

CULTURAL VALUES REFLECTED IN INDIAN AND MAURITIAN ADVERTISEMENTS: A SEMIOTIC ANALYSIS

Beebee Hassanaath Heathy
Ph.D. Research Scholar,
Department of Mass Communication,
Aligarh Muslim University (A.M.U), Aligarh, UP- 202002, India.

Abstract: Culture as we understood, entails a totality of traits that are peculiar to a people to the extent that it marks them out of a society or country. These peculiar traits include a person's social norm, taboos and values. Values are beliefs that are held about what is right or wrong and they are regarded as the main core of culture. They are important tools in shaping one behavior and personality. They provide patterns of living and prescribe rules and models for attitude and conduct. Similarly, in advertisements cultural values represent the core of advertising messages. They are transmitted by a simple association of a product to the audience and are manifested in both visual and textual components. Nevertheless, those cultural values depicted in advertising differs across cultures and carry different cultural messages. Therefore, by employing Ronald Barthes' semiotic theory comprising denotative, connotative, linguistic devices and Hofstede's four cultural dimensions -power distance, collectivism vs. individualism, masculinity vs. femininity and uncertainty avoidance associated with Pollay's 42 value appeals, the study explores the different cultural values elucidated in Indian and Mauritian advertisement.

Keywords: Cultural values, Advertisement, Barthes' semiotic theory, Hofstede's cultural dimensions, Pollay's appeals.

INTRODUCTION

Cultural values are those that form the foundation on which culture rests. Such cultural values, transmitted by a variety of sources (family, media, school, church, and state), tend to be broad-based, enduring, and relatively stable (Okazaki & Mueller, 2007). Cultural value emphases shape and justify individual and group beliefs, actions, and goals norms and values prevalent among people in a society (Schwartz, 2006). People who come from different cultures have different values that they carry with them and can easily be differentiated from people of a different culture than theirs (De Mooij & Hofstede, 2010).

Scholars claim that advertising usually reflects the culturally relevant values of a society. Thus advertiser assigns those culturally associated meanings to the advertised goods in a way that supports the customers' preferences and needs. For instance, consumers in high power-distance cultures may benefit from advertising that offers expert advice and clear, specific recommendations. In cultures with less power distance, the presentation of information and facts to assist consumers in their reasoning may be more effective (Zandpour and Harich, 1996). Luxury articles, some alcoholic beverages and fashion items typically appeal to social status needs (Hofstede & De Mooij, 2010). People in individualistic cultures stress initiative and achievement and depend more on factual information for decision making as opposed to seeking group harmony and consensus (Gudykunst et al., 1985) and collectivist cultures are more non-verbal and communicate through contextual and implicit codes that are based upon culturally defined social expectations and rules (Gudykunst, 1984). Therefore, Advertisers are more likely to present very specific facts that can assist individuals in their decision making in high individualistic cultures and use more image-based or symbolic appeals that point out the positive social consequences of a particular purchase in collectivist cultures (Susan & Chan, 2001). Moreover, Individualistic cultures prefer a more direct style of communication, while collectivistic cultures prefer an indirect style of communication (Biswas et al., 1992). In individualistic societies, values such as achievement, recognition, independence, freedom, high levels of competition and pleasure are prevalent, whereas collectivistic societies emphasize values such as family, security, responsibility, social hierarchies. (Gregory & Munuch 1997, Zhang & Neelankavil 1997).

Status brands or products such as jewelry are important to show one's success in masculine and feminine culture (De Mooij & Hofstede 2002; De Mooij 2010). In feminine cultures, fictional advertisements as well as advertisements that expressed or portrayed more of safety, care, and protection, are more preferred (De Mooij & Hofstede et al., 2010). High uncertainty avoidance cultures have a passive attitude to health by focusing on purity in food and drink and using more medication, low uncertainty avoidance cultures have a more active attitude to health by focusing on fitness and sports (Hofstede & Minkov, 2010; Hofstede & De Mooij, 2010). In high uncertainty avoidance cultures, new products are in most cases considered a risk compared with the well-known, established brands, because they are new in the market and not so much is known about them in terms of performance (Steenkamp, 1999). Cultures that are characterized by high uncertainty avoidance may react more favorably to communication that offers explicit, logical and direct information to reduce perceived uncertainty (Susan and Chan, 2001).

