

## EMPLOYING HOFSTEDE'S CULTURAL DIMENSIONS IN TELEVISION ADVERTISING: (An Analytical Study of Zain's "Ya Baghdad" Advertisement)

By

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### Abstract

The research aims to analyze the television advertisement to monitor the indirect and underlying meanings behind the apparent significance in Zain's "Ya Baghdad" Advertisement through semiological analysis, in accordance with the cultural analysis of Hofstede's 'Model of Cultural Dimensions'. Our choice of such a model in practical application over other models that may have provided more dimensions is due to its ability and verification in explaining cultural diversity and additionally the size of data and studies on the cultural dimension. This study's aim is to verify the validity, stability and significance of this model before being adopted by Hofstede as a measurement tool. This model was used in order to analyse the relationship between the text and the image, and to recognize the factors affecting the semiotics of the image as it includes signs, symbols, rules and connotations that have roots in the prevailing social or intellectual conditions in society. The analysis lies in deciphering these symbols, rules and connotations found in the film's image, which includes the content as a visual text, and in turn contributes in forming the meaning. The research concluded that there is a consistent relationship between the linguistic and semiotic patterns of television advertisements and the specific national culture that are produced or for which they are produced. Hofstede's indicators of cultural dimensions and related societal norms; and core values have proven to be a useful framework for interpreting many distinct linguistic and semiotic patterns in television advertisements.

**Keywords:** Semiology, advertisement, Cultural Dimensions, Hofstede, Cultural Analysis.

### Methodological Framework for Research

#### *First: the research problem*

Advertising is a communication process that results in all the colors of communicative activity in terms of its components, and most important of all from a semiotic point of view, the emergence of verbal and non-verbal language as a communication tool

Knowing that the language material in this communication is the culture of the community and people's needs and interests

Attention to culture in advertising is a topic of importance to brands that operate on a global scale, and in culturally diverse markets

Recent years have witnessed interest in the consequences of culture on advertising, and the need to adapt advertising strategies to consumer culture. Several models have been developed, with the Hofstede model being the most widely used. Accordingly, the research

:starts from a main question

To what extent does the television advertisement reflect representations of the Iraqi “cultural identity from meanings according to Hofstede indicators?”, and several sub-questions :emerge regarding the research problem that can be summarized as follows

1. Should all satellite TV advertising be standardized to achieve efficiency, or to adapt to ?local culture and consumer motives to be effective
2. ?What is the nature of the characters employed in the advertisement
3. What is the rhetorical structure of the television advertisement in employing the Iraqi ?identity
4. ?What are the connotations and meanings embodied in the advertisement under study
5. ?How successful is the sociocultural strategy as a persuasion strategy

### ***Second: the importance of research***

Employment of advertising culturally is among the trends that have become important among those interested; “Advertising of all kinds includes two messages, one of which promotes the good or service, which is the direct message, and the other generalizes values, mentalities, behaviors and ways of life, which is the indirect message and has the deepest )impact” (Muhanna, 2002, p. 56

Space advertising in particular is no longer just a means to increase the volume of consumption and profit, but rather has become an important element that falls within the framework of plans that focus primarily on the dissemination of a comprehensive life model, an integrated moral system and a peace of values that achieve long-term goals and interests. Production institutions no longer produce a commodity and then try to market it through Advertising, rather it works to create a socially, psychologically and behaviorally prepared consumer, and herein lies the importance of research

### ***Third: Research objectives***

1. Disclose the nature of the personalities employed in the advertisement
2. Uncovering the rhetorical structure of the television advertisement in employing the .Iraqi identity
3. Knowing how the declaration under study embodied connotations and meanings that .reflect the Iraqi cultural heritage

### ***Fourth: Research Methodology***

The most appropriate approach is the semiotic approach, which attempts to reveal the internal elements of the film image and reshape the semantic system in a way that gives a better understanding of the function of the communicative message within the cultural system .of social life, according to Hofstede's indicators of the theory of cultural dimensions

### ***Fifth: Concepts of the study***

1. Mark: It is used to “transmit information, to say something, or to indicate something, that someone knows, who wants to share this knowledge with another” (Echo, 2007, .(p. 74
2. ”Representation: “It is the use of signs to express or replace something Ismail, 2014,) " .(p. 187

### ***Sixth: Previous studies***

1. Nicola Borrelli study (Borrelli, 2007)

The problem of the study lies in the analysis of television advertising because it depends on several communication codes (verbal, visual, audio, etc.), and they interact with each other to create the final message. The study aims to explore the relationship between the national culture and the language of television advertising, and to know the extent

to which the linguistic and semiotic aspects interact with each other to convey a message related to the target culture. The study followed a systematic approach, combining discourse analysis and social semiotics. The overall results from the analyzed samples indicated a consistent relationship between the linguistic and semiotic styles of television advertisements and the specific national culture for which they are produced

