

Contradictory strategy in advertising design and its relationship to coding and decoding theory

Prof. Tamer Abdel Latif Abdel Razek

Professor of Design, Advertising Department, Faculty of Applied Arts,
Helwan University

proftamer@gmail.com

Assist. Prof. Dr. Nesrine Ezzat Gamal El Deen

Assistant Professor of Design, Department of Advertising, Faculty of Applied Arts,
Helwan University

Nesrine_ezzat@hotmail.com

Assist. Lect. Omnia Ezzeldeen Mohamed

Assistant Lecturer, Department of Advertising, Printing and Publishing,
Faculty of Applied Arts, Benha University

Omnia.abdelaziz@fapa.bu.edu.eg

Abstract

The scientific and technological revolutions that human societies are witnessing in our time have resulted in many changes and rapid and successive developments, which imposes itself on the field of advertising to keep up with these developments experienced by individuals in their lives, the recipient needs to see a new direction in advertising that invites him/her to think and meditate and to capture his/her interest in light of the massive revolution of advertisements.

Presenting innovative ideas is one of the most difficult stages in designing advertising due to the need for the advertising designer to look up and search for information and ideas based on his/her previous experiences. The innovative idea that is not familiar in advertising is the result of a complex process of thinking from a conscious mind that has a special method in its awareness of the environment and the surrounding culture and a special style in expressing what is inside it, otherwise it will not reach the target audience.

The research presents a new vision for employing the strategy of contradictions and displaying them in a way that keeps pace with the successive cultural and societal changes for the recipient of the modern era.

Contradictions are a path of creativity that lends an edge to advertising. In this busy era of advertisements, the designer is always looking for new treatments for the idea in order to make the advertisement appear in a different appearance capable of attracting the attention of the recipient, and achieve higher levels of ability to retrieve and remember the advertisement, and then influence its directions.

It is a creative strategy that relies on combining two contradictory elements or two elements that are not logical to merge between them, which makes the recipient summon his/her mental abilities to interpret the advertising message and the interpretation must be done without there being confusion in the understanding of the advertising message, and this strategy depends on the ability to benefit from the opposite of the familiar thing and act and present reverse to what others expect, whether results, information or relationships between the elements, in order to surprise the recipient, as the mysterious and contrasting elements stimulate excitement and have a pleasant effect when the hidden meaning code is deciphered.

Keywords

Contradictions - Contradictory strategy - Coding and decoding theory

Introduction

With the tremendous development in the means of communication and advertising crowding surrounding the recipient, the designer has been using more sophisticated images to influence the recipient and capture his/her interest.

The advertising language that is said to be experiencing a serious deviation of linguistic forms focuses not only on effective conscious communication, but also on the degree of subconscious influence or the persuasive indirect effect of communication.

The excitement of the recipient's imagination is the tendency that the advertiser must study and benefit from, in creating strange ideas that are strangely distant from the familiar, taking into account the experiences and perceptions of the recipient to keep his/her attention as long as possible and raises his/her desire to know and then activates his/her memory until he/her reaches the interactive communication process to a positive direction in light of this era characterized by rapid and successive change.

A contradiction is a pattern of advertising idea processing in which the designer uses contradictory images or conflicting verbal signals, and his/her models can be seen in many advertising methods, and despite its common use and perceived effectiveness, experimental evidence of the contradiction as an effective implementation mechanism is still limited, and a mechanism is used, variation to emphasize and attract attention, and this principle derives its effectiveness from the law of variation, which states that the duration and degree of attention depends on the contrast between something and the surrounding things, and that the contradictions are easier to find than similarities.

Designers are concerned with delivering messages to the public in a correct way, so messages must be encoded using visual images according to the intended level of education of the intended recipient, and messages can be encoded visually in a simple or more complex way, so the recipient can decode the correct way to understand the meaning.

The research problem

1. How to use the contradictory strategy in contemporary advertising design?
2. How can the contradictions be used to present innovative scenarios for new visual wording in the field of advertising design?

The research hypotheses

1. The employment of contradictions in advertising design helps to embody an innovative and atypical advertising idea that increases the effectiveness of advertising.
2. The Contradictory strategy can be used positively to find new visual formulations in the field of advertising design.