LITERATURE REVIEW

Studies on cultural values manifested in advertising have been conducted since the early 1980s (Chan, 1984). Pollay (1983) developed a coding framework of 42 appeals that measured the Western cultural values. Albers- Miller and Gelb (1996) later connect 30 of Pollay's appeals with Hofstede's four cultural dimensions. Hofstede's dimensions (1980) distinguishes cultures according to their values, and encompasses four

dimensions: individualism, power distance, and masculinity and uncertainty avoidance. These dimensions aid the understanding of differences in the information processing and the thought process of individuals across different cultures (DeMooij, 2010).

Srikandath (1991) apply Pollay's coding framework to depict the cultural values manifested in Indian televisions commercials. The result indicate that Indian television advertising is to a large extent promoting the values of high- technology and modernization as well as consumerism. On the other hand, Ahmed (2000) compared the use of visual and verbal characteristics in advertising from the United States and India. The study examines how cultural individualism/collectivism and high/low cultural context are reflected in visual and verbal characteristics of advertising. He found that American advertisements contain more expressive and directive acts of speech than Indian advertisements. Similarly, Indian advertisements include more poetic speech acts and high context cultural indicators than American advertisements.

Cheng and Patwardhan (2010) conducted a study on the cultural values manifested in Chinese and Indian TV commercials. The focus of the study was to find the differences between dominant cultural values manifested in Chinese and Indian commercials. The values were identified through a content analysis along with Pollay's typology. The result revealed that commercial in both countries emphasized modernity over tradition as a dominant value. Chinese commercials were found to use more tradition values while Indian commercials reflected more on western values. The study also revealed that foreign brands used modernity more frequently than domestic brands.

Mortimer and Grierson (2010) compared the types of advertising appeal utilized in service advertisements in France and UK. The study further examined whether cultural dimensions of both countries are related to types of appeal being utilized. The study utilized Albers and Millers (1996) advertising appeals that was originally developed by Pollay (1983) and Hofstede's cultural dimensions. The result revealed that English advertisements used more rational appeals than French advertisements but both countries have more emotional appeal than rational appeal. The study also revealed that France was identified as having a higher Uncertainty avoidance. However, no differences were found in the use of masculinity/femininity and power distance appeals among countries.

Yuecen (2013) employed a content analysis in his work by examining the differences between the cultural values manifest in magazine advertisement of Mainland and Hong Kong. The coding scheme design for this project was developed on the mixture of Hofstede's five cultural dimensions. The results showed that the dimensions that were frequently used in Mainland ads were masculinity followed by high uncertainty avoidance, femininity, high power distance, individualism and long term orientation. On the other hand, individualism was proved to be the value most frequently used in advertisements of Hong Kong which was followed by masculinity, femininity, high uncertainty avoidance and low power distance.

Salem (2009) employs a semiotic analysis in his work to compare advertising text in the cultural contexts of India and the Arab world. Saussure's syntagmatic and paradigmatic levels of meaning were used as the main criteria to compare the combination and selection of signs in the advertisements. Pierce's classification of icons, indexes, symbols and Barthes' concept of denotation and connotation were also utilized in the analysis of the advertising texts. The study revealed that religious signs were found in the advertisements of the Arab world while Indian political economy to westernized cultural signs were found in the Indian advertisements. Religious signs were avoided in the Indian advertisements due to multi religious system in the country.