2. (Salima, 2015) higher- Salima study

The problem of the study lies in determining how to construct rhetorical messages in television advertising, and it aimed to identify the advertising message, its content and methods used to market goods and influence the consumer. And two iconic messages, in addition to the adoption of film analysis, and the most important finding is that the local flashes depend on the formal and superficial aspect of promoting the product in the “Sfina” and “Mobilis” flash, which depend on the verbal narration more than the image narration

3. Muktar Khaira Study (Khaira, 2016)

The problem of the research started from the extent to which popular culture is triangulated on common signs that agree in its interpretation of the collective memory and at the same time are unique in cultural symbols that characterize the human community and the cultural field that contains it, and also shed light on the advertising messages and technical representations in them, and this study falls within the semiological analytical approach, and among the most important What I found is that the advertising discourse on Al-Nahar TV has a representative function, in addition to the focus of these advertising films on the level of introducing the commodity and emphasizing its physical characteristics

4. Fathi Khalifa study (Khalifa, 2017)

The problem of the researcher's study focused on the strength of the relationship between television advertising on the private Al-Shorouk TV channel and representations of the Algerian culture, and how this culture is represented through advertisements. The meanings and connotations it contains and the interrogation of its symbolic dimensions, and relied on the approach of semiological analysis. As for the most important findings of the study, the advertising films included some representations of the Algerian culture, and we single out here two main values: “generosity and hospitality”, the fourth advertising film, and the great reverence and respect for “the film.” The second advertisement

**Seventh: research tools**

The most important analytical tables presented in the analysis of the advertising film, the table of "Alain Resnais" (M.Marie, 2004, p. 9) quoting from: (Bou Chaheet), which was established in 1963 AD, and despite its age, it has not lost its scientific value, and it is still it is widely used in film analysis

the shot		photo bar			sound bar		
the number	duration	the description	camera movements	shooting angles	dialogue	Music	the noise
Shot number	Shot duration	the color lighting decoration Content the movement	shot ladder camera movement	Shooting angles in the shot	Two-way dialogue and multiple dialogue comment	Soundtrack	Natural noise and artificial noise
Shot number	Shot duration	the color lighting decoration Content the movement	shot ladder camera movement	Shooting angles in the shot	Two-way dialogue and multiple dialogue comment	Soundtrack	Natural noise and artificial noise

After determining the direction of the advertising film, the researcher will use two tools for the purpose of analysis

The first tool: We will rely on Roland Barth's theory, as he divides the visual message into two parts: the iconic message, which includes a specific significance and an applied .significance. The linguistic message: the structural function and the approach

The second tool: Indicators of Hofstede in Iraqi culture "Hofstede dimensions in Iraqi culture" (Hofstede, n.d.). [www.hofstede.insights.com/country/iraq](http://www.hofstede.insights.com/country/iraq)

Which enabled the researcher to make a comparison between the cultural indicators of Iraq and the results of the current research. The scale scales from 0 to 100, with 50 as an intermediate level. The rule of thumb is that if the score is less than 50, the culture scores are relatively low on this scale, and if any score is over 50, the culture scores are high on this .scale

Indications	Power	Uncertainty	collectivism	Vs. Masculinity	المدى Long	INDULGENCE
	Distance	Avoidance	Individualism	- Feminism	Vs. Short-term orientation	
Country/ Iraq	95	85	30	70	25	17

### ***Eighth: The research sample***

In his study, the researcher relied on the intentional sampling, which is a method that he relies on when the researcher is sufficiently familiar with the vocabulary of his research community, and he chooses the vocabulary that is more representative than others. The most possessive of symbolic connotations and implicit messages, for the purpose of subjecting .them to semiotic analysis

## **Theoretical Framework for Research**

### ***First: Cultural representations in television advertising - the school of cultural analysis***

The cultural representations that we mean in our study are the implicit aspect formed by the sum of cultural images in advertising, which is a set of mental images that are arbitrarily entrenched in the memory of the human community starting from the moment when the name is given to a certain thing, and this image appears when the semantic use of symbols on verbal language form. The significance of cultural representation is the knowledge and interpretation of the pictorial pattern consisting of a set of arbitrary mental cultural images associated with Iraqi culture, which reveals the lifestyle of the members of the group, and thus constitutes the moral heritage that is stored in the Iraqi collective memory and transmitted in the form of symbols, ciphers and cultural signs (Fathi, 2017. , p. 37)

