

## **Semiotics of Fashion Advertising**

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### **ABSTRACT:**

The aim of this study is to examine the semiotic connotations present within fashion advertisements. Particularly, it aims to discuss the utilization of visual and linguistic signs in fashion advertisements for the purpose of communicating intended meanings and establishing distinctive associations with the brand and its merchandise. The main problem is that: the realm of fashion advertising is known for its intense competition, wherein various brands allocate substantial resources towards developing effective campaigns that are capable of distinguishing their products from those of their peers. This research endeavor is directed by the subsequent inquiries: Firstly, what are the visual and linguistic cues that are utilized in fashion advertisements to convey the intended brand significance. Secondly, what is the manner in which these cues generate affiliations between the brand and its merchandise? According to the findings of the literature review, the study has formulated the hypothesis that fashion advertisements employ a variety of visual and linguistic indicators to construct connotations that are affiliated with the brand and its merchandise. Various indicators would comprise the employment of chromatic hues, artistic depictions, linguistic expressions, and customary emblems, among alternative forms of signification. The present study posited that the meanings generated by these signs have a significant impact on the overall communication of the brand and its products. Further, comprehension of these connotations is crucial for successful branding and advertising strategies. Moreover, the study employs a qualitative method of analysis. Additionally, the Saussurean Theory of Signs is chosen for the Semiotic analysis.

However, the selected data are a collection of fashion brands advertisements including **Mavi Jeans, Bottega Veneta, Hermès, Armani Exchange, and Dior Lady**. The study found that fashion advertisements use a range of visual and linguistic signs to create meanings that are associated with the brand and its products. The study highlighted the importance of understanding these meanings for effective branding and advertising, and provided recommendations for future research in this area. Lastly, the study is structured as having: an introduction, theoretical background, methodology, data analysis, and finally a conclusion followed by a list of references.

Key Words: (Semiotics, Fashion Advertising, Saussurean Theory).

## 1. Introduction

Advertisements have become an inescapable part of everyone's life. Advertisements contain a lot of signs which contribute to conveying various meanings and ideologies. With the help of semiotics, those encoded meanings can be decoded and those signs can be analyzed. Both advertising and fashion are social industries that rely on a relationship with a consumer base. Dyer explains that "advertising is consistent with most type of human society" (1982, p. 15) whilst Marx claims that fashion provides "a social relation between men" (1954, p. 79). Moreover, fashion advertising is a type of marketing that promotes clothing, accessories, and other fashion items through various media channels. The main goal of fashion advertising is to increase brand awareness, drive sales, and influence consumer behavior. Over the years, fashion advertising has become an important part of the fashion industry, as it helps fashion brands to create a distinctive image and

connect with their target audience. Furthermore, fashion advertising is a complex and multifaceted process that involves many different elements. One of the key concepts of fashion advertising is branding. According to Keller (2013), branding is the process of creating a unique name and image for a product or service in the consumer's mind, mainly through advertising campaigns with a consistent theme. In fashion advertising, branding plays a critical role in differentiating one brand from another and creating a distinctive identity that resonates with the target. However, another important concept in fashion advertising is consumer behavior. According to Solomon et al. (2019), consumer behavior refers to the actions and decisions of individuals and organizations when they purchase, use, and dispose of products and services. It is essential in fashion advertising, as it helps brands to create campaigns that appeal to their target audience and influence their buying decisions. One of the most common strategies to connect with the target audience and achieve the desired results is celebrity endorsement.

## **2. Review of Related Literature:**

Here, researcher provides a discussion of particular terms and concepts that are relevant to the current study. Furthermore, this chapter examines the theories that are used in the theoretical framework of this study, which are Saussurean theory and Peircean theory. Moreover, it presents a review of studies that are relevant to this research.

