



Semiotic and Cultural Analysis of English and Persian Advertising Slogans

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Abstract

The scopes of this research were to analyze the semiotic and cultural aspects of 30 English and Persian advertising slogans of various brands and also to reveal the functions of advertising elements used in the advertising teasers. The slogans were sampled for the analysis on the random basis from the internet sources. The writer used descriptive qualitative method to describe and analyze the semiotic elements; objects; verbal and nonverbal dimensions of advertisements. The semiotic model used in this analysis was Charles Sanders Peirce's semiotic framework. The researcher identified the frequency of cultural and advertising elements used in the advertising slogans in order to illustrate the techniques used by the companies. The findings of the present research indicated that among the advertising elements, shots, color, and music were used more in the 15 English advertising teasers, but in 15 Persian advertising teasers, shots and color were used more than the other advertising elements. In addition, the functions of semiotic and cultural elements in advertising are as follows: they convey the messages more vividly and comprehensively, facilitate the communication between the advertisers and audiences, indicate the truths and facts in a different way, evoke the awareness and conscience of people in order to help others, convey a piece of information about the advertisement, make reference to a concrete or imaginary reality associated with the values of the advertised product or service, and build a bridge for social groups and various communities.

Keywords

Culture, Semiotics, Advertising Slogans, Peirce's Model, Advertising Elements



1. Introduction

Advertising, as a linguistic phenomenon, has become well-established into social discourse by means of its widespread distribution throughout societies all over the world (Beasley and Danesi cited in Džanić 475). According to Cook in modern societies advertising is everywhere; it is “both part of, and has helped to create, a new global culture which ignores national boundaries” (22). Kress and Leeuwen (cited in Džanić 476) stated that in both electronic and print medias such as magazines, newspapers, websites, all kinds information and texts in a general sense, there is a complex network of written text included the images and other non-linguistic elements, designed as consistent entities (they are often more visual than verbal) “by the means of layout” (17).

In discourse analysis, semiotics classifies how signs are used to represent something. In advertising, communication is achieved via decoding and encoding messages. The connotative meaning represents the overall message about the meaning of the product which the advertisement is creating by the use of the image (Barthes cited in Džanić 475).

The analysis of semiotic elements in the advertisements indicates that the meanings of advertisements have tendency to arise from the page or screen on which they are carried in order to shape and provide significance to our experience of reality. We are encouraged to see ourselves, the products or services which are advertised, and aspects of our social worlds; in terms of the mythic meanings which advertisements draw on and help to encourage (Saren, Maclaran, Goulding, Elliott, Shankar and Catterall cited in Najafian 2). In this sense, the important semiotic works on advertising, which has had a main impact on the field, is Roland Barthes *Mythologies*.

2. Literature Review

Semiology or semiotics stem from two different parts of literature, one of them is the linguistic work of Saussure (cited in Combe, Crowther and Greenland 2) and another one is the philosophical work of Peirce (cited in Combe, Crowther and Greenland 2).



Each basis provokes a different mode of analysis. Saussure's (cited in Combe, Crowther and Greenland 2) sign system is a dyadic model that consists of two components: the signifier, which is the written or spoken form and the signified, which is the mental concept. Thus, Saussure's (cited in Combe, Crowther and Greenland 2) concept of communication process is based on the transference of mental concept through the produced signs. On the other hand, Peirce's (cited in Combe, Crowther and Greenland 2) model is a triadic theory of the signs and based on the triple relationship of the representamen, the object and the interpretant. In this triadic model, the representamen refers to the sign itself and the form which the sign takes, the object or referent denotes the thing to which the sign refers, and the interpretant refers to the interpretation or response of the observer or communicator.

Swiss Linguist Ferdinand De Saussure's (67) paradigm which based on social psychology incorporates a two- component model of signifier or 'sound image' and the signified or 'concept'. The relationship between signifier and the signified is arbitrary. Saussure believed that the language is made up of signs (like words) which communicate meanings and that all kinds of other things potentially be studied in the same way as linguistic signs. Semiotics takes the way that language works as the model for all the other media of communication, all other sign systems. The signified is the object or idea to which the signifier makes a reference. The signifier is the form taken by the sign in a way that it can be perceived (seen, heard, touched, smelled etc.). In this respect the word 'tree' is the signifier of the actual tree (figure 1).

