

Employing Iraqi Folklore in Advertising Posters

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Abstract

Designing is considered one of the arts that operates according to comprehensive practical goals and contexts. It is usually affected and affected by neighboring sciences and their systems. As one of the applied arts, designing relies on theoretical intellectual visions that studies what historical data provide as an important part of representing emotions and intellectual motives and influencing instincts. Furthermore, any achieved design relies on several levels of aesthetic, expressive and semantic values. Therefore, this study analyzed the inclusion of folklore elements and employing them as tools and mechanisms that invest in the formulation of advertising messages. This study obtained the content analysis design to analyzing 4 purposeful models. The researchers followed the descriptive analytical methods to analyze the advertising models that included folkloric elements. They also relied on scientific observation in extrapolating the design achievement. Results showed that the historical and cultural accumulation of the society constitutes the basis element that inspire the designer's imagination. Results also indicated that the semantic meaning of the shapes and images is manifested in a clear and specific logical manner that carries its aesthetic values and expressive levels.

Keywords: Advertising, folklore heritage, popular vocabulary, printed.

INTRODUCTION

The formation of advertising messages depends on employing the influencer who is able to address instincts, emotions and innate motives in forming an image with psychological and psychological dimensions that attracts the attention of the target audience. The creative designer is the one who builds the idea consciously using meanings that the recipient understands through an inferential mindset. Therefore, it becomes challenging to comprehensively understand how the mechanisms and tools of advertisers work. Likely, it becomes possible to refer to popular works and invest folklore in formulating the advertising discourse of the publication. Employing Iraqi folklore in printed advertisements increases the efficiency of

advertisement. It formats a cultural mental image that is closer to the local or popular perception of the target audience. Accordingly, the research problem focused on the following question: How can we employ the vocabulary of Iraqi folklore in printed advertisements?

Research Significant

Shedding light on folkloric ideas and showing the aesthetic and expressive value.

Research Objectives

Exhibiting the Iraqi folklore and how to employ its vocabulary in the printed advertisements.

Folklore is a Latin word which is associated with Toms, the actual founder of the English Folklore Society and he is the one who prepared the necessary grounds for its establishment after it was almost impossible. Toms was the first to

coin this term, and the English Folklore Society confirmed it when it was founded in London in 1877. (Al-Antel, 1987) indicates the study of customs and traditions, and what was vaguely known as ancient folk therefore, it means knowledge or wisdom, i.e. people's knowledge or peoples' wisdom. The second term employed in the study in "employment". (Al-Bustani, 1996) comments that employing something means comprehending it and hired him/assigned him a job every day. Employment is also perceived by Ibn Manzoor (n.d.) as an investing of an activity in order to achieve the adaptation required for a specific performance with the greatest benefit.

The procedural definition of employment in the research is the use or investment of ideas, information and tools that the designer or advertiser possesses in the printed advertising space according to the goal or purpose of the advertisement.

LITERATURE REVIEW

After researching and investigating, the researchers found some studies that dealt with folk traditions and how to employ them. Some dissertations in this direction were written, some of them are listed chronologically:

1. *Arab theater and heritage* presented (Rashid, 1971) to the Council of the Academy of Fine Arts - University of Baghdad, and it is one of the requirements for obtaining a higher diploma in 1971. The thesis included an introduction and four chapters, in which the researcher studied an attempt to root Arab theater, and took from the play (*The King is the King*) by (Saad Allah Wannous) as an implementation of his project.

2. *The development of the storyteller's art in Arab heritage and its impact on contemporary Arab theater*, presented (Al-Bayati, 1989) to the Council of the College of Fine Arts – University of Baghdad, and it is one of the requirements for obtaining a master's degree. The author discussed the development of the storyteller's art since its inception and its appearance in the modern Arab theater and the impact of that art on our Arab theatre.

3. *The employment of myth and folktale in contemporary Iraqi theatre* are analytical models presented by the researcher (Juma,

1989) to the Council of the College of Fine Arts - University of Baghdad. It is a master thesis which consists of five chapters in which the researcher presented the concept of myth and folk tale and its types with international and Arab models. He touched on how they were used them in the Iraqi theater.

4. *Forms and contents in the Arab folk theatre*, a master thesis presented by the researcher (Muhammad, 1988) to the College of Fine Arts, University of Baghdad.

5. *Employment of folk tales in children's theater*, which is an analytical study, presented by (Al-Hamdani, 2011) to the University of Babylon, at the Council of the College of Fine Arts. It is one of the requirements for obtaining a master's degree. The thesis consists of four chapters in which the researcher referred to the structure of the folk tale and its technical characteristics in children's literature and the characteristics of the dramatic elements used in children's theater texts.