### **2.1. Introduction to Semiotics**

Semiotics is the study of signs which involves investigating the meanings an object communicates on the bases of the environment in which it is communicated and the audience to which it is communicated). The term semiotics, often also referred to as ‘semiology’, derives from the Greek word ‘semeion’ that means ‘sign’ (Fiske, 1990, p. 51). Semiology is the study of signs and various semioticians offer theories that can communicate the underlying messages of these signs to the observer. The theory of semiotics gained popularity in the 20<sup>th</sup> century as linguist Ferdinand de Saussure and philosopher Charles Peirce began, separately, to develop the construct cultural implications of the viewer’s community: “semiotics can assist us to become more aware of the media/ting role of signs and of the roles played by ourselves and other is constructing social realities” (Chandler, 2002, p. 14). He adds (2007, p. 2) semiotics involves “the study not only of what we refer to as ‘signs’ in everyday speech, but of anything which ‘stands for’ something else”. He also points out that the value of semiotics is related to “its central concern for the investigation of meaning–making and representation which conventional academic disciplines have tended to treat as peripheral” (ibid). However, the Swiss linguist Ferdinand de Saussure and the American philosopher Charles Peirce are regarded as the co–founders of semiotics. De Saussure contends that language is a tool for communicating meaning through signs in culture (Saussure, 1985, p. 28). He believes that linguistic signs can be explored in anything that has the ability to express meaning through its language. He believes that

traditional things are misinterpreted as non-linguistic when, in fact, they are in communication and the indicators represent something. As cited in Kress & van Leeuwen (2006), in Europe, there are three semiotics schools: the Prague School, the Paris School, and Halliday's School. These schools extended linguistic concepts to non-linguistic ways of communication. The first was based on expanding the work of Russian formalists by providing it with a linguistic foundation. The second is centered on the application of Saussure's semiological theories to photography, fashion, music, and films. The third drew on Halliday's systemic functional linguistics, which "investigates both how people can use language in various contexts and how language may be constructed for usage as a semiotic system." (Eggins, 2004, p. 20-21). Semiotics provides modes and styles for analyzing social communications and contributing to an understanding of cultural implications of the viewer's community: "Semiotics can help us get more aware of the mediating role of signs, as well as the roles we and others play in constructing social realities." (Chandler, 2002, p. 14)

## **2.2. The Notion of Sign**

According to Danesi a sign is described as "anything—a color, a gesture, a wink, an object, a mathematical equation, etc. that represents something other than itself" (2004, p. 4). The word "white," for instance, is a sign in this sense because it connotes a specific type of hue as well as other concepts like innocence. The Peircean Theory, the Saussurean Theory, and Barthes' Theory are the main models of the sign.

### 2.2.1. Saussurean Theory

Saussure studied signs within linguistics and distinguished between language (*langue*) and speech (*parole*). The process was dubbed semiology because it is "a science that studies the role of signs as a part of social life" (Saussure, 1916, p. 14). According to him, language is "a systematic combination of signs that clear up ideas," and while *parole* is heterogeneous, *langue* is composed of psychologically hidden meanings and sounds. However, because the language is systematic, Saussure decides to concentrate on the methods for defining meanings. Saussure's notion of language as a social activity permits his semiotic theory to be extended to communications other than language. "A linguistic sign" is defined by Saussure as "not a link between a thing and a name, but [a link] between a concept [signified] and a sound pattern [signifier]" (Saussure, 1983, p. 66), where the relationship between them is arbitrary. He adds, "a sign must have both a signifier and a signified, and a sign is the recognizable combination of a signifier and a specific signified" (Chandler, 2002, p. 19).

As a result, a sign is recognizably identifiable as a combination signifier and a specific signified, both of which are psychological and subjective to the observer (Saussure, 1916). The signifier, according to Saussure's dyadic model of the sign, is the physical form of the sign that is distinct from its meaning, whereas the signified is the mental concept that is communicated by this sign to all members of the same culture who share

the same language (Fiske, 1990, p. 43). The signifier (the form of the sign) "may or may not refer to an object in the world" (Chandler, 2002).