Beasley and Danesi (2002) indicate that 'the semiotic study of advertising is a study of connotation'. For example, when the advertisers depict the Indian film star *Kareena Kapoor* wearing a special type of watch in an advertisement, they make an association between the advertised watch and *Kareena Kapoor*. This association is not made haphazardly, it is made for a purpose. The iconic sign of the Indian film star does not only denote *Kareena Kapoor*. It connotes extra cultural meanings which go beyond the denotative meaning. *Kareena Kapoor* as a film star has a certain 'image' in the minds of the Indian consumers and those who are familiar with her character from other countries. This image may carry certain meanings such as beauty, attractiveness, fame, wealth, sexuality, youth, slimness, etc. The combination of the advertised product which might be unknown to the consumers and the Indian film star (known signifier) is made to transfer the cultural meanings associated with the Indian film star to the advertised product. The watch becomes an indexical sign connoting fame, wealth, sexuality, beauty, etc. due to its association with a well-known signifier.

OBJECTIVES OF THE STUDY

- To find out how advertisements between India and Mauritius differ from each other on the basis of cultural values.
- To find out if there are any similarities between India and Mauritius on the basis of cultural values.
- To find out which types of cultural symbols and signs are used by advertisers.

METHODOLOGY

With the aid of semiotic analysis, the study will explore the cultural elements interwoven into the pictorial and textual components of magazine advertisements. The study will focus on four advertisements, two from India and Two from Mauritius. The selected ads will fall into two categories: Food and electronic. The analysis of the ads will be dominated by Barthes' denotative and connotative and linguistic theory. His theory will allow gaining in depth analysis of both visual and verbal interpretation as he did in the analysis of the Panzani ad. The primary step is to define the first order of signification that is the denotative meanings of the pictorial and textual components within the ads image. The pictorial elements will analyze the background, color, body language, facial expression and dress code. The textual elements will examine the brand name, the slogan and the text. Notably a particular attention will be given to Pierce's iconic, indexical and symbolic sign. Consequently, after defining the denotative and connotative and linguistics meanings of the ads, the analyses will then focus on the cultural elements where Pollay's cultural appeals (popular, self-respect, status, adventure, effective, best etc.) were linked with Hofstede's four cultural dimensions (individualism, power distance, masculinity and uncertainty avoidance) which was already applied by Albers-Millers and Gelb (1996) in their study.

Cultural Dimension	Pollay's cultural Appeals
High power distance	Ornamental, vain, dear, status.
Low power distance	Cheap, humility, nurturance, plain.
Individualism	Independence, distinctive, self-respect.
Collectivism	Popular, Affiliation, Family, succorance.
Masculinity	Effective, convenient, productivity.
Femininity	Natural, frail, modest.
High uncertainty avoidance	Safety, tamed, durable.
Low uncertainty avoidance	Adventure, untamed, magic, youth, casual.

Pollay's cultural appeals linked to Hofstede's cultural dimensions

ANALYSIS OF ADS

Indian Ads:

1. A. Level of Denotation

The advertisement shows a man holding a cup filled with tea. He is wearing a combination of round specs and squared wayfarers. He has white beard and his black hair is covered with some white hair. He is dressed in a checked jacket with a silk pocket square. He is having direct eye contact and he is smiling. In front of him the green tea plants can be seen. Up next to his right, the logo of the product displays a woman in her sari and with a basket on her back. Below the brand name 'Tea Valley' is written in bold followed by the slogan and the text. The foreground shows three different colors of tin placed on the table and they are labeled by different name. A hot cup of tea is seen next to the golden tin along with some sugar cubes. A clay bowl filled with spices can be seen on the table. Fresh green leaves along with fresh spices are scattered all over the table. The background shows green tea leaves, large trees and mountains at the distance covered with the fog. At the right on the top of the picture, some fresh green leaves can be seen.