Research aim

The research aims to set a new vision to employ the strategy of contradictions in designing effective visual configurations that help clarify the meaning, values and messages contained in the advertisement in a manner that achieves the communication goals of the advertisement and contributes to influencing the recipient.

Research importance

To get benefit from the strategy of contradictions in order to devise modern methods in advertising design in order to keep pace with the technological development and mental energy of the contemporary recipient.

Research Methodology

The research follows a descriptive approach accompanied by an analytical study of local and foreign models.

Theoretical framework of the research

Contradiction

The contradiction is defined as visual tension resulting from a discrepancy in the sizes of the images, shapes, or the surrounding space, or the difference in the colors of the elements and the spaces they occupy.

The contradiction is a form of advertising idea handling, in which the designer uses contradictory images or conflicting verbal signals, and his/her models can be seen in many advertising mediums, and despite its common use and perceived effectiveness, experimental evidence of inconsistency as an effective implementation mechanism is still limited.

The contradiction mechanism is used to emphasize and attract attention, and this principle derives its effectiveness from the law of variation, which states that the duration and degree of attention depends on the contrast between something and the surrounding things, and that the contradictions are easier to find than similarities.

The basic mechanism of contradiction becomes apparent in reducing visual complexity and simplifying treatment, which leads to increased demand for the goal of advertising, whether it is the promotion of a product or service, and the contradiction is applied in advertising in a variety of ways. Between the state of the problem and how to solve it, it is also used as a practice to compete against two opposing opinions.

Contradictory strategy

Contradiction means a conflict between two or two things that may be true at the same time, and the discrepancy may be clear, visible, or hidden.

The strategy of contradictions is defined as "bewildering experience or a conundrum that leads to a feeling of simple mental disorder or curiosity." Comparison and contrast are inspired by the state of tension that occurs when combining two extremes, where the use of the paradoxical strategy leads to a cognitive conflict that generates a tendency and desire for knowledge.

The existence of a contradiction between what an individual expects and what he/her observes raises his/her motivation to reduce the contradiction, and while the individual attempts to eliminate this contradiction, he/she excludes information that increases the intensity of this contradiction, and searches for information that explains this contradiction.

In the field of advertising, the strategy of contradictions can be defined as a strategy through which contradictory advertising situations are presented that generate the recipient's surprise and desire to know the solution to this contradiction, thus making the recipient an effective participant in the advertising communication process.

This strategy depends on the ability to take advantage of the opposite of the familiar thing and do and present the opposite of what others expect, whether results, information or relationships

between the elements in order to surprise the recipient, which makes the recipient summons his/her mental capabilities to interpret the advertising message and the interpretation must be done without having confusion in understanding the advertising message.

The researcher believes that the strategy of contradictions is an innovative strategy that relies on combining two contradictory elements or two elements that are not logical to merge between them, and gain its importance from being provoking the thought of the recipient, and creates a conflict between what it holds of information, and what it faces in the contradictory situation that is presented to it in the declaration, so it is forced to find a solution to this contradiction.

The strategy of contradiction can help the recipient discover solutions to the contradiction advertising event, motivate him/her to continue the research, it works contrary to what the recipient expects, and generates a sense of an individual's internal meaning "the craving for knowledge needed to solve this contradiction".

The contradiction strategies in advertising are considered one of the most important strategies that result in surprise, thus distinguishing from the prevailing in the field of advertising and increasing the response to advertising.

The advantages of this strategy

1. Combining contrasting elements to emphasize product properties and advantages in a new way which makes the selling advantage more obvious.
2. The different optical elements that are linked together reflect the benefits of the product.
3. The comparison before and after the use of the product confirms the usefulness of the product as the presentation of inconsistencies illustrates the importance of the product.
4. Combine the problem with the solution to make the advertising message clear.

Relationship of contradiction with code and coding theory

Stuart Hall was the first to develop coding and decoding theory in 1980, and its content lies in how the codes are developed by the sender or designer and decoded by the participant in the communication process, bearing in mind that ads can contain multiple layers It is meaningful and can be decoded in different ways and can mean a different thing to different people.

Advertising has become part of the life of the contemporary recipient and has penetrated into the entire cultural landscape, and the progress of advertising far beyond the use of simple technologies to announce the availability of products or services, has become an effective tool for persuasion.