Cultural representations are the strategy through which the advertising maker achieves a model image of integrating the recipient culturally and socially in the content of the advertising message, and expresses what corresponds and corresponds to the sociocultural reality of the consumer, and also focuses on the cultural data of the community; Because these data govern the extent of the credibility and acceptance of the recipient of that .advertising message

The advertising message “ :Lazar Sefid approached his presentation by saying operates within a conservative framework and follows general patterns such as values and beliefs, and does not resort much to following new forms, and that the message follows the status quo more than it resorts to creating new patterns that are incompatible with the specific

cultural status of the behaviors of individuals a particular community Cathetat, 2001, pp. ) " (101-100

### ***Second: The dimensions of national culture in the Hofstede model***

Hofstede's cultural dimensions model was applied to commercial advertising research and showed useful results. The model was also used in consumer behavior, marketing and advertising research. In light of this, the researcher believes that this model should be used in television advertising research for its relevance, as well as its effectiveness and ability to .measure variables through six indicators. of national culture (Mooij, M & Hofstede, 2010, p)

Hofstede identified six indicators of societal culture that are directly related to marketing, promotional and advertising strategies at the local and international levels, on which the study depends by applying to an advertisement in MBC channel (Iraq), the study sample. In fact, the comparison between cultures requires that there be awareness of cultural differences, and levels of communication are affected by cultural dimensions: verbal communication (advertising texts, i.e. the same words and language, the logo), and non-verbal communication (gestures and signs, the way advertising characters perform, clothing, decoration). . The following is an explanation of these dimensions: Note: The scores mentioned in the table indicate their extent within Iraqi society, according to Hofstede's field .study

#### ***Distance Power***

This dimension refers to the sense of social and psychological disparity between individuals in different cultures, and this dimension measures the sense of disparity in power and influence between two individuals, one of whom is a chief, and the other a subordinate. For example, societies whose members have a sense of great disparity in power and influence between individuals often witness a latent conflict between organizations and individuals who possess status, influence, resources, and reputation, and between individuals and organizations that feel weak or powerless. If this conflict is rarely expressed, or turns into hostile behavior, it is expressed in qualities (Al-Jammal, 2009, pages 118-119). The indicator of power and influence is employed in advertisements for jewelry, ideal apartment .complexes, as well as advertisements for expensive cars such as Mercedes

#### ***Uncertainty Avoidance***

This dimension means to what extent the people of a particular culture feel tension and anxiety, if they face a situation characterized by ambiguity and ambiguity, and the unpredictability of its results, and to what extent the people of this culture seek to take an assertive behavior towards this situation. Cultures differ among themselves with respect to this dimension. There are cultures characterized by a high level of concern for avoiding anxiety and uncertainty, and they are active, emotional, intolerant and aggressive cultures, and looking for security in the first place, in contrast to cultures characterized by a low level .of concern to avoid anxiety and uncertainty .(Al-Jammal, 2009, p. 119)

#### ***Collectivism Vs. Individualism***

This dimension refers to the extent to which culture gives the individual and his interests a higher value than the value it gives to society and its interests. The societal Chinese culture, gives importance and priority to society and its interests much higher than it gives to the individual. The welfare and progress of society is more important than the welfare and progress of the individual. This ideology is generally spread in socialist-oriented societies and in Asian cultures. Individuals in these cultures tend to maintain existing statuses and social symbols. On the other hand, cultures that believe in the principle of individualism

develop an “arithmetic” organizational culture, in which individuals are first concerned with calculating benefits and advantages. Personal freedom is essential in these cultures, especially .freedom of opinion and expression (Al-Jammal, 2009, pp. 119-120)

***Masculinity - Feminism***

This dimension refers to the roles that individuals play in society, and the extent to which gender plays in determining the position that an individual occupies in the institutions of the state or society. Some cultures do not distinguish between men and women in terms of rights, but on the other hand, there are cultures that distinguish between men and women in rights. In fact, a man may find it difficult to be headed by a woman, or equal with him in .rights (Al-Jammal, 2009, p. 121)

***Indicator of long-term versus short-term trend: “Confucius dynamism”***

Long Vs. Short-term orientation

This dimension is attributed to the principles of the Chinese philosopher "Confucius", and it refers to the tendency of individuals in a culture to commit to performing certain roles and tasks, and to adhere to traditions in the long term. This orientation leads to the availability of work ethics and traditions, and a commitment to perform tasks, and they expect rewards or rewards in the long-term future, more than they expect immediately or in the near future. These cultures are slow to respond to change, in contrast to those with a short-term orientation, in which individuals expect immediate reward or reward for their .actions, and are quick to respond to change (Al-Jammal, 2009, p. 121)