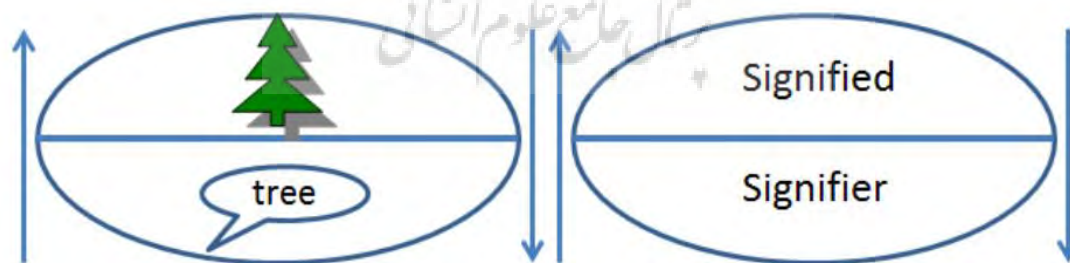


Figure 1. Saussure's Paradigm of Signifier and Signified

The Anglo-Saxon frame work of Peirce is the second dominant semiotic paradigm, which strongly based on philosophy and traces some extent physical science (Peirce



484). Peirce's triadic model of sign has a phenomenological viewpoint that places meaning, emotions and perceptions and refers to how people communicate with each other through the signs and create meaningful signs in cognitions. Peirce is considered to be the co-founder of the semiotics along with the Saussure. Peirce (484) defined semiotics as the doctrine of signs stand for something else and that is understood or has some meaning for somebody. A sign is used as a substitute for another thing in order to transmit a concept about it. A sign serves to represent or substitute something which may not be present to some system capable of interpreting such substitution. Peirce built up his paradigm on triadic relations and his theory incorporates with a three parts model: the representamen or sign proper, the object to which the sign refers, and the interpretant which is the interpretation or response with the observer or communicator (Peirce 484 cited in DharmaKeerthi Sri Ranjan 7). These parts have been shown in figure 2.

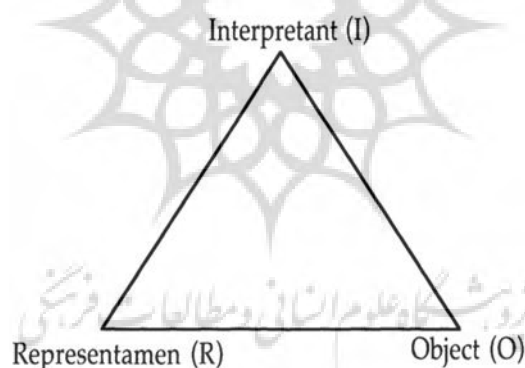


Figure 2. The Peircean Triad of Representamen (R), Object (O) and Interpretant (I)

Peirce's philosophy of semiotics attached to the real world and based on people, social institution and culture. In this model, the interpreter's reaction into the sign is determined as a transmutation and can be transmitted through the social environment. Since a symbolic sign relates to its object in an entirely conventional manner, it requires an active participation of an interpreter in order to create a significant connection. One of the major focuses of Peirce is the relationship between the sign and the interpreter. Peirce stated that cognition is a process of knowledge



and meaning generation through the signs. This will be taken three forms: deduction, induction and abduction (Sebeok cited in DharmaKeerthi Sri Ranjan 8).

Peirce's sign theory or semiotic, is a criterion of signification, representation, reference, and meaning. Although sign theories have a long history, Peirce's descriptions are unique and innovative for their extensiveness and complication, and for taking the importance of interpretation to signification. For Peirce, evolving a comprehensive theory of signs was a dominant philosophical and intelligent concern. For Peirce, semiotics covers an extensive range. Peirce stated that "it has never been in my power to study anything, — mathematics, ethics, metaphysics, gravitation, thermodynamics, optics, chemistry, comparative anatomy, astronomy, psychology, phonetics, economics, the history of science, whist, men and women, wine, metrology, except as a study of semiotic" (cited in Atkin 161–188). Peirce considered the sign theory as a means of investigation, a process of scientific findings, and a medium for proving pragmatism.

Barthes (cited in Silverman 25-32) introduced the concepts of anchorage and relay in semiology. He develops to analyse the interplay of word and image in the advertisement are useful for considering the way in which this combined code type of text may generate and guide meaning-making semiotically. In anchorage the text directs the reader through the signifieds of the image, causing him to avoid some and receive others. It remote controls him or her toward meaning chosen in advance. Whereas in relay the text and image stand in a complementary relationship; the words in the same way as the images, are fragments of a more general syntagm and the unity of the message is realized at a higher level. In order to facilitate meaning, the message of the advertisement as a whole involves both the lexical–visual dependency of anchorage and the complementarity of both textual constituents found in relay. Barthes demonstrates that signification cannot be divorced from the operations of myth or ideology, and that it thus always suggests the larger cultural field. Barthes has repeatedly returned to the issue of connotation. Invariably directs his attention to what are known as second-order, signifying systems—systems which build on already existing ones. Barthes describes these systems as connotative, and in *Mythologies* he sharply distinguishes them from denotative or first-order, signifying systems. He identifies connotation with the operation of ideology (also called myth).



For Barthes ideology or myth consists of the deployment of signifiers for the purpose of expressing and furtively justifying the dominant values of a given historical period.

