



A Social Semiotic Study of Iraqi Demonstrating Slogans in October 2019



Lect. Sameerah Atshan Al-Fayyadh¹

¹ University of Kerbala/ College of Education for Human Sciences – Iraq

sameera.a@uokerbala.edu.iq

Abstract. Language is a tool by which thoughts, emotions and feelings can be expressed. What has been happening nowadays in Iraq, practically, is an issue for demonstrating needs that are expressed differently in accordance with culture. This social semiotic study is to scrutinize how such needs are expressed in different ways and investigate Iraqi Slogans raised during October's 2019 demonstrations and provides answers to the following questions: 1- What are the main linguistic features of Iraqi slogans concerning (WORD)? 2-What are the reasons behind inserting the Iraqi flag in the slogans? 3- What are the common colours used? The study aims at the following: 1-Arriving at the main linguistic features of the Iraqi slogans, concerning (WORD). 2- Investigating the reasons behind inserting the Iraqi flag in the slogans. 3- Identifying the common colours used. It is hypothesized that: 1- The slogans are written in bold and informal (vernacular language).2- The Iraqi flag is raised to prove that all the protests are Iraqi in heart and soul. 3- Colours like: red, black, green, etc. are used. The study is limited to analyse (5) slogans raised during October's demonstrations 2019.

Key words: slogans, social semiotics, demonstrations, image, colour.

1. Introduction: The First Sparks





1.1. 1.1 Iraq, October 2019

"Burning any trucks won't help us, it will only help the government accuse us of being hooligans". Said a young man.

In Al Umma Park in the center of Baghdad, a small group of men and two women discussed under ageing eucalyptus trees- how best to articulate the demands of the demonstrators. Most of the protesters are in their 20s. The protests are leaderless, chaotic and energetic.

Eventually, the crowd agreed on a list of demands that consists of:

1-The resignation of the government. 2- New elections. 3-New election law. 4-Judging all government officials in trail.

CHEER,...mobiles raised.....phones raised to demonstrate in Tahrir Square. A call on face book to demonstrate on Oct. 1st,2019 (web source1). Dramatically, the game has changed after the unreal promises of the Iraqi Prime Minister. The generation of smart phones, the generation of PUBG (as they are used to be called) can achieve many important things to expose corrupt politicians. October's protesters have the following domestic reasons: 1- Foreign factors. 2-Economic policies have failed. 3-Corruption. So there is a must for a new- created Iraq by soft clean and young hands (ibid).

2. Semiotics

According to (Martin and Ringham, 2006,p.1), semiotics means denoting sign. It is the umbrella term that syntax, pragmatics and semantics drop under it.

It is better thought of as a way of looking at the creation of meaning from a particular critical viewpoint. So far, it embraces no widely agreed conventions, models, or empirical methodologies. It has trended to be largely theoretica. Many of its theories look for establishing its scope and general main beliefs (Candler, 2017, p. 3).

2.1. Semiotic sign

Because semiotics is the study of sign, therefore sign is the centre of semiotics. Signs are either an icon, an index or a symbol. For this reason, whatever a sign is, it should be linked to these three types (Jappy, 2000, np).

Danesi (2004, pp.7-8) divides signs into three kinds: 1-Natural Sign that is found in nature. 2-Sacred Sign that is miracles, messages of Glorious God.3-Conventional Sign that are related to meaning like gestures and words.



Signs are everywhere around us. Sky, trees, rivers, photos, etc. are all signs by which we understand our world as signs views for something (Kim, 1996, p.1).

2.1.1. The Linguistic Sign

According to Saussure, the sign is divided into signifier (concept) and signified (sound image). He saw them as a random, but joined only by a social settlement (Saussure, 1915, p.66).

Linguistically, sign is analysed conferring to its theme and its rheme.

2.2. Symbolism

Whitehead (1995, pp.1-2) states that symbolism has several attitudes as it passes through several civilizations. Its deepest form is language. Whether spoken or written, language represents the deep type of signs. The symbol might be an idea, image, emotion that raises in the mind of the listener. The symbol has a stable meaning. Symbol is a replacement of sign (Noth,1995, pp.115).