***Tolerance or indulgence versus discipline: This is Hofstede’s newest cultural indicator.***

Indulgence symbolizes a society that allows the relatively free satisfaction of basic and natural human needs related to enjoying life, joy and having a good time. Self-control also symbolizes a society that suppresses the satisfaction of needs and regulates them through social rules. Strict, people with this orientation have a perception that their actions are constrained by social norms, and they feel that satisfying their desires and entertaining ,themselves is somewhat wrong)Hofstede, Dimensionalizing Cultures: The Hofstede Model)

***Application part:***

***First: The Baghdad Ya Ain Declaration :***

The ad begins with words sung by the writer Zahi Wehbe, composed by: Hazem :Shaheen, and sung by: Faya Younan, with the words

Baghdad, oh night, Baghdad, oh eye, oh grain of the heart, oh bride of the zen, Baghdad, oh “ .night, Baghdad, oh eye

O Bead of the Heart, O Bride of Zein, O Obsession of a Wedding, O Kohl of the Sun, O ”.Obsession of a Wedding, O Light of the Eye, Baghdad, O Night

***First: The significance of the appointment speech of the Declaration of Baghdad Oh Night:***

The advertisement began with a close-up, flat shot from the back of a woman standing on the balcony of her house in the streets of Baghdad and looking outside, where the trees, the sounds of birds chirping, pigeons, and the sunny weather, then the shots move from one space to another with a linear sequence of images to create for the viewer a kind of realism as moving the camera from one place to another Another, starting with a close shot showing butterflies flying on the green grass and weeds, then at a close angle showing the woman .putting the green plant in a glass of water in the place of sunlight

Then the clips show the characters of the advertisement, starting with the old man, the tea seller, then a woman on a tree trunk in one of the gardens, and in another angle a young man appears, and another shot shows the coppersmith, and another shot shows the .”calligrapher, holding a white board inscribed with the word “Baghdad

Then the advertisement clips move to highlight the cultural landmarks of the city of Baghdad, as it started with a medium clip of the Tigris River, then another clip showing the domes and minaret of a mosque from the top, and behind it many residential buildings and .government facilities

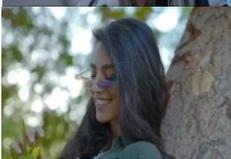
The ad moves to other clips in which children play in a green space and clap their hands, then the camera moves to show a young woman, then successively a middle-aged man appears dressed in Baghdadi dress as he sits in one of the cafes in the capital, Baghdad, then a woman collecting flowers from a garden, then a man Another is on Al-Mutanabbi Street and behind it the bookstores, then a group of people in one of the market bathrooms for men in Baghdad, then in another shot the Al-Nahhasin market appears, and in another angle a young man appears playing football, then in another shot the coffee seller appears in one of the streets, and in another close shot a vendor appears the girls' hair, then the fruit and vegetable seller; To give those clips a meaning that suggests the most prominent landmarks and daily .life of Iraqi society

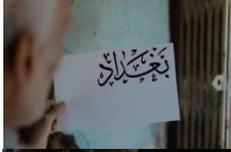
Then the ad concludes with the same clip that appeared at the beginning of a woman at an angle from behind, with the phrase “Baghdad we are her pulse.” The specific reading allowed us to trace the sequence of the categories that appeared in the announcement, which formed the essence of the dramatic construction, to show that the topic around which the announcement revolves is “highlighting the cultural features of the city of Baghdad”, with a focus on the Baghdadi personalities who embodied those cultural and civilizational features of the capital, Baghdad

#### A. The significance of the verbal discourse (the language of advertising)

What can be said about advertising language in general is that it is characterized by short sentences, concise and dense in terms of significance, and carries one main idea that works to communicate it to the recipient in the best circumstances. It may be eloquent, or it may overlap with the colloquial standard, or it may be a mixture between them and a foreign language. The beauty of the advertising discourse lies in its ability to condense linguistically, shorthand, clarity and directness, and to avoid confusion. “Oh, the bride of Zain”, “Oh, the obsession of a wedding”, “Ya Kahla Shams” and “Ya Noor Al-Ain”. We find that the advertiser has been followed in performing the purposes, expressing the purposes and achieving his goals in a way that avoids lengthening the phrase with no more than the recipient's need for delivery in view of the linguistic requirements needed by his deliberative field, thus avoiding what Taha Abd al-Rahman calls the linguistic harm of lengthening, and that is if you leave Increasing the expression in the integrity of the communication in terms of its form and its impact on the recipient, and thus it would have also avoided the scourge of fillers and achieved the linguistic benefit of brevity. As for its effect on the recipient, it spared him the scourge of fatigue, as he made him follow the announcement easily and without fatigue or boredom in understanding the meaning, and it is also noted that all these phrases contained the phenomenon of linguistic succession between classical and colloquial Arabic. Therefore, it was necessary to reach an easy, expressive and simple verbal formulation that suits young people and children today without resorting to strange vocabulary, or foreign vocabulary that offends the Arabic language, especially if it is not related to the .advertising message