### 2.2.2. Peircean Theory

Peirce's theory of semiotics mainly focuses on explaining how signs convey meaning, rather than just being a study of signs (Beasley & Denasi, 2009, p. 43). His triadic model involved three connected parts: the representamen, which is the form the sign shapes, the object which describes what the sign refers to (ideas, events, or material objects), and the interpretant, which is the understanding or meaning that is derived from the sign (Chandler, 2002). Particularly, how individuals comprehend the link between the sign and the object (Atkin, 2006). The representamen has a unique feature. When it is used to talk about the physical or material form of the sign, it is called a sign vehicle. Peirce's model is well organized; however, the words used can change depending on the sign. As Peirce (1955, p. 99) puts it, a sign is "something which stands to somebody for something in some respect or capacity". As cited in Chandler (2007), the representamen, which is similar to Saussure's signifier, is the form taken by the sign; and is called the sign vehicle. An interpretant, which is nearly analogous to Saussure's signified, is the sense made of the sign. An object or a referent is something beyond the sign which it refers to. The reason Peirce's model varies from Saussure's is because he accounts for a physical reality through the referent, which is a physical thing in the world. The work of Peirce is "especially useful in the semiotic analysis of advertising" (Beasley & Danesi, 2002, p. 39)

because Peirce related the connection between the representamen and the object to the interpretation of the viewer. When using Peirce's method, it does not matter "how conventionalized the sign's utilization may have become" Beasley & Danesi add, there will always be a guideline that can aid in its interpretation. A disadvantage of using this model within this study is that the model is very rigid in regards to the types of signs and the association of the three tiers. Whilst his model is chosen because he offers direct guidelines and a structured process in interpreting the signs, it is important to see whether the overall advertisement is darker in colour and presence rather than deconstructing the image as a whole. Over the years, Peirce adapted his model of semiotics and added guidelines for the types of signs as in his view there were over 10 different types of signs.

### **2.3. Connotation, Denotation, and Myth**

For Barthes, connotation is the "tone of a text, the manner which has been decorated." The signified of a "connotative sign" is for Barthes the "fragment of an ideology," the signified, in turn, a "rhetoric," both going back to a "real system" via meta-language obviously have no differences made between communication and indication. Thus, for Barthes anything which furnishes meaning becomes a sign, and any group of sign becomes a system, although neither the existence of an intention to communicate, not of a complete sign inventory, no of combination rules or opposing features, is proven. Furthermore, the mythical level of signification can also be turned the ideological at this level. Signification



depends on the shared cultural values and beliefs. For example, the use of images of countryside in advertising, the signification depends on the myth or ideology that opposes city and country; the country is signified as more pure and innocent than the urban lifestyle. Such myths are specific to certain cultures, and they are arguable; 'countryside' may connote something quite different to a confirmed city-dweller. Whilst the process of signification is universal, the meanings that are generated in the process will be culturally specific.

#### **2.4. Fashion Advertising**

Everyone attempts to express themselves through the things they use to define who they are, including their fashion. Even when Roland Barthes discussed "The Language of Fashion" (2006), he made reference to the fact that fashion has its own internal logic, unconcerned with external issues such as history, utility or even aesthetics, and it is fully pound up with its own depiction in which something is fashionable because fashion says it is. As a result, the preceding statement serves as the foundation for this study's intent to delve deeply into semiology in the realm of fashion. Fashion can be defined as a popular aesthetic expression in a specific time, place, and context, such as clothing, footwear, lifestyle, accessories, make-up, hairstyles, and body proportions. When addressing commercials, the signifier takes on a tangible shape, as it is a visual message that can be touched rather than an invisible spoken communication. The signifier in an advertisement is the substance within the commercial that creates the image. The signified is the mental

thought that the signifier represents (Chandler, 2002). Furthermore, the advantage of using Saussure's model is that when attempting to comprehend ads, Saussure's model identifies a sign as long as there is a signifier and a signified, as well as a relationship between them. Meanings can thus be interpreted by comprehending the relationship between the signifier and the signified as a totality within the sign. In addition, Barthes discussed the photography of fashion in his book "The Fashion System" (1967) and identified three common strategies in order to recognize it as a fashion photograph; literal representation, romanticizing and explaining the story in an unbelievable method. It is possible to use Barthes strategies to identify a fashion photograph but as the images used within this study are already classified as fashion photography, so there is no need for his method. Barthes's model of semiotics is usually used to analyze advertisements because of the 'myth' aspect. Many advertisements, especially luxury fashion, promotes for a lifestyle rather highlighting its products.