2.3. Images

Joanna (2010, p. 775) defines image as a " mental picture that you have of what somebody or something is like or looks like..... a copy of sb/sth in the form of a picture or statue".

There are two sorts of images; sensory images that denotes "a representation or iconic natural sign of external object". Second, material image that denotes to " a naturally occurring image" (Mitchell,2005, p. 55).

An imaginative family tree can consist of the following branches:

- 1- Graphic: pictures, statues, designs, etc.
- 2- Optimal: mirror, projection, appearances.
- 3- Perceptual: sense data, species, ideas.
- 4- Mental: drams, memories, writings.
- 5- Verbal: metaphors and descriptions (Mitchell,1994, p. 505).

Images could be well-thought-out as worldwide language to each culture or region and its language does not need any translation. Language and image, both, form meaning though they function in a dissimilar way.

3. Social Semiotics

In the last few years, semiotics has viewed a pure revolution. This approach has changed its track from the study of sign system and their classification



towards the study of the modes of creation of signs and meanings as they are passed in social practice. This new transfer is called Social Semiotics. Its emphases are on human meaning making practice through verbal, visual, bodily and other semiotic modalities (Jaworski and Thurlow, 2010, p.102). In this attitude, meanings are made through the social meaning making practice. All societies have repeatable decorations of meaning making (Cobley, 2001, p.86-7). Due to the definition and principles of social semiotics, the researchers have chosen this field to dive in its depth.

4. The Model of Analysis

This section presents the model adopted in the analysis of the selected data. The visual analysis depends on Kress and Van Leeuwen's (2006) Reading Image: The Grammar of Visual Design. The three main elements are: image, word and colour.

4.1. Image:

Image is only one kind of sign that covers (word, sound, image, color, and other visual communication). Images, for example, food ads., photography and motion pictures. Furthermore, the meanings given to images are linked to culturally specific relations, though it is very essential to note that culture cannot entirely determine the precise response (Potts, 1996, p. 31). Dyer (1987, p. 130) states that whatsoever image is being used, some sort of meaning goes beyond the literal meaning.

The image is a social semiotic attitude in graphic communication. In this view, most versions of visual semiotics have focused on what might be measured as the equivalent of 'words' (Kress and Van Leeuwen, 2005, p.1). Moreover, words, images did not disappear, but they became specified in their function (ibid, p. 14).

An image contains the following:

-1 Placement of signs: It is one type of image in which information value is troubled with the placement of represented participants within graphic space. Thus, the left, right, center, margin, top, bottom position of participants has straight influence on the meaning given to them. Kress, (2010, p. 33) states that placement of sign is functionally central in carrying major 'informational load' of the image. Hence, it may put different influences on reader.

4.2. Given and New:



Given and New structures highlight the horizontal alliance and are predominant in Western culture. Magazines, for example, will often employ either a double page spread or a single page which has been divided into two units. The right side is generally the side which provides 'key information' to the viewer/reader. It usually grants a 'message' which the reader is required to pay particular attention to. The left side, is the side of the 'already given', something that the reader is expected to know in advance. Typically, the meaning of the New is seen as being 'problematic', or 'contestable' whilst the 'Given' is presented as 'commonsensical' or 'self-evident' (Kress and van Leeuwen, 2006, p.180). According to Kress (2010, p.35), in any serial structure, the element which is about to be said or shown is always New, not yet known. By contrast, what has (just) been seen, heard, discovered is, by comparison, now known, Given.

4.3. Visual Modality:

Kress and van Leeuwen (2006, p. 89) declare that as with linguistic modality, visuals can be of high modality or low modality. High modality in visuals means that things or people appear as 'realistic'. Low modality means that things or people look unrealistic.