A table showing the design category of Baghdad ya Zain advertisement clips,

Shot number	Shot duration	Shot type	shooting angles	camera movement	visual effects	Image content	photo bar			sound bar	
							photoshoot	Music	Comment and dialogue	sound effects	
1	11 sec	close	leveled	moving	not present	A woman standing on the balcony of the house and looking at the trees and birds					Sounds of birds and pigeons
2	3 sec	middle	leveled	moving	not present	A woman places the plant in a sunny place in the window of the house		existing	-		-
3	2 sec	far	leveled	moving	not present	A picture showing apartments with flowers in front of them		existing	-		-
4	1 sec	close	leveled	moving	not present	Old man		existing	-		-
5	1 sec	close	leveled	moving	not present	Woman sitting on a tree trunk		existing	-		-
6	1 sec	middle	leveled	moving	not present	Guy		existing	-		-

7	3 sec	middle	leveled	moving	not present	calligrapher		existing	-	-
8	1 sec	close	leveled	moving	not present	A calligrapher writes the word Baghdad		existing	baghdad ya layl	-
9	1 sec	middle	leveled	moving	not present	A shot showing copper		existing	-	-
10	1 sec	far	leveled	moving	not present	A shot showing a river and a bridge		existing	baghdad	-
11	1sec	far	leveled	moving	not present	Screenshot appears Mosque		existing	Ya een	-
12	3 sec	middle	leveled	moving	not present	Shot showing children playing		existing	ya habat kalb	-
14	3 sec	middle	leveled	moving	not present	Shot showing a man sitting in a café		existing		-

15	4 sec	middle	leveled	moving	not present	woman holding flowers		existing	yahibat kalb ya earusat zayn	-
16	1 sec	close	leveled	moving	not present	Snapshot showing Baghdad flags		existing	-	-
17	1 sec	middle	leveled	moving	not present	Book seller		existing	-	-
18	1 sec	middle	leveled	moving		people in the bathroom		existing	huasat eurs (Oh wedding crowd)	-
19	2 sec	middle	leveled	moving	not present	Coppersmiths Market		existing		-
20	1 sec	middle	leveled	moving	not present	young man playing football		existing	ya huasat eurs (Oh wedding crowd)	-
25	6 sec	middle	leveled	moving	not present	A shot in which a woman appears and the word We are Baghdad's pulse		-	-	-

Second: The significance of the implicit discourse of the Declaration of Baghdad Ya Zain:

The linguistic discourse in the advertisement used the appeal style in one syllable more than seven times. Linguistically, the call is the sound, it is derived from the word “al-Nada”, which is the dimension of the sound. It came in Lisan al-Arab: "A man called him a call, and a call, meaning he shouted, and "Anda a man" if his voice is good... And a man with a soft voice: far away, and the call: farther than the voice. As for the terminology, it is “to warn the addressee and make him pay attention and respond, so that he will come to you with specific letters.” The call is a sign of “communication” between people, and it is a strong evidence of the “sociability” of the language, and therefore it is frequently used, and almost every day a person’s speech is devoid of the call, and it consists of a letter to call and a herald, and the well-known sentence does not consist of a letter and a name only. However, the Arabic grammar sees that the appeal sentence is a complete sentence like the other sentences that have an apparent attribution; Because the herald is a kind of “object”, and it is established by a deleted verb: I call, or I pray, and this verb does not appear at all, and the letter of the call acts on his behalf and does his work (Al-Rajhi, 1998, p. 275

The most famous and most frequently used letter of the call is: “Ya.” The sounds of these letters are innate, instinctive in nature and involuntary. They are as old as the need for them. The call is an instinctive gesture that man practices in response to his innate needs. It is used in distress and exclamation. And in the song, "Oh night, oh, oh, oh..." the call of the intended novice was repeated, beautiful and touching, and the call indicated many meanings in it, such as sorrow, pain, yearning, praise, and others (Al-Rajhi, 1998; Prabowo & Sinaga, 2020; Rašidagić & Hesova, 2020; Zulyadi et al., 2021).