6. *Employment of folklore in the contemporary Iraqi theatrical text*, presented by (Muhammad, 2010) to the Council of the College of Fine Arts at University of Basra. It consists of four chapters that dealt with the extents of folklore's contribution to the employment of aesthetic connotations by preserving the functions of popular maxims in the Iraqi theater.

7. *The theological contradiction in contemporary graphic design*, presented by researcher Al-Hasnawi (2020) to the College of Fine Arts, at University of Baghdad. It is a PhD dissertation which consists of four chapters that dealt with the employment of mythological opposites and the maturation of design thought. It basically dealt with the relationship of mythology to folklore and myth.

While comparing the above research, it can be induced that they all share one feature, which is how to benefit from folklore in the Iraqi theater. On the other hand, the present research pays attention to the aesthetic and expressive semantic employment of Iraqi folk traditions in printed advertisements.

METHODS

Research design

The researchers followed the descriptive analytical method, to gauge the models taken from graphically designed advertisements. The researcher obtained this approach as it is compatible with the analysis needs of the research that serve the purposes of the research and reveal its objectives. The descriptive analytical approach depends on describing models, collecting facts, investigating information, then comparing, analyzing and interpreting them to reach acceptable generalizations (Badr, 1977).

Research Models

The researchers chose to name models instead of samples due to the fundamental difference between the two concepts in terms of usage. As samples are used in quantitative research and statistics as a descriptive term, as the samples are a miniature and tangible representation of an entire thing. On the other hand, models are used in all disciplines that require depiction, clarification or reinforcement of a particular paragraph. The model is expected to be followed and repeated among the audience. Furthermore, models are intentional, specific, and nearly identical to the thing they represent, and are often chosen by observation, while the sample is taken as evidence to describe the nature and quality of something. Models aid in learning while samples aid in decision making and problem solving.

Research Community

The current research community consists of 20 models of graphic designs representing various printed achievements designed for the Foodstuff Company / Baghdad Vegetable Oil, formerly belonged to the Ministry of Industry and Minerals. In addition to the achievements of the Tourism Authority affiliated to the Ministry of Culture, Tourism and Antiquities. For a period from 2010 to 2011. Four models were selected for analysis out of (20), that is, 20% of the total community because they fall within the scope of the research and were chosen by the intentional method, and (16) models were excluded that are not fit to be within the analysis models.

Instrument

The researchers adopted the observation in examining and analyzing the models, guided by a self-designed form which direct observations. The form was designed based on the scientific information contained in the theoretical framework and its indicators.

Data Analysis

The researchers designed a form for the axes of analysis that included the basis for what resulted from the theoretical framework by adopting the indicators that represented the summary of the literature of the specialization included in the text. In addition to the inclusion of many details that meet the requirements of the research and contribute to achieving its goals.

The researchers then chose the categories of analysis which suits with the title of the research. Hence, the models will be analyzed according to its basis. The categories of analysis are a set of classifications prepared according to the quality of the content, and the objective of the analysis in order to use them in describing this content and classifying it with the highest percentage of objectivity and comprehensiveness. It should allow the possibility of analysis and extract results in an easy way, as there are no typical steps in the content analysis method that all research is subject to, but there are method general categories that can be employed based on it.

Therefore, the researchers relied on these considerations in constructing, formulating and defining the categories of analysis. The researcher relied on the goal of the research and the elements of the theoretical framework that were summarized in the indicators. While formulating the categories of the analysis tool, the following must be taken into account:

1. The categories of analysis should avoid confusion among themselves.
2. Each main category should include sub-categories in order to comprehensively cover all the data of the analysis models and so that some data do not lose their significance in the classification.

3. The categories of analysis should fit the requirements and objective of the research and be formulated on the basis of what is included in the content of the "text".

4. Clarify the meaning of each category specifically using only one sentence.

Validity of the instrument

In order to consolidate the research tool and make it scientific and objective. It should include all the relevant scientific literature that was contained in the body of the theoretical framework for the purpose of analyzing the models. Furthermore, extensive discussion with the members of the research supervision committee, the researchers took the following procedures:

1. The researchers presented the analysis axes form to the relevant experts (see appendix) to ensure its integrity in terms of methodological, technical and intellectual aspects, as their sound scientific observations included deletion and addition.

2. Re-designing the form according to the observations, and then adopting a research tool after gaining its face validity.

Analysis of Search Models

Model No. "1"

Model Description

A printed advertising poster representing one products of the Vegetable Oil Company. An electronic copy was taken.