B. Level of connotation

The picture depicts the famous Indian film star Amitabh Bachan. The iconic sign of the Indian film star does not only denote Amitabh Bachan but it also connotes extra cultural meanings. He symbolizes fame, status and wealth. The brand name of the tea becomes an indexical sign connotating fame, status and wealth due to the association with the famous signifier. Round and squared wayfarers specs are worn by many celebrities mainly by Hollywood actors which give them a distinctive and stylish look. His checked jacket is a traditional Indian outfit which is worn with a kurta. Thus it may assume that he is wearing a white kurta inside the jacket. Silk pocket squares used to be worn by the European in the royal courts which signify great wealth. Today, pocket squares are worn by high-profile celebrity endorsement as it represents elegance and gives a sense of sheer sophistication. The three tins also represent wealth and status as 'royal' is associated with the royal family and 'classic' signify elegance and highest quality and as for the golden tin, gold represent wealth, luxury and status. Since the woman in the logo is shown with a basket on her back, it can be assumed that she is a female laborer. Her sari is a traditional Indian outfit. Because of his smile, it can be assumed that he just had a sip from the tea and he is satisfied with the taste. Since he is surrounded by tea plants and the large trees, it can be assumed that the picture was taken in a tea garden. The spices together with the fresh green leaves and the hot tea illustrate a moment of relaxation, peacefulness and calmness. The foggy atmosphere gives a feeling of a cool weather which gives a reason to enjoy the tea more. The advertisement associates a positive feeling of harmony with nature as trees can rarely be seen nowadays and people long for such tranquility. Since two cup of tea are shown in the ad, it denotes that Amitabh Bachan is having a company. Tea represents harmony, refreshment and having it in a pleasant place surrounded by nature with the company of somebody, it relieved stress, gives happiness and contentment.

C. Linguistic message

The brand 'Tea valley' is linked with the tea garden and the Distance Mountains. The slogan 'truly original' signify the authenticity of the tea. Assam is the largest tea growing region and it lies on either side of the Brahmaputra and it is also known as the 'state drink' that's why the text 'Relish the essence of Brahmaputra and the aroma of Assam in every sip' emphasizes on Assam and Brahmaputra which indicates the pleasure of drinking the tea while remembering the river of Brahmaputra and the state of Assam. The text here has made use of indirect rhetorical devices such as by using a poetic speech. The unique taste and aroma of Assam tea is indicated in the following text "Now savor the unmatched blend of Assam tea leaves that offer you the perfect balance of unique taste and distinctive fragrance of the Brahmaputra valley". This text has used the snob appeal to put people in a position to experience the superior quality of the tea. Furthermore the text indicates that the unmatched blend of Assam tea leaves will deliver a truly unique joyful experience where you will be able to sense the fragrance of the Brahmaputra valley. "So what are you waiting for" is a directive speech act and "experience 100% truly original flavor of Assam with every sip" is an expressive speech act as the line is praising the authenticity of the tea. "Tea valley...chai aisi jo batein bhula de". Again this line has used the expressive speech act and

poetic speech act. This text illustrates the moment where there is a family gathering and everyone is busy talking and gossiping but once they get to savor the aromatic tea they forget completely about their conversation and instead relish the taste of the tea.

D. Cultural elements

The square pocket and the traditional Indian outfit is a combination of tradition and western values. Tea represents the culture of India. According to National sample survey organization data, Indian consumes tea 15 times per day and tea is normally used to offer welcome drinks to the guests. Since tea is preferably consumed with the company of someone and since the ad has used an old celebrity it can be assumed that India is a collectivistic culture. Respect for elders and for traditions are important values in collectivistic society. This cultural trait is further fortified by the traditional outfit of the signifier and the sari of the woman in the logo. In addition the line “chai aisi ho jo batein bhula de” also demonstrates India as a collectivistic country as it signifies a gathering that is taking place and everyone is busy talking. Celebrity endorsers are normally used in high power distance culture and high uncertainty avoidance culture. In a high power distance culture, status, wealth and fame are given more attention. Additionally, the name written on all the tins signify highest quality, wealth and luxury. The unequal distribution of power in a society is distinguished by the different level of classes. For instance, this is shown by depicting a famous and wealthy celebrity promoting the tea plucked by a poor female laborer. All these values characterize India as a high power distance culture. This cultural trait is further emphasized by the word ‘unique’ an appeal used in high power distance culture. However, the value of femininity and masculinity are both demonstrated in the ad. In a feminine culture, people believed that the nature should be protected. This value is manifested by using the words ‘leaves and valley’ which correspond to nature and by displaying the green tea garden. In contrast, the word ‘best and perfect’ are appeal used in masculine culture. Masculine trait is furthermore manifested in the ad by using a male instead of a female to promote the ad. ‘Original and 100%’ are appeal found in long uncertainty avoidance as people avoid taking risk in high uncertainty avoidance and stick to what is 100% trustworthy. And by using famous celebrity, this makes the people trust the product more.

