their audiences. At this point it is better to go more deeply in this interesting field through having a look on its basics; its relationship with linguistics and communication, as well as its key terms.

1.2.2 Basics of Semiotics

1.2.2.1 Semiotics and Linguistics. Semiotics is concerned with the communication of any message, whereas linguistics is only concerned with the communication of vocal messages. As a result, the latter of these two human sciences has a more limited scope, so that linguistics is considered as a part of semiotics. According to Saussure who is commonly referred to as the founder of semiotics and the father of modern linguistics, "nothing is more appropriate than the study of languages to bring out the nature of the semiological problem" (Saussure, 1974, p. 16), because of Saussure's impact and the fact that linguistics is a more established science than the study of other sign systems, semiotics strongly relies on linguistic notions. Saussure referred to language as 'the most important' of all of the systems of signs. Language is almost invariably regarded as the most powerful communication system by far. In contrast, semiotics differs from linguistics in that it generalizes the definition of a sign to encompass signs in any medium or sensory modality. Thus, it broadens the range of sign

systems and sign relations, and extends the definition of language in what amounts to its widest analogical or metaphorical sense.

Another point to consider is that language is the most advanced sign system, allowing it to better describe the principles of signs in general. As Barthes (1964) viewed, semiotics is both an extension of linguistics and a reduction of semiotics to text linguistics. According to his conception, semiology is "a study whose units of investigation are not monemes or phonemes, but larger fragments of discourse referring to objects or episodes whose meaning *underlies* language, but can never exist independently of it" (Barthes, 1964, p.1). In this perspective, semiotics is a branch of linguistics (Barthes, 1964).

1.2.2.2 Semiotics and Communication. Communication is an important term in semiotics and several of its related fields. However, the definition of this process is extremely ambiguous. The term is used to describe human and animal, direct (face to face) and indirect, intentional and unintentional, verbal and non-verbal, auditory, visual, and other coded information flows and therefore sign interchange. Some semioticians describe communication as any type of information processing, while others limit it to specific types of semiosis. One of these constraints has resulted in the classification of communication and signifying as two distinct types of semiosis (Nöth, 1995).

Semiotics is an essential science in the study of communication; this is due to signs that are the most important foundation of all communication (Littlejohn, 2002). Based on signs humans can engage in any verbal exchange with any other person (Sobur, 2009). The study of semiotics evolved into two major classifications, namely Communication Semiotics and Signification Semiotics (Eco, 1976). Communication Semiotics emphasizes the principle of sign production, which assumes the presence of six elements in communication (sender, receiver, message, channel, and reference), whereas Semiotic Signification focuses on the sign principle and its interpretation in a specific context (Sobur, 2009). This is where a variety

of semiotic studies, such as Animal Semiotics (zoomsemiotics), Medical Semiotics, and many other fields of study (Sobur, 2009).

1.2.2.3 The Concept of Sign. Sign is an important concept in semiotics; it is the starting point in the semiotic traditions of Saussure and Peirce. The sign's meaning is determined by the context in which it is communicated. A sign is simply anything that stands for something else. The 'stands for' process is the point where meaning is created both through encoding (by the source) and decoding (by the receiver or reader) as in these stylized representations of people (Moriarty, 1994, as cited in Bingell, 1997). But what is not sign? According to Lester (2003), almost any action, object or image will mean something to someone somewhere. Any physical representation is a sign if it has meaning beyond the object itself. Consequently, the meaning behind any sign must be learned as presented by Figure 4 which presents the traffic light as a typical example of a sign that represents universal meaning; red signifies stop, green - go and yellow - get ready. Eco (1985) also stressed, "Signs are correlated with what they stand for on the basis of a rule or a convention" (p. 196). Thus, if signs which are understood by the receiver are used in an ad, images will be much more memorable and interesting.

Figure 4

Image of the Traffic Light

Note. From Wokingham.gov.uk

In addition to that, signs come in various shapes and forms, but semioticians are primarily interested in distinctive and communicative signs. Because a particular sign is distinct and identifiable within its context of use, what is significant to one group may be irrelevant to another. In Semiotics, a sign is considered as anything that can generate meaning (for example, sounds, words, images, pictures, gestures, graphics, and things). As a result, while a sign indicates and or stands for meaning of a something, this meaning that is represented is not inherent in the sign. According to Saussure a sign is made up by two components of concept and sound-image which is a combination that cannot be separated (Berger, 2004). However, Peirce represents his sign into three trichotomies that consist of triple connection of sign, thing signified, and cognition produced in the mind (Nöth, 1995).

In his foundation of the theory of signs, Morris (1938) divided semiotic investigation into three areas:

- **Syntactics:** is considered as the best developed of all the semiotic branches, as it is based on the syntactical relations between signs in abstraction from their object and their interpreters. It is somewhat easier in some cases in written signs to study the relation of signs to one another so that it is easier to develop than its coordinate fields.
- **Semantics:** this one deals with the semantical dimensions and descriptions of signs, as it examines the study of signs and their referents to their objects which they do denote which and to the way that they are used.
- **Pragmatics:** the later one directed the attention more specifically to the relation of signs to their users or interpreters, in other words it is based on the study of language use.

1.2.2.4 Codes. Codes are so important to the understanding of semiotics that, if a sign does not appear to conform to a code, there is doubt that it is even a sign at all. All codes are systems, but not all systems are codes. Codes are a set of rules prescribing forms of social

behavior. According to Chandler (2007), codes create a framework within which signs make sense since the meaning of a sign is determined by the code within which it is located. Indeed, we cannot give something the status of a sign unless it works within a code. The notion of 'code' is considered as a principal concept in the structural semiotics, through the structural forms of syntagms and paradigms, codes organize signs into meaningful systems that correlate signifiers and signified (Chandler, 2007).

Also, in semiotics, coding norms represent a social dimension; a code is a set of practices that are familiar to users of the medium and operate within a large cultural framework. As Hall, et al. (1980) said, "there is no intelligible discourse without the operation of a code" (p.173). Codes are defined as secondary or indirect semiotic systems (with the role of replacing for a fundamental semiotic system (Nöth, 1995). It is part of what it is to be a member of a culture to understand such codes, their linkages, and the context in which they are appropriate. Codes are procedural systems of connected norms that operate in specific fields, rather than simple communication conventions (Chandler, 2007).

Generally, there is a variety of classification systems of the codes, but, keeping in mind theoretical framework of this research, code groups, defined by Chandler appear to be most suiting. Thus, Chandler (2013) divided codes into three major groups as follows:

- **Social codes** include:
- Verbal language on the basis of phonological, syntactical and lexical codes;
- Bodily codes which contain bodily contact, proximity and facial expression;
- Commodity codes like fashions and clothing; and
- Behavioral codes such as: role playing and games.
- **Textual codes** include:
- Scientific codes including mathematics;
- Aesthetic codes within the various expressive arts;

- Genre, rhetorical and stylistic codes: exposition, argument, description and narration; and
- Mass media codes which include for example photographic and television codes.

- **Interpretative codes** include:

- Perceptual codes like visual perception; and
- Ideological codes that contain the codes of encoding and decoding texts.

To conclude, understanding the key aspects of codes is crucial in semiotic analyses, as within semiotics the code presents a framework for comprehending usage and functioning of signs. In terms of semiotic analyses of advertising texts and the role of codes, it must be emphasized that, as Chandler (2013) put it, "all representations are systems of signs: they signify rather than 'represent', and they do so with primary reference to codes rather than to 'reality' (p. 26). After having a clear understanding of the basic concepts and elements of semiotics, it is time, therefore, to review its history and introduce prominent figures in terms of their role in the development of the modern form of this discipline.

1.2.3 Historical Development of Semiotics

Semiotics is absolutely the analysis of signs and or the study of how the sign systems work. The word 'semiotics' itself is derived from the Greek root, *seme*, as in *semeiotikos*, that deals with the interpretation of signs (Cobley & Jansz, 1999). The emergence of semiotics first started from the scientific study of physiological symptoms that are caused by specific diseases or physical states (Sebeok, 1994). The phenomenon, according to Hippocrates (460-377 B.C.), the inventor of Western medical science and the science of symptoms, is a Greek *semeion* for a "mark" or "sign" physically (Sebeok, 1994). For example: a dark bruise, a rash, or a sore throat might stand respectively for a broken finger, a skin allergy, or a cold.

Moreover, semiotics became the object of philosophers and started to emerge in non-medical fields around the time of Aristotle (384-322 B.C.) and the Stoic philosophers.

Aristotle divided the sign into three simultaneous dimensions which are: (1) the physical part of the sign; (2) the referent to which it calls attention; (3) and its avocation of a meaning (Sebeok, 1994). The next philosopher who was interested in studying signs was St Augustine (354-430 A.D.), the philosopher and religious thinker who made a distinction between the natural signs and conventional signs (Sebeok, 1994). It was the British philosopher John Locke (1632–1704) who finally bestowed a name on the study of signs. In his *Essay Concerning Human Understanding* (1690), Locke declared that *semiotike* or doctrine of signs should be one of the three major branches of science, along with natural philosophy and practical ethics (Sebeok, 1994).

1.2.4 Intellectual Foundations of Modern Semiotics

Despite the fact that the emergence of the different views on the nature and communicative properties of signs have appeared since ancient times throughout the history, semiotics has two fundamental founders, both the Swiss linguist Ferdinand de Saussure (1857-1913) and the American philosopher Charles Sanders Pierce (1839-1914). Semiotics in its modern form first appeared around the turn of the twentieth century, with the studies of the two main figures Saussure and Pierce (Şen, 2014). They are largely considered as the co-founders of semiotics, as it is known nowadays. They established two important theoretical schools.

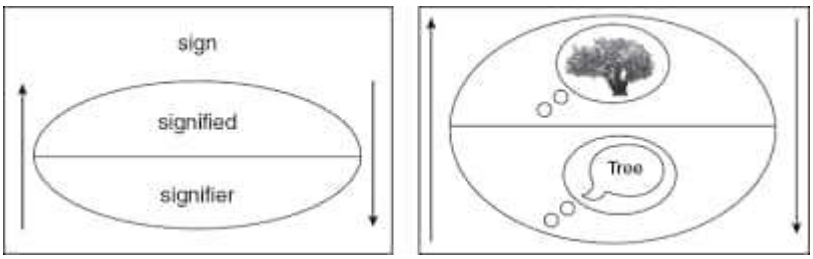
Saussure introduced various notions that were significant in the emergence and development of the field of semiotics and semiotic analysis in the contemporary sense. As a linguist he primarily worked with linguistic signs, applying a broader study of linguistics (Şen, 2014). After his death his book *Course in General Linguistics* is published in 1915, which suggests the possibility of semiotic analysis. It covers many notions that can be applied in signs. He divided the sign into two components of signifier (sound image) and signified

(concept), as he claimed that the relationship between signifier and signified is arbitrary, which was vital for semiotics' development (Berger, 2004).

Let's explain following the example of the 'tree'. The image of the tree in Figure 5 is *the signified*, it represents the concept of what comes in mind or what the mind thinks about when hearing the word *tree.* Also, when reading the word *tree* in print or the sound of this word is called *the signifier,* which brings up the mental image of an actual tree. The connecting line between the signified and the signifier indicates the mental link that occurs when the two are brought together. The arrows show the constant interplay of the constant interplay of the concept with sound/visual. So that the *signified* and the *signifier* are combined together to create and form the sign of *tree*, as well as all of the cultural meanings that are associated with *tree* such as; environmental issues (Semiotics, n.d.).

Figure 5

Saussure's Model of Sign



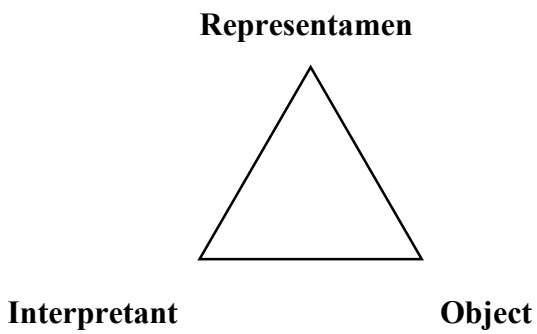
Saussure also distinguished *parole,* or actual individual utterances, from *langue,* the underlying system of conventions that makes such utterances understandable; it is this underlying *langue* that most interests semioticians. Saussure's model proved to be generative for a number of approaches to structuralist and text semiotics (e.g., Barthes, 1967) because its attention to the circulation of signs within systems was well attuned to the materials and goals of that work, to the project of making visible the webs of significations in static texts (or performances rendered static) (Prior, 2014). When applied to semiotic systems in general, rather than just language, so that in a specific texts or contexts the distinction is between code

and message, structure and event, or system and usage (Chandler, 2007). Saussure's model of the sign is in the dyadic tradition, in which the two components of a sign are a sign vehicle and its meaning.

At the same period of time probably when Saussure was developing his own model of the sign and semiology, the pragmatist philosopher and logician Peirce was also formulating his model of sign and semiotics. Unlike the Saussure's theory of sign in the form of self-contained dyadic model, Peirce proposed a triadic model in his theory of semiotics (Chandler, 2007). In Peirce's own word, "A sign is something which stands to somebody for something in some respect or capacity" (Peirce, 1931, as cited in Chandler, 2007, p.58). Based on his words and his view towards sign, he explained how can the sign creates meaning through the relationship between the sign, the user, and the external reality which is important in studying meanings (Fiske, 1990). As suggested in Figure 6, Peirce offered a triadic division for his model of sign: the *representamen* is a sign vehicle as the form that the sign takes, the *interpretant* which is the sign's interpretation or the sense made of the sign, and the *object*; called also a referent, something beyond the sign in which it refers. Hence, those three basic elements are crucial in sign qualification on the basis that the sign is a representation unit of*"an object"* by what is represented, *"the representamen"* through how it is represented, and how it is interpreted *"an interpretant"* (Chandler, 2007).

Figure 6

Peirce's Triadic Model of Sign



Peirce's typology of signs introduces another significant addition to semiotics, in fact, that he identified 66 different categories of signs, the focus only on three of which are particularly popular and important (Şen, 2014). These three categories of sign according to Peirce are called: 1) *Icon*, a mode in which the signifier is perceived as resembling or imitating the signified (recognizably looking, sounding, feeling, tasting or smelling like it) - being similar in possessing some of its qualities (Chandler, 2013, p. 27); 2) *Index*, a mode in which the signifier is not arbitrary but is directly connected in some way (physically or causally) to the signified - this link can be observed or inferred (Chandler, 2013, p. 27); and 3) *Symbol,* a mode in which the signifier does not resemble the signified but which is fundamentally arbitrary or purely conventional - so that the relationship must be learned (Chandler, 2013, p. 27).