In Barthes's (cited in Rodriguez and Arcos 118-123) semiology there are two levels of meaning in the image: denotative and connotative meanings, denotative meaning refers to the literal and descriptive meaning, providing documentary evidence of objective circumstances. And connotative meaning refers to culturally specific meanings that rely on the cultural and historical context of the image and the beliefs that are dominant and prevalent among people and its viewer's lived and felt knowledge. Myth, as Barthes uses the term, means things used as signs to communicate a social and political message about the world. The message always involves the distortion or forgetting of alternative messages, so that myth appears to be simple true, rather than one of a number of different possible meanings. Myth refers to cultural values and beliefs that are expressed at the level of connotation.

3. Methodology

Thirty different advertisements, i.e. product and non-product, were selected for analyzing. The objective of this study was to investigate the semiotic and cultural aspects of 30 advertising teasers, 15 English advertising teasers and 15 Persian advertising teasers, based on Peirce's model and identify the frequency of advertising elements used in 30 English and Persian advertising teasers in order to see the role and power of semiotics and cultural elements in the advertising slogans. The chosen advertisements have both textual and visual elements.

3.1. Model of Analysis

The model of analysis in the current study was Peirce's model, which consists of three parts: the representamen (sign proper), the object (to which the sign refers), and the interpretant (interpretation or response with the observer/ communicator).



3.2. Case Study

The case studies of this research were 30 English and Persian advertising teasers; 15 English teasers and 15 Persian teasers, which have been selected by simple random sampling as a sample of the research. In this qualitative research 30 advertising teasers were enough to support the study.

4. Theoretical Framework: Peirce's Model

In this study, in order to investigate the semiotic and cultural aspects of 30 English and Persian advertising slogans, the Peirce's model was used. Peirce's analysis (which he termed semiotics) was more general and concentrated on the characteristics of all signs. For the purposes of considering the semiotic properties of multimedia, Peirce's semiotic definitions are therefore more appropriate.

A sign is an intimate relation between an object (term) and an interpretant or concept (Peirce 85–86). While the nature of the bond between the two components of a sign is irrelevant, a symbol is a particular category of sign, where the relationship between its object and interpretant is arbitrary. A semiotic system (code) is an organization of patterns of particular signs (usually rule- and convention-based) that comprises a system of meaning, and a symbolic system is a type of semiotic system based on symbols. A semiotic system thus consists of a syntax which defines the manner in which terms may be organized, and a semantics which indicates how meaning can be attributed to a syntactically correct pattern of terms. Peirce (484) offered a triadic (three-part) model consisting of:

1. The representamen: the form which the sign takes (not necessarily material, though usually interpreted as such) – called by some theorists the 'sign vehicle'.
2. An interpretant: not an interpreter but rather the sense made of the sign.
3. An object: something beyond the sign to which it refers (a referent).

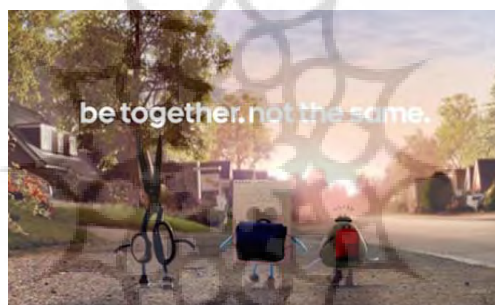
The sign is a unity of what is represented (the object), how it is represented (the representamen) and how it is interpreted (the interpretant). The interaction between the representamen, the object and the interpretant is referred to by Peirce as



'semeiosis. According to Peirce a sign addresses somebody, that is, creates in the mind of that person an equivalent sign, or perhaps a more developed sign and the meaning of a representation can be nothing but a representation. Peirce's emphasis on sensemaking involves a rejection of the equation of 'content' and meaning; the meaning of a sign is not contained within it, but arises in its interpretation. Note that Peirce refers to an 'interpretant' (the sense made of a sign) rather than directly to an interpreter, though the interpreter's presence is implicit (Peirce 484).

5. The Semiotic and Cultural Aspects of Four Advertising Teasers

5.1. Android: "be together. not the same"



The Teaser "be together. not the same" tells the story about three unlikely friends; rock, paper and scissors, which are three historical enemies but learned to make friends with each other at the end. In this teaser the paper was being bullied by its same kind and the scissors stepped in to help out, despite usually being known as paper's enemy. Then the paper and scissors became friends and helped a little rock which was being bullied by its kind. These three different characters became friends to overcome bullying.