Employment of folklore



The Iraqi folklore was included in the publication in several ways. The formal folklore came to employ the folkloric image with the appearance of the shepherd and his sheep in a clear and simple way. Likely, the employment of folkloric costumes represented by the cloak, the head covering and the musical instrument i.e., flute. The designer showed the idea of dominance of the folkloric image in the context of the advertising message as a symbol indicating containment of the social, cultural and intellectual aspects, as well as the expressive language, aesthetic character, and semantic dimension of the advertising message.

In addition to the use of advertising building mechanisms viz metaphor and employing the main character represented by popular customs and practices. Similarly, the designer may refer to this idea by embodying the personality of the shepherd and its concentration in the geometric center as an expression of its control over the aspects of the printed poster and indicating its presence everywhere.

The designer has succeeded in employing the typographical elements like, pictures and written texts which complement each other. It is evident from the observation and scrutiny of the printed poster of the availability of the structural and organizational relationships and the distribution of shapes, colors and directions. They came within a balanced format that helps a visual survey that absorbs the details of the printed poster with ease and clarity.

The printed advertising poster included the apparent meaning, as the forms of design practiced their historical authority in marketing the meanings of the apparent symbols. The designer tried to elicit the cognitive understanding of the recipients and urge them to consume the product through attraction, excitement and direct influence. The designer was artistically creative in using the advertising elements and their employment in a coordinated and serial manner.

Model No. "2"

Model Description

A printed advertising poster representing one product of the Vegetable Oil Company. An

electronic was taken. The print size is 80cm x 2m.

Employing Folklore



Iraqi folklore was included in this poster in several ways. Folklore is represented by folk tales and stories for the purpose of achieving intellectual and emotional grooming for children. It represented and borrowed the heroes of tales and stories and employing them in the printed poster. Cartoons dominated the printed aspects in a clear and simple way in order to move the feeling and achieve the excitement that pushes the recipient and directs him towards consuming the product. The written texts are complementary to the rest of the typographical elements of images, drawings and colors. The designer used colors and drawings in an aesthetic manner and with an acceptable semantic dimension. All are easily and clear. Likely, the poster includes historical figures represented by Sinbad and contemporary characters such as Tom and Jerry and the difference between the characters and their physiological dimensions and their direct impact on children.

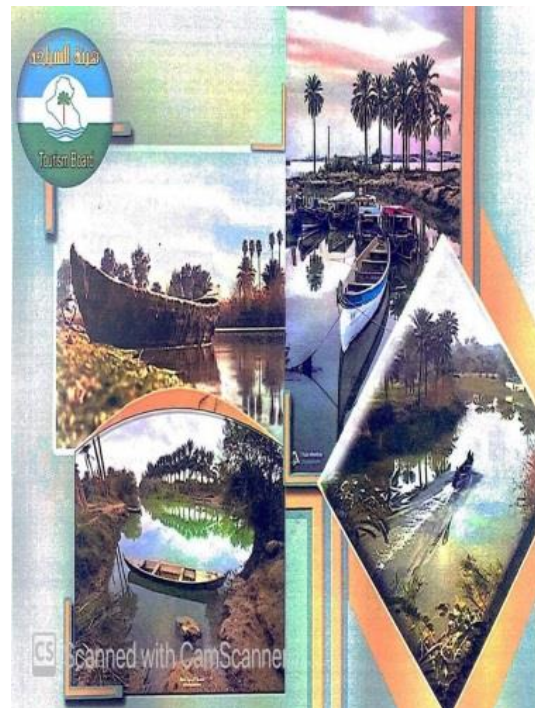
The printed poster included shapes and symbols in a superficial way. Moreover, it presented an invitation to knowledge by stimulating the recipients with symbols of characters they loved and influenced by, and thus achieving the purpose of the advertisement. The majority of the forms used in the printed poster are pure tales that the designer drew from myths, stories

and paranormalities. It also includes creatures that possess positive qualities that serve the guiding aspects and achieve the objectives of the advertisement. The use of drawings increases the amount of readability and the clarity of its implications.

Model No. (3)

Model Description:

A printed advertising poster representing Ahwar (marshes) in southern Iraq, one of the products of the Tourism Authority of the Iraqi Ministry of Culture and Tourism, an electronic copy was taken from it.



Employing folklore

Iraqi folklore includes customs, traditions, agricultural and household practices, buildings, and social systems as well. Folklore was included in the printed poster with an indication of the aesthetic and guiding value, as well as guidance and promotion. The advertising poster included handicrafts, agricultural practices, and the values and meanings they carry unique to Iraqi folklore represented by the Mashhouf or the Shakhtorah, i.e., a skiff. It is used for transportation and river fishing in southern Iraq. The advertising poster in model 3 aims to attract and arouse the attention of the recipient by moving their feelings and affecting them directly.