Consequently, the works of Saussure and Peirce has served as a source of inspiration for many other 20th century semioticians, including U. Eco, R. Barthes, A. Berger, C. Morris, and T. Sebeok, and therefore for establishing several semiotic theories (Şen, 2014). In other words, the works of Saussure and Peirce are at the roots of contemporary semiotics and, thus, are essential to cover in this review. However, a great part of this review focuses more on Barthes' theory of semiotics as it is at the core of methodological framework of the current research.

1.2.5 Roland Barthes' Theory of Semiotics

Roland Gérard Barthes (1915-1980), who is commonly called Roland Barthes. He is a French well-known structuralist, essayist, and literary critic. He is also a semiotician recognized by his essays and writings about semiotics. His first book *Writing Degree Zero* (1953) is a literary statement that studied the arbitrariness of language structures. In his later and most influential work *Mythologies* (1957), Barthes described myth as a well-formed, sophisticated system of communication that serves the ideological aims of a dominant class.

Barthes conceived of myth as a socially constructed reality that is passed off as natural. Myth is a mode of signification in which the signifier is stripped of its history, and the form is stripped of its substance and then adorned with a substance that is artificial but appears entirely natural. Through mythologies, deeply partisan meanings are made to seem well established and self-evident. The role of the mythologist is to identify the artificiality of those signs that disguise their historical and social origins.

In 1970, his book of *S/Z* included a semiotic analysis of a short story, in which Barthes focused more on the role of the reader requires his activity in deciphering the story and creating a narrative based on the existing signs in texts. By the late of 1970's, Barthes became undisputedly famous for his effective theories throughout Europe and USA (Encyclopedia Britannica, 2022).

The science of semiotics has undergone a significant increase and a great development in scholarly awareness; this is the result of the works of Barthes which gave a great prominence to this approach (Chandler, 2013). Barthes (1967) stated that the semiotics' purpose is to include any system of signs such as: images, gestures, musical sounds, and objects regardless their content and limits, these signs constitute a system of significance.

Further, in his book *Elements of Semiology*, Barthes (1964) developed his theory into a theory of denotation and connotation as he also explained the main distinctive features between them in order to convey meanings that are concerned with socio-cultural studies (Muttaqien, 2011). Generally, Barthes was particularly interested in reading and interpreting daily life and popular culture by means of semiotics, while analyzing and decoding signs within a variety of areas (e.g. photography, advertising, fashion, etc.). Barthes developed concepts that present a profound contribution to the field of modern semiotics. In particular, one of his major contributions is the notion on the three orders of signification, termed

‘connotative’ (or connotation), ‘denotative’ (or denotation), and ‘mythical’ (or myth). At this point, reviewing these three orders becomes a necessity.

1.2.5.1 Barthes’ Orders of Signification. Barthes adopted the developed theory of denotation and connotation from the linguist Louis Hjelmslev, and how to distinguish between them (Yan & Ming, 2015). Where a denotative meaning is classified as the first-order statement that studies the meaning of words literally, a connotative meaning is called a second-order statement which is wider than the first order, and it deals with the implied meaning of words. Thus, Barthes explained the process of moving from the first order to the second order by making planes of two concepts, a plane of expression and a plane of content, in which he showed the relationship between them to come up with meaning of the statement (Yan & Ming, 2015). Barthes therefore produced his map of sign functioning to explain his concepts as presented in Figure 7.

Figure 7

Barthes’ two Orders of Signification

<table>
<tr><td>1. Signifier</td><td>2. Signified</td><td></td></tr>
<tr><td colspan="2">3. Denotative Sign</td><td></td></tr>
<tr><td colspan="2">4. CONNOTATIVE SIGNIFIER</td><td>5. CONNOTATIVE SIGNIFIED</td></tr>
<tr><td colspan="3">6. CONNOTATIVE SIGN</td></tr>
</table>

Note. From Cobley and Jansz (1999, p. 51)

Based on the map above, it is remarkable that the first three boxes (1, 2, 3) are the denotation, and the last three boxes (4, 5, 6) are the connotation, the figure shows that connotation (6) consists of signified (5) and signifier (4) or usually known as “connotator”. Connotator comprises signified (2) and signifier (1) of denotative meaning (A’la, 2011).

1.2.5.1.1 Denotation. The first level of signification is the one on which Saussure worked; it depicts the relationship within the sign between its signifier and signified, as well as the sign's external referent. This sequence is referred to as denotation by Barthes. This refers to the obvious meaning and the common sense of a sign (Fiske, 1990). It describes the literal or evident meaning of the sign; hence, denotation of the visual image relates to what all people observe without association to their culture, ideology, or society (Bouzida, 2014).

According to Barthes, the denoted message has analogical features and is important to connotation to the signifying process. Denotation is the level at which the relationship between signifier and signified is explained, or it is a sign that refers to reality, it would provide and direct meaning as a social convention (Muttaqien, 2011). For example; an image of someone's face on Senior High School Certificate it is the signifier in relation to what he/she looks like in real life now which is the signified. Thus, Barthes stated that this denotation is the primary sign system which is a simple sign based on the real meaning of a sign (Muttaqien, 2011).

1.2.5.1.2 Connotation. Barthes used the term connotation to define one of the three ways that signs function in the second order or level of signification. It refers to the interaction that occurs when sign interacts with the user's emotions as well as their cultural values. When meanings shift from objective to subjective, or even inter-subjective, the interpretant is impacted as much by interpreter as by the object or sign (Fiske, 1990). Connotation is made up from the combination of both signifier and signified from the denoted system.

According to Chandler (2013), the connotation is a set of historical, emotional, and symbolic values that come together to produce cultural meanings and they are linked to various types of communication. As a result, the second order is made up of expressive values

which are associated with signs (Şen, 2014). Berger (2004) cited a comparison example of denotation and connotation as suggested in Figure 8.

Figure 8

Comparison of Denotation and Connotation

Connotation	→	**Denotation**
Figurative	→	Literal
Signified	→	Signifier
Inferred	→	Obvious
Suggests meaning	→	Describe
Realm of Myth	→	Realm of existence

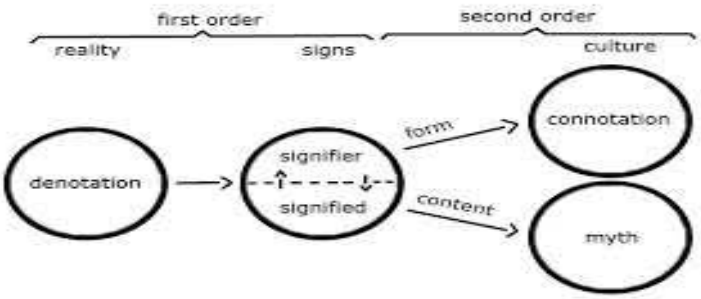
1.2.5.1.3 Myth. For Barthes, a myth is a culture's way of thinking about something, a means of conceptualizing or understanding it, according to him myth is a collection of related ideas (Fiske, 1990). It is the third order sign which implies a variety of cultural conceptions that represent a certain perspective in the world (Chandler, 2013). Myth is a part of speech that is used in ads to convey something natural or the way to think about something. In his semiotic examination of culture and ideological critique, Barthes employed myth. It can be found in a variety of mass cultural items that have shaped the language as a means of communication, such as today's popular myth. It is created using legendary treasures such as magazines, television, ads, and a variety of other images (A'la, 2011).

Fiske (1990) explained the orders of signification as shown in Figure 9. Based on this Figure, each sign contains a first and a second order of signification. The former explains how signs are an external reality that people normally perceive. The latter, which by itself stands for two culturally based notions: the connotation which is the hidden meaning and the myth is the purified ideas that are converted into reasonable and consumable sense for society. Connotation and myth together form a reasonable sense that lies under the concept of

ideology, which some scholars think that it should be identified as the third order of signification (O'Sullivan, Hartley, Saunders, Montgomery, & Fiske, 1994, p. 287).

Figure 9

Barthes' two Orders of Signification



Note. From Fiske (1990)

1.2.5.2 Barthes' Five Codes. Barthes created five major codes for identifying different levels of significance. Barthes' five codes are intended to be used to decipher a text's underlying structure. These structuralist readings in terms of codes, according to Barthes, are invariably the essential underlying structures of all (Bouzida, 2014). In his book S/Z (1970), Barthes brought a textual analysis theory in which he classified signifiers into five types of codes believing that any text has plurality of meaning (Jadou & Muafaq, 2021). These codes are explained as follows:

1.2.5.2.1 A Hermeneutic Code. It refers to any questions, enigmas, statements, and so on that lead to a solution. It also refers to a set of questions that are used to advance the plot. "What happened?" is an example of hermeneutic coding. "Seriously?", How come?, and a slew of other questions (Pratama, 2009).

1.2.5.2.2 A Proairetic Code. Also known as an action code, it is a code that refers to another major structuring principle that increases a reader's or viewer's interest or suspense. It has something to do with the narrative structure of the text. For example, a man draws his sword against an opponent, and we wonder how this action will end. We will watch if he

swings his sword at his opponent or drops it and surrenders. Action, not words, creates suspense rather than the desire of the reader to have the riddles solved or explained (Pratama, 2009).

1.2.5.2.3 A Semantic Code. It refers to any element in a text that connotes a specific, often additional meaning. In order to suggest abstract concepts, the code also focuses on the pieces of data the text gives. Money, sports, cars, and private aircraft, for example, are all synonyms for the abstract concept of "wealth" (Pratama, 2009).

1.2.5.2.4 A Symbolic Code. It is the fourth code, which is the antithetical because concepts suggest their opposites. It is the most interpretable of the binary oppositions or themes. Because Barthes is not always explicit on the difference between the semantic and symbolic codes, it is difficult to tell them apart. Describing the differences between them the simplest method to define a 'deeper' structural principle that organizes semantics is symbolic code. For instance, in basketball, that symbol may represent masculinity and dominance. The game's pushes, thefts, and blocks indicate the attacking, opposition, power, antagonism, and general symbols of one's bodily expression (Pratama, 2009).

1.2.5.2.5 A Referential or Cultural Code. The fifth and final code is made up of the points where the text relates to shared knowledge. It is the simplest and straightforward of the five options. It refers to any part of a structure mentioned in the narrative. That is to say, the referential codes tend to point to our common understanding of how things work and the world functions (Pratama, 2009).

Barthes's mythologies created a new branch of semiotics that investigates the hidden meanings of advertisements. Barthes believed that the fast evolving of advertising techniques made people develop a new addiction of consuming new products; the excessive use of myths forced us to look always for dispensable goods. The creative use of signs like words, colors, and voice is what makes the product iconic; the signs used in the surface level are the hints

that lead to the underlying one. Thus, for the purpose of the current research, the following sub-section elaborates more on the relationship between semiotics and advertising.

1.2.6 Semiotics and Advertising

Modern advertising is so skillful at playing words that can push readers to take a moment to consider what they have read and to reflect on their meaning (Mick, 2004). The notion of creating an effective meaning is determined by the mix between words and images or when both verbal and non-verbal aspects in an advertisement interact to generate a meaningful message (Jefkins, 1995, as cited in Fathyah, 2018). In addition to that, advertising is not limited to the promotion of certain branded items or services, but also it can include an idea of texts whose purpose and intention is to improve the image of an individual, group, or organization (Goddard, 2005). However, because advertisers must deal with a variety of cultural preferences and preconceptions, multiple expectations must be met in order to make the advertisement works and succeed (Goddard, 2005).

Studying advertising text from semiotic standpoint was first proposed by Barthes (1964), who maintained later that:

> In advertising the signification of the image is undoubtedly intentional; the signifieds of the advertising message are formed a priori by certain attributes of the product and these signifieds have to transmit as clearly as possible. If the image contains signs, we can be sure that in advertising these signs are full, formed with a view to the optimum reading: the advertising image is frank, or at least emphatic. (Barthes, 1964, p. 33)

Notably, every text, including advertising, is generated through the signs systems, where the signs are arranged in connection to various codes, which mirror particular cultural and social values, practices, or beliefs. In brief, it can be said that advertisements embody certain mythical concepts and meanings, which is provoking a chain of association between an image

and its audience, shaping and adding significance to the daily experiences, and encouraging certain views of various social and cultural aspects.

In his essay *Rhetoric of the Image* (1977), Barthes performed a seminal analysis of a pasta advertisement of a French company called Panzani, in which he used the advert to represent the image division into three various messages, which are: the linguistic message, the coded iconic message, and the non-coded message. At the outset, he provided a literal description of the scene and all the symbols present in it, subsequently he extracted three messages from them. The first message that is conveyed by the text is the linguistic one, where all the text in the image needs French knowledge in order to be decoded, then he added that the use of the word Panzani indicates that the company wants to show Italianicity as a way to influence audience that the pasta is Italian and original. After the linguistic message comes the coded iconic message, Barthes pointed out that the image itself provides four intermittent signs.

The first sign provided by the scene of a half-open string bag where everything is scattered on the table connotes 'the return from the market', which also promotes freshness of ingredients and traditional home cooking. The signifiers of the second sign are tomatoes, pepper, and tricolored hues that signify the Italian flag and Italianicity. Panzani provided the third sign the 'culinary service' as the basic natural element in preparing an appetizing spaghetti meal. Meanwhile, the image artistic structure is the fourth sign that delivers the arousal of memories about trophic 'still life' paintings. The last message is the iconic non-coded message; it is the literal denoted meaning of the objects in the image. That is to say, separating the literal from the symbolic leaves us with a non-coded message that defeats the purpose of communication in Jacobson's; in this case they are objects on their natural state with no connotation, a tomato is just a tomato and an onion is just an onion (Barthes, 1977, pp. 32-36).

Several studies were conducted to investigate the role of semiotics in advertising. In this respect, for example, A'la (2011) in her research "A Semiotic on The *A-Mild* Advertisement Using Roland Barthes' Theory" tried to find out the connotation meanings of the verbal and nonverbal signs in A-Mild cigarette advertisement and further to know the myth that motivates these ads. She only analyzed the color but not the pictures using Roland Barthes theory. She found five sigs in the selected ads with the same verbal sign in different colors but not the same picture.

Şen (2014) in her study "Semiotic Approach to Representation of Valentine's Day in Print Advertisements: The Case of North Cyprus" aimed to examine codes and norms in today's popular culture, related to understanding and practices of love, relationships and romantic behaviors, by conducting semiotic analyses of selected advertisements. Hence, semiotics is chosen as a dominant methodological approach to analyses. In order to answer her research questions and fulfill her study's aims and objectives, her analyses were conducted with a particular attention to semiotic codes, denotative and connotative orders of signification of textual and pictorial signs individually, as well as in relation to connotative meanings of other signs within system.

Fathiyah (2018), in her thesis "A Semiotic Analysis on *Axe Monday* Parfum Advertisement", described the sign system found in the marketing advertisement of AXE Monday campaign, and also the meanings of the sign through symbolic relation between signifier and signified. Her thesis used qualitative descriptive method with the source of data was the video advertisement of AXE Monday campaign, and the data used in her study were in the form of text, image and sound. The theory used to analyze the data is proposed by Saussure about sign and symbolic relation proposed by Barthes. The findings of this study were consisted of the sign found in the advertisement. There were twenty signs found in the advertisement for example; a text of Monday, the meaning of this text is the Monday concept

of the first day of working. This meaning can be inherited through the symbolic relation of signifier (image) and signified (concept).