4.4. Framing:

Framing is one means which can affect the receivers' understanding. It is used when "elements or groups within layout may be disconnected and marked off from each other or connected, joined together" (Kress and Van Leeuwen, 1996, p. 214). There are many methods to realize framing, such as by frame lines, by discontinuities of color or shape or by the absence of colour. Those resources can be used to mark off certain basics from each other, connect them, or join them with each other. The stronger the framing of an element, the more it is presented as a separate unit of information (ibid, p. 203). They also assert that 'the nonappearance of framing stresses group identity', whilst its attendance signifies 'individuality and differentiation'. The more interconnectedness there is, between the elements in a spatial composition, the more they are signified as belonging together. Framing, or disconnectedness, can be accomplished, therefore, through the use of frame lines, by the use of leaving white space between elements, or by discontinuities of color (ibid, 204).

4.5. Power and Angle:



Low angle displays the power of represented participants in slogans over viewers. According to Kress and van leeuwen (2006, p.140), "low angles mostly give an impression of superiority, exaltation and triumph...; high angles tend to reduce the individual, to flatten him morally by reducing him to ground level, to render him as caught in an is urmoutable determinism".

4.6. Word

Words are one tool of visual communication. According to Hodge and Kress, (1988,p. 8) "what is expressed in language through the choice between different word classes and clause structures, may, in visual communication, be expressed through the choice between different uses of color or different compositional structures".

In the data under scrutiny, 'word' as a visual element is a block of a written text and it is considered as a context. Each word has a definite significance, e.g; the sun is curved, the table is rectangular, etc. Qualities like: "male is power, female is sensitivity" are read and valued in different ways according to different social discourse.

Word is divided into two types:

1-Bold and Capitalization: Capitals refer to a text where all letters are capital as in IRAQ IS MY LOVE. It is used for stressing and for emphasis (Kress and Van Leeuwen, 2002, p. 120). On the other hand, bold means making letters thicker than manuscripts that are closer. It is often used to highlight key words that are important (ibid, p. 123).

2-Formal and Informal Language: Language used in the slogans is sometimes 'formal' and others is 'informal'.

The 'formal language' consists of unusual syntax that is used as a means to communicate meaning. Concerning 'informal language', it contains every day syntax, language and terms that are used to transfer meaning. It is used to simplify communication with others (ibid, p. 139).

4.7. Colour

Colour is argued as a semiotic re-source a mode which is multifunctional in its usages in the culturally located making of signs" (Kress and Van Leeuwen, 2002, p. 344).

Colour research may have suggested that colour has the power to evoke one approach tendency. It can also be used to create an image (Crowly, Hasty and Bellizzi, 1983, p. 3). Colour selection may often be constructed on subjective interior design notions or on research findings. In addition, it is used



to attract some ones' attention. No doubt that it is the concern of the slogan and ads. designers, since it draws the consideration of the eye in what is called " Designing –eye- Catching (ibid, p. 2).

The authors state that there are two types of colours: 1-warm – colour-dominant, like; red, yellow and orange. 2-Cold –colour- dominant, like; blue and green. This categorization depends on people themselves as they might be more sensitive to warm or cold colours (ibid, p. 4).

Colours are highly affected by social and cultural aspects. According to Kress and Van Leeuwen, (2002, p. 345), red refers to danger, green means hope, black and white are not agreed upon internationally, because in some countries they refer to mourning and in others they are worn by brides in their wedding days. Moreover, white is the colour of purity.

Crowley, Hasty and Bellizzi, (1983, pp. 5-6) interpret colours as follows:

- 1- Red: is described as the colour of action, adventurous, and energetic.
- 2- Blue: is the colour that is well- associated with controlled emotions and behavior.
- 3- Yellow: is termed mostly as "mind color". It is believed that it stimulates the intellect and it is connected with cheer and fun.
- 4- Green: Adjectives that are liked with green colour are secure, comfortable, peaceful and calm.' Ill ' and 'Fresh' are also connected with greenness.
- 5- Dark: drab or dingy colours can harm morals, spirits and health. They are supposed to encourage crime, complexes and suicide.
- 6- Black: refers to threat, rebellion and revolt. It is also the colour of sadness. The old Greece believe that it reveals unfriendliness.
- 7- Some studies state that some colours are feminine and others are masculine. Some are 'heavy' like; (black, red, purple and blue). Others are 'light' like; (yellow, orange, white and pink).