### **2.5. Interconnectedness of Semiotics and Fashion Advertising**

According to Bitoun (2006), semiotics deciphers the "signs" mainly text and images, and is used to communicate a certain message to a given audience and assesses the effectiveness of communication. In the context of advertising, semiotics serves to decode hidden messages delivered to the viewers by assessing the interconnectedness between elements of communication (Beasley & Danesi, 2002). The first applications of semiotics to advertising by Barthes, in late 1960s, laid the

ground to the development of the analytical tools of semiotic research and inspired subsequent works based on this approach. Semiotics allows one to decompose brand names, logos, packaging, and so on, at two different levels of interpretation: (1) a surface level one and (2) an underlying level one. The surface level regards the visible part of signs (words, images or colors) that lead to the underlying level, where the true meaning lies. At the underlying level, the association is most often linked to a mythical or archetypal world interacting with the subconscious mind of the consumer (Beasley & Danesi, 2002). Semiotics is also used in advertising research to investigate unconscious desires and understand how activating and stimulating them increase propensity to purchase and overall consumer value. Indeed, fashion luxury brands rely on the emotional and sensory aspects to activate these desires. They evoke the “emotional” side of the consumption by using sensory associations. Consequently, everything in an ad – the background, the colors, the models’ features and poses, and all the visible signifiers – can be analyzed through semiotics. French semiotician Jean-Marie Floch’s work (1995) conducted with popular luxury brands – namely, Chanel, Loewe, Ferragamo and Yves Saint-Laurent has been the starting point for a semiotic analysis of the relationship between luxury, aesthetics and design.

### **3. Methodology**

This part discusses the research method related to this study. It presents the research method, data and data sources, data collection, instrument of analysis, data analysis and the interpretation.

### **3.1. Method of Research**

Polit et al (2001, p. 167) define a study design as "the researcher's overall approach to answering the research question." Thus, in order to answer the study's questions, the researcher relies solely on a qualitative approach to analysis, because it investigates not just when and where, but also how and why the problem arises. According to Creswell (2014), the qualitative research strategy is recommended since it is a descriptive method that interprets the outcomes gained from the data collected. The present study discusses adverts, images, words used in fashion ads and conducts studies in natural situations. This study is interpretative using a qualitative method. Qualitative methods permit the researcher to approach the data so that they could be used to develop analytical, conceptual and categorical information components from the data. A qualitative research attempts to grasp social behavior, because they find a definition of reality and how it affects behavior. As previously stated by Bungin (2007, p. 47), the qualitative researcher has a more active role in the data collection process than the quantitative researcher; this is because the qualitative method provides the researcher with a great amount of raw information (Easterby-Smith, Thorpe, & Jackson, 2018).

### **3.2. Data Source**

Data for qualitative research can originate from a variety of sources, including a semiotic study of fashion advertisements which could be several forms of materials, such as print advertisements: Advertisements for fashion in magazines, newspapers, billboards, posters, and other print media. Online advertisements; fashion advertisements published on websites, social media platforms, or other online platforms. Moreover, television advertisements; fashion advertisements that are broadcasted on television. Fashion advertisements published on websites, social media platforms, or other online platforms are referred to as online advertisements. Furthermore, television advertisements; fashion commercials that are presented on television. All of the aforementioned components can be a strict source that a semiotics researcher can conduct in his work. But here the advertisements that are used in analysis are of online platforms.

### **3.3. Tool of Research**

The study is based on Ferdinand de Saussure's (1916) dyadic semiotic model, which has two components rather of three: a signifier, which is the sign form, and a signified, which is the thought it expresses. Each piece of advertisement will have the "signifier" and the "signified" semantically attached using Saussure's model aforementioned. Since the connection between the elements of the sign is arbitrary, the other features of each advertisement that may generate a presence of darkness will be analyzed using Saussure's technique.



(Figure 1) Saussurean's

### Notion of Sign

#### 3.4. Data Collection

This research has looked into fashion brands in order to limit the reach of the study. **Mavi Jeans, Bottega Veneta, Hermès, Armani Exchange, and Dior** are the brands that have been chosen. In order to retain relevance, the researcher selected certain campaigns from recent few years for analysis. Data is gathered from sources of brand websites and stores on internet. The researcher has chosen campaigns with noticeably embedded brand meanings for the sake of semiotics objectives. The advertisements that have been selected include masstige and luxury brands.