This last sub-section, together with all mentioned above, clearly points at relevance of semiotics as a method for analyzing advertisements in terms of underlying codes and meanings. Thus, it concludes the first chapter that reviews the related literature and transits this work to the next chapter, which will focus on selected the methodological approach and the target advertisements analyses.

Conclusion

Advertising is a powerful force, in which every word or image is significant. However, the application of a good valuable advertising depends on using signs with an accurate measurement, smart manipulation, and accomplished techniques in order to promote the products in the best possible way that affects the audiences' buying choices. Therefore, the emergence of semiotics has a great impact in advertising as a useful tool and method in deciphering the various techniques of signs that the advertisers used to promote their products. On that account, this chapter consists of two sections reviewing the literature related to advertising and semiotics. The first section provides background information and theoretical grounds for advertising. The second section provides an overview of the field of semiotics with a focus on Barthes' theory as being used as the methodological framework for analysis of Tides' print advertisements. The following chapter represents the practical side of this study.

2. Chapter Two: Research Methodology and Data Analysis

Introduction

The importance and accuracy of any study goes beyond the theoretical side and requires a practical or field support. This is what requires us to be careful in choosing the appropriate methods for the subject of the study and the appropriate events to collect the information on which it is subsequently relied. The following chapter is about to put the literature review into practice, it contains two sections. The first section is devoted to present an overall description of the research methodology used in this study, and the second one is devoted to the analysis and discussion of the results obtained besides the limitations of the study and the recommendations that can be set out for future research.

2.1 Section One: Research Methodology

The research methodology is not only one of the most important steps for building study tools, but it goes beyond this importance for controlling the study from its beginning to its end. It describes the research methodology that is followed to analyze the selected print advertisements in semiotic terms, as well as background information on these advertising units. Thus, first the methodology and design of the study are presented. Secondly, basic background information on the selected print advertisement units is provided. Finally, the data collection and analysis procedures that were applied are set out.

2.1.1 Research Design

The study applies descriptive design relying on the qualitative method. A descriptive design is defined by Calderon (2006), as a purposive process of gathering, analyzing, classifying, and tabulating data about prevailing conditions, practices, processes, trends, and cause-effect relationships and then making adequate and accurate interpretation about such data with or without or sometimes minimal aid of statistical methods.

In order to conduct actual readings of the selected advertisements, it is essential to identify a method, which is the most agreeable with the aim and objectives of the study. Hence, an anticipation of this study is that semiotic method corresponds to the primary goals and objectives of the research; its main aim is to reveal and examine the communicated meanings enclosed within the textual and visual elements of the selected ads in terms of denotation and connotation, as well as the myths and semiotic codes, representing such social and cultural values of feminism, hardworking, collaboration and racial justice, and time-spending, implied within the textual and visual context of these ads. Analyzing these signs' meanings and functioning in relation to each other within signifying systems is a core concern of semiotics. Therefore, visual and textual semiotic analysis is favored as a dominant method of the present inquiry. In this vein, Danesi (2008) assumed that semiotics, on the one hand, provides theoretical tools to interpret images by decoding their meaning and, on the other hand, aid in understanding of how different images generate these meanings. Likewise, Chandler (2013) maintained that "studying semiotics can assist us to become more aware of reality as a construction and of the roles played by ourselves and others in constructing it" (p. 14).

More precisely, the analysis process is dominated by Barthes's approach due to its relevance for reading popular culture by means of semiotics. In particular, Barthes's theory allows gaining in depth analyses of sign systems, comprising text and image. In other words, semiotic model of Barthes appears to be consistent with the primary goals of this research, which focuses on semiotic readings of advertising in the context of popular culture. First of all, as it is already mentioned above, Barthes's semiotics targets both textual and visual elements, as well as their interrelations in the context of constructed meaning. Secondly, Barthes defined and developed his three orders of signification (namely denotation,

connotation, and myth) and five semiotic codes. Thus, Barthes's theory of semiotics is applied during the process of reading and interpreting the selected print advertising units.

2.1.2 Unit of Analysis

Purposive sampling has been used to collect data. Black (2010) maintained that this sampling method occurs when elements selected for the sample are chosen by the judgment of the researcher who often believes that he can obtain a representative sample by using a sound judgment, which will result in saving time and money. The sample constitutes of four print advertisements about Tide product which are selected purposefully based on the idea that each advert manifests a different social and cultural value than the other. Also, each advert has given its slogan as a title to make it easy for the reader to refer back to this advert particularly (See Appendices A, B, C, and D for a clear and full view of these ads). The selected advertisements are from 1950 to 2021. Tide is a soap powder launched in 1946 and it became a brand leader in America, and still is today. The original Tide was sold as heavy duty and machine cleaning detergent. Currently Tide has more than 30 % of the liquid detergent market and is the second most popular brand sold across the world (McCoy, 2019). The Tide brand is easily recognized with its distinguishable orange and yellow color packaging. The advertisements are collected from the Internet for one month period (during April, 2022).

2.1.2.1 Background Information About the Selected Advertising Units. The first ad is entitled: 'Tide's Got What Women Want!' (See Appendix A). It is a print advert created in 1950's by the advertising agency Benton and Bowles, which after several mergers in the late 20th century become D'arcy Masius and Bowles and was acquired by Publicis in 2002 (Print Advert – Tide Case Study, 2022). This Tide advert was produced in a period of great technological and economic change, a post-World War 2 boom was happening particularly in the US and new appliances such as fridges, freezers, washing machines and vacuum cleaners were being sold to consumers. These new 'white goods' were highly desirable for consumers

(Print Advert – Tide Case Study, 2022). The Housewife was the main consumer of soap powders and huge budgets were spent by companies such as Proctor and Gamble on television, radio, and print advertising. The term we still use today 'Soap Opera' was created because soap powders were advertised heavily during day time melodramas on US TV (Print Advert – Tide Case Study, 2022).

The purpose of this advert is to create a relationship between the audience and the product by making the audience familiar with the product and want to buy it. The overall purpose is to sell the product. The context of the advert is that mainly women, more specifically housewives, would do the washing so it makes sense that they would depict a woman for the advert as it appeals to the target audience. This links back into the 1950s as of women would be the ones who had the role of cleaning, cooking, looking after the children and shopping. This is why Tide smartly used women in the advert.

The second ad is entitled: 'Tide Keeps on Working After The Other Suds have Quite' (See Appendix B). It is a print advert created in 1960's by the same company as the first one (Vintage Household Ads of the 1960s, n.d.). It is about two kids who are trying to fix the buggy that is broken. During this ad campaign, most ads were produced one time only and never reproduced commercially again making them great pieces of history that reflect the products and services of the day. This is an original ad from a vintage magazine (Vintage Household Ads of the 1960s, n.d.). It is not a reproduction or reprint. As old print periodicals become more scarce so do the wonderful ads that gave color and life to those remembered times. These ads look terrific in frames and as part of a collection help us recall and document past times. Collect them and give them as gifts, vintage ads are much more than pretty pictures and sales pitches, they are living reminders of who we used to be.

The third advert is under the title: 'Tide Detects Beauty in Each Color' (See Appendix C). It is designed by Jhonathan Arias in 2013 (Arias, n.d.). It is not affiliated with Tide. The main task of Tide ad campaign is to appeal to everyone, but especially to those who care about conserving their clothes for long periods of time, and more so, to those with kids who often have to struggle with dirt stains. This campaign is designed to emphasize the power of Tide on color, by incorporating different people from different backgrounds and wearing a variety of bright colors to highlight that each color has its beauty and Tide takes care of them all.

The fourth and last ad is entitled: '#Tide for Time' (See Appendix D). This advert is released in *Times of India Mumbai Newspaper* by MUMBAI P&G (Tide Detergent Powder Put Tide To Work Make Time For Life Ad, 2021). The advert is published on the date March 26th, 2021 (Tide Detergent Powder Put Tide To Work Make Time For Life Ad, 2021). It is one out of huge collection of creative print ads at *Advert Gallery* published in various newspapers of Mumbai (Tide Detergent Powder Put Tide To Work Make Time For Life Ad, 2021). There were several other print advertisements published in the same newspaper on that day along with *Tide Detergent Powder Put Tide To Work Make Time For Life Ad*. The ad is a campaign that aims to contextualize the importance of time for the families dealing with work-life balance, especially under the pressures of COVID 19 pandemic-induced lockdown showing a happy family who are playing Jinga game. In this campaign, Tide is shining the spotlight on the story of many households, where everyday tasks take up most of the time, leaving little time for anything else.

Conceptualized in a heart-warming narrative, the new *#Tide for Time* film by Leo Burnet is the story of a grandmother who is visiting her family (Are we spending our time on what's really important? Tide asks in its new campaign, 2021). Throughout her stay, she notices her granddaughter spending time by herself, trying to seek her parents' time and

attention because her parents are caught up in office or homework. After she returns from her visit, the grandmother drives the realization for the family that the granddaughter misses spending time with her parents. She also reiterates that time is most valuable when spent on what is really important, urging them to make more time for with their child (Are we spending our time on what's really important? Tide asks in its new campaign, 2021).

The *#Tide for Time* film has already garnered more than 3MM views, and the grandmother's dialogue has been resonating with many: "You don't 'find' time, you have to make time" (Are we spending our time on what's really important? Tide asks in its new campaign, 2021). Tide is also showing the way by highlighting simple ways in which families can make time. Households across India spend up to 300 hours doing laundry (Are we spending our time on what's really important? Tide asks in its new campaign, 2021). Thanks to its double power, Tide can provide superior cleaning in the soak or machine itself, resulting in lesser laundry time. This time that is saved, can be leveraged for what is important to people; be it spending time with family, friends, pursuing their passion, honing a hobby, or anything they have not been able to find time for.

2.1.3 Data Collection and Analysis Procedures

In order to describe the procedures that are related to the current study, we carried out through five major stages to build the appropriate analyses of the selected Tide's print advertisements in semiotic terms for the aim of revealing social and cultural values. At first, four adverts were chosen and collected purposefully to be the object of our analysis; the data collection mostly takes sources from the Internet. Secondly, the selected ads were observed carefully and repeatedly to define their textual and visual elements, within sign system in terms of their denotative meanings. Thirdly, the connotative meanings of the defined signs were interpreted following the Barthesian model as the grand theory of semiotic analysis. Fourthly, the relationships of connotative meanings within defined sign systems were looked

upon to reveal the myths and semiotic codes. Finally, these semiotic codes were analyzed in relation to the social and cultural myths, representing feminism, hardworking, collaboration and racial justice, and time-spending.

The analysis was processed in light of the three research questions of the present study. In this regard, each of the four selected advertisements was analyzed in terms of the denotative and connotative meanings of the selected adverts' textual and visual elements, myths and semiotic codes, and finally in relation to the social and cultural values each of these ads represent. The analysis took into consideration the following elements: layout and design, lexis and language, modes of address, typography and font, colors and lighting, graphics, and images of the each of the ads under study. The target ads kept their order respectively along the whole work following their chronological order of publication or launching. Also, each of these ads represents a thematic category. In other words, it represents different context and values.

All in all, a thorough description of the research design is given in this section. Basic background information about the unit of analysis (i.e. the four selected Tide's print ads) is also presented. Additionally, the data collection and analysis procedures are discussed. The next section deals with the analysis and discussion of the results obtained.

2.2 Section Two: Data Analysis and Discussion

The aim of this section is to present a thorough analysis of the selected Tide's advertising units, in order to fulfill the aim and objectives of the present study, as well as to discuss and interpret the findings of this study. The overall objective of this research is to explore culture and values formation and representation in the selected ads, related mainly to feminism, hardworking, collaboration and racial justice, and time-spending. Thus, by means of visual and textual semiotic analyses as dominant methodological approach, the first part of this section aims to describe the textual and visual elements of the selected ads in terms of

denotation and reveal their hidden meanings in terms of connotation, define myths and semiotic codes, as well as underplay the social and cultural values represented in the selected ads. The second part of this section discusses and interprets the findings of the study in light of the research questions and related literature leading to the concluding part that presents the limitations of the study and the recommendations that can be set out for future research.

2.2.1 Data Analysis

2.2.1.1 Semiotic Analysis of the Selected Adverts' Textual and Visual Elements in Terms of Denotation. For ease of analysis, this part offers a thorough description and analysis of the textual and visual elements of the selected advertising units in terms of denotation. In fact, this part serves a basis for doing the next analysis step in terms of connotation. There are many kinds of signs in the print ads which can be grouped into textual and visual elements. The textual elements refer to the text of the advert. This can be slogans, logos, sub-headings, instructions, information about the product, persuasive sentences or expressions, or anything else in text form. The visual elements are the signs which their appearance aims to support the textual part. They have deep meanings that can produce different messages to the reader, not only as a compliment, such as, the use of colors and lighting, graphics, and images (including shapes, objects, characters, clothing, props, gestures and expressions). All these elements are described in what follows with reference to each advert separately.

2.2.1.1.1 'Tide's Got What Women Want!' Advert. Based on Appendix A which provides a full view of the advert image, the design of the advert is set out as a Z-line composition and a rough rule of Thirds. The first thing the audience can read is the subheading and slogan: 'No wonder you women buy TIDE more than any other washday product!' with the word Tide in capitals and red color. The biggest and boldest text on the page which catches the audience eye is Tide's logo written in capitals and bold red 'TIDE'S

GOT WHAT WOMEN WANT!'. The other text that the audience can notice is that throughout the advert there is an overuse of exclamation marks (!). The advert shows on its left side a woman by the washing machine holding a sign that says: 'NO SOAP – NO OTHER "SUDS" – NO OTHER WASHING PRODUCT KNOWN – WILL GET YOUR WASH AS CLEAN AS TIDE!' again with the two words: 'Clean' and 'Tide' in bold red.