Designers are concerned with delivering messages to the public in a correct way, so messages must be coded using visual images according to the intended level of education of the intended recipient, and messages can be encoded visually in a simple or more complex way, so the audience can decode the correct way to understand the meaning.

The perceived complexity of the ad is usually thought to be a negative advantage, as treating complex elements requires increased cognitive effort, due to the fact that individuals possess various levels of cognitive ability, but increased visual complexity can also lead to an increased motivation to address deeper, ambiguous and contradictory stimuli. Excitement has a pleasurable effect when the hidden meaning code is deciphered, and research also suggests that such complex information may help recipients differentiate among brands and thus enhance persuasion.

Psychologists were interested in the persuasive methods used by advertisers, and the school of psychoanalysis founded by Sigmund Freud * was a particularly active area in the study of advertisements, and the main contribution to this field was that it revealed how the persuasive methods used by advertisers are directed to the unconscious region of the human mind, where these contain the region which is based on our hidden desires, memories, fears, feelings, and images that prevent it from obtaining expression on the part of the conscious part of the mind. This subconscious region is divided into two regions: the personal subconscious, which contains the feelings and thoughts that the individual developed during life experiences of its own, the collective unconscious, is the region that contains feelings and thoughts that have been cumulatively developed by the general lifestyle.

Persuasion is defined as a conscious intention by one person to influence the other, and more specifically, persuasion affects people's beliefs, opinions, attitudes, convictions and motives, this in turn stimulates the recipient to make the purchasing decision, but the designer must not overlook that people's opinions and convictions are deeply rooted in the soul. They are intertwined with a lot of values, and experiences, and when the advertisement appeals to the emotions, the persuasive message succeeds and builds strong conviction and belief in something. The advertisement made our cognitive approach to processing information more visible based on the visual images, and thus more compact and comprehensive.

The design should be able to create a set of questions that require focus and scrutiny by the recipient until decoding the semantics of the graphic elements used in the design by making use of semantic formulas for the design elements, which encourages the recipient to follow the announcement to reach and learn the answers to these questions and discover the implicit meanings of the elements the design.

Rhetorical formulas (such as borrowing, for example) depend on inconsistency, where they are defined as deviations from the recipient's expectations, whether the rhetoric is visible or verbal so that the advertising message is presented in a way that departs from the direct way of its delivery. Beyond the goal of advertising and positively affects the recipient's attitude toward the advertisement, the designer of the advertisement often uses metaphor when applying the idea of combining contradictions whether it is visual or verbal metaphor, borrowing is able to unite between two different areas, so that the designer can Link between the thing and its opposite, and often the visual metaphor more convincing than in the field of special verbal declaration.

The combination of contradictions is the method used to encode advertising messages using images of the object and its opposite to clarify and present some meanings, and this method can express direct and indirect meanings in advertisements where the direct meaning is easily discovered by the eye when seeing opposite images used, but the indirect meaning is the way each person decodes this message, and we can call it a deeper level of dissent.

The contradiction must suit the capabilities of the largest number of recipients using identifiable elements so that the recipient is able to interpret the metaphorical meaning rather than the literal meaning and the ability to achieve correct inferences and then respond with the declaration.

Results

1. The contradictory strategy is one of the modern strategies in the field of advertising that contains elements that are contrary to what the recipient expects, which he/she desires to search for to solve this contradiction proposed through advertising. Employing the principle of positive space makes a kind of motivation for the recipient to interact with the advertisement in an attempt to explain the ambiguity of the advertising idea or graphic processing to satisfy the instinct of his/her curiosity.
2. Solving the contradiction and understanding of the advertising message enhances the recipient's awareness of the advertisement and then increases the chances of being affected by the advertisement and remembering it.
3. The greater the contrast between the elements and the more comparable than expected, the more unique the advertising idea will be and will be able to convince the recipient.
4. The use of images, colors and contradictory words increases the effectiveness of the advertising message, taking into account the accuracy of the relationship among the element and the meaning and the ability of the recipient to decode the meanings and connotations of these elements.
5. Benefiting from the contradictory strategy that directs the designer to find different new approaches that help to stimulate different recipient skills to interact with the content of the advertisement.