The designer has succeeded in building the mechanisms of the advertising poster by employing and borrowing representation of images that carry expressive semantic values and aesthetic character. The advertising poster was characterized by simplicity, acceptance and brevity. It used some topographical elements represented by images as a visual broadcast element that has the ability to express accurate, rational and unbiased ideas. It gives the design a documentary dimension that increases its credibility and impact on the recipient. Furthermore, it raises the understanding of the recipient and entices them to aspire and increase knowledge about what is contained in the poster. The basis of the primitive nature and its use in the poster is to provide images that explain and clarify the aesthetic values and expressive meanings associated

with the feelings of the recipient through typical images of beauty. Images that depict daily life, agricultural practices and others represent a tool for transmitting advertising messages for the recipient to understand immediately, since its content represents a specific and unambiguous concept.

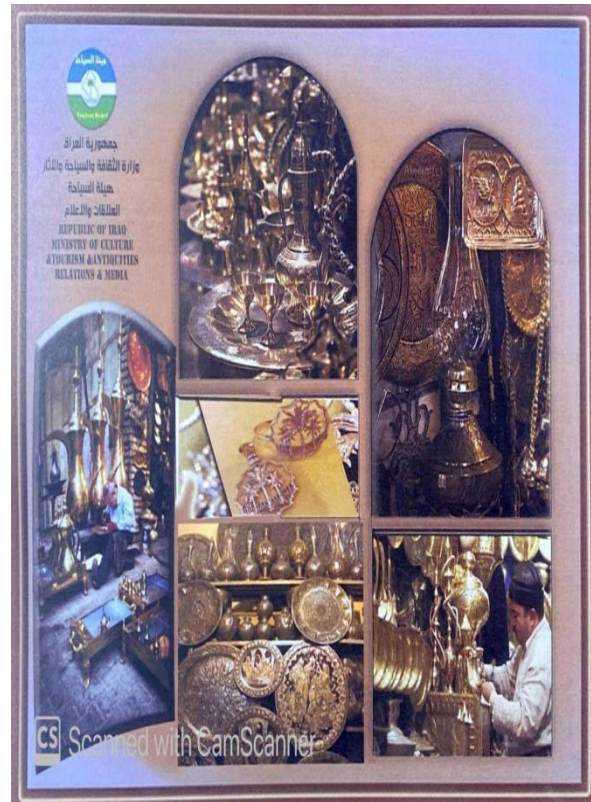
Furthermore, the designer has used a number of pictures that show the details of Ahwar (marshes), the rural nature and its scenic beauty. It represents Iraqi soil capable of attracting the attention of tourists from inside and outside the country due to the values, principles, customs and traditions that have passed over many years and have semantic and aesthetic values. It is worth mentioning that these pictures should be placed inside different geometric shapes surrounded by frames of different thickness, color and extension to separate the images and details of the event expressed in those shapes and symbols. The designer focused on clarifying and attracting attention on handcrafted works such as the skiff, which occupied the majority of the space as an important visual weight.

Note: The structure of Al-Mashhouf is made of water-resistant mulberry, Sidr, and Javanese wood, as well as reed and papyrus accessories that grow in the Marshes. Its length is about 9 cubits and its width is two cubits.

Model No. "4"

Description of the model

A printed advertising poster representing the advertisement for the crafts and handicraft industry. It is one of the products of the Tourism Authority of the Iraqi Ministry of Culture and Tourism; an electronic copy was taken from it.



Employing folklore

The folklore includes all works and handicrafts. Folklore has been included in this advertising poster in an intellectual and cultural context by demonstrating the aesthetic value of these industries as well as promoting and marketing them. They are the most important crafts or industries that distinguish Iraqi folklore from other folklore. Hence, the Saffarin market is one of the most famous landmarks which is popular in the center of Baghdad,

Artistic and handicrafts are one of the most important types of folklore; they offer a distinctive functional and aesthetic aspect. Likely, folklore and advertising are the art of presentation, that is, the art of words and influence. Thus, it is possible to gain the public's interest in a new type of image that has

an impact stemming from its originality. Therefore, the print advertisement has become more useful and diversified.

The success of the advertising message depends largely on the extent of the designer's success and creativity in employing available tools in the advertising space. It also requires making use of experience and knowledge of the aspects of surrounding materials of the poster in order to present a message with symbols and meanings understandable between the two sides of the communication, i.e., the designer and the recipient. The advertising poster includes the folkloric image of the typographical element in itself. It helps to arouse the understanding of the recipient and entice him intellectually through attraction and excitement by presenting unfamiliar or never seen content. Therefore, it achieves the purpose of the advertising poster.