Just below the sign and at the left side of the page it says: 'ONLY TIDE DOES ALL THREE:' and keeps saying: '1. World's CLEANEST wash! Yes, Tide will get your wash *cleaner* than *any* other washing product! (Tide, unlike soap, removes both dirt *and soap film*.) No wonder more Tide goes in American homes than any washday product! 2. World's WHITEST wash! It's a miracle! In *hardest* water Tide will get your shirts, sheets, towels whiter – yes, *whiter* – than any soap or any other washing product known! 3. Actually BRIGHTENS colors!' Trust all your washable colors to Tide. With all its terrific cleaning power, Tide is truly *safe* . . . and actually *brightens* soap-dulled colors'. These sentences compare Tide to all the products around the world and saying that it is the 'cleanest, whitest and brightens', these three words are all in capitals and in red font. All three sentences end in an explanation mark (!). This large sum of text provides more information about the product and just below it, there is two women hanging out their washing and appraising the product saying: 'TIDE'S A SUDSING WHIZZ EVEN IN HARDEST WATER' and 'THERE IS NOTHING LIKE PROTECTOR & GAMBLE'S TIDE'. Towards the right bottom of the advert is a certificate of 'Good Housekeeping Act' and an order by a woman showing with her hand and says: 'REMEMBER!' and keeps saying: 'TIDE GETS CLOTHES CLEANER THEN ANY OTHER WASHDAY PRODUCT YOU CAN BUY!' which also compares Tide to all the washing products and saying it's the best. Lastly, the audience can notice clearly that the advert includes a lot of information and text. In the advert, there is also a variety of both informal and formal text.

The font used along all the advert's texts is Sans-Serif font which makes it more bold. The color of the font is either black or red. The font used looks very clear and simple which makes it very easy for the audience to read and understand the message they want to convey to the audience.

The advert uses a lot of primary colors which look very bright. The use of the white background enhances the bright colors and makes them stand out even more. Furthermore, the advert also uses a lot of red, especially for the important words in the text and the Tide box. Making the text stand out by the use of color, allows this piece of text to catch the audience's attention, which helps people notice what is happening in the advert and what it is lighting is very subtle, due to the fact that all the pictures shown are drawings instead of actual photographs.

The advert uses drawing or cartoon style pictures, for example, the woman hugging the Tide box in the center of the image, the woman next to the washing machine on the top left, the two women in the bottom left hanging out their washing, and the woman at the edge of the image in a very small size. The central image, furthermore, represents a woman with the gestures of hugging and adoring the product- just like those who are going to go on and buy the product. The woman looks happy, young (newly married), fashionable, trendy, beautiful, and glamorous. She is slightly looking up to the box of Tide. She is wearing a very smart dress which is white with small blue bullets. She has short and curly hairstyle with blue headband. Above her head there is three small hearts in pink that look like they are shooting out the top of her and the washing powder. On the top left of the page, the woman next to the washing machine appears with the same dress as the one in the center, but with a red apron; she is the same woman indeed. The same woman appears again on the right bottom showing with her hand to remind with something. Similar to the central image, the two women hanging out their washing are wearing shirt dresses and headbands with their hair up. They

are also young and newly married women. The props used are both household items and most importantly a box of Tide which is what the advert is based around.

2.2.1.1.2 'Tide Keeps on Working After the Other Suds Have Quiet!' Advert. As presented in Appendix B, the catchy textual element of this ad is its slogan or heading 'Tide keeps on working after other suds have quiet!', with the word 'tide' capitalized at the beginning and in red color and ending with an exclamation mark. It's worth noting that this heading is preceded by the phrase 'It's a good thing that' written in italics and in a smaller font size than the heading. Just under the heading, a long copy appears with very pale grey font color which makes words unclear to the viewer, however, this is what can be read with difficulty 'Maybe he really will fix the carriage – but poor Mum – you've got all these dirty clothes to clean, And this is why you need the hardest worker – Tide, Tide keeps on working till everything you wash is the cleanest clean you can get – Tide clean. Knowing this, it's easy to understand why so many, many more women buy Tide than any other washday product'. Also, we point out the statement placed at the very bottom of the advertisement 'Tide- for the cleanest clean there is!' with the word 'tide' in red and followed with a dash. The whole statement ends in an exclamation mark too. The font used throughout the advertisement is Sans-Serif, which gives it a more forceful appearance. The font is black, grey and red in hue. Except that of the long text, the typeface selected appears to be quite clear and basic, making it very easy for the audience to read and comprehend the message they wish to portray.

Since it was chosen in the 1960s, we believe the colors have faded due to the poor image quality. The lighting is faint. The earth tones, including off-white, are the predominant and prevailing hues, as seen in the little boy's t-shirt, the buggy or carriage, the road, and the wall. Brown is often employed in the design of commercials, as seen in the boy's pants and stains. In addition, the dark blue color appears in the girl's pants, the buggy's outer cover, and the product name Tide on the container. The red color is visible in the young girl's t-shirt, in

the repetition of the product's name, and it is Tide's primary color as well known. In general, black color is employed to create headings and content in order to contrast with the white background that supports the theme. The colors green and yellow are utilized sparingly in the advertisement.

The target ad depicts a little boy and a little girl as visual signs who are seated on the road, trying so hard to mend a doll buggy; they are filthy and unconcerned about their personal hygiene. In addition to her luxurious buggy, the little girl is wearing a red and white t-shirt, dark blue skirt with long white socks and elegant shoes, and she has two gorgeous blond braids. She is holding her doll with blond hair and wearing in red. It appears that the small girl lost her balance and fell down with the buggy while playing, causing the wheel to separate from the buggy, as seen by her sloppy and filthy clothing, as well as her broken facial expressions, which convey a bewildered face. Aside from the tiny girl, there is a small red-haired kid dressed in a white t-shirt, brown pants, and black shoes; his clothes appear to be plain and not expensive. The lad holding the wheel is attempting to repair it with his teeth clenched and his gaze fixed on the wheel; in the instance of assisting the little lovely girl, the boy even brought the tools (hammer, screwdriver, pliers). A representation of a snappy tiny Tide container may be found on the left bottom of the advert.

2.2.1.1.3 'Tide Detects Beauty in Each Color' Advert. As clearly shown in Appendix C, there is no doubt that there is only a slogan and a heading in this advert. The astonishment is caused when reading this ciphered motto 'Gotta Keep The Color' which is written in a casual manner with the exception of the word Color, which is printed in red and strong font. Other snappy header 'Tide detects beauty in each color' is written in professional language and placed to provide more details about the product on the bottom right. The font used within the adverts' two texts is Sans-Serif and the color of the used font is black, red, and white.

The colors used in this commercial are based on skin tones, white Caucasian, white, yellowish-brown, brown, and dark brown. The commercial includes two backgrounds; the first is grey, which is used neutrally to avoid distracting from the main notion of the target ad; and the second is red, which is the basic color of Tide box and is also utilized in the word 'Color' to accentuate it. In texts, the two opposing hues black and white are used.

The visual signs, the five hands, are the first noticed thing in this advertisement. They come in a range of forms, colors, and sizes. There are some hairy, heavy, and rough hands, indicating that they are men's hands; yet, there are also soft, small, and smooth hands, one of which is wearing a bracelet, indicating that they are women's hands. It is obvious that the interlocking of hands formed a pentagonal star. In addition, there is a bottle of Tide liquid product in the bottom left corner.

2.2.1.1.4 '#Tide for Time' Advert. Appendix D clearly shows an actual photograph of a typically Indian family sitting at home. The advert uses few textual signs, the first one on the top right of the image, 'Put Tide To Work Make Time For Life' followed by '#Tide For Time'. This is written in white, bold and Calibri font. The other one is the logo of Tide brand at the bottom left of the advert.

The prominent hue is orange, which can be seen in the daughter's and mother's clothing as well as in the image's background. The snow white is the final prevailing color, aside from the green and earthy colors that are commonly used to make the photo more realistic. The family in the advertisement, as visual signs; are seated together sitting on the floor in the living room, having a good time, drinking a cup of tea, and having good moments together playing Jenga game. The mother is seated on the left side, dressed in a basic multicolored dress with very white slacks and an orange scarf around her neck; her haircut is simple and casual. The attractive father, who is seated on the image's right side, has long black fair hair and a lovely beard and is dressed in a snow-white shirt. Their daughter, on the

middle, has long brown hair and is dressed in a white floral frock. Their appearance and facial expressions convey a sense of contentment and happiness.

2.2.1.2 Semiotic Analysis of the Selected Adverts' Textual and Visual Elements in Terms of Connotation. In accordance with the present study aim and objectives, the focus of this analysis step is to reveal the different hidden meanings and messages of the selected adverts' textual and visual signs in terms of connotation. Thus, this analysis has undergone mainly through four major ads by highlighting their connotative meanings based on their use of language, mode of address, colors and lighting, graphics, and images.

2.2.1.2.1 'Tide's Got What Women Want!' Advert. As presented in Appendix A, the advert is structured in a way which allows us to see exactly what the Tide advert wants us to focus on the most. The design of the page is set out as a Z for people to easily follow with the eyes, and makes the print easier for the audience to read from left to right, this is the natural way we read and look at text. Also due to this Z-shaped composition, the first thing the audience will read and notice is the subheading. This subheading reinforces collective identity to those who buy it and assumes that everyone that purchases Tide products are in fact women and not men. The other heading and slogans also portray this, by using the term 'women' and Tide has made it clear that every woman buys Tide. The large copy at the side is the biggest and boldest text on the page, which means that this is most probably the most important text or the text they want us to focus on the most. The rule of Thirds also applies here, as the focus of the image with the women hugging her Tide box is on the left of the center, as it draws more focus from the consumers; this will show them what to look for in shops when they are looking for Tide.

The text and information about the product surround her, her image also slightly overlaps another image to show its importance. So, by ensuring that the whole page is well-

designed and organized, the target audience will not get bored and are more likely to buy the product as they visually enjoyed the advert.

The first sub-heading: 'No wonder you women buy TIDE more than any other washday product!' is a binary opposition. This is comparing Tide to another washing product which may have been a competitor of Tides such as Fairy for example. The word Tide is capitalized to show interest and it is written in red color which connotes love so it may be representing how all women have a strong love for Tide. Tide's sub-heading ends with an explanation mark (!) which builds tension and helps bring emphasis on the sentence. This heading plays with the stereotypes of women during this time. Women were stereotypically expected to stay at home being a housewife and not going out to help just like men did. By using this informal text, it could tell us that this advert was aimed at women and makes the audience feel as if they have a reason to view this advert. The heading in question addresses the audience directly through the use of the pronoun 'you' which is more direct towards women, siding with them, understanding them, almost building a relationship with the potential customer.

Further, the advert has the heading or slogan: 'TIDE'S GOT WHAT WOMEN WANT!' which makes it memorable and catchy. This represents Tide as being the product that all women want and Tide is the only product that can give them this. This also shows that Tide's target audience is woman. The lexis of Tide's slogan is in a bold red text still to catch the audience eye. Tide uses alliteration, which is when two or more words start with the same letter, in the phrase 'what women want!' to emphasize what the advert is trying to convey about women needing this product and on demand it is. This also allows the advert to become more rememberable. In fact, there is a hidden meaning behind the word Tide. Tide means when you are about to clean like you tidy up so the product its self means clean.

The text in the sign holds by the woman next to the washing machine on the left side of the page: 'NO SOAP -NO OTHER "SUDS" - NO OTHER WASHING PRODUCT KNOWN - WILL GET YOUR WASH AS CLEAN AS TIDE!' emphasizes that Tide is the best product that 'no other' brand can compare to. It is written in capitals and includes repetition of the phrase 'no other' to show emphasis. What we find particularly interesting is the lexis 'CLEAN AS TIDE!' which appears in a red font and a lot bolder than the rest of the text. The font change may represent how Tide stands out from all the other washing products but also particularly they use the color red. This is Tide's way of branding themselves. Red connotes again love for Tide as of the font is bigger than the rest to show how powerful the love is. The use of the pronoun 'your' is noticed; this makes the reader feel more intimate with the product and like the advert is speaking to them personally. This makes them more likely to buy the product. The sign ends also with an explanation mark (!). This is also in the color red. This helps in building up the tension and showing the importance of Tide.

The long text just below the sign says: 'ONLY TIDE DOES ALL THREE:' which represents that only Tide can do all three things what woman want it links back to the slogan what woman want. It states that this is the three things that women want. In other words, this sentence says that Tide is the best and if you 'women' are using any other product then you should stop and move to Tide, giving them the sense of empowerment. The lexis in the tripling: 'World's CLEANEST wash! World's WHITEST wash! Actually BRIGHTENS colors!' shows that Tide is the best washing product out of all the washing products in the world. By using this it almost a binary opposition as if it is comparing Tide to all the products around the world and saying it is the 'cleanest, whitest and brightens'. These superlatives are all in capitals and in red font to show superior cleaning power. It also highlights all of the great things that Tide is meant to do. All three sentences end in an explanation mark (!) which helps to build up tension as if Tide is shouting it out so women understand how incredible

Tide is and how they will not find a washing product out there like it. Furthermore, the tripling uses repetition of the word 'whiter' for example 'towels whiter, yes whiter', this, once again, is used to emphasize the qualities of the product and how it can do things other than washing powders cannot. The word 'Whitest' can mean that white is the best color and white is better than any other color, as well as white is clean. Moreover, the text under study uses hyperbolic language; this is suggested with the use of the word 'miracle' which helps give the sense of superiority and effectiveness and add excitement to the advert. The word 'miracle' also seems religious. The use of hyperbole makes the product seem better than it actually is. Basically, this large sum of copy is written in more of a formal font so that it can go alongside the information provided. The information that they have stated is made out like it is all factual even though there is no evidence to support this. This helps the selling point of the product as it seemingly is safe and does everything that it states it does; it also provides reassurance to those women who are reading this and potentially purchasing it.

Just below the long text, two women are hanging out their washing and appraising the product saying: 'TIDE'S A SUDSING WHIZZ EVEN IN HARDEST WATER' and 'THERE IS NOTHING LIKE PROTECTOR & GAMBLE'S TIDE'. What is remarkable in their discussion is the use of 'Sudsing Whizz' which seems very archaic and informal. The use of informal language makes it seem the advert is talking to the audience as a friend or as it is targeted at the working class.

Lastly, the advert ends on the woman saying: 'Remember'. This is direct and imperative mode of address which hails the audience. She keeps saying: 'TIDE GETS CLOTHES CLEANER THEN ANY OTHER WASHDAY PRODUCT YOU CAN BUY'. This is binary opposition comparing Tide to all the washing products and saying it's the best. This last sentence in the advert uses also the pronoun 'you' to make it feel personal to the reader. The advert repeats again and again the name TIDE so that the audience knows what the

name is. There is also a certificate of 'Good Housekeeping Act' as Opinion Leaders reinforcing superiority and trust-worthiness of the brand.

Due to this advert being produced in the 1950s, they have included a lot more information than what you would expect now. This is due to the post-WWII consumer boom of the 1950s as there was a rapid development of new technologies for the home, designed to make domestic chores easier. It also was a time when the public realized their worth and demanded an increase in their standards of living. Therefore, this advert had to include a lot of information to really engage those viewing it and to express how much better their product is than any other.

The font used is Sans-Serif, so this means that the advert is marketing their product towards the working class as Sans-Serif is informal which shows that this advert is aimed at the working class who cannot hire a maid to do their washing for them. This font is very clear and simple to make is very easy for the audience to read and understand the message they want to convey to the audience. It is also quite bold to show its importance to the audience.