5. Visual Data Analysis

Slogan (1). ([https://images .app.goo.gl/EgfAHQCV6dCsCkqn6](https://images.app.goo.gl/EgfAHQCV6dCsCkqn6))



1-Image: In this slogan, the most essential principles of the demonstration are found. Number (25), the Iraqi flag, man (power) and women (sensitivity), the mosque, the monument and the cell tower. Each one has a certain significant that will be tackled in details. Number (25) has been repeated in many slogans and it represents the day of the twenty fifth of October 2019, the most and the starting of the protests.

The Iraqi flag is commonly used in the slogans and more than once and also placed in different angles in order to grasp attention that the demonstrations are Iraqi in heart and soul.

Men and women are the components of the Iraqi communities who are suffering from oppression and gross injustice. They are demanding their rights. The mosque refers to the link between Glorious God and Iraqi people. They pray Him for peace and safety (web source 2). Finally, the cell tower refers to that the demonstration is shown a live by the whole world.

2 -Placement of Sign: Two images of the Iraqi flag are shown in this slogan. One is in the centre and the other is on the right of the slogan. The large coloured number occupies about half of the slogan. The second half is devoted to the other elements in the slogan. This means that this number is the central means of conveying meaning. Other elements stand between two flags that conveys a deep meaning of the Iraqi demonstrations.



3- Given and New: All the elements are known in this slogan since they are given (heard or seen). They are known without giving their names, as they are known from their photos.

4 -Visual Modality: The slogan contains realistic photos of human images, really found in the area. They have central modality since they have realistic photos that exist in the local area.

5- Framing: The signs are framed in this slogan through the discontinuous of colour around them.

6- Power and Angle: This slogan is designed from a low angle. It has a symbolic power over those who see the slogan. However, low angle shows the power of represented object in the slogan.

7-Words/ Bold: this slogan does not contain a long text. There is one clause only (خليك سلمي وحافظ على مدينتك). They are written in dark grey colour organized with bold. It consists of a coordinated clause that consists of two main clauses (حافظ على مدينتك) (خليك سلمي). They are both commands.

8-Formal and Informal Language: this slogan uses an informal language of everyday speech. This language is of equal power to all receivers. It communicates meaning with all demonstrators and all receivers.

9- Colour: The elements are coloured with black. It reveals threat, rebellion and protest. The Iraqi flag's colours (red and green) refer to action, peaceful, fresh and fertility. While white colour refers to peace and purity. Number (25) / (أكتوبر الخامس والعشرون) are coloured with gray to represent neutrality. Gray colour is neutral, fair and it expresses calmness and discretion.



Slogan (2) (<https://www.alaraby.co.uk>>ent)

1. Image: This cute female kid is shown to transfer an image that children in Iraq have no clear future, they are homeless and dreamless. She is dressed by the Iraqi flag and carries one in her hand that signifies that she is Iraqi and demands her Iraqi stolen rights. She carries a flag stained with blood refers to the bloody scene. Behind her, it is seen that hundreds of Iraqi demonstrators who are protesting. The bloodstained road represents the savage and brutal ways of suppressing the protestors.

2-The Placement of Sign: An image of the girl carrying the Iraqi flag is placed at the centre of the slogan. The large coloured human takes up a very large space of the slogan. A small part is devoted to the other signs. In other words, this kid's image is the central means of conveying meaning. Innocence represented by this young child, demanding for a home, is a great message sent to the whole world. Innocence is inserted in violence that has a great revealed meaning.

3- Given and New: The meaning that is not revealed in this slogan is that 'innocence is killed in Iraq' and is not known. On the contrary, what is given is the image of a little girl carrying a flag and it is well- understood from the first look.

4-Visual modality: This slogan contains a realistic photo of a human image. It is a photo of a little female kid. It has a high modality, since it has a real photo that exist in Iraq.



5- Framing: No separated line (frame) between the image of the girl and the other images in the slogan. Group identity and connection are stressed via the absence of framing.

6-Power and Angle: This slogan is photographed from a low angle to reveal a symbolic power over viewers. The kid is looking forward towards us. There is no equality, therefore, there is a power difference involved in this slogan.

