

The importance of semantics in promoting the advertising message

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Abstract:

Symbolic indications come from society's culture and values. Care must be taken when choosing symbolic indications appropriate to the idea of advertising, reconsidering more than once. The designer must study the target group and its relationships with symbolic indications, because if the symbolic indications were chosen in a wrong way, it'll lead to the campaign's failure and affecting the recipient negatively. For example, black is considered the color of mourning in the West and white is the color of happiness. It is the opposite in India. So, therefore, it becomes necessary to understand the words, colors, and signs used in the advertising campaign, and it's crucial to know with whom we are talking. An ad was made for a bike years ago and wanted to express the comfort the bike gives its riders. The ad showed a man on a bike and a young boy who was polishing his shoe. The advertisement received a lot of criticism from NGOs on the issue of child labor and the way the ad presented it. Therefore, we must consider all elements of the semantic meaning (pictorial or verbal) before implementing an advertising plan. Advertising as a persuasive communication aims to achieve distinction by transmitting information, ideas, and perspectives from a person or a group to other people or groups using standard symbols. That's why the advertising campaign involves a group of words, pictures and graphics to encode the advertising message in a convincing way, and this is done by using pictures and symbols with a unified indication between the sender and the receiver, so that the persuasive advertising message is raised to meet the human needs of the recipients in accordance with the prevailing social values. This research aims to study the essential elements of semantics because they can work for or against advertising. All features must be aesthetic combined with the category of recipients and general culture and not disturb viewers and cause misperception.

Keywords:

semantics, culture, perception, and advertising message.

Introduction

It is said that the picture speaks for a thousand words. In advertising, it also extends to words, colors, backgrounds, sounds, and in fact, the more exploration, the more complicated the indications.

The indications of words are the most important phenomenon in the advertisement. If the indications go wrong, it may turn out to be misleading. Significance depends a lot on cultural and religious norms. For example, black is considered the color of mourning in the West, and white is the color of happiness. It is the opposite in India. Therefore, it becomes necessary to

understand the words, colors and signs used in this part of the world, and they are very sensitive. We must realize who we are talking to. An ad was made for a bike years ago and it wanted to express the comfort the bike gives its riders. The ad showed a man on a bike and a little boy polishing his shoes. The announcement received a lot of criticism from NGOs about the issue of child labor and the way the ad brought it up. We must consider all elements of the semantic meaning (pictorial or verbal) before implementing an advertising plan.

It is important to understand that the basic elements of semantics can work for or against advertising. It only works well when all features are aesthetic and do not bother viewers. The simplest ads are those that carry the strongest connotations and are remembered by the recipient for a longer period.

Research problem

How to choose the appropriate semantic elements to reach an effective response of the recipient when presenting the idea and enhance the mental image of the advertiser in the recipient in the affirmative and not in the negative?

Reasons for choosing the research topic

Advertisers are driven to use semantic meanings to reach creativity without properly checking semantic meanings.

Research aims

Investing semantic elements in creating correct design ideas and reaching an interactive response that affects the recipient.

Research hypotheses

The research assumes that investing semantic elements in inventing design ideas correctly through studying the elements and the recipient category, these advertisements become effective for the recipient and enhances his mental image towards the product or service.

Research limits

Objective limits: are limited to the various advertising methods that rely on symbolic indications in dealing with the design idea.

Time limits: from 2010 to the end of the research.

Spatial boundaries: represented in studying examples of local designs that have been used for the indicative elements in advertising

Research methodology

The research follows the descriptive method, with an analysis of samples of ads in the Egyptian market that depend on the use of semantic elements.

Research terms

Symbolic connotation: It is not just an alternative sign that we respond to itself as if it were the original, but rather it calls for our own perception and our previous experience about things, not things themselves.

Culture: shared knowledge systems through relatively large groups of recipients.

Perception: According to the theory of gestalt, perception is the perception of the mental process in which knowledge of the outside world is affected by sensory stimuli.

Cognition means giving meaning and an indication of what our senses and feelings convey to us.