All in all, throughout the advert there is an overuse of exclamation mark (!). This is to create excitement and positivity to the product; moreover, it could also link to shock about how amazing the product is. The writings in red associate it with women and love. In this advert, there is a variety of both informal and formal text as well as a lot of text and this is very conventional for a 1950s. The Tide advert has a direct mode of address as the words used help the advert makes you feel as if they are talking directly to you and this makes the audience more certain that this product will be for them, meaning they do not want any other washday product unless it's Tide.

The use of color links to Barthes' theory about semiotics where the difficult colors can be used to portray different thoughts and views to the reader. The advert uses a lot of primary colors which appear simple and basic; this implies to the audience that deciding which

washing up powder to use is as simple as the colors on the advert. Primary colors connote happiness and positive associations the producers want the audience to make with the product. Moreover, the colors are also extremely bright which has connotations that this washing powder will give you a better life and will brighten your life like the advert. The colors also are not stripped; they are extremely bold so they stand out even more.

The background of the advert page is white. On one hand, this connotes purity and cleanliness, which can both be associated with cleaning therefore reinforcing the quality of the product. On the other hand, white may have been used to save ink on the page as the advert was made just after the war so people would still not like to waste resources. The second most prominent color on the advert is red; this creates synergy with the product as Tide the brand is also based in red boxes. The red is also used specially to highlight the important words in the text. The red color also connotes love, romance and passion; mirroring the love women have for Tide. Besides, there are other feminine colors used in the advert, such as light blues, oranges, yellows and vibrant white. Furthermore, the pink color of the love hearts floating above the model's head anchors the message that this product should be associated with love, romance and femininity.

In addition, the reason as to why producers could have used white and red colors is due to the fact they contrast nicely with each other. For example, the red in the page stands out against the white background. Making the text stand out by the use of color, allows this piece of text to catch the audience's attention, which helps people notice what is happening in the advert and what it is about.

As this advert is obviously directed at women, its producers have used fashionable and trendy women of that time to represent young and newly married women. All the images of women in the advert are drawings or cartoon style pictures to convey which makes it more engaging. The biggest and central image is the image that the advertisers want us to focus on.

In this image, we can see a woman hugging a box of Tide. This connotes the loving relationship with the brand and that just because one woman loves the product and has a good relationship with it, why other women cannot enjoy this product as well. This links to the giant red text above her saying: 'Tide's got what women want!'.

In the advert, the woman is looking up to the tide box, this links to a low angle shot and shows the superiority of the product and how thankful she is to have it. Moreover, it could also have an underlying message that women are run by their house and the work they have to do controls their lives and freedom. The woman is presented as a beautiful and glamorous woman. This is to suggest that using Tide will make your life easier, giving you time to make yourself look nice and you will have reduced stress. She looks happy which shows to the audience that if they get the product, it will make them happy too. Above her head there is three small hearts in pink; this is to convey to the audience her love for the powder and how much easier her life has become since she has started using it.

The lady holding the box is wearing a very smart dress in white, this color connotes purity and elegancy. She is dressed like an everyday 1950s upper class or wealthy housewife, this portrays to women that they should stay at home and work, the advert is trying to glamorize the life of a stay at home housewife. In addition, she is visually attractive even her make up looking very beautiful and she has the stereotypical short, curly hairstyle that was popular after the war. By having such a popular hairstyle many of the target audience can identify with her, or they want to be like her and therefore buy the product. This image also has very historical viewpoints based around it. The woman in the main image also looks very similar to Naomi Parker Fraley in the Rosie the Riveter poster. The Rosie the Riveter poster symbolizes the world war and how women were expected to be housewives and work from home while their husbands or partners went out to fight in the war.

The woman holding a sign is wearing a red apron as of Tide's chosen color is red. The reason of why she might be holding a sign is to catch the reader's attention. The other two women hanging their cloths and singing Tide's praises are also dressed very similar to Rosie the Riveter as well as doing housework too. This small image reinforces the idea of familiarity for the audience; as it is a typical sense that these women would most likely face on a daily basis. Similar to the central image, they all have the stereotypical attractive 1950's features therefore bringing more appeal and desire to the product. The audience of the time would see the characters with happy faces and would want to be like them by buying Tide.

2.2.1.2.2 'Tide Keeps on Working After the Other Suds Have Quiet!' Advert. In regards to this ad, it is eye catching as it seems shiny, charming, and cute by the dint of the children's existence, they are lovely, innocent and kind which makes everyone who sees this advert feels childhood nostalgia and purity of heart that faded with age. This turned out the advert to be memorable, valuable and deeper than what is usually waited from a washing product. It returns back to the 1960's which is obvious from the poor and pale image quality, however, it contains less written details which explains the constant progress of culture at that period and this allowed the image of characters to take up a large area (nearly 70%), making the ad more expressive and clearer.

Furthermore, the textual elements that are present in the advert in question add another value to it through the use of a well-chosen lexis and language, fonts, and mode of address. Firstly, the brightest side of the textual sign 'Tide keeps on working after other suds have quiet!' that is written in bold in order to draw audiences' attentions connotes the obligation of the hard work as it refers to the validity of this washing product. This is in an informal language which connotes that Tide is addressed to all categories of society. It is noticed that the word 'Tide' is written at the beginning of the heading with different color in

order to emphasize the name of the product. It is also observed that the heading is prefixed by a less bolded phrase in italics *'It is a good thing that'* in order to always keep the name of the product visible and emphasized. In this context, we remark that the same thing is done in the sentence written at the very end of the ad, 'Tide- for the cleanest clean there is!', although the normal position of the word 'Tide' is at the end of the sentence, they kept placing it at the beginning which strongly support the little packaging of Tide. This sentence contains the superlative word 'cleanest' that connotes the power and the efficiency of the product. Then, the use of the exclamation marks is remarkable in both headings which creates excitement and curiosity about what can Tide do!

Secondly, there is a long text written in a Serif font provides more details about the ad connoting a formal mode of address. This text comprises more explanation about the necessity of the hardworking of Tide product, besides; the repetition of the word Tide put between dashes in this text indicates the good promoting of the output. At the same piece of text, we find the use of positive adjectives such as 'easy and clean' which connotes the encouragement to work hard. Other than that, the utilization of the personal pronoun "you" connotes that it is directed to everyone reads the ad with no exception which makes it familiar to the audiences. However, through the presence of the two words "Mum and women", the image becomes more clear that the advert targets exactly mothers and women; and more precisely 'many, many more women' as emphasized on the advert. By the end of this text, there is a binary opposition comparing Tide to all the washing products and saying it's the best as 'women buy Tide than any other washday product'.

We perceive that the colors are faded because of the poor image quality since it was picked in the sixties. The main and the dominant colors are the earth tones including the off-white; in the t-shirt of the young boy, the buggy, the road, and the wall connotes fadedness and dirtiness which is a proof that Tide can clean everything and makes it snow-white.

Brown, in the pant of the boy and the stains, is widely used in the design of the commercial advertisement, the reason for this is the strong visual impact of this color on the perception of the viewers in order to attract them and gain their admiration for the brand. The brown color in general is associated with reliability, honesty, and credit. Also, the existence of the dark blue color in the girl's pant, in the outer cover of the buggy, and in the name of the product Tide in the packaging connotes strength, toughness, and authority. The red color is evident through the t-shirt of the young girl, in the repetition of the product's name as it is originally the main color of Tide box. It connotes excitement, energy, and courage. The black color is used to write headings and information in this ad in order to be clear with the white background that supports the idea. The green and the yellow colors are barely used in the ad to connote life, nature, freshness, change, and optimism in addition to its association with the meaning of harmony, happiness, and positive outlook on life since it is the color of earth.

The target ad shows a little boy with a little girl as a visual sign who are sitting on the road, working so hard to fix a doll buggy, they look dirty covered in grease and not interested in their personal cleanliness at all. The little girl holding a plastic doll between her arms is wearing red and white t-shirt, dark blue pant with long white socks and elegant shoes, her clothes appear new, expensive and consistent, she has two beautiful blond braids, in addition to her luxury buggy which connotes that she is rich who comes from bourgeoisie class. It seems that the little girl lost balance and felt down with the buggy while playing, this was because the separation of the wheel from the buggy which is obvious from her sloppy and unclean clothes, her broken facial expressions carry a confused grimace connotes that she is sad and feels pain, the exited look on her eyes connotes that she is sorry yet optimistic to her buggy repairing. Moreover, beside the little girl there is a little red hair boy wearing a white t-shirt and brown pant with black shoes, his clothes seem simple not expensive which connotes that he comes from middle class. The boy holding the wheel trying so hard to fix it, connoting

that Tide keeps us working till everything we wash is the cleanest clean. He is biting his lips and looking directly to the wheel connoting that he is extremely excited and concentrating to repair the wheel, for the case of helping the little beautiful girl. The boy even brought his tools (hammer, screwdriver, pliers), which connotes the real desire of help. Hence, through analyzing the physical appearance of both; the little girl and little boy, we deduce that the different features between them (the style of wearing, red and blond hair) building the connotation that they are not brother and sister, maybe friends or strangers.

We can notice the ignorance of the greasy clothes by both, the boy and the girl, they really do not care about their personal cleanliness due to the existence of Tide; it is a connotation of reassurance the audiences to reinforce faith in the effectiveness of this prodigious product which is the best solution for daily household chores problems. On the left bottom of the target ad, there is a representation of a catchy small Tide packaging designed the connoted idea of being forever in minds, well-known and recognizable while shopping. Despite the fact that the packaging took a tiny space, it is crystal clear due to its gorgeous design and the correct choice of colors. Therefore, the representation of the little boy is frequently associated with the representation of Tide as they are sharing the same connotation of hard working.

2.2.1.2.3 'Tide Detects Beauty in Each Color' Advert. For the textual elements used in the advert, it is obvious that there is just slogan and heading. The astonishment is created when reading this ciphered slogan written with capital letters at the beginning of each word like this: 'Gotta Keep The Color'. It is more appealing to everyone as it is written in an informal language and Sans-Serif font. The word 'Color' in red and bold type connotes the satisfaction of everyone's color, and no need to change it because everyone is beautiful in his own way, in addition, red is the original color of Tide packaging. On the bottom right, we see other catchy Sans-Serif heading 'Tide detects beauty in each color." written in formal

language that is available there to provide more details about the product and decode the slogan; it explains perfectly the right meaning despite it consists of few words. At this point, the main task of the current campaign is to appeal to everyone, especially to those who care about conserving their clothes for long periods of time, and more so, to those with kids who often have to struggle with dirt stains.

The colors in this ad are dominated by the tones of skin; we find the white Caucasian, the white, the yellowish-brown, the brown, and the dark brown refereeing back to the different regions all over the world. The advertisement consists of two backgrounds; the grey color is used in the first background of the advert neutrally in order not to disturb the main idea of the target ad, it connotes also that the choice of this color supports the idea of not biased towards any tone of skin. The second background made in red color symbolizes love and warmth. The advertiser chooses the two contradictory colors black and white in writings, one is a metaphor for light and the other is a representation of the absence of light. Moreover, colors of rainbow are formed from the white while the black absorbs the other colors and change their nature. Each of those colors can leave and exist alone but they are often united. This campaign is designed to emphasize the power of Tide on color, by incorporating different people from different backgrounds and origins to highlight that each color has its beauty and Tide takes care of them all.

This image shows interlocking hands with different skin colors, or pigmentations, range from the light Caucasian color found in northern Europe, to the deep black color found in central Africa, those are two extreme colors in which we find the yellowish-brown streaks between them, found in the countries of China and the Indians of North America. The selection of five different hands connotes the five continents. We note that there are some hairy, thick and rough hands belonging to men, while the others look soft, small and smooth, and one of them is wearing a bracelet indicating that they are women's hands, to build the

connotation of combining the two sexes together. Those hands are strongly holding each other shaping a pentagonal star and surrounding the slogan. The way these hands are interlocked connotes collaboration and their skin colors stand for racial justice. The hands catch seems strong to the point that the audiences can feel love, peace, unity and coherence. Moreover, it is agreed internationally that the star symbolizes the five components of nature: earth, air, water, fire, and spirit. These components connote stability, physical security, endurance, courage, boldness, emotions, intuition, experiences, art, perfection, beauty, and inelegance. In addition to, this star represents different religions and ethnicities. So that, all these features build the intended meaning of unity: the unity of races, lineages, nationalities, and genders.

What is very clear about this advert that it contains very few textual and visual signs due to the cultural development and consciousness of the audience that is built over time bearing in mind that this ad is launched in 2013. Furthermore, the bottle of Tide is very noticeable because the product strategy, components, and packaging design have changed. Tide include Pacs, liquid, powder, etc. which indicates various forms of Tide being available. This provides consumers with wide range of choices based on their preferences. Also, with the combination of higher visibility in terms of design of packaging and quality offerings Tide has been in forefront with consumers.

2.2.1.2.4 '#Tide for Time' Advert. Tide's latest campaign highlights the significance of time spent on important things in life; it aims to contextualize the importance of time of nowadays families, especially in the lockdown period. The language and the style of writing used in this ad are quite original and up to time. The heading, 'Put Tide To Work Make Time For Life', is informal appealing to everyone. It is written in bold font and in white color to catch the readers' attention; its structure seems like the social media language as it is brief. This connotes the modernity and up to date. Under this charming heading, we find a hashtag *'#Tide For Time'*; a hashtag is a metadata tag that is prefaced by the hash sign, #, it is used on

micro-blogging and photo-sharing services such as twitter or Instagram as a form of user-generated tagging that enables cross-referencing of content by topic or theme. It is a very clever technique from the advertiser to use the hashtag during the pandemic era that prevented people from going outdoors. Thus, the hashtag helps the campaign to enter to the audiences' houses. It is a trendy pub connotes that Tide is imposing its existence, in the face of slack period, global health, and economic crises around the world, it is still active persistently. It is very remarkable that both writings associate the word *Tide* with the word *Time* both of them make up a rhyme letting the readers feel as if they are reading a prover not just a simple heading connoting the capacity of Tide in giving the importance and the value of time and saving it in order to be able to enjoy life. The logo of Tide is positioned at the bottom left of the image, the advertiser here used just the logo rather than the whole packaging of the product, and although it takes a very small space in the bottom of the image, it is still attractive to the audiences.

The dominant color is the orange seen in both clothes of the daughter and her mother and also in the background of the image. It carries in its content energy, radiating, heat, and warmth that characterizes the color of sunlight in the viewers; the reason of this is the result of mixing two strong colors, as it is a mixture of yellow, which symbolizes joy and happiness, with red, which expresses energy that makes the orange a distinctive color that carries a series of joyful and warm meanings and feelings at the same time, deep and dominant effect of the union colors together. The last dominant color is surly the snow white as we mentioned before that it represents cleanliness, clearness, freshness, smoothness, pureness, softness, and lightness which connotes that Tide is still as powerful as it was and maybe more.