Oh night, oh eye, despite the atmosphere of filming in the daytime, but the accompanying song sang in the night of Baghdad, which is known to the poets in their poems, between praise, spinning, longing and nostalgia, and Baghdad was and still has value :within every Iraqi person. Baghdad here resembles several things

1. The night in terms of beauty and calm
  2. The eye, in that the dearest thing in a person is sight, because with it we see the world
  3. The heart is the prince who rules the human being and his life depends on it
  4. A wedding obsession because it is joy, brings together loved ones and lovers, gives life and creates renewal
  5. The grain of the heart because this is the depth of humanity
  6. Baghdad, which is a wedding obsession and a gathering place for loved ones and friends
  7. Baghdad appeared written in the thuluth script, which is considered one of the original Arabic scripts
  8. The advertisement carried a final slogan, “Baghdad, we are its pulse,” and “our” here means “we.” The pronoun here is the plural of the pronoun “I,” meaning “I
- Proving belonging and identity for the purpose of challenge, Baghdad will remain as long as our pulse continues in life, we are its people and its people

#### ***A- The picture (characters)***

Choosing the characters in an attractive and expert in the subject of the advertisement under analysis has the greatest impact on the recipient in forming trends and changing behavior. emotional. Especially since the professions embodied in the advertisement are the profession of the “copper” Saffron and the calligrapher, and it is one of the ancient professions whose owners have always been creative to produce paintings, pots, banners and manuscripts that express all aspects of life, and this profession began to gradually decline and disappear, until it is threatened with extinction. For this reason, the advertisement embodied

beautiful heritage spaces of authentic Baghdadi life. In addition to the street vendors selling girls' hair", who was pulling the children of Baghdadi neighborhoods and making them "come out as if they were spring butterflies flocking to flowers, which was embodied in the advertising scenes, so the originality of this profession, which remained preserved in its authenticity, is like the originality of Baghdad

### ***B- Colors :***

We note the distinction in the director's reliance on the single colors "white, black" at the beginning of the advertisement, as the white color "collecting the sense of color" has the dominant feature in the advertising scenes, which is the white background and the colors of clothes worn by some characters, and the white color is one of the brightest colors And clarity, and it expressed purity and serenity, and suggests serenity, tranquility and transparency, and this color symbolizes optimism and encouragement, then came the black color in the rest of the clothes "tea seller, scarf" and usually black color makes other colors appear brighter if they are found. Next to it, where it indicated two directions, the first was seriousness and the importance of initiative, and the second indicated strength, will and development

### ***C- Signs and gestures :***

It appeared in the advertisement clips through automatic movements such as the rotation of the woman's face at the beginning of the advertisement, as well as the gestures that appeared on the face of other characters such as the man who appeared in the cafe, the woman in the garden, the coppersmith, the girls' hair seller, and the children's movements at play. These movements indicated the behavior of the characters Al-Baghdadi, which is what the advertiser seeks to convey to the public in showing the cultural aspects of the capital, Baghdad

### ***D- Music and sound effects***

The advertisement used passages with simple words, and this intersection of lyrical texts would enrich the text culturally and socially, whatever the degree and value of this enrichment, as the speech would earn the character of repetition, and establish it in the mind of the recipient; Because it is associated with the circulation of the song and its popularity. There is no doubt that the elements of music and sound and visual effects have a very important impact in achieving attractiveness, despite the use of music more as a background proportionate and in harmony with the verbal discourse, which indicates the emphasis on the purpose of the announcement, but the natural audio effects were present such as the sound of birds chirping, and the sound of water in Some of the advertisement clips. The music and sound effects in this advertisement are the music of the message and thus serve the topic to be conveyed to the recipient

### ***E- Shot size and camera angles***

The footage in the advertisement under analysis varied, between the far shot that enables the viewer to see the events with a comprehensive view and shows the place clearly, as the shot shows the characters of the advertisement and the places they are present in, which indicates harmony with the verbal discourse in order to serve the objectives of the advertisement, which clearly shows the depicted element, and the medium shot, which It is widely used in advertising. The advertiser focused on the importance of the role played by the advertising personalities in terms of reactions in the "looks of the advertising personalities towards the camera, and the medium close shot is a useful shot in the case of dialogue as it is useful for installation purposes, and the researcher sees the advertiser's ingenuity in the diversity of shots to achieve balance, vitality and suspense This increased persuasion rates,

and choosing the camera angle in relation to the ad's subject helps in obtaining a composition ".that achieves the best possible vision for the ad production

### ***F- decoration***

The decoration emphasizes the idea and highlights it and shows the goal of highlighting the cultural features in the advertisement. We find in the advertisement the success of the advertiser in choosing the place, so it was clear that it fits with the text and characters of the advertisement in order to achieve logical and emotional persuasion for the recipient in the advertisement, as well as the director's reliance on monochromatic colors in some decoration. White background" so that there is no distraction and the eye is not greatly distracted by what is said and appears on the screen, which makes it easier to remember the advertisement for the target audience. Third: Cultural analysis of advertising according to Hofstede's dimensions