This teaser conveyed two connotative meanings, first it indicated the diversity of Android network or ecosystem in a positive light by showing paper, rock and scissors that are not in the same categories and the open nature of the Android operating system has led to widespread fragmentation across devices. The Second connotative meaning refers to the myth and culture, which shows that people should be together and maintain relationships in order to overcome the difficulties, despite



the few differences that may set them apart from one another and they should keep their union even if they are not in the same social classes or life styles. We may all be from different parts of the world and have different views, but we are all citizens of Earth. We are humans, together. For Barthes (cited in Rodríguez and Arcos 118-123) connotative meaning refers to culturally specific meanings that rely on the cultural and historical context of the image and the beliefs that are dominant and prevalent among people. Myth is cultural values and beliefs that are expressed at the level of connotation. Since the world seems to be filled with so much hatred and tension between different people, countries and cultures, this advertising teaser aims to remind people about the power and beauty of being together, not the same. This advertising teaser also has anti-racism aspects and carries some messages such as little people doing big things and you don't have to be the same to be friends. But here the critical point is that why these elements are bullying their own kind. The semiotic and advertising elements used in this advertising teaser are as follows:

COLOR: the color of this advertising slogan is white which is referred to safety and can reflect the concept of “be together” because when we are together, we are safe. Another meaning of white is to create a caring atmosphere, which was shown when the three different kinds helped each other and denoted the phrase “be together” in this slogan. What is more, the color of the word “Android” and its logo is green which is associated with kindness, sympathy, peace and safety and can be referred to “be together”. According to Cerrato (14-15) white means safety and it is a reassuring color which creates a calm and caring atmosphere. Green is the traditional color of peace, support, and well-paced energy. It has strong emotional correspondence with safety and encourages generosity, kindness and sympathy.

MUSIC: the music of this teaser is a vocal music and was made by John Parr, “St. Elmo's Fire (Man In Motion)”, which conveyed a sense of victory against the bullies as paper, scissors, and rock all came together as friends and maintained an idea of staying strong in the face of harsh conditions and indicated that when you are together, you are strong. According to Huron (cited in Pui Yue 21) vocal music allows the conveyance of verbal message in a non-spoken way.



SHOTS: in this teaser the close-up, big close-up, medium and long shots were used in most of the scenes. The close-up and big close-up shots were used to emphasize on the rock, paper and scissors to illustrate the differences between them which indicated the phrase “not the same” in the slogan. The medium shot indicated a balance and normal social distance, meaning that rock, paper and scissors are at the same social levels despite of their differences and conveyed the slogan “be together. not the same”. The long shot was used at the end of the teaser which indicated the friendship of rock, paper and scissors and denoted the “be together” phrase. According to Thompson and Bowen (8-45) the close-up provides a magnified view of some person, object, or action. As a result, it can yield rather specific, detailed information to the viewer. In close-up you could observe more detail and get more precise information. The medium shot show a balance and normal social distance and the long shot is a more inclusive shot. It frames much more of the environment around the person, object, or action and often shows their relationships in physical space much better.

So, these signs and elements have shown the advertising slogan “be together. not the same” in relation with each other and indicates the cultural values and beliefs. The written text “be together. not the same” has been converted into the advertising teaser and the transference in translation has been occurred.

PEIRCE’S MODEL: In this advertisement the picture of paper, rock and scissors is the icon and also the representamen (R), the written language “be together. not the same” is a symbol an also the object (O) and the relationship between the representamen and the object makes the interpretant (I), which conveys that the diversity within the network extending into the diversity between the users and people must be together if they do not come from the same kind.

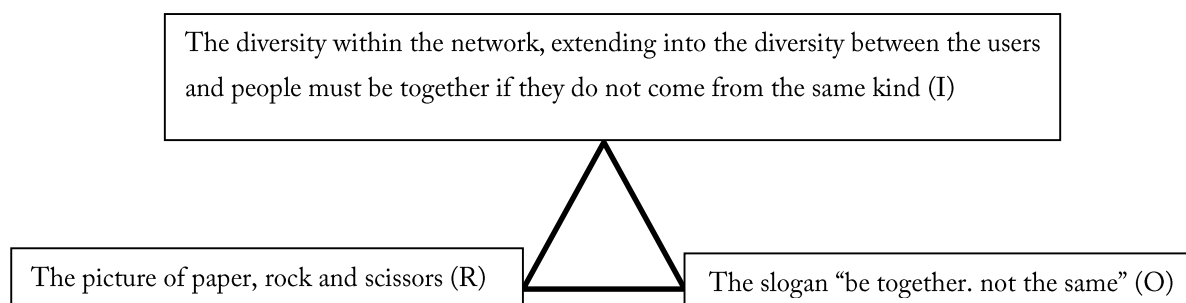


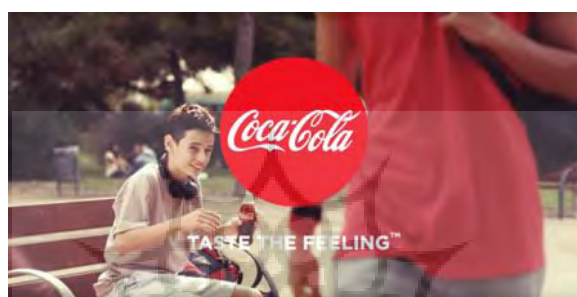
Diagram 1. The Representamen, Object and Interpretant Diagram of Android



The link of Android advertising teaser:

<http://www.aparat.com/v/cAXC3/-%D8%AA%DB%8C%D8%B2%D8%B1%20%D8%AA%D8%A8%D9%84%DB%8C%D8%BA%D8%A7%D8%AA%DB%8C%20%D8%AC%D8%A7%D9%84%D8%A8#>

5.2. Coca Cola: “TASTE THE FEELING, Brotherly Love”



“TASTE THE FEELING, Brotherly Love” tells the story about two brothers, which captured the unique relationship between brothers, a general story of love and conflict. In this teaser the older brother regularly bullied his younger brother, for instance hitting him, kicking him and leaving him without an umbrella in the rain. At the end of the teaser the older brother rescued his brother from a group of bullies.