The image shows happy looking family; mother, father, and a daughter, sitting on the floor in the living room, plying Jenga game; a game that engages players of all ages, across all cultures. Jenga's success rests on its solid play value. Players take turns to remove a block

from a tower and balance it on top, creating a taller and increasingly instable structure as the game processes. Drinking a cup of tea, they seem happy, enjoying, and taking the advantage of confinement time together and competing to gain due to Corona pandemic. The family in the ad, as visual signs, on the basis that they are sitting with each other having a great time and representing a happy family connotes that they have finished their house and office works making time for entertainment. The mother is taking a seat on the left side wearing, as all women in India do, simple colorful dress with very white pants, and putting an orange scarf around her neck, she has a simple and casual hairstyle. This simplicity connotes comfort, calmness, and freshness. The handsome father who is sitting on the right side of the image has a long black fair hair and nice beard wearing a snow-white shirt indicates the power of Tide in cleanliness and clearness. While their daughter seems very happy, she has a long brown hair wearing a white floral dress. Their look and their facial expressions give the impression that they are extremely satisfied and happy. In addition, the daughter is positively educated, she is the obedient girl who has parents love her so much that they make time for her to alleviate her stress while staying at home during COVID-19 period, and this is thanks to Tide.

This ad is obviously directed to the strong families who care a lot about the stability of their homes and give importance to time that they pass with each other, especially for worker parents who leave their children miss the moral support. Here the connotation is based on Tide as a helpful mean that contributes in wide range to highlight the value of time during the lockdown and help the families to give that missing moral support.

2.2.1.3 Semiotic Analysis in Terms of Myths and Codes Implied Within the Textual and Visual Context of the Selected Advertisements. The first part of this analysis deals with the myths created in each of the selected adverts, while the second one defines Barthes' five codes associated with these adverts.

2.2.1.3.1 Myths Creation. Every creation in the world that has noble values will surely touch people's hearts. In this sense, the selected Tide print advertisements have undergone to the semiotic analysis in which the identified connotative meanings reach the point that the producers' objectives in these ads is not only to promote the products but also they have gone beyond this, by creating a myth behind each of the images via associating social and cultural context with the brand in order to address all categories of societies around the world by showing the contribution of Tide ads to build up positive values on them. Each image represents different theme and context.

'Tide Got What Women Want!' advert carries the value of being a strong woman through the presence of the woman as a character. Thus, presenting a woman in her best situations promotes that there is no obstacle (being housewife or mother…etc.) that can stop any woman from being beautiful, fashionable, and happy. Despite the representation of the woman as a good housewife who is holding the product strongly, the ad still promotes power and beauty at the same time in its meanings. When seeing the image, it gives the viewers the feeling of the nostalgia to their mothers or to their wives which makes the image a feedback to our motherhood and housewives, as it gives the impression that the image is like to say: "*I am a strong woman, I don't sit down and feel sorry for myself yet I don't let people mistreat me, I don't respond to people who try to bring me down, if I fall I'll rise stronger because I'm not a victim, I'm in control of my life and there is nothing I can't achieve".* A woman is the epitome of beauty and strength. She is always taking care of herself and her external beauty regardless her inner battles that every woman faces (Hormones). She is still taking care of the household chores, her husband and children's problems yet working outside. In this regard, the association between woman beauty and being a good housewife create the myth of feminism and woman empowerment.

‘Tide keeps on working after other suds have quit!’ advert conveys another essential values. The representation of the two children in the image creates three essential values; starting with the ideology of collaboration that embodied in the red hair little boy who is helping wholeheartedly the little blond girl to fix her buggy. He is extremely focusing on his work to the point that he did not care about sitting down on the floor and being dirty, he just wants to help the little girl to get the buggy back as it was. From the sense of collaboration, the ideology of innocence emerged. The image is full of the feeling of innocence once seeing it; this is clear from the little girl’s and boy’s facial expressions in addition to the way she is holding her doll. The entire scene gives the audience nostalgia of childhood. The final ideology extracted from the ad is hard working. The little boy teaches anyone who sees the ad the lesson of being a hard worker, to try is better than never. The association of the three values creates the myth of positive education.

The third advert ‘Tide detects beauty of each color’ defends a great ideology. Different skin tones that are represented in the target ad conveys the message of: *“Every single day each of us can stand up to racial prejudice bigoted behavior, let us build a world free of discrimination in which all of us can exercise our human rights, be human rights champions! Join us the fight against racism”.* Allah creates human being differently; every human is beautiful the way they are created in which they have protect this beauty, Tide teaches people to accept and love themselves as they are, it is high time to unify, collaborate and put hands on hands to fight against racism.

‘#Tide for Time’ advert is selected purposefully to create the ideology of the importance of time in people’s life. People need time to pass it with family, especially parents who are always running behind life needs, and this is what Tide represents through showing a happy family enjoying their time, the image is about to say: *“Your time is your life, your life is your family, your family is all what you own, try to specialize more time for them*

regardless of your responsibilities, and life problems". The image teaches the lesson that family and time are two precious things in life, if they are gone there is no coming back. The myth created through the association of time and family with life is the necessity of having a home with plenty of love and happiness.

All in all, Tide through its print advertisements goes beyond the limits of product promotion to build effective societies full of positive habits and values.

2.2.1.3.2 Barthes' Five Codes. The four ads are analyzed according to the Barthesian five codes; the hermeneutic code, the proairetic code, the semantic code, the symbolic code, and the cultural code.

The hermeneutic code or Enigma code is the first and the most important code applied in the target ads. With reference to the first ad the hermeneutic code is utilized in the creation of enigma 'Tide got what women want!' that exists as a puzzle to be solved. It creates a sense of ambiguity in order to catch the viewers' attentions and make them curious and look for the secret beyond the effectiveness of Tide. The wonder behind this question reinforces the selling of this product; people are curious in their nature and they always want to satisfy their curiosity. In this sense, it is very beneficial for any producer to adopt the enigma as a clever technique to produce a successful and influential product. In the second ad, there is not a direct question, still there is a big enigma through the use of 'Tide keeps on working after other suds have quit' which creates curiosity in the readers about how Tide works even if there are no suds, which leaves them wondering if it protects clothes, or perhaps prevents the absorption of liquids…etc. In the third advert, the ambiguity is built up through the association of the different tones skin hands with the expressions of 'Gotta keep the color'. There is a big wonder behind the secret of Tide product; usually Tide cleans clothes, so how it can detect beauty in people's hands? However, the fourth advert contains no enigma, everything is obvious and clear.

The proairetic code is working in parallel with the hermeneutic code since they have the same purpose of creating suspense and constructing tension of the audiences in order to make the interacting with the advert. 'Tide got what women want!' is a big example that creates suspense through this enigma; also, the suspense is emphasized by the use of tension building with multiple exclamation marks in the advert. The second ad has suspense created through the action 'Tide keeps on working after other suds have quit!'. Tide keeps on working in order to fulfill its duties to the fullest for the case of success, the audiences become excited to be like Tide, hard workers. The third ad is the most interesting one due to the association of both textual and visual signs, in which they create suspense in audiences to see how Tide detects beauty in each color. Finally, in the fourth ad suspense is created in the action of spending time with family while Tide is doing the work.

The Semantic code is more useful as the four target ads contain connotative meanings. In the first ad, Barthes' semantic code could be applied to the use of hearts above the main image. The hearts and woman's gesture codes have connotations of love and relationships. It connotes that this is 'what women want' as well as by having a clean home. In the second ad the semantic code relies in the image of both kids' gestures and facial expressions which connote the hard working and collaboration. In the third ad as explained previously, the semantic code is based on the connotative meanings applied in this image through using five hands with different skin tones to connote justice, collaboration, unity, and beauty of colors. The last ad is like the previous ads, having a plenty of connotative meanings that express Barthes' semantic code as well, by showing a happy family enjoying time with each other to build the connotation of the necessity of spending time with family in life.

The Symbolic code refers to the use of symbolism in these four selected ads through: colors, characters, actions and facial expression, for example, in the first ad it is noticeable that the symbolic code applied in the main female character that symbolizes housewife in

addition to the binary opposition which is created by the advertiser in showing women in two opposite cases; she is putting a trendy full-face makeup; this is perhaps binary opposed to that she is holding her hair back and focusing on her work which symbolizes femininity. In the second ad symbolism is created through showing two children from different classes which stand as a symbol of innocence. Barthes' symbolic code also exists in the third ad by representing five different skin tones and interlocked hands, which symbolize unity, beauty and self-acceptance. In the fourth ad, the main symbol is the family which symbolizes happiness.

The referential or cultural code is the last Barthesian code which refers to shared knowledge in cultural societies of the ad producers in which Tide ad in its earlier promotions starts to shed light on the female empowerment which led to the women renascence in that period of time in order to show the big role of women in life. After that Tide moved to give importance to childhood by showing their innocence, a love of collaboration, this is to teach the societies to return back to their nature. Moreover, this product developed to defense the noble values of societies and unify the world. Finally, Tide gives more attention of making time for life.

At this point, Tide is no longer a simple cleaning product, but also it becomes a best teacher who is giving the opportunity to human beings to know humanity and build and transfer culture and value systems.

2.2.1.4 The Representation of Social and Cultural Values of Feminism, Hardworking, Collaboration and Racial Justice, and Time-spending in the Selected Advertisements. Advertising is a type of developmental communication, and a tool to achieve the required change in line with how societies are going through. Tide's print advertising in particular does not seek to achieve material or commercial outcomes as much as it seeks to achieve positive change and implant noble values in societies, the effectiveness

of this advertisement is not measured by the extent to which it achieves a change in purchase or sales rates or persuading recipients to purchase the advertised goods or services only. Rather, it has its ability to influence societies and the change it achieves at the level of attitudes and behavior through the promotion of cultural ideas and human values. This was reflected in the design of Tide's advertisements over time, which focused on raising morale, stimulating positive values, contributes in women empowerment, showing the importance of innocence, collaboration, racial justice and time-spending, also, participation and daring to touch sensitive topics in society such as racism, which emphasizes the role of advertising in strengthening human values that exist within societies, where values are considered a key element in the formation of the cultural societies. They change with the development of societies and this change has important applications in advertising strategies, which clearly affect the design of the advertising message until the meanings of the ideas to be communicated to the recipient.

In the 1950s, during the war, women were presented almost exclusively as simple housewives and mothers. However, women are starting to come out against this fact; they started to wear a strong face and went out to improve themselves. In response to this demographic shift, advertisements began adopting a glamorous version of housewives and working mothers, dubbing them the "New Woman" or "Superwoman". Tide is the best that shows the paradox of a woman's character. She is a housewife, but she can also work outside. She has responsibilities, but she can take care of her beauty as she is strong and her strength lies in her femininity.

However, in the 1960s, Tide tackled other topics that show an interest in the development and improvement of societies. Childhood is the instinct of human being with which God created him/her, and instinct is the best truth that humans can possess. Tide has tried hard to represent childhood, innocence and cooperation as well as the hard working in

the best ways to remind people that they have forgotten and lost their way, they should get back to them as soon as possible, and this will greatly contribute to people's development and recovery, also the return of affection and mercy to their hearts.

In the 2000s, Tide became more daring to deal with sensitive issues such as racism and treat them. The third ad being dealt with, expresses the beauty of humans in all their cases, regardless of their form and color since Allah is the great creator. Tide treats the problem of big problems which exist since the humanity existed between whites and blacks, as Tide tried to call for unity, collaboration and love.

Recently, in the year 2021, when COVID-19 epidemics spread all over the world and become the catastrophe of the era, and while the global economy is in decline, Tide advertising has not stopped achieving its global goals of building a healthy society. When the world was confined to their homes, and focusing on safety and health and did not think about wasted time indoors, Tide did not forget to spread awareness among people to benefit from the time spent with the family.

To sum up, Tide over time is chosen as an example to show the role of print advertising in forming positive values. Since the emergence of advertising till it grows up to be the most influencing tool in the era, it aimed to grow up human values in societies regardless of their culture, their troubles, and their conflicts. Promoting has been always up to date; it deals with the cultural development in each period of time.

2.2.2 Discussion

The target research came up with significant results as all studies done before. The aggregate objective of this study is to investigate the role of four Tide's print advertisements in the formation of culture and value systems through visual and textual semiotic analyses following Ronald Barthes' semiotic theory. In this respect, the images of the selected advertisements were examined in terms of denotative and connotative meanings, myths and

semiotic codes representing such social and cultural values of feminism, hardworking, collaboration and racial justice, and time-spending, with respect to each advertisement's textual and visual signs.

The practicability of the research was carried out via various essential phases. After choosing the research topic, it was decided to build a reliable theoretical framework, in which information related to the two variables were reviewed from the literature, as a first step. In accordance to the second step, semiotics was the theory chosen to analyze the selected adverts, in which it completed the methodological section that purely depended on the main steps of semiotic analysis, for this case, the advertising units were carefully collected, and the analysis procedures were described. Finally, and in order to answer the proposed research questions, and also to accomplish the main objectives of the present study, a semiotic analysis of the selected four adverts was highly applied.

Hence, to conclude this chapter, it might be useful to present a discussion of the study results and findings in light of the research questions and related literature and previous studies. With regard to the first research question, the results revealed the communicated meanings enclosed within the textual and visual signs of each of the selected advertisement within sign system. These meanings were in terms of the two orders of significations; denotation and connotation. Denotation is the literal definition, while connotation is the cultural definition of both textual and visual signs, as stated by Zuhdah and Alfain (2020). In the same vein, Bouzida (2014) maintained that denotation of the visual image relates to what all people observe without association to their culture, ideology, or society.

The textual elements refer to the text of the advert. This can be slogans, logos, sub-headings, instructions, information about the product, persuasive sentences or expressions, or anything else in text form. The visual elements are the signs which their appearance aims to support the textual part. They have deep meanings that can produce different messages to the

reader, not only as a compliment, such as, the use of colors and lighting, graphics, and images (including shapes, objects, characters, clothing, props, gestures and expressions).

Concerning the denotative meanings that are enclosed within the textual and visual elements of the first selected advert, it is revealed that the design of the advert is set out as a Z-line composition and a rough rule of Thirds. The advert includes a slogan, a sub-heading, a long copy, comic scripts, a certificate of 'Good Housekeeping Act', and a concluding expression. All these texts compare Tide to all the products around the world and saying that it is the best. The font used along all the advertisement's texts is Sans-Serif font. The advert uses a lot of primary colors which look very bright, mainly red and white color. The central image represents a woman with the gestures of hugging and adoring the product box. The props used are both household items and most importantly a box of Tide.

The results further present the connotative meanings of the aforementioned textual and visual elements. All the meanings defined are consistent with the purpose of the advert, which aims to create a relationship between the audience and the product by making the audience familiar with the product and want to buy it. The context of the advert is that mainly women would do the washing so it makes sense that they would depict a woman for the advert as it appeals to the target audience.