A comparison between the cultural dimensions of the State of Iraq, according to Hofstede indicators, and the results of the analytical study of the Baghdad ya zain Declaration

#	cultural dimension	According to the classification of Iraq "Hofstede"	According to the results of the study
1	Power Distance	high	average
2	Uncertainty Avoidance	high	high
3	collectivism Vs. Individualism	low	average
4	Masculinity Feminism	above averag	low
5	Long Vs. Short-term orientation	low	high
6	Indulgence	low	high

The previous table compared the results of the study, Nef Hofstede in terms of the previous graph in Iraq; Where the study works in the study threads in its threads, where the .study threads is monitored in its threads

In sum, we note the contrast of the cultural dimensions in Iraq with Hofstede's classification, so they are different in various different forms and are equal in the dimension of avoiding anxiety and not being sure of observing the values of the Iraqi cultural values that .it has adopted

1. The dimension of disparity in power and influence  
In the declaration under analysis, this dimension recorded a different indicator of its achievement in Iraq according to Hofstede indicators, which is an average indicator; Referring to the social situation contained in the advertisement, this dimension deals with the fact that individuals in societies are not equal, it expresses the culture's attitude towards these disparities between us, but the individuals in the advertisement under analysis such as the grocer, the coppersmith, the tea seller...etc, are equal in terms of the jobs they perform. Social hierarchy implies equality, and social hierarchy, more specifically, means the difference and differentiation of the population in the class hierarchy. This gradation is based on the inequality in the distribution of rights and privileges, on the one hand, and duties and responsibilities, on the other, and is based on the differentiation of values, needs and centers of power among members of .society

Through the dimensions of the analytical approach of the study, we find a paradox between the advertisers' use of relatively short advertisements, whose spaces and time spaces

do not allow except to achieve persuasion to buy in a few seconds, but made the suggestion of goods acceptable with evidence that the commodity did not appear in any scene. The reason for not resorting to advertising products in Iraqi society may be the absence of clarity of social status and the correct role of members of Iraqi society, which is the distinguishing feature of collective societies “in which individuals do not accept or expect that there is a hierarchy in society that requires that each person enjoy his social position and role.” And even if the distribution of power or the difference in the distribution of power is an unfair distribution, as is the case in all societies that witness economic and social development and growth, it seems that the advertisement tried to hide the fact that this difference or difference exists, since individuals in societies similar to ours do not They easily accept this fact, which should be reflected in the media and communication discourse of the advertised institutions, which do not find a need in marketing products of a special nature that requires distribution, marketing and advertising with clarity in the social position, such as Swiss Gallery products being expensive, and no one can obtain them, which .the advertisement referred to

2. :The dimension of avoiding anxiety and uncertainty

Orientation of advertising culture is related to the dimension of avoiding anxiety and uncertainty, as its indicators, according to the results of the study, were equal to the indicator of its achievement in Iraq according to Hofstede’s classification, so the dimension of avoiding anxiety and uncertainty represented a high degree of advertising. This indicator reflects the extent to which community members in the current advertisement seek to deal with anxiety by reducing uncertainty. People in cultures that enjoy a high degree of uncertainty avoidance tend to be more emotional, and they try to reduce the occurrence of unknown and unusual conditions and move forward with Changes gradually through planning and implementing rules, laws and regulations, so the work environments in this announcement provide a state of stability and certainty by having clear rules and instructions. The analysis of the advertisement showed that it did not include citations of the characters represented in the advertisement, and this predicts the advertisers’ lack of interest in using citation, whether for the supposed link between the necessity of using celebrities to employ citation and thus not resorting to it due to the cost of using well-known personalities in the advertisement, or the lack of awareness of the importance of using citation in the collective cultural contexts that Individuals are characterized by a lack of openness to change and creativity, and a sense of the threat of ambiguity and uncertainty, and they try to avoid these situations. Collective culture shows the need for formal rules to organize life, and this is always translated in the search for the .truth and the approval of specialists

This dimension falls within Hofstede’s approach, which we used as an applied model on the advertisement under analysis, so that the collective culture records high rates, and accordingly the Iraqi culture needs to be explained and explained within a clearly .designed and constructive framework. other age groups

3. :Collective vs. Individualism Dimension

According to the results of the study, this dimension came close to the indicator of its achievement in Iraq according to Hofstede's classification. The collective versus .individual dimension was average in this announcement