The connotative meaning of this advertising teaser is that Coca Cola makes life easier, happy, and life without Coca Cola is meaningless. And also it conveyed that siblings should help and support each other in hard situations, especially the older ones. The strong relationship between the siblings and supporting each others are social true, prevalent belief and culture among people, which referred to the myth. For Barthes (cited in Rodríguez and Arcos 118-123) connotative meaning refers to culturally specific meanings that rely on the cultural and historical context of the image and the beliefs that are dominant and prevalent among people. Myth is cultural values and beliefs that are expressed at the level of connotation. Besides, it can be understood that Coca Cola is what brings the brothers together. In this advertising teaser the color red has positive meanings while the color blue has negative



meanings. In this advertising teaser when the older brother came to rescue his younger brother, his outfit changed to red, like his brother's outfit, indicating the harmony and union. Similarly, the color of the bullies' clothes is blue. The critical point of this advertising teaser is that our rivals, which can be Pepsi in this teaser, hurt us and we should be hostile to them. It would be better if it showed the healthy competition with our rivals and being friends instead of rival or enemy. Another negative point is that all brothers and sisters can taste the feelings in this video but what about a child or an orphan who does not have siblings. What is more, is being bullied by an elder sibling is socially acceptable. The semiotic and advertising elements used in this advertising teaser are as follows:

COLOR: the background color of the advertising slogan is red which referred to love and passion and denoted the word "love" in the advertising slogan. According to Cerrato (4-5) red refers to passion, desire, and love. Light red represents joy, passion, sensitivity, and love.

MUSIC: the music of this teaser "Hey Brother" by Conrad Sewell is a vocal music, as the name suggests, which repeatedly uses the word "brother" and talks of a person who supports his brother and helps him. According to Huron (cited in Pui Yue 21) vocal music allows the conveyance of verbal message in a non-spoken way.

SHOTS: in this teaser the close-up, big close-up and medium shots were used. Close-up shots were used mostly on little brother to indicate the feelings that little brother experienced or tasted during the teaser, which denoted the advertising slogan "TASTE THE FELLING". And at the end of the teaser a medium shot was used to show love between two brothers which conveyed the word "love" in the advertising slogan. According to Hemmerich medium shots used to tell the audience something about the characters and/or their relationships. If a subject starts relatively far away from the camera but then moves into a close-up or if the subject moves away from another subject mid-shot, that can say a lot about the characters' inner states and/or their relationships with each other or with the space around them. For Thompson and Bowen (8-45) the close-up provides a magnified view of some person, object, or action. As a result, it can yield rather specific, detailed information to the viewer. In close-up you could observe more detail and get more precise information.



So, these signs and elements have shown the advertising slogan “TASTE THE FEELING, Brotherly Love” in relation with each other and indicate the cultural values and beliefs. The written text “TASTE THE FEELING, Brotherly Love” has been converted into the advertising teaser and the transference in translation has been occurred.

PEIRCE’S MODEL: in this advertisement the picture of two brothers and Coca Cola drink is the icon and also the representamen (R), the written language “TASTE THE FEELING, Brotherly Love” and Coca Cola product are symbols and also the objects, (O), and the relationship between the representamen and the object makes the interpretant (I), which conveys that, Coca Cola makes life easier, happy, and life without Coca Cola is meaningless and also it conveys that siblings should help and support each other in hard situations.