RESULTS

Analyzing the four models reveal the followings:

1. The Iraqi folklore came in a holistic way to the design idea in all models, but it is weak. The folklore is implicit in the apparent coordination, relying on the difference in values in representation and metaphor of relevant topics such as stories and folk tales, as in Model No. 2. Likely, the idea of dominance of the folklore element represented by the character of the shepherd and his sheep as an element of attraction, excitement and hidden or implicit expression as in Model No. 1. Furthermore, formal representation of cartoon and animated characters is presented in Model No. 2, which achieved a balance in size, color, and distribution of shapes or drawings that have a direct impact on Children. Furthermore, the folklore came in a completely holistic manner in Model No. 3 & 4, which employed images with an aesthetic dimension and expressive language were employed.

2. The poster inclusions derive their ingredients from intellectual and cultural topics in guiding in directing the recipient by focusing on folklore as a function of expression. This comes in the formal structure and the employment of symbols and shapes or images and drawings as typographical elements. It also be achieved through the choice of the type of fashion for

human characters and to emphasize some descriptive features. Furthermore, it shows their formative dimension as in Model No. 1, and as in cartoons which are derived from imagination in determination and persistence reflected in Model No. 2. Still, the aesthetic character, the language of expression and the semantic dimension were represented in Model No. 3 & 4 as it was shown through the deep analysis of those implications. They focused on the nature of forms and their functional role that enhances the design structure.

3. The structural and organizational relationships became clear through the spatial distribution, the formal formation and the shape structures within the scenes of the models. These relationships are based on a visual synthesis between the volumes through miniaturization and magnification. It is a coordination process for arranging the visual scene in a consistent composition with the idea of the poster.

4. The focus was on the folklore in the embodiment of customs, traditions, practices, stories and tales as well as human and imaginary characters with clear dominance. Folklore material was employed as typographical elements in itself, as it provided images, symbols, shapes and drawings as seen in models (2,3&4). The images formed aesthetic, expressive, and indicative dimensions, as well as promotion and marketing.

5. The models included structural, organizational and other aesthetic relationships within the stimuli of attraction and influence by the harmony of symbols and meanings in order to achieve the goal of the advertising message in the design achievement. The message was divided between implicit and apparent, as the characteristics of the figurative formation and its design characteristics appeared through the internal formations of the elements with cultural and historical popular inspiration as in Models No. (1, 3 &4). The majority of the main shapes occupied the visual focus (the visual center) as in Model No. 1. So, the proportionality between the shapes and the employment of color gradients and diversity in the employment of written spaces and texts appeared in Model No. (1 & 2). The image represented by the folkloric

element was the theme and the expressive and aesthetic tool at the same time as presented in Model No. (3, &4).

CONCLUSIONS

1. Iraqi folklore stems from the forces of human thought. It is customs and practices that have been transmitted orally through generations, i.e. not through records and codification. It is based on the exotic and miraculous folkloric forms of visualization. There are stories and paranormalities, as well as the costumes that varied according to the environment, geographical location and according to gender, which carry out aesthetic values that make it an identity with a clear semantic dimension.

2. Folklore relies on intellectual institutions that are partly linked to compose a scene outside the familiarity and recognition. The process of employing folklore in printed advertisements achieves several factors, including simplicity and brevity, as well as the physiological and psychological dimensions that directly affect the masses.

3. The semantic meaning of shapes and images is manifested on a logical foundation. It derives its effectiveness from its visual and formal reflection in societies. It usually takes a clear and specific expressive character.

4. The historical and cultural accumulation of the designer and the recipient constitutes the basic element that narrates the design's imagination on the one hand and its interpretation on the other.

5. The structural formulations of the relationships start from the first initiation in selecting the representative elements of the design idea and encoding them in some cases by relying on historical folkloric text quotations.

RECOMMENDATIONS

1. Building a comprehensive intellectual system to establish an artistic approach to addressing the topic of folklore and its importance in presenting forms and models to achieve folkloric employment. This can be done by holding seminars and conferences that present folklore in a design style which suits with the local identity.

2. Making inference to folkloric vocabulary and elements at the level of representation and application, and enhancing perception and coordinating imagination between the historical and the contemporary.

3. Dealing freely with topics that include symbols and meanings in stories and paranormalities that contain complex or simple cryptographic content.

4. Indicating to the role of folklore and its expressive and aesthetic value by employing it in designs.

Suggestions for Future Studies

1. Conducting a scientific study under the title " Historiography study is graphic design".

2. Redesigning historical models and forms according to the reality of anthropological development.

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