References:

Hagem, Nour Ahmed: Altnawoa alshakly fe bonyet tasmem aghlefet almglat alarabya, Bahs manshour, Maglet Alakademy, Aladad 79, Aleraq, 2016, P.152

1. https://www.adsoftheworld.com/media/digital/nippon_paint_dont_let_colors_of_nature_fade_away, Accessed on (17/9/2019)

2. Krishen, Anjala S. , Homer, Pamela Miles: Do opposites attract? Understanding opposition in promotion, Published Research, Journal of Business Research 65, USA, 2012, P.1144, Accessed on (24/7/2018), Retrieved from <https://08101kqnn-1106-y-https-ac-els--cdn-com.mplbci.ekb.eg/>

3. Krishen, Anjala , Nakamoto, Kent , Herr., Paul M.: The dichotomy heuristic in choice (How contrast makes decisions easier), AV Akademikerverlag, Germany, 2012

4. Dattamajumdar, Satarupa: Ambivalence and Contradiction in Advertising Discourse, Published Research, The Asiatic Society, Kolkata, 2007, P.85, Retrieved from <http://ut.pr/biblioteca/Glossa2/Journal/dec2007/Ambivalenceandcontradiction.pdf>

5. https://www.boredpanda.com/creative-print-ads/?utm_source=google&utm_medium=organic&utm_campaign=organic

Albelbesy, Eatmad Awad: Asar estkhdam estrategyet almotnaqdat fe taadeel altswrat albadela lbaad almfaheem alelmya lada talebat alsaf alasher alasasy, Resalet maghestyer manshoura, Qesm almnaheg wa tecnologia altaalem, kolyet altarbya, Algamaa aleslamya, Ghaza, 2006, P.43

Mahmad Alsaheed, Saeed Mahmud (d.) , Alzahrany, Sherefa Saleh: Faelyet estkhdam estrategyet almotnaqdat fe tanmyet altaahsel aldrazy w maharat altafker alelmy fe madet alolom lada talbat

alsaf althany almotwaset fe mantket hael, Bahs manshour, Maglet drasat fe almnaheg w toroq altadres, Aladad 194, Masr, 2013, P.17:20

Stuart Hall (1932 - 2014): Alem egtmaa markesy britany algensya, kan monazran sqafyan w nashetan syasyan aydan.

6. <https://www.b3multimedia.ie/worlds-best-commercials-2008-13/>

7. https://www.adsoftheworld.com/media/print/father_daughter

8. El-Daly, Hoseny M.: Towards an Understanding of the Discourse of Advertising: Review of Research with Special Reference to the Egyptian Media, Published Research, African Nebula, Issue 3, 2011, P.25:27, Retrieved from <https://pdfs.semanticscholar.org/b45a/cbde920898303736890608c5d53431cf9c.pdf>

9. Krishen, Anjala S. , Homer, Pamela Miles: Op. cit., P.1145

Sigismund Freud (1856 - 1939): Tabeb nemsawy w mofaker hor asas madraset altahlel alnafsy w elm alnafs alhades, w eshtahar b nzaryat alakl w alawaay.

10. El-Daly, Hoseny M.: Op. cit., P.35:37

<http://www.journal.faa-design.com/pdf/4-1-maysoon.pdf>

Qutp, Mayson Mohamed (d.): Almatboaat alealanya byn falsafet altasmem w handaset altafker, bahs manshour, Maglet altasmem aldawlya, Almogalad alrabee, Aladad alawal, 2013, P.26

Mahmoud, Heba Fathy: Taetheer altnaqod fe tasmem alealan alvayrosy ala mostwayat tfaol almotalaqa Alraqamee, bahs manshour, mgalet alemara w alfnon w alolom alensanya, Almoglad alkhames, Aladad altasea ashar, 2020, P.185:187

11. Krishen, Anjala S. , Homer, Pamela Miles: Op. cit. , P.1145

12. <https://www.pinterest.com/pin/394557617354451749/>

Mahmoud, Heba Fathy: Margee sabek, P.189

13. Turafy, Aliaa Abd El Salam: Visual Binary Opposition (A Method to Clarify Meanings of Advertising Messages), Published Research, International Design Journal, Volume 6, Issue 4, 2016, P.41, Accessed on (1/11/2017), Retrieved from

<http://www.journal.faa-design.com/pdf/6-4-aliaa.pdf>

14. <https://en.rotterdam.info/>

15. https://www.adsoftheworld.com/media/print/arctic_gardens_stir_fry