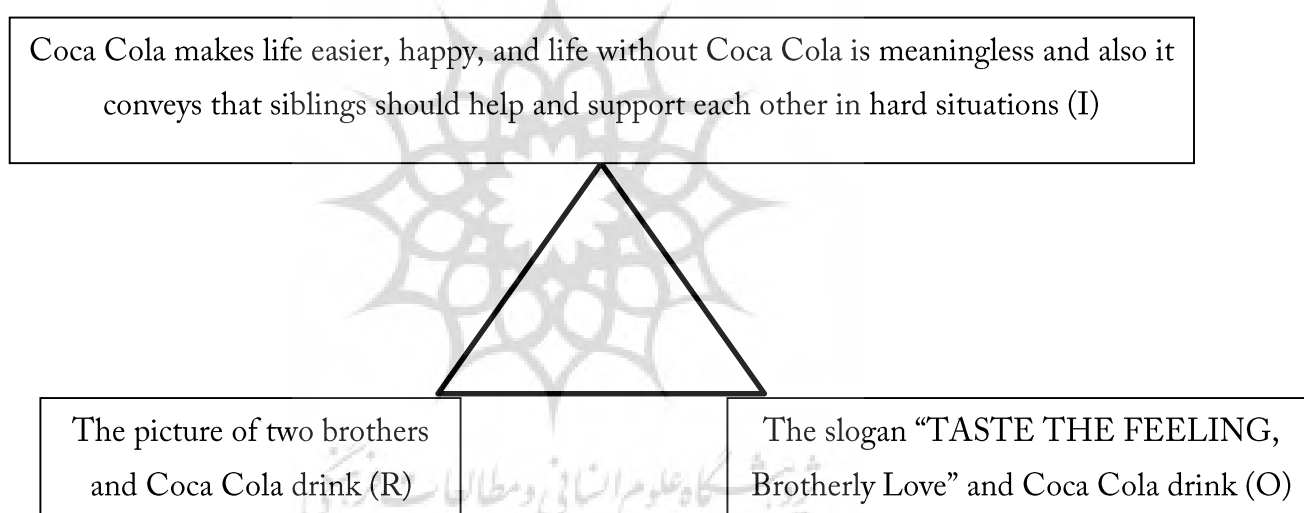


Diagram 2. The Representamen, Object and Interpretant Diagram of Coca Cola

The link of Coca Cola advertising teaser:

<http://www.aparat.com/v/Bvy0l>



5.3 اسنوا “روى ما حساب كنيد”: اسنوا: “Count on us”



At the beginning of this teaser two schoolchildren were waiting for the bus, they got on the bus and one of them took out an apple from his backpack and gave it to his friend. On the bus there was a little boy sitting on his father's legs and was looking at them. The schoolchild gave him his apple and his friend put his hand on his shoulders. At the end of the teaser, the advertising slogan “روى ما حساب كنيد” (Count on us) appeared.

The connotative meanings of this teaser are as follows: you can rely on Snowa products, Snowa supports you and won't let you down, Snowa always supports its customers and makes relationship with new customers. Despite the difficult economic conditions in Iran, this company wants to convey the message that people can buy goods on installment. In this advertising teaser the social belief and cultural value is that people should support and help each other's in every situation. The mentioned teaser used children in order to highlight the emotional identity, honesty, friendship, and affection, which is universal sensations and the use of childish innocence, has increased its effectiveness, because children are considered as pure and honest creatures. For Barthes (cited in Rodríguez and Arcos 118-123) connotative meaning refers to culturally specific meanings that rely on the cultural and historical context of the image and the beliefs that are dominant and prevalent among people. Myth is cultural values and beliefs that are expressed at the level of connotation. The semiotic and advertising elements used in this advertising teaser are as follows:

COLOR: the color of Snowa advertising slogan is blue and the logo is green and blue. Green refers to support and reliability and blue is associated with trust and



reliability. According to Cerrato (9-10) green is the traditional color of reliability, dependability, support, peace and harmony. Blue is the color of trust, reliability, belonging, honesty, dependability and helping to build customer loyalty. Moreover, the colors of the hat and the jacket of the boys are green and blue, which have the same meanings as mentioned above. Therefore, these colors signify the advertising slogan “روی ما حساب کنید” (Count on us).

SHOT: In this teaser, close-up shots have been used in order to show the advertising slogan “روی ما حساب کنید” (Count on us). The close-up shot focused on the hand of the boy, when he held his friend on the bus, which referred to the slogan and also when the boy gave his apple to the little child. According to Thompson and Bowen (8-45) the close-up provides a magnified view of some person, object, or action. As a result, it can yield rather specific, detailed information to the viewer. In close-up you could observe more detail and get more precise information.

Therefore, these signs and elements have shown the advertising slogan “روی ما حساب کنید” (Count on us) in relation with each other and indicate the cultural values and beliefs. The written text “روی ما حساب کنید” (Count on us) has been converted into the advertising teaser and the transference in translation has been occurred.

PEIRCE'S MODEL: in this advertisement the picture of three children is the icon and also the representamen (R), the written language “روی ما حساب کنید” (Count on us) is the symbol and also the object (O) and the relationship between the representamen and the object makes the interpretant (I), which conveys that, you can rely on Snowa products, Snowa supports you and won't let you down.