2. A. Level of Denotation

The ad shows a multi-colored led speaker. Above the speaker, the name 'zed attitude' is written. A face of a human can be seen in the middle of the picture. He is maintaining direct eye contact. The background color is dark blue with some scattered white dots. Some branches can also be seen in the background. Next to the image of the person, the headline 'time to raise up the volume with zebronics' is written. Below it, a signature with the name Hrithik Roshan is written. Below the speaker, the text 'portable BT speakers with TWS function pair two speakers for a true wireless stereo experience' is written. Below the text, four different types of speakers in different shapes and colors with different names are displayed. In the middle of the four speakers, the name 'ZEBRONICS', along with its logo are shown.

B. Level of Connotation

The iconic image of the human is the Indian film star Hrithik Roshan. The signature of Hrithik Roshan signifies that he is the brand ambassador of 'zebronics'. Hrithik Roshan symbolizes youth, enthusiasm, dynamism, perfection, stylish and attitude. Similarly, the brand name becomes an indexical sign connotating youth, enthusiasm, and attitude. The word 'attitude' is elevated with the attitude look of Hrithik Roshan. His eyes are sending a daring and challenging look. His daring and bold eyes are challenging the audience to use 'zebronics'. The colors from the led are reflected in the background. The background of the ad and the led of the speaker signify a late-night party. The scattered blue colors background and the scattered white dots which signify the stars, illustrate the late night. By depicting the branches in the background, it may be assumed that it is a forest. At night the forest is wild and dangerous. The late-night sky represents the beautiful cosmos, the real world that we are forgetting. Thus, by going into the late-night forest and by raising the volume of zebronics, you become wild, lively and can enjoy your freedom freely like a tomorrow is never going to come. The white and black striped 'Z' in the logo are connoted with the iconic white and black striped coats of the zebra. Furthermore, this is balanced with the name 'Zebronics' as 'Zebronics' is a port manteaux of Zebra and electronics. Zebras are unique animals. They signify wild spirit and freedom. Similarly, the brand signifies freedom and wilderness. The background, the brand name, the speaker and the iconic image of Hrithik Roshan all together are blending with the words wilderness, youthfulness and energetic.

C. Linguistic message

The name 'zeb attitude' signifies self-confidence. The line to raise up the volume with zebronics implies that it's time to party and this line is a directive speech act where the advertiser is asking the customers to do something. 'Portable BT speakers with TWS function' is a declarative act, which implies that the speaker is easy to carry. 'Pair two speakers for a true wireless stereo experience'. Here both the declarative and expressive acts are used as the line is also praising the function of the speaker.

D. Cultural message

By depicting an energetic, adventurous film star who also represents youthfulness, freedom and independence, it may assume that India is an individualistic culture as 'independence' and 'freedom' are appeals found in individualistic culture. Moreover, this trait is demonstrated by the attitude word and look of the model as 'attitude' is given only from those who strive for perfection and want to be unique on their own. The name 'Zebronics' and the background which symbolizes 'wild and adventure' characterize India as a short uncertainty avoidance culture. 'Master piece' is an appeal used in masculinity culture where people try to be outstanding in all aspects. Hence, by using this appeal and by getting the brand promoted by a male, this characterizes India as a masculinity culture. By using a famous celebrity, the brand becomes more valuable and costly. Hence, the brand is based more on status which characterizes India as a high power distance culture.