Collectivism and individualism are not opposites, but rather orthogonal, meaning that the individual can be both individual and collective at the same time. The current declaration shows some cultures in Iraqi society that require collectivism, for example, “the collective of children in the gardens while they play”, as well as “the

collectiveness of the members of the community in the market bathroom.” The group of friends in the market bath turned into places to meet and communicate and to celebrate happy occasions such as preparing for the wedding day. The bathrooms became a destination for the newlyweds before their wedding, and members of the families of the newlyweds and close friends participated in their celebration with .dancing and applause

In contrast, individualism appears in the advertisement, such as “a man appears in the café alone” as well as “a woman picks flowers from the garden.” There is no individual or collective society completely, and so are individuals, there are collective tendencies .and individual tendencies in every individual and society

The declaration shows that the safety of the group begins with the safety of the individual, but the reality is that the collective is the form closest to human nature and satisfying the needs of the human soul. Collective values, according to Hovstad, develop within the framework of a set of cultural values that can be summed up in what can be called a consciousness of us” and are based on a collective identity and solidarity, and “ individuals who belong to groups linked by protection and loyalty relations, and their .identity depends and is based on the social system to which they belong

And we note in the advertisement under analysis the problematic impact of new social relations and individual behaviors changing from one generation to another and the interaction between generations on the classic structures and traditional models, in the discourse of eloquence of the image with the transformations between generations, young, young and old, and how it integrates them in their communicative practices as a variable in recreating Generating the individuality of practices and social relations and their relationship to the direction of the adopted marketing and communication strategies and their transition to personal marketing in order to keep pace with development in advanced Western societies. This prompts advertisers to devise more attractive ideas to attract the attention of consumers by adopting new strategies to reach the masses by blending the old heritage with the present and exploring the audience’s characteristics, patterns of exposure to the media, its social characteristics and representations by declaring it as a cultural phenomenon, in a way that fits with .the local culture

#### 4. :The feminine dimension - masculinity

The nature of the characters employed in the advertisement was characterized by a decrease in the index of femininity - masculinity versus the Hofstede index for Iraq, where the type of characters that came in the advertisement represented an increase in masculinity versus femininity, as the nature of the Iraqi work environment was taken into account. Masculinity refers to the degree to which society focuses on traditional masculine qualities such as achieving progress and gains. The importance of work increases for members of societies with a high degree of masculinity, and the roles of both sexes are clear, and work is given a higher priority than other aspects of individuals' lives such as family and entertainment. In addition, patriarchal societies focus on gains and accomplishments, and workers in them tend to work long hours and take very short vacations. The values of masculine cultures lie in competition, assertiveness, materialism, ambition, and power, while feminine cultures place more value on relationships and quality of life. In masculine cultures, differences between gender roles are more exciting and less fluid than in feminine cultures, where men and .women have the same values with an emphasis on humility and care

It was found that the appeals with which the audience is addressed revolve around effectiveness, achieving goals and gender equality, which are values that characterize .male cultures according to the third dimension of the Hofstede model

5. The dimension of long-term versus short-term orientation

The trend of societal values in the advertisement under study scored a high indicator, as it was different from Hofstede's classification of Iraq, as the advertisement indicates in its achievement of a long-term orientation in the direct benefits accruing to members of society and the happiness achieved for all members of society, where the advertisement takes into account respect for customs and traditions, and these societies reinforce values Realism oriented towards continuity, savings and adaptability. He mixed them by employing the values of challenge, perseverance, originality and nostalgia with prospects oriented towards success and the future

6. The dimension of tolerance

According to the results of the study, this dimension was different from the indicator of its achievement in Iraq according to Hofstede's classification, so the dimension of tolerance in society was high in this announcement

Every society accepts and rejects the ambiguity of some things, as people adopt or avoid an event of something unexpected, unknown, or far from the status quo. Tolerance is considered a normal situation in the environment of Iraqi society, according to what was stated in the announcement. Here, in fact, we have an indirect allusion, just as the announcement was indirect, calling for the adoption of a specific behavior that bears belonging to a particular culture. Cultural, mental, related to the Iraqi cultural stock of costumes, architecture, industries and traditional crafts that constitute the symbolic Iraqi heritage. Therefore, the goal of the message was achieved by not having a contradiction with the content of the advertising message, which could create a collision with the customs and traditions of the group to which the message was addressed if it carried the contents of another culture. For this, the tolerance dimension was on a high degree because the advertisement adhered to social norms, in contrast to the low-ranked Hofstede index

## Conclusions

1. Many of the values documented by Hofstede are moderately related to the Iraqi culture compared to the results of the study
2. The cultural content came in a high percentage in the advertisement, then the content of the social content followed
3. The advertisement used the elements of culture in order to influence the viewers and push them towards a specific behavior
4. The advertisement tries to instill some cultural ideas and values in the mind of the recipient through two roles, a commercial role and a cultural function aimed at conveying cultural connotations and meanings

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