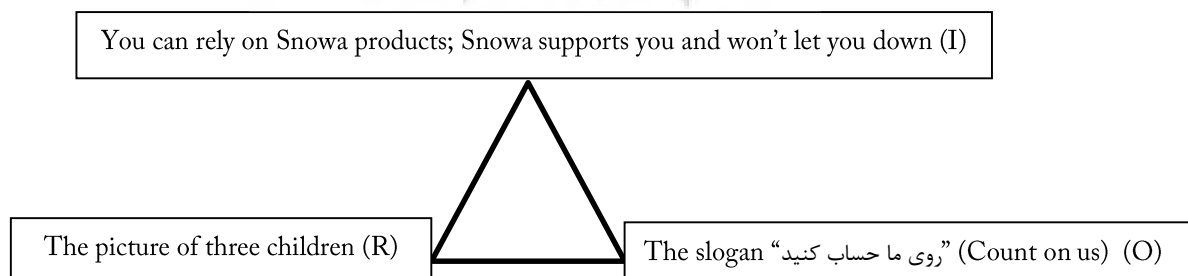


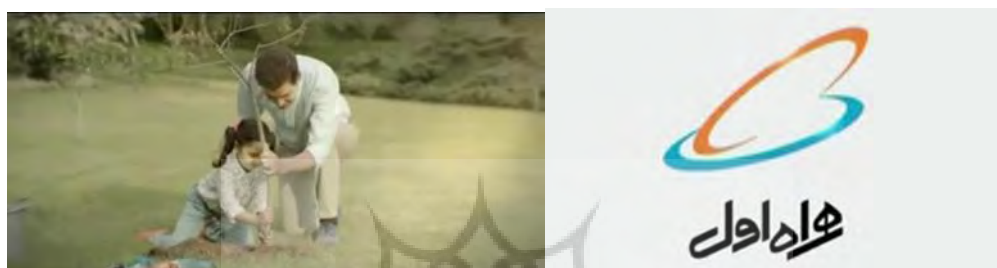
Diagram 3. The Representamen, Object and Interpretant Diagram of Snowa



The link of Snowa advertising teaser:

<http://www.aparat.com/v/07ItM>

5.4 “این ارتباط قطع نشدنی است” : همراه اول (MCI: “This connection is unbreakable”)



This teaser tells a story about a girl, who was planting a tree with her father and during the planting she said the sayings of her father. She said that her father told her that this tree was different from other trees because it was her first tree and was with her like a comrade or friend that had a relationship with. The girl and the tree were both grown up and the girl said that still this tree was different for her with all the trees in the world. At the end of the teaser, the narrator said that the roots were unbreakable and we would always be with you.

The connotative meaning of this teaser is that MCI is always with you and its SIM cards cover the entire country. Other connotative meanings of this teaser are as follows: MCI supports you as a father, MCI is a deep-rooted company and accompanies its customers during their lives, the connections between the MCI and its customers are unbreakable, and MCI SIM cards are like your friends. The message or cultural value of this teaser is that the relationships between parents and children are unbreakable and father is a reliable companion. In Iran one of dominant cultural beliefs is that the relations between family members are vital and essential,



especially between parents and children. In addition, MCI promotes protecting the nature for next generations. For Barthes (cited in Rodríguez and Arcos 118-123) connotative meaning refers to culturally specific meanings that rely on the cultural and historical context of the image and the beliefs that are dominant and prevalent among people. Myth is cultural values and beliefs that are expressed at the level of connotation.

The critical debates of this teaser might be that whether MCI advertises the using of mobile phones for children and whether using mobile phones is socially acceptable for children. Moreover, if this teaser showed a bigger family, including mother and more children, the conveyance of the message would be more comprehensible.

COLOR: the color of one of the ribbons, MCI logo, girl's scarf and bracelet is orange. Orange is the color of strength and durability, which denoted the word "قطع نشدنی" (unbreakable). Therefore, the connection between parents and children and also between tree and its root is strong, powerful, and unbreakable. In heraldry, orange is symbolic of strength and endurance (Cerrato 6-7). Moreover, the color of one of the ribbons, MCI logo, girl's scarf and bracelet is blue. Blue is the color of strength, which denoted the word "قطع نشدنی" (unbreakable) and has the same meaning as orange. According to Cerrato (11-12) blue is often associated with depth and stability. In addition, blue signified the word "ارتباط" (connection), the connection between the girl, her father, tree and its root. Blue relates to one-to-one communication rather than mass communication and communication websites, which market to individual customers on a one-to-one basis, would benefit with some blue in their marketing.

LOGO: the design of MCI logo is the combination of two arcs that shaped a circle. Circles represent connection and friendship, which denoted the connection and relationship between the girl, her father, tree and its root and signified the word "ارتباط" (connection) in the advertising slogan "این ارتباط قطع نشدنی است" (This connection is unbreakable). Circles symbolize community, friendship, love, relationships, unity, perfection, attention, and protection (Sukhraj).

SHOT: this teaser used close-up shots on seedling, tree, ribbons, girl and her father in order to focus on connection and relationship between



them, and also used long shots where the girl was walking among the trees and on the trees where the MCI blue network connections spread across the trees to show the relationships between the girl, her father, tree and its root, which denoted the advertising slogan “این ارتباط قطع نشدنی است” (This connection is unbreakable). The close-up provides a magnified view of some person, object, or action. As a result, it can yield rather specific, detailed information to the viewer. In close-up you could observe more detail and get more precise information. The long shot is a more inclusive shot. It frames much more of the environment around the person, object, or action and often shows their relationships in physical space much better (Thompson and Bowen 8-45).

