



The Application of the Element of “Appropriation” in Commercial Ads

Image creation is a well-recognized mean of communication. Nowadays, the method of creation has changed to other communication forms, different from previous ages. With the flourishing of economies, the image creation moved towards ad illustration which itself evolved into an art form of the globalization age. This art is based on referring functions because the use of references is inevitable for accelerating the message sending process. In addition, the postmodern age aims to use exophoric references and references to other works are considered intertextual, which justifies its use. On this basis, it seems that it matches the concept of appropriation in art (accordingly, the definitions of the originality and nobility also change) because making use of others peoples' works, completely or partially, is in fact a reference to audiences' implications. On one hand, communications, as the contemporary visual language influenced by the globalization process, makes use of the references in expressions such as commercial ads in a way that it is seemingly speaking about their fundamentals using the intertextual relations and thus opens up to new horizons to identify and criticize these illustrations; since it both refers to the presence of other works in novel ones and also affirms the element of co-presence. Therefore, art appropriation is investigated through providing a definition of the commercial ads and originality areas as well as piracy. The paper at hand is theoretical and fundamental in terms of the methodology, using descriptive-analytic approach. The required data was collected through desk study of library resources and note taking. A purposeful sampling of images was conducted which, through a comparative approach, explains the view that the illustration art in commercial ads is a perfect example of referencing samples and appropriation in commercial ads are comparable to two general categories of intertextuality, each comprising of three sections (the imitation category such as pastiche, charge and forgery; and the transformation category like parody, travestissement and transposition). The results indicate that creation of works based on pastiche, is the re-creation of the work in commercial ads illustration and its real manifestation appears in violating the copyright law. Parody is a change in preconceptions and imitation and in commercial ads, the work is used to express and convey a new concept through changing others peoples' works and accepting the changes. Charge is the exaggeration in previous works made by creating a satiric atmosphere in advertisement field. Exaggerating and radical imitation is travestissement where in ads; earlier works are destroyed in order to create new ones. Forgery is a form of imitation which believes in the use of other works based on the similarities of the two forms where either a template is a means of sustainability of the other works or is itself a sustainable template, complementing earlier works and can be compared to serial advertisement strategy in commercial ads. Moreover, transposition is an adapted concept of earlier works where the changes made are serious where semiotic references evoke previous works that in commercial ads, they emerge in semiotic examples of ads using a semiotic reference. The findings confirm that the art of producing commercial ads frequently makes use of referencing procedures and through this, shatters the holiness of the artwork into pieces in technology and information world. With its postmodern taste (the inclination of contemporary works is not the product of an artist's original thought, but it is of a referencing function and the works' ambience, is composed of an infinite number of potential relations and connec-

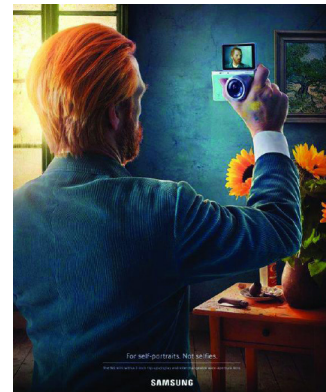
Mahboubeh Taheri

(Corresponding Author)

Ph.D. student, Art Research

E-mail:

taheri1365ma@yahoo.com





tions), it matches the ways of the present age, justifies the originality of artwork based on common criticism theories of the time which are acceptable as the representative of art in contemporary age.

Keywords: Advertisement, Appropriation, Commercial ads, Intertextuality.

References:

- Abolhasani, Zahra (2013). *Hidden Relationship (critical analysis of the brand discourses in advertisement)*, Nameh Farhangestan, 13(1), pp 192-176.
- Afzale Tousi, Efatosadat; Taheri, Mahbubeh (2012). *Visual metaphor, creativity illustration in commercial ads*, Visual Arts & Application Letter, 10, pp 121-107.
- Afzaltousi ,Effat Sadat; Mahboubeh Taheri (2015). *Metaphor & Allegory in Graphic Imaging*, Indian Journal of Fundamental and Applied Life Sciences, Vol.5 (S1), pp. 1937 - 1925.
- Anoshe, Hasan (2002). *Persian Literature Dictionary*, vol.2, Tehran: Ministry of Culture & Islamic Guidance.
- Benjamin, Andrew, (2005). *Walter Benjamin and Art*, continuum, London, New York.
- Denti, Simon (2000). *Parody*, London & New York: Routledge.
- Falah Qahvardi, Qolam A, Saberi Tabrizi, Zahra (2010). *Parody*, Journal of Persian Literature & Language Researches,4 (8), pp 32-17.
- Ghazvini, Mohammad (1958). *Ghazvini's Notes, by Iraj Afshar*, Tehran: Tehran University.
- Ghaemi Nia, Alireza (2014). *Text Biology: Quran Semiology & Interpretation*, Tehran: Islamic Thought & Culture Research Center.
- Genette, Gérard. (1992). *The Architext: An Introduction*, Berkeley: University of California Press.
- Golestan Hashemi, S. Mehdi (2003). *An Introduction to Creativity Science*, Isfahan: Jahad Daneshgahi Industrial Unit SID.
- Graham, Allen (2013). *Intertextuality*, translated by: Payam Yazdanju, 4th edition, Tehran: Markaz.
- Habibi, Rozbeh. (2010). *Integrated Marketing Communication of Marketing Process in 3rd Millennium*, Journal of Iranian Tire Industry, 60(15), pp 78-72.
- Hutcheon, Linda (1985). *A Theory of Parody: The Teachings of Twentieth-Century Art Forms*, New York: Methuen.
- Halabi, Ali A. (1998). *Humor & Satire History in Iran*, Tehran: Behbahani.
- Henfling, Osvald (2007). *Nature of Art*, translated by: Ali Ramin, Tehran: Hermes.
- Jencks, Charles (1989). *What is Post-Modernism?*, New York: Academy.
- Jameson, Fredric (1991). *Postmodernism, or the Cultural Logic of Late Capitalism*, London, New York: Verso.
- Keshavarz, Isa. (2012). *Advertisements & Culture*, edited by: Azita Jamshid Nejad, Tehran: Siteh.
- Kristeva, Julia (1984). *Revolution in Poetic Language*, Margaret Waller (trans), Leon S. Roudiez (intro), New York: Columbia University Press.
- Lessing, Alfred; Daton, Denis (2010). *Contemporary Art Issues & Aesthetic 4*, translated by: Nima Malek Mohammadi, Tehran: Academy of Arts.
- McCarik, Irna R. (2014). *Contemporary Literal Theories Encyclopedia*, translated by: Mehran Mohajer, Mohammad Nabavi, Tehran: Agah.
- Mehrizi Sani, Somayeh; Khazaie, Mohammad and Fahmi, Reza. (2013). 'Advertisement Strategies in Line with Brand Sustainability (Studying the Google Occasional Logos)', Visual & Aesthetic Arts, 3, pp 84-75.
- Mirizzi, Gianfranco, (2011). *Appropriation in Art* <https://gianfrancimirizzi.wordpress.com/writings/appropriation-in-art/>.
- Mirenayat, Sayyed Ali, Soofastaei, Elaheh, 'Gerard Genette and the Categorization of Textual Transcendence', Mediterranean Journal of Social Sciences MCSER Publishing, Rome-Italy, Vol 6, No 5, September 2015, pp 537- 533.
- Nafisi, Saied (1967). *French-Persian Dictionary*, Tehran: Brokheim.
- Namvar Motlagh, Bahman (2007). 'Transtextuality of Studying a Text Relation with Others', Journal of Humanities Research, 56, pp 98-83.
- Namvar Motlagh, Bahman (2011). Introduction to Intertextuality: *Theories & Applications*, Tehran: Sokhan.
- Pin, Michel (2015). *Critical Thought Culture: From Enlightenment to Postmodernity*, translated by: Payam Yazdanju, 5th edition, Tehran: Markaz.
- Rabau, Sophie (2002). *L'intertextualite*, Paris: Flammarion.
- Stein, Robert; Walter, Benyamin (2003). *Walter Benjamin: Along With Short Text from Walter Benjamin*, translated by: Majid Madadi, Tehran: Akhtar.
- Strinati, Dominic (2000). *An Introduction to Public Culture Theories*, translated by: Soraya Paknazar, Tehran: Gam-e Now.
- Vernon, P.E, (1989). *Natur -Nuture in Creativity in Glover, & Other Handbook of Creativity*, Plenum press.
- Warhol, Andy (1975). *The Philosophy of Andy Warhol (From A to B and Back Again)*, New York: Harcourt Brace Jovanovich, ISBN 0-15-189050-1.
- Wels, William, Bernet, John and Sandra, Moriati (2004). *Commercial Ads*, 1st edition, Tehran: Mobaleghan.