Concerning the denotative meanings enclosed within the visual and textual elements of the second advert, it is deduced that there are catchy textual elements; a slogan, a long copy, and a final sub-heading. The font used in this ad is Sans-serif. The visual elements are mainly represented through the virtual characters, the carriage and the tools around them. The colors used in this ad are faded as it is mentioned before because of the bad quality of picturing. The ad represents two little children that are trying hard to fix the little girl's buggy. Being published in the 1960's, the image has a poor and pale quality, however, it contains less written texts, but more effective ones connoting the obligation of the hard work as it refers to

the validity of this washing product, Tide. The texts' language and lexis direct the advert to everyone and more precisely to mothers and women. The main and the dominant colors are brown to connote dirt and stains, and red color as it is originally the main color of Tide box. The two main characters, the kids, are associated with the representation of Tide as they are sharing the same connotation of collaboration and hardworking and give reassurance to the audience to reinforce faith in the effectiveness of this prodigious product which is the best solution for each household chores problems.

For the third advert, contrary to the two previous ones, it includes fewer and shorter textual elements; just one slogan and a heading. The two texts are more appealing to everyone as being written in an informal language and Sans-Serif font. They are also written in a casual manner with the exception of the word 'Color'. The advert image shows five coherent hands with different skin tones shaping a pentagonal star as the main visual element that catches people's attention. The colors are dominated by the tones of skin and the grey and red found in the two backgrounds. This advert is designed to emphasize the power of Tide on color, by incorporating different people from different backgrounds and wearing a variety of bright colors to highlight that each color has its beauty and Tide takes care of them all.

As being so, the selected ad extracted the result that built up from the two components of visual and textual signs to reinforce the intended messages of unity, collaboration, and self-satisfaction, in order to address all people throughout the world to put hand in hand and to make coherent societies.

The last target advert is the newest ad since it is published in the recent years during the epidemics of COVID-19. The visual elements in this ad include the virtual characters representing a happy family that consists of parents and their daughter who are sitting in the sitting room and playing Jinga game. The ad is very colorful and bright. However, the textual elements are very few and new in which they include a hashtag; it is a social media language.

Inevitably, those textual and visual elements led to the extraction of the connotation meaning of how to exploit the lockdown time-spending with families. In which the ad is directed to all families around the world to urge them that true happiness is the happiness of their families when they enjoy a beautiful moments and spending time with each other. Thanks to Tide which can provide superior cleaning in the soak or machine itself, resulting in lesser laundry time. This time that is saved, can be leveraged for what is important to people like spending time with family.

Properly, the previous mentioned signs of each single ad are extremely agreed with Barthes' view, which stated that the semiotics' purpose is to include any system of signs such as: images, gestures, and objects (Barthes, 1964). In this regard, he suggested two levels of signification in order to interpret and decode those signs systems through the denotation as the first step we can adopt during signs' analysis on the basis of identifying all the common visual and textual elements that are evident and have a literal and real meanings, as Fiske (1990) said that denotation refers to the obvious meaning and the common sense of a sign. Then, the connotation as the second level we can reach after denotation's identification, it is about the figurative and the intended meanings created from denotative meanings and related to personal and social experiences. Chandler (2013) stated that the connotation is a set of historical, emotional, and symbolic values that come together to produce cultural meanings and they are linked to various types of communication. Therefore, the visual and textual signs that we took out from the target ads were analyzed appropriately with the previous aforesaid studies of semiotic analysis that we reviewed before.

Based on the mentioned results, we realized that the advertisers used smart techniques up to each date of producing every advert. In the old advertisements, they chose to use cartoon characters and a lot of details in one advertisement, in keeping with the times, they began to develop their advertisements, reduce the details and make the advertisement

more ambiguous to attract the attention of the audience until they reached the portrayal of the advertisement in a more modern way. These techniques used over time contributed to build a strong relation between the product and the audiences by attracting their attention and being kept in their minds, which made Tide distinctive not like any product.

In light of the second research question addressing both the myths created and the semiotic codes enclosed within the textual and visual context of each of the selected adverts, the study revealed that every chosen ad has a different myth that was created by the advertisers to build a value system which is a noble goal Tide wanted to reach. The myth is added by Barthes (1972) in his semiotics to mark society. Myth is in the second level of sign. This means that after sign-signifier-signified has been formed, that sign will become the new sign. The new sign in the first level is called denotation, meanwhile sign in the second level is called connotation. When a sign has denotation meaning then denotation develops into connotation meaning, the connotation will be a myth.

In the first advert, the myth was created according to 1950's where for the benefit of women who were suffering to improve themselves in society, Tide helped those women to reach their aim in order to create the myth of Feminism. In the second ad, the myth was created for the case of showing the importance of hard working in developing one's life and moving forward. More than that, Tide, in the third advert, discussed a very delicate subject of racism and defended against it to create the myth of racial justice. For the last ad, Tide discussed the necessity of making time for life for the case of creating the myth of time-spending. Accordingly, myth is a part of speech that is used in ads to convey something natural or the way to think about something, this is the path we went through in the reviewed literature and we reached in the data analysis.

Furthermore, the second research question did not limit in the three levels of signification, but also it touched upon Barthes' five codes. Barthes in his book S/Z (1970)

brought a textual analysis theory in which he classified signifiers into five types of codes believing that any text has plurality of meaning (Jadou & Muafaq, 2021). Correspondingly, the creators of the four ads tend to use codes proposed by Barthes in order to make the viewers understand the concept and reveal the myth. We noticed that the four selected ads are full of signs, so the five codes existed in each single ad, on one hand, the hermeneutic and proairetic codes worked in parallel together since they have the same purpose of making the viewers feel suspense and curiosity to interact with the advert. While the hermeneutic code was working on deciphering the codes, the proairetic worked to fulfill suspense that is represented through the enigma, those codes were existed in an appropriate way especially in the first advert via presenting the attractive heading with an exclamation mark as an enigma created suspense and curiosity in the readers to make them wonder what can Tide do! And how can Tide please women.

On the other hand, there are other dominant codes applied in the ads through which they used to disclose the connotative meanings, those codes are the semantic and the symbolic; the semantic focused on decoding the signs, while the symbolic focused on analyzing the existed symbols, both worked to create the connotations. Taking the example of the third ad; the hands that have different skin tones represent the first order of signification which is the denotative meaning (signifier), while their intended meaning is the unity, the pentagonal star that they shape symbolized ethnicity. Finally, the next important code was referred to by the referential or the cultural code which is used throughout all ads relying on the shared knowledge over time; this was clear from the renaissance of women in America 1950's, then in 1960s, it represented the hardworking, also racism in 2013, coming to the time-spending in 2021, which made them cultural icons in all over the world.

It becomes obvious that culture and advertising are closely related in more than one way, and accumulate and develop within social context. In this regard, Pajnik and Tušek

(2002 defined advertising as one of the most essential 'cultural artifacts' that has a tremendous impact on life of contemporary society. Ciochetto (2001 explained that while at the dawn of industrialization the major goal of advertising was to present and inform about product, the contemporary advertisers work less and less with uniqueness of the products in hand, and more with values, lifestyles and ideas that can be associated with it. This goes differently with what is revealed in our study. It showed that advertisements had noble and lofty principles since earlier; this was proved through the analysis of Tide over time.

Consistently, the final research question is related to how such social and cultural values of feminism, hard-working, collaboration and racial justice, and time-spending are represented in the selected ads. The study findings answered it implicitly and explicitly within the whole context of the analysis. Firstly, Tide exposed a beautiful, successful and powerful woman in order to make the female audiences imagine themselves like the one showed and reinforce their self- esteem and believe that they can do everything whatever and whenever they want. Secondly, Tide tackled the topic of the hardworking and its importance to motivate the target audiences in order to focus on their work. Then, Tide highlighted more sensitive and universal values racism as it tried hardly to defend against it for the case of unifying the world and make everybody satisfied. Finally, Tide did not stop when the entire world stopped, during the period of Corona virus; it taught them the importance of time-spending with families indoors. Accordingly, these findings are in alignment with Şen's study (2014) who attributed that advertising in contemporary society presents a mean of communication within cultural domain.

Duly noted, the stated results worked for the benefit of Tide companies and their goals of contributing in building up value systems, and growing up with the societies in order to develop our lifestyles, Tide even more worked to improve and reinforce its brand and delighting the consumers through their products. Tide companies were trustworthy; they

succeed in gaining the audiences' hearts because Tide came to recall them with the lost values. The messages of; making the women see themselves differently from they were before, also, making people work hard in order to reach their goals, in addition to, defending against racism and aiming to stop it with encouraging them to be satisfy about themselves as the way they are, finally, making people aware about the importance of time they spend with their families, reinforced the costumers of Tide and captured their attention. In addition to the stated values, Tide wanted always to cultivate positive values and aimed to combine people and encourage them to work hard. Tide was always a mean of developing values in societies, and this is what Tide producers sought to prove in each selected ad and over time.

The main goal of the selected advertisements is to build up societies that are well educated and developed, this was obvious from their designs; the way they positioned characters, the choice of colors, and the written style and so on. Moreover, Tide company has ambitions for the future (2030 in developing and sharing constantly more value systems, they posted an article named *"What every Tide load of laundry did a load of good?"* posted by P&G in 2020, in which they said that they have always created products that improve people's lives now and for generations to come in fact sustainability and social good have always been a part of their business strategy. But today's global challenges from climate change, to plastic waste and water scarcity mean that we all need to be doing more. At Tide, they were reinventing clean with the goal to make laundry more sustainable at every step of the process from how they designed their products, to how they manufacture and ship them all the way to how consumers use them and to make all these goals a reality (Procter & Gamble, 2020.

Finally, the advertisers of the four selected ads wanted to, first promote their product, then, most importantly they wanted to build a series of ads that have positive objectives via creating different posters with different themes which provoke the sense of curiosity and

suspense in order to increase the viewer's desire to look for what can Tide do and to establish a value systems within societies. At this point we deduce that advertising went beyond promoting the product only but sought to more noble objectives such as solidifying positive values and principles within societies.

To conclude, Tide is the most known washing product that kept its place since the 1950's, also it became a famous brand in all over the world, in which the company of P&G registered a huge development of their sales during a short period of time (Reuters staff, 2018). In this sense, Tide affected people consciously and unconsciously via creating different types of adverts in different periods of time to improve the target goal of building value systems within societies. Therefore, the four ads defended a noble goal which is contributing to the formation of value systems. In regard to the findings and in relation to the objectives of the current study, we concluded that the raised research questions were clearly answered via the analysis. Finally, this chapter continues with setting out the limitations of our study in addition to the recommendations for future studies.

2.2.3 Limitations of the Study

On our way to accomplish this dissertation, we encountered many difficulties and obstacles, the first of which is the lack of references in the college library related to the subject of study since semiotics is purely studied in English resources; in addition to the issue of not having lots of dissertation manuals for qualitative researches. Last but not least, self-reported data which may contain several potential sources of bias makes it difficult for us to analyze with objectivity.

2.2.4 Recommendations

Seeing the poor and classical quality of print advertising in Algeria which does not aim for anything but promoting their product, we recommend following:

- It is better to change their strategies and techniques of designing their advertisements.

- It is better to establish positive principals as well as to form and transfer the Algerian social and cultural values throughout the content of advertisements.
- It is suggested that further research should be conducted using the same advertisements as object but following another semiotics theory (such as Saussure's or Pierce's theory).
- It is also suggested that similar studies to the present research should be carried on but on Algerian products and brands.

Conclusion

All in all, the chapter in hand presented and discussed the findings of this study. Data were collected from the selected Tide print advertisements, and then they were described, analyzed, and interpreted. Semiotic analysis of the ad was followed with a thorough discussion in light of the research questions and the related literature. In this connection, the findings showed that Tide advertisers went beyond promoting their products to the formation and representation of social and cultural values that are dominant with the popular culture. With regard to the objectives of this study and after an objective analysis of the data collected, it becomes obvious that the findings encounter the study's objectives and answer the research questions. This chapter also provided recommendations and suggestions for further studies.

General Conclusion

Advertising has become a form of communication and a great source for promoting services and products for any business in the whole market because of its broader impact. The main idea of an advertisement is to get the attention of the consumers, build up the product's strong image in their mind and provide information to help the consumer to make a purchase decision. Advertising has many hidden signs and meanings. Accordingly, Semiotics is the study of signs and symbols, what they mean and how they are used and interpreted. Semiotics aims to study and interpret the message being conveyed in advertisements. In this view, this study aims to investigate the role of advertising in the formation of culture and value systems through semiotic decoding of Tide's print advertisements. Specifically, it aims to reveal the communicated meanings enclosed within the textual and visual signs of the selected ads in terms of denotation and connotation. In addition, it tends to look upon the relationships of connotative meanings within defined sign systems in order to reveal the semiotic codes and analyze them in relation to the defined myths, representing such social and cultural values of feminism, hardworking, collaboration and racial justice, and time-spending.

In order to achieve these aims, the study applies descriptive design relying on the qualitative method. More precisely, the analysis process is dominated by Barthes's approach due to its relevance for reading popular culture by means of semiotics. Purposive sampling has been used to collect data, on the basis that the selected Tide's print advertisings represent the social and cultural values under study. The selected ads were then analyzed.

The dissertation is composed of two chapters besides to a general introduction and a general conclusion. The first chapter deals with the theoretical aspects related to the subject under study. It represents a survey on advertising and semiotics. It develops two sections; the first section provides background information and theoretical grounds for advertising, while the second one presents an overview of the field of semiotics. The second chapter represents

the practical aspect of the present study; it puts the reported literature review into practice. It contains two sections as well; the first section concerns with design of the research and defining methodological approach towards the study, and the second section presents an actual process of data analyses along with a discussion of the results obtained as well as suggestions for further research implications.

The semiotic analysis of the selected Tides' print advertisements yielded several findings; a We defined the textual and visual sings of these ads in terms of their denotative and connotative meanings; b) We revealed the myths and Barthes' semiotic codes; and c) We discussed the representation of such social and cultural values of feminism, hardworking, collaboration and racial justice, and time-spending through a well-defined system of signs and codes within its textual and visual content. Finally, these findings can be used as raw model for future researches.