Theoretical framework

Advertising campaigns are based primarily on the idea of the ad and are the creative reason behind the solution. The concept defines the resulting message of what it says and how it is designed. Although the concept or idea may be general, it is essential. In general, the idea is what drives design decisions, which are the method of composition and the reason for choosing images or types of fonts or printed letters and the reason for choosing a color group. The idea sets the framework for all design decisions, and the idea of advertising is expressed visually and verbally through the creation, selection, integration, use, and arrangement of visual, verbal, and written elements.

The symbol may be a picture, a sign, a sign, or a word, but it indicates a cognitive connotation or a specific meaning. The symbol is sociologically something that replaces something else, and any symbol must have three elements:

- 1- Refers to: It is the thing that replaces something else.
- 2- Signified: The signifier replaces it.
- 3- The significance: the relationship between the signifier and the signified.

Social symbols come in a customary relationship with their connotations, and this is what imposes the existence of a fourth element of the symbol, which is the code, determining the relationship between the signifier and the signified, and this element must be known to the target group.

Symbolic indications come from the culture and values of society and therefore care must be taken when selecting symbolic indications appropriate for the idea of advertising to be reconsidered more than once. The designer must study the target group and its relationship to the proposed symbolic indications because the error in choosing the symbolic indication leads to failure in the advertising campaign and negatively affects the recipient.

For example, black is considered the color of mourning in the West, and white is the color of happiness. It is the opposite in India. Therefore, it becomes necessary to understand the words, colors and signs used in this part of the world, and they are very sensitive. We must realize who we are talking to. An ad was made for a bike years ago and it wanted to express the comfort the bike gives its riders. The ad showed a man on a bike and a little boy polishing his shoes. The announcement received a lot of criticism from NGOs about the issue of child labor and the way the ad brought it up. We must consider all elements of the semantic meaning (pictorial or verbal) before implementing an advertising plan.

Hence the role of different visual stimuli, such as static and animated graphics, pictures and video clips that work to attract the recipient and the growth of mental processes for him through noticing and distinguishing things, knowing their visual characteristics, and identifying the relationships between parts of the scene in order to discover their content and compare their components in terms of similarities and differences in addition to conclusion, description, reasoning, and right thinking.

The concept of visual culture

The term visual culture appeared for the first time in 1969 at the hands of (John Debies), and since then until the present time, the definitions of the concept of visual culture have multiplied, and the following are the most important points:

- 1- "The person visually educated is the person who is able to obtain meaning from what he sees and is able to communicate the meaning to others through the images he produces."
- 2- "Visual culture is an acquired ability to interpret visual messages accurately and to create such messages."

From the previous definitions, it is clear that the visual culture is a group of acquired visual skills that a person learns through his daily life, his experiences and his circle of knowledge, and that the visual culture differs from one person to another, and therefore the advertising designer must determine the target group of the advertisement and determine the level of the visual culture they have to provide the appropriate visual image in an advertising message to ensure the successful operation of the recipient's understanding of the visual image at hand.

Visual thinking in advertising

Visual thinking networks are one of the modern strategies that rely on visual thinking that originated mainly in the field of art. They are conceptual networks to represent relationships symbolically, verbally or figuratively to improve the recipient's assimilation in order to build meaningful knowledge based on clarifying the relationships between the elements of advertising design and the recipient's perception of the overall picture.

To achieve persuasion, the declaration must fulfill two main conditions:

- 1- The advertising message should be easy to understand and not complicated, although it is indirect and needs to be deciphered by the rhetorical code.
- 2 - Employing the elements of exaggeration and strangeness with advertising as one of the elements that attract the recipient's attention to reflect on the presented message and the forms behind the targeted meanings.

Second: the analytical framework (ads from campaigns)

Campaign number 1



Demonstrates an ad campaign for Pattex

Advertising company	Pattex
Date of publication	March 2010
Product or service	Glue
Idea	In this ad, the designer wanted to express the strength of the product in the stability of things, so he used daily scenes that you can see in the Egyptian street continuously to express the product in a comic way.
Analysis	The designer was unsuccessful in choosing the significance, as it was subjected to great criticism from the recipients, as the recipient repelled the use of the adhesive on the head. On the other hand, the significance came counter to the meaning, as the Egyptians can do these things and control and fix them without using the product, which led to the opposite sign, which is the lack of importance of using the product.

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