7- Words/ Bold: This slogan contains a short text of two words (رايد- وطن) (I WANT A HOME). It is written in bold white colour in order to draw the receiver's attention to wonder what kind of (وطن) this little kid is dreaming of.

8- Formal and Informal: In this slogan, informal language is used to convey meaning to all people. This language is of equal power to all, and it communicates meaning that is well-understood among all receivers.

9-Colour: Colours used in this slogan are: (white, red, green, black, and shadowy grey).

Slogan (3) (alarab.co.uk)



1-Image: This slogan is designed with accordance to graffiti, innate art that appears on a specific occasion with a purpose and a goal like protests and demonstration (web source 3). It displays the image of an important role transportation means that is called ' tik-tik'. It has an amazing role in the confrontations and clashes with its multiple purposes. The Iraqi flag is figured on it to tell that Iraqis are one unity without sects and denominations. The big clock refers to a certain appointment when all the fake and unjust politician will be drawn near their end.

2-Placement of Sign: The whole image is placed in the centre of the slogan. The items share about nearly the same space. This means that the verbal items (the tik-tik and the clock) conveys the intended meaning and it constructs a



relationship between them and the real atmosphere in which the tik-tik is seen. This connection is very important in this slogan.

3-Given and New: All the elements in this slogan are well known, since they are heard or seen. On the contrary, the significant of the (clock) is not. It needs an explanation of what type of an end waits those unfair rulers, parties and politicians. (Clock) refers to the exact time when they approach their end (أقتربت ساعتكم / your end is very near).

4- Visual Modality: This slogan contains realistic photos of a tik-tik and a clock. It has a high modality since it has a realistic photo that really exists in Iraq.

5-Framing: There is no disconnection seen between the written text, tik-tik and the clock, since there is no separation among them through lines. The lack of framing asserts group identity and connection between the role done by the tik-tik and the expected end.

6-Power and Angle: In this slogan, the elements are drawn at equal part and they have no power over receivers. Resulting from being at eye level, there is no power difference involvement.

7-Words/ Bold: The slogan does not have a very long discourse. There are two texts; (تلك تلك العراقي). The word عراقي is not shaped by words, instead, it is represented by the Iraqi flag, and (أقتربت ساعتكم). The word (ساعة) is not represented by letters, but by the image of a clock. They are written in yellow and red designed in bold. All the letters have the same size to draw the receiver's attention and to make them officious about what this (tik-tik) will do to end those who are addressed. On the left side, and in thinner, red, bold font (ابن بغداد) is written to express that this artist is from Baghdad or lives there.

8-Formal and Informal: This slogan uses informal language to convey meaning. It also uses a language that has an equal power to all receivers.

9-Colour: The tik-tik is coloured by the Iraqi flag colours. The clock carries the white colour, referring to optimism and peace. The golden clock' hands and numbers refer to youth and power (web- source 4). The yellow colour represents cleverness, creativity, extremely positive and the lunch of life. Finally, the slogan's background is painted with light blue that refers to power and self-dependence. It also refers to emotions and behaviour control (web-source 5).

Slogan (4) (<https://www.alaraby.com.uk>net>).



1- Image: The naked young boy is photographed in this slogan to transform a message that he is armless, however, he is suppressed by developed armory and weaponry. The slogan also displays the Iraqi street where the demonstration take place. It is organized and the protestors carry the Iraqi flags only. Number (25), the date of the demonstrations is written wrapped with the Iraqi flag on the right angle. On the left, another young carrying the flag and leading the others. The street is clean with green trees.

2-Placement of the sign: More than one young's photo is shown in this slogan. The human carrying only his smart phone occupies the centre of the slogan. The others are occupying the right and left corners. The trees are shown on the left. The image of number (25) occupies the high, right corner. There is a great relation between the naked young and the others, as he is transforming their ideas and blaming to the government.

3-Given and New: What is new in this slogan is the idea of taking clothes off. Being completely armless, however, are killed, is the message that is revealed in this image. Other elements: flags, trees, protestors, etc. are given, since they are shown or heard about before.