Therefore, these signs and elements have shown the advertising slogan “این ارتباط قطع نشدنی است” (This connection is unbreakable) in relation with each other and the written text “این است” (This connection is unbreakable) has been converted into the advertising teaser and the transference in translation has been occurred.

PEIRCE'S MODEL: in this advertisement the picture of the girl and her father, planting a seedling, is the icon and also the representamen (R), the written language “این ارتباط قطع نشدنی است” (This connection is unbreakable) is symbol and also the object (O), and the relationship between the representamen and the object makes the interpretant (I), which conveys that, MCI is always with you and its SIM cards cover the entire country.

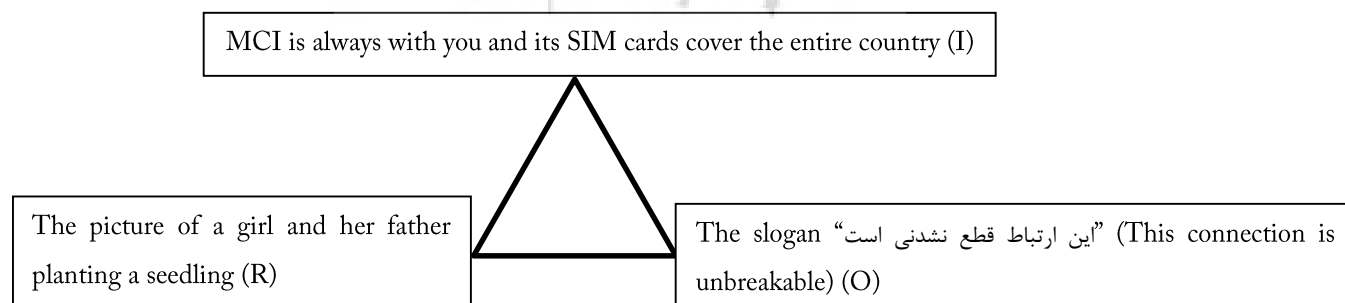


Diagram 4. The Representamen, Object and Interpretant Diagram of MCI



The link of MCI advertising teaser:

<http://kafemarketing.com/%D9%86%D9%82%D8%AF-%D8%AA%D8%A8%D9%84%DB%8C%D8%BA-%D9%87%D9%85%D8%B1%D8%A7%D9%87-%D8%A7%D9%88%D9%84%D8%8C-%D9%87%D9%85%D8%B1%D8%A7%D9%87-%D9%87%D9%85%DB%8C%D8%B4%DA%AF%DB%8C-%D8%AD%D8%AA%DB%8C/>

6. Conclusion

The findings of the present research indicated that shots, color, and music were used more than the other advertising elements in 15 English advertising teasers, some of the advertising elements had lower rates and some of them were not used. On the other hand, in 15 Persian advertising teasers, shots and color were used more than the other advertising elements. Some of the advertising elements had lower rates and some of them were not used. What is more, out of 30 English and Persian companies, 29 companies used shot, 25 used color, 10 used music, 6 used light, 5 used framing, 2 used logo, 1 used image, 1 used animation, 1 used cartoon character, 1 used poster, and 1 used special effects in their advertising teasers. It is clear that the most useful advertising elements that have been used in 30 advertising teasers were shot, color, and music. Hence, these advertising elements can be used by the advertisers in order to increase the attention of their customers and convey the messages of the advertisements more vividly and comprehensively. Besides, semiotics has several functions in the field of advertising and plays vital roles in this field. The functions of semiotics in advertising are as follows:

- The information function: can be considered as an essential function of symbolic communication in advertising. According to a semantic convention or agreement, a socio-cultural determined one, the advertisement symbolic image indirectly conveys a piece of information, within the borders of graphic investigation. The main objective of the symbolism in this case is to transmit certain



information pertaining to the product or service, facilitating decoding the messages. Messages are inversely encoded depending on the targeted audience. This function of symbolic communication facilitates the relation between the announcer and the consumer and corresponds with the primary objective of advertising: to present and promote a product or service.

- **Ontological function:** it always makes reference to a concrete or imaginary reality associated with the values of the advertised product or service.
- **Rhetorical function:** symbolic communication in advertising, employing different argumentative models and figures of speech, has as a main objective influencing opinions and changing behaviors for the audience. Rhetorical figures are generally used in the broad range of advertisements, functioning as to enhance the persuasion effect of the message.
- **Socially unifying function:** as products of collective conscience they build a bridge for social groups, identities, relationships, cultural, religious and political communities. The symbolic communication in advertising depends on the psychological, social, cultural, politic or religious representations of the target audience. In order to be accepted and recognized, the symbol must be composed out of specific signs, recognizable by the audience. More so, the receptors of advertising messages also receive information regarding to generally social accepted rules and patters of social behavior. Hence, semiotics and symbolic system in advertising can enhance the degree of social integration, furthering the propagation of cultural models, innovative ideas and technological innovations (Benoist cited in Petrovicia 719 – 723).



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