#### 3.5. Technique of Data Analysis

According to Zakia and Nadin (1987), analysis of semiotics in advertising looks at the visual, auditory, or textual signals that are utilized to

represent the item or brand, as well as their target audience and intended usage. In order to recognize overtly literal (surface) meanings and hidden symbolic (deep) meanings, codes included in these cues must be deconstructed. For example, Berger (1972) argues that the presence of aesthetic aspects in luxury advertisement is an indication of affluence. For example, the surrealist art style blends extremely realistic images with text that defies reality (Messaris, 1997) and is regarded to have a “elite appeal” that has affected luxury goods advertising (Page, 2006). The juxtapositions urge the observer (i.e. interpretant) to draw meaning from them and encourage them to experience the mythological via consumption of luxury. Consumers who stick to this art perspective perhaps explicate the text within certain context, considering the product as a work of art that affirms the brand's luxurious identity.

#### **4. Data Analysis**

The practical section of the current investigation is the focus of this component of the study. The analytical techniques mentioned above are applied to the acquired data to conduct an analysis.



**(Figure 2) Mavi jean's Summer Campaign; MODELS; Hailey Clauson  
and Devin Paisley**

**(ADVERT. NO. 1)**

**Signifier:** Sky-background with woody stairs, sunlight, a lower-angle photograph of a couple posing. Style; a young man with neat hair, blue trousers, and a black t-shirt; lady wearing a black t-shirt, a black skirt, and a white summer jumper.

**Signified:** Summer, affluence, casual style, dependability, uniqueness, and finery

**Semiotic Analysis:** The sky denotes a nature streak, while being high up represents achievement. Stairs have a symbolically similar and metaphorical meaning. In this advertisement, thus, the steps against the backdrop of the sky in a private setting do signify sublimity and achievement. By being arm in arm in this photo, the man and lady represent a couple of power. Their animated stance and facial gestures convey independence and uniqueness. Sunshine is a representation of joy, adoration, as well the absence of gloom. The pair appears content in this advert, which is a reason to be joyful and celebrated. However, the portrayal of the summer's collection as sunshine is a summertime indicator. The man and woman are both dressed in minimally stylish casual clothing.

**(ADVERT NO. 2)**



**Signifier:** Two young models with casual outfit, a girl with a black pellucid long gown carrying a plushy basket bag, and a man with white tee and blue short pants. Location; gracefully getting off the yacht.

**Signified:** Renewal lifestyle, unrestrainedly, self-confidence, leisure, entice, liveliness.



**(Figure 3) Bottega Veneta Basket Bag's Campaign; MODELS: Mary-Kate and Ashley Olsen**

**Semiotic Analysis:** The brand embraces minimalist silhouettes, luxurious fabrics, and a subdued color palette to convey a sense of quiet sophistication. The Row's clothing collection features clean lines, luxurious fabrics, and understated elegance. This advertisement shows a handsome man in simple but luxurious clothes, and behind him is a thirty-year-old lady in a transparent black dress, walking elegantly and confidently, carrying an eye-catching large basket bag. Although they are apparently a little apart, but they look to be communicating youthfulness and confidence. The seaside shows pleasure and leisure. The

environment provides a tranquil setting and represents the upper middle class way of life. Water symbolizes youth and renewal. The revealing outfits are to further communicate boldness and entice. In certain contexts, black and white are a symbol of authenticity and nostalgia; in this case, it complements the spirit of the story – simplicity and ease.



(Figure 3) Hermès' Campaign; Steve Mnuchin and Louise Linton

(ADVDRT NO. 3)

**Signifier:** American airplane/ a private jet, Couple (lady in a white skirt and trousers with a luxurious handbag on one hand and nylon bag on the other one, posing outwards from the steps of the plane; man in formal black tuxedo just behind her)

**Signified:** Wealth, certainty, achievement, implicit adventure, exclusivity, individuality, superiority

**Semiotic Analysis:** An aspirational sign of riches is the airplane, particularly a private jet. The couple symbolizes the actual lifestyle of the

rich customer or the idealized lifestyle of the aspirational consumer. Steps here can signify a rise in prestige. The woman strikes a confident attitude on the plane's steps as though to show off her outfit. She keeps a certain distance between herself and the man who is standing behind her, signaling her independence. She is dressed elegantly in lace. Luxurious outfit are regarded as realistic, artistic, stunning, delicate, wealthy, and of incomparable worth.