4-Visual Modality: The slogan has a realistic photos of human images. It has a high modality, since it has a realistic photo that really found in the near areas. On the other hand, the nonhuman images are also realistic and really found in the meant area.

5-Framing: It is easy to observe the disconnection between the naked young and the other elements of the slogan. This absence of framing stresses group identity.



6-Power and Angle: This photo is photographed from a low angle, therefore, it has a symbolic power over receivers. The young is looking straight towards the receivers. There is equality and there is no power difference involved.

7-Words/ Bold: This sample contains a very short text of two words only. (تكتلوننا ليش / Why are you killing us?). They are written in yellow, framed with red in order to draw the viewers' attention, making them curious about the answer of this question. The link between the graph and the text leads the observer to the quiet understanding of this slogan.

8-Formal and Informal Language: This slogan has utilized informal language to transform the intended meaning to the receivers. Informal and everyday language is used with high communicative meaning to achieve a high effective involvement between the demonstrators and the receivers.

9-Colour: The colours used are: (green, white, black, red, yellow), and each of them conveys a certain meaning.

Slogan(5)-(https://www.alaraby.com.uk>net).





1-Image: The Iraqi flag representing the Iraq country appears, rounded by knives to give an idea that we (all the Iraqis) and the demonstrators will never give up loving it.

2-Placement of Sign: The images of the flag are placed along this slogan. All the signs are verbal, since there are no human elements. The knives are put in more than one corner to construct a relation between the knives and the flag. It is the relation between an enamored and his adored.

3-Given and New: All the verbal elements in this slogan are given (seen or heard) and nothing is new. On the other hand, what is new is the idea of never abdicating this country even that will cause harm, injuries or death.

4-Visual Modality: This slogan has a high modality since it has realistic images found in the area.

5-Framing: The disconnection is not seen among this slogan's elements. This absence of framing stresses group identity and connection.

6-Power and Angle: /

7-Words/ Bold: This slogan does not have a long text. The clause (أحضنك) (أحضنك) /I hug you even if you are filled by knives). They are written in white that is organized with bold type. The first clause (أحضنك) is bolder than the other one so as to draw the receivers' attention and make them think about what kind of a relation that is talked about.

8-Formal and Informal: Informal language (vernacular) is used to convey the meaning. This is variety is close to the feelings and senses and very expressive.

9-Colour: Black, red, green and white are used. They have a very high visibility (especially black colour) to bring text and the slogan's elements to the foreground

Table (1) The Frequency and Percentage of Image Items in the Slogans

No.	Image	S1	S2	S3	S4	S5	Freq.	tot	%
1.	Placement	1	1	1	2	2	7		25.9%
	of	4	1	0	4	3	12		44.4%
	Sigh	1	1	0	2	4	8	27	29.9
2.	Given and	4	1	1	4	1	11		64.7%
	New	2	1	1	1	1	6	17	35%
3.	high	1	1	1	1	1	5		100%



	Visual Modality	low	0	0	0	0	0	0	5	0%
4.	Framing	connection	0	1	1	0	0	2		40%
		disconnection	1	0	0	1	1	3	5	60%
5.	Power and Angle	high	0	0	1	0	0	1		25%
		Low	1	1	0	1	0	3	4	75%

Table (2) The Frequency and Percentage of Word

No.	Word	S1	S2	S3	S4	S5	Freq	Tot.	%
1.	Bold	1	1	1	1	1	5	5	100%
	Formal	0	0	0	0	0	0	0	0%
	Informal	1	1	1	1	1	5	5	100%

Table (3) The Frequency and Percentage of Colours

No.	Colour	S1	S2	S3	S4	S5	Freq.	Tot.	%
1.	Red	1	1	1	1	1	5	5	100%
	White	1	1	1	1	1	5	5	100%
	Black	1	1	1	1	1	5	5	100%
	Green	1	1	1	1	1	5	5	100%
	Grey	1	1	0	0	0	2	5	25.8%
	Yellow	0	0	1	1	0	2	5	25.8%
	Blue	0	0	1	0	0	1	5	20%



6. Results

From tables (1,2,3), it has arrived at the following results:

1-High visual modality scores (5) out of (5) that equals to (100%). Given has (11) out of (17) frequency and (64.7%) percentage. The least is scored by the item (high) in (power and Angle), since it has only (1) frequency and (25%).