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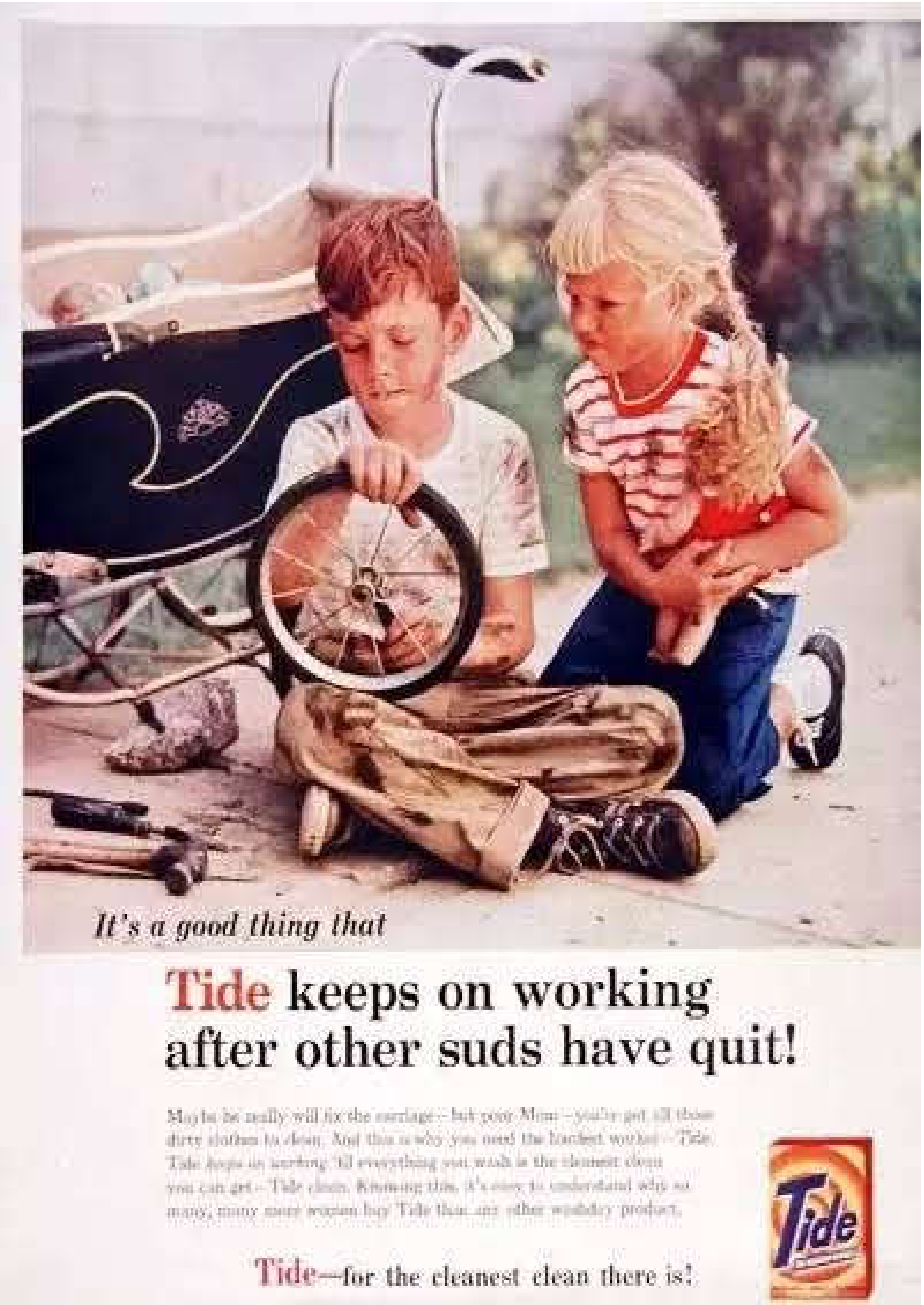
Appendix A: 'Tide's Got What Women Want!' Advert

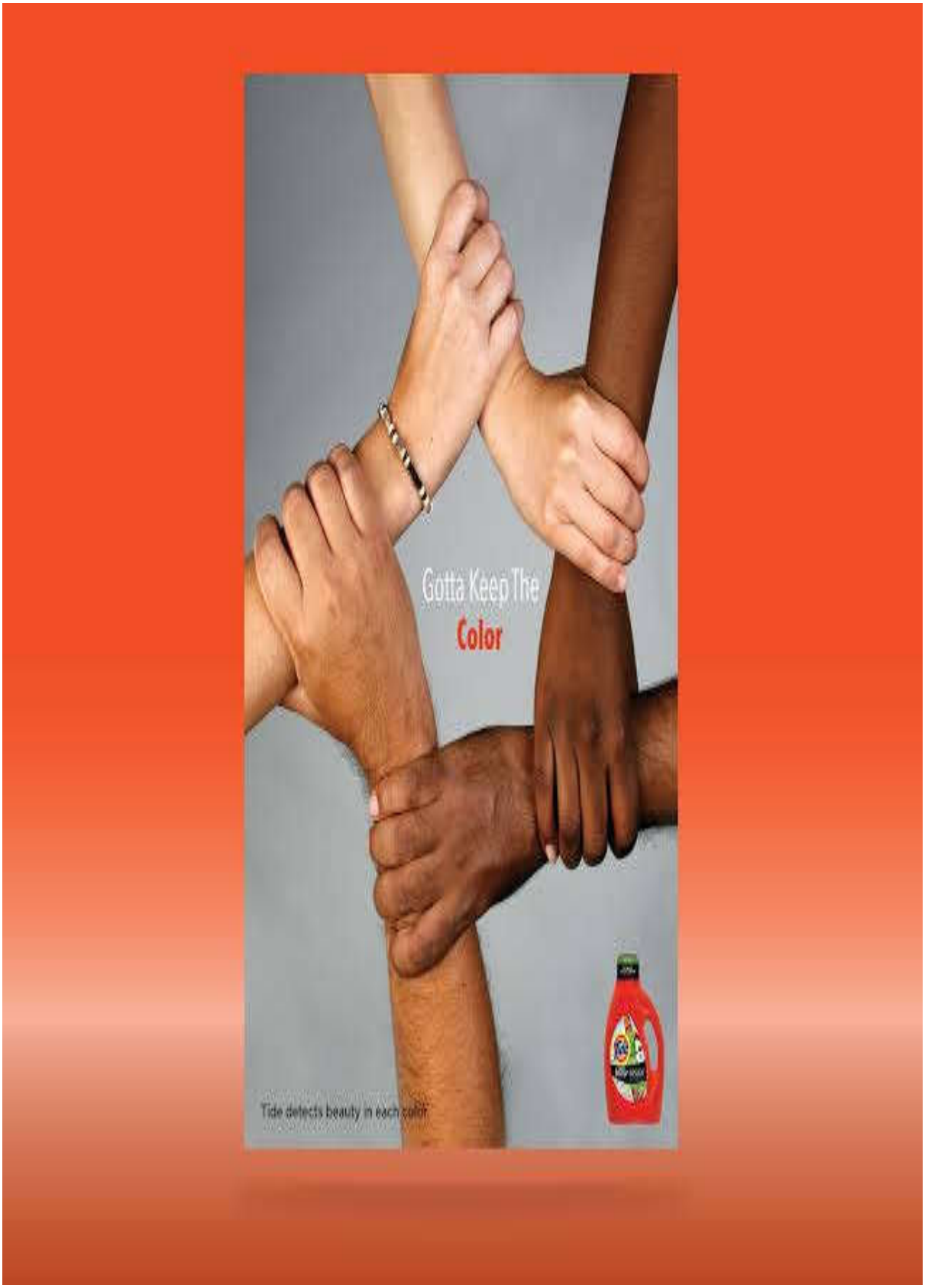
Note. From revisionworld.com

Appendix B: 'Tide Keeps on Working After the Other Suds Have Quiet!' Advert



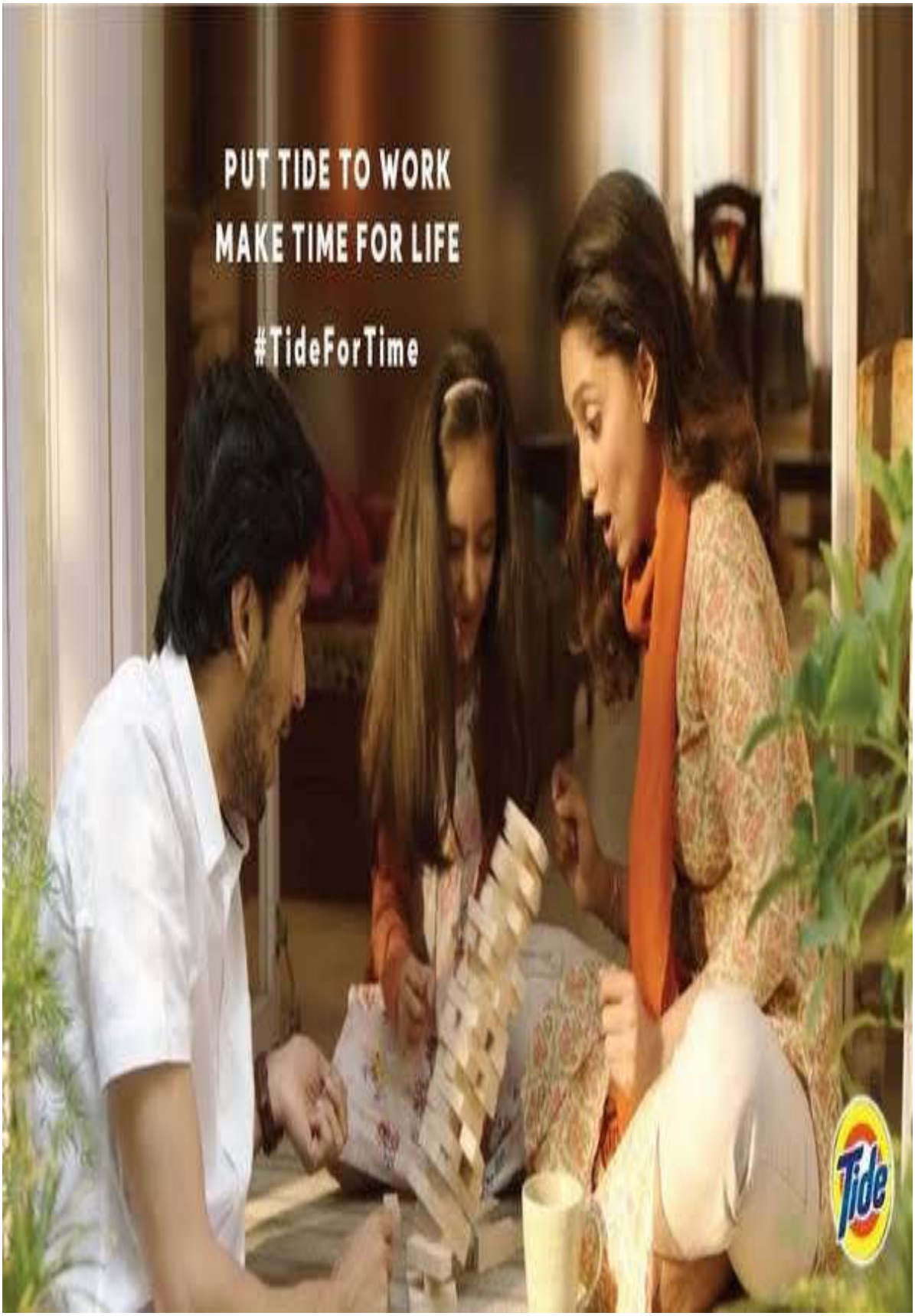
Note. From Quora. pinterest.com

Appendix C: 'Tide Detects Beauty in Each Color' Advert



Note. From jhonathanarias.com

Appendix D: '#Tide for Time' Advert



Note. From bestmediainfo.com

Résumé

À l'ère de la consommation, le rôle de la publicité ne doit pas être sous-estimé, que ce soit en termes de développement des relations commerciales et internationales, d'information de la société sur les nouveaux produits et services ou d'attirer l'attention sur des questions sociales et culturelles cruciales. Les annonceurs utilisent des signes textuels et visuels de manière créative pour générer un message significatif et influencer les choix d'achat du public. Au fil du temps, la sémiotique est devenue un domaine de premier plan qui étudie les signes et les systèmes de signes produits par les annonceurs. En conséquence, la présente étude vise à démontrer le rôle de la publicité imprimée dans la formation de la culture et des systèmes de valeurs à travers des analyses sémiotiques de quatre publicités de Tide selon la théorie sémiotique de Ronald Barthes. Plus précisément, il vise à révéler les significations communiquées enfermées dans les signes textuels et visuels des publicités sélectionnées en termes de dénotation et de connotation ainsi que les mythes et codes sémiotiques représentant ces valeurs de féminisme, de travail acharné, de collaboration et de justice raciale, et temps consacré à chacune de ces publicités respectivement. L'étude a appliqué une conception descriptive reposant sur la méthode qualitative. Les résultats de l'étude ont révélé que les publicités sélectionnées définissent, représentent et promeuvent des valeurs sociales et culturelles à travers un système bien défini de signes et de codes dans ces contenu textuel et visuel. Sur la base de ces résultats, l'étude a recommandé que les annonceurs de la publicité imprimée en Algérie se tournent vers le domaine culturel fonctionnant au sein de systèmes de création de valeur.

Mots clés: publicité imprimée, sémiotique, Renald Barthes, culture, formation des valeurs

الملخص

لا ينبغي الاستهانة بدور الإعلان في عصر النزعة الاستهلاكية ، سواءا كان ذلك من حيث تطوير الأعمال والعلاقات الدولية، أو إعلام المجتمع بالمنتجات والخدمات الجديدة، أو لفت الانتباه إلى القضايا الاجتماعية والثقافية الحاسمة. يستخدم المعلنون كلاً من الإشارات النصية والمرئية بطريقة إبداعية لإنتاج رسالة ذات مغزى والتأثير على خيارات الشراء لدى الجماهير. مع مرور الوقت ، أصبحت السيميائية مجالًا بارزًا يدرس أنظمة الإشارات والإشارات التي ينتجها المعلنون. وفقًا لذلك ، تهدف الدراسة الحالية إلى التحقيق في دور الإعلانات المطبوعة في تكوين الثقافة وأنظمة القيم من خلال التحليلات السيميائية لأربعة إعلانات تايد وفقًا لنظرية رونالد بارت السيميائية. بتعبير أدق، تهدف هذه الدراسة إلى الكشف عن المعاني المنقولة والمضمنة في الإشارات النصية والمرئية للإعلانات المختارة من حيث الإشارة والدلالة وكذلك الأساطير والرموز السيميائية التي تمثل مثل هذه القيم كالنسوية، العمل الجاد، التعاون والعدالة العرقية، و قضاء الوقت و ذلك في كل من هذه الإعلانات على التوالي. و طبقت الدراسة التصميم الوصفي بالاعتماد على المنهج النوعي. كما كشفت نتائج الدراسة أن الإعلانات المختارة تحدد وتمثل وتعزز القيم الاجتماعية والثقافية من خلال نظام محدد جيدًا للعلامات والرموز ضمن محتواها النصي والمرئي. بناءً على هذه النتائج، أوصت الدراسة بضرورة أن يتحول مصممو الإعلانات المطبوعة في الجزائر إلى المجال الثقافي الذي يعمل ضمن أنظمة تكوين القيم.

الكلمات المفتاحية: الإعلان المطبوع، السيميائية، رونالد بارت، الثقافة، تكوين القيم