(Figure 5) Armani Exchange's Campaign; MODELS: Tamiris Souza Freitas, Clint Mauro [Ford, Kult], and Irina Shayk

(ADVDRT NO. 4)

**Signifier:** Three models (two ladies and a man) sitting in a circle on a seaside in summer, wearing casual outfit, one of them lying on the sand.

**Signified:** A self-indulgent man with two ladies photo, allurements, erotica, gratification, rejuvenation.

**Semiotic Analysis:** A male is viewed partly out of the sea, as two females sitting on the sand. They sound to be at ease and are pretty close together. They also convey self-confidence and freshness. The face of orgasm is expressed by both the man and one of the females, emphasizing self-indulgence and allurement. The three models enjoy relaxation and fruition at the beach. It provides a calm setting and represents the lifestyle of upper middle-class community. Water symbolizes youth and renewal. The costumes are exposing in order to convey erotica and confidence.



(Figure 6) Dior lady's Campaign; MODEL: Anya Taylor

(ADVDRT NO. 5)

**Signifier:** Anya Taylor Joy, lifestyle, black and white (monochrome view).

**Signified:** Affluence, dependability, iconic, individual personification, imperishability, classy.

**Semiotic Analysis:** Anya Taylor Joy is an American actress, and TV character. Her public demeanor is fun, simple, and full of life. In this campaign, she embodies elegance and refinement, as well as independence and youth. This advertising blends modernity with traditional design and grace. She is unaccessorised, i.e. wearing no jewelry, yet her look is fashionable and stunning. The footgear symbolizes prosperity and prestige. The overnice bag is a functional and portable accessory. The black and white is chic Dior, suggesting genuineness, as in former assessments.

## 5. Results and Discussion

Exclusiveness, sophistication, independence, sexuality, and authenticity are among the common themes that run across all of the brand commercials that have been analyzed. Exclusiveness is conveyed by a unique setting and lifestyle. Sophistication is communicated through style, from Dior lady's s classic look and professional attire, to Mavi jean casual chic, from Hermès s modernized style to Bottega Veneta's look. Sophistication is conveyed through style; examples are the professional clothes and classic appearance of the Dior Lady, the relaxed chic of Mavi Jean, the contemporary style of Hermès, and the appearance of Bottega Veneta. High product quality is reflected in sophistication that could add to the brand's prominent value. Independence is portrayed through expressing self-assurance (via postures) and individual independence (using props). The female, particularly, is at the core of this concept across both masstige and premium brands. For instance, the appearance

of females portrays "female energy and power" living independently, as do Armani Exchange's girls on a bank of a sea as appeared in the picture. Sexuality is a common explicit motif across the brands since it enhances the narrative of independence, while on another level; the clothing activates the need for attraction towards the self and to others. Since it strengthens the independence narrative, sexuality is a prevalent explicit element throughout the brands. On another level, however, the apparel stimulates the craving for attraction to oneself and to others. In addition, authenticity in this study refers to the genuine, the classic, and the recognizable, and this quality can be seen in all of the well-known brands that have been analyzed. The setting of Hermès and Dior's black-and-white trademark, which is connected to brand identification, are where authenticity is most apparent. Timelessness, heritage and prestige are further recurrent themes. Timelessness in the realm of luxury brands denotes the enduring power of the brand's defining features. In the analysis, Bottega Veneta represents itself as a brand that transcends the generations; Dior demonstrates the timelessness of its bag. Prestige in this analysis is used to refer to reputation and status. In the investigation, Bottega Veneta promotes itself as a brand viewed to be transcending generations, while Dior's bag exemplifies its timeless and ageless appeal. In the aforementioned analysis, the terms reputation and status are referred to as prestige. Common themes across brand advertising are seasonality, allure and adventure. Adventure also links to the message of wealth and accomplishment that both masstige and

luxury brands aim to communicate. Seasonality, allure, and adventure are all frequently used themes across advertising for brands. Adventure is also linked to the sense of prosperity, accomplishment and success that both masstige and luxury brands are seeking to convey. Moreover, in response to the study's questions:

1. The most prominent visualized signs in fashion ads are the items being marketed, which is why outfit and accessories are frequently featured. Certain messages are sent by the type of clothes, as well as by its, color, design, and material. Models: the people who have been selected to showcase the clothes and accessories. Setting and background: The advertisement's surroundings might convey messages as well. Use of color and lighting: These two elements can also imply meaning. For instance, bright and warm lighting can evoke feelings of optimism and enthusiasm, but somber or dramatic lighting might convey a more serious or tragic tone.