2-Bold and Informal language have the highest frequency (5) out of (5) and (100%) percentage. While formal has (0) and (0%).

3-Red, black, white and green have (5) out of (5) frequency and (100%) percentage. On the other hand, blue is the lowest, of (1) frequency that equals (20%) percentage.

7. Conclusions

It has been arrived at:

1- All the texts in the selected slogans are written in bold and with informal language, therefore, the first hypothesis is confirmed.

2- In the slogans all, the Iraqi flag is shown to prove that the demonstrations are Iraqi in heart and soul, so the second hypothesis is affirmed.

3- Colours like: black, green, red and white are used profusely, while gray, blue and yellow are used less. For this reason the third hypothesis is not fully confirmed.

References

- [1] Cobley, P. (Ed.). (2001). The Routledge Companion to Semiotics and Linguistics. Routledge.
- [2] Croft, W., & Cruse, A. (2004). Cognitive Linguistics. Cambridge: Cambridge University Press.
- [3]
- [4] Crowley, A. E., Hastly, W. R., & Bellizzi, J. A. (1983). The Effect of Color in Store Design. Journal of Retailing, 59(1), Spring.
- [5] Daddesio, T. (1994). On Minds and Symbols: The Relevance of Cognitive Science for Semiotics. Berlin: Walter de Gruyter.
- [6] Danesi, M. (2004). Messages, Signs, and Meanings: A Basic Textbook in Semiotics and Communication Theory (3rd ed.). Toronto: Canadian Scholar's Press.
- [7] De Saussure, F. (1915). Course in General Linguistics. London: McGraw-Hill Book Company.
- [8] Hodge, R., & Kress, G. (1988). Social Semiotics. Cornell University





Press.

- [9] Jappy, T. (2013). Introduction to Peircian Visual Semiotics. London: Bloomsbury Academic.
- [10] Joanna, T. (2010). Oxford Advanced Learner's Dictionary of Current English. New York: Oxford.
- [11] Kim, K. L. (1996). Caged in our Own Signs: A Book About Semiotics. New Jersey: Albex Publishing Corporation.
- [12] Kress, G., & Van Leeuwen, T. (2002). Colour as a Semiotic Mode: Notes for a Grammar of Colour. Visual Communication, October 2002. ResearchGate.
- [13] Kress, G., & Van Leeuwen, T. (2005). Introducing Social Semiotics. Routledge.
- [14] Kress, G., & Van Leeuwen, T. (2006). Reading Images (2nd ed.). Routledge.
- [15] Marten, E., & Ringham, F. (2006). Key Terms in Semiotics. New York: Continuum.
- [16] Mitchell, W. (1994). Picture Theory. Chicago: Chicago University Press.
- [17] Mitchell, W. (2005). What do Pictures Want? The Life and Love of Images. Chicago: University of Chicago Press.
- [18] Nöth, W. (1995). Handbook of Semiotics. Bloomington: Indiana University Press.
- [19] Van Leeuwen, T., & Jewitt, C. (Eds.). (2001). Handbook of Visual Analysis. SAGE.
- [20] Whitehead, A. (1995). Symbolism: Its Meaning and Effect. Cambridge University Press.
- [21] المآذن فن هندسة البناء الرأسي في العمارة العربية الإسلامية. (دون تاريخ). تم الاسترجاع من <https://www.alarabiya.net>
- [22] الألوان والمعنى النفسي لها. (تم الاسترجاع في 27 مارس، 2020) <https://www.hawaaworld.com>
- [23] الشارع يرسم ملامح الثورة العراقية. (2019). وارد بدر السالم <https://www.alarab.co.uk>
- [24] What will the Protests of 25th October in Iraq look like? University of Baghdad. تم الاسترجاع في 30 يناير، 2019 من <https://www.middle-east-online.com>
- [25] ماذا يعني اللون الأزرق. (تم الاسترجاع في 27 مارس، 2020) <https://mawdoo3.com>