2. Common language signals utilized in fashion advertising include: Name of Brand; which is the most prominent linguistic indication employed in fashion advertising. Taglines and Slogans; which are written in the form of brief phrases that may be used to express the message, personality, and values of the targeted brand. Descriptions of Product; which is the language used to depict the items of production may convey meaning as well. Using terms like **exclusive** and **luxurious** might, for example, generate a sense of **prestige** and **exclusivity**. By evoking certain feelings, wants, and ambitions in the observer, these indicators

help to establish linkages between the brand and its merchandise. A consistent brand image and identity are produced by the interaction of the language and visualized signals. Additionally, the analysis supports the study's conclusion that the previously described hypotheses are typically valid and accurate. Firstly, fashion ads employ a diverse array of visualized and verbal symbols to establish associations between the brand and its merchandise. The establishing of brand identification and influencing customer conductance may be greatly aided by the use of hints and indications such as language, imagery, color, and cultural signs. Secondly, the connotations established by these symbols have a substantial role in the brand's and its goods' overall message. It is essential for successful advertising as well as influential branding to comprehend the meanings beyond the signs employed in fashion ads. This knowledge raises the likelihood that the target audience will receive the intended message from the advertisement, improving its chances of success.

## **6. Conclusion**

This section presents the finding and conclusions reached through the analysis of the selected data, as well as recommendations and pedagogical implications.

### **6.1. Conclusions**

Semiotics may aid in the construction of meanings that can communicate to the consumer's unconscious mind. Actually, while sensory sentiments



and wants typically associated with luxury products can be difficult, if not impossible, to convey in words, visuals can be more simply generated with several layers of meaning. Advertisements provide a picture of a dreamy, fantastical world where people and things are given symbolic meanings and turn into signs in periodicals or on television. Various semiotic techniques may be used to interpret the messages that advertising communicate. Analyzing ads at the signifier level can be aided by De Saussure's "1916" dyadic model of the sign. The connotative and denotative meanings ingrained in advertisements may be represented through the use of Barthes' (1977) categorization of communications into linguistic, connoted, and denoted messages. Stated differently, the most defining characteristics of modern fashion advertisements are manipulation, exaggeration, and temptation. Certain advertising prioritize appealing to the target audience's emotions above the products they are selling. Because of this, marketed merchandise frequently conjures up images of perfect lives, feelings, and wants. In addition, it is difficult to ignore advertisements that promise flawless marriages, prosperous spouses, attractive lovers, and an opulent lifestyle. The idealized visuals, not the actual goods, are what the target audience finds most memorable. For instance, some consumers purchase clothing based only on the justification that it would make them more like the advertisement's signifier.

## **6.2. Recommendations**

The present study recommends the following to be considered:

1. Take into account the target audience: It's important to take into account the audience that the fashion advertisement is attempting to attract while examining it. This might provide some insightful information about the messaging and symbols employed in the advertisement.
2. Take into account the language used in fashion advertisements: It may have just as much impact as the visual components. Keep an eye out for any special words or phrases that are meant to elicit a certain feeling or send a certain message.

### **6.3. Pedagogical Implications**

The study's pedagogical implications of semiotic analysis of fashion advertising are as follows:

1. Improving literacy of Media: Semiotic analysis of fashion advertising on brand advertising may be utilized to improve the literacy of media among students. A lesson plan might be developed by the instructor that delves into the significance of fashion advertising and how they convey messages to the audience. The instructor, by doing so, may assist students get more critical media consumers and better grasp how advertising can impact our perspectives.
2. Increasing Cultural Consciousness: Cultural conventions and values are frequently impacted by fashion advertisements. Students can gain a deeper understanding of other cultures and how they are portrayed in advertising by critically analyzing and discussing these advertisements.

Students that study marketing, fashion, or / and cultural studies may find this to be of special interest.

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