Mauritian ads

1. A. Level of Denotation

The advertisement shows a black and grey laptop where the start menu is displayed on its screen. Next to it, a lady in a black suit, standing sideways is shown holding a grey laptop. She has short hair, she is smiling and maintaining direct eye contact to the camera. The brand name 'LG' is written on the top of the ad together with its logo and slogan 'life's good' followed by the text 'lightest laptop in the world' and 'No more shoulder pain'. The words 'LG gram' can be seen written on the top at the left side of the ad. The background color is grey with a magenta color border. Some

pink hearts can be seen in the ad. Below the laptop, three different icon signs are depicted. In the magenta border, the size of laptop along with the price are mentioned.

B. Level of Connotation

LG is the abbreviation of the word 'Lucky Goldstar'. And the logo of LG in a circle represents the smiling human face. 'L' represents the nose, 'G' represents the face and the dot in the circle represents the eye. This smiling human face logo is reflected on the face of the girl and is fortified with the word 'Life's Good'. The start menu on the laptop screen demonstrates the program that is available in the laptop. The hair, the laptop and the black suit of the girl signified a working woman. Suits are normally worn by men but when it is worn by woman, it symbolizes their freedom, confidence, femininity, their authority and their rights to work. The happiness and smile on the lady face denote a sense of satisfaction towards the product. Showing the whole teeth while smiling signify a liberated and independent woman. The direct gaze of the lady implies a demand in buying the product. This is normally a technique used by the advertiser to evoke an emotional response that leads to a customer purchasing the product. By portraying her in a sideways posture and holding the laptop, it can be assumed that she is ready to go to work. The word 'lightest laptop' is demonstrated in the way she is holding the laptop with her hands giving the impression that it is really light to carry. The heart symbols signify the love for the brand. The iconic sign below the laptop show the features that are available in the laptop. The grey and magenta color of the background is matching with the color of the logo.

C. Linguistic message

In the tagline 'Life's Good', the expressive speech act is used which signifies happiness in using the LG brand. Life will be comfortable and joyful with fewer worries if one uses the LG brand. By mentioning the word 'world' in the line 'lightest laptop in the world', the advertiser is praising the uniqueness of the laptop where you will not find any other laptop like 'LG' in the whole world. Again in this line, the advertiser has used the expressive act. 'No more shoulder pain' is a commissive act promising the audience that you will not have any shoulder pain while carrying the laptop as it is light and will feel relieved. The word 'LG gram' is emphasizing on the weight of the laptop.

D. Cultural elements

'Life is good' is correlated with the appeal 'enjoyment' and it is an appeal found in feminine culture. Furthermore, by depicting a female promoting the brand and dressed as a working woman in a suit, this characterizes Mauritius as a feminine culture. The word 'world' is describing the uniqueness of the laptop that LG is the lightest laptop in the world. This corresponds with the word 'distinctive,' an appeal which is found in the individualistic culture. Moreover, this cultural value is dominated by her smile which signifies 'freedom' 'liberated' and with her dress which signifies an independent working lady. In a high uncertainty avoidance culture, people prefer explicit and direct information same like the ad has depicted. The text 'no more shoulder pain' is caring about the health of the people and in a high uncertainty avoidance culture, people are more health-conscious. This, however, demonstrates Mauritius as a high uncertainty avoidance culture.

2. A. Level of Denotation

The picture shows a full juicy baked chicken with some vegetables in a plate placed on a table. On the right side of the picture, a hand with a golden bracelet and well-polished nail is shown holding some fresh herbs over the chicken. A star shape can be seen in the bracelet. On the left side of the picture, the brand name 'label 60' in golden color is written together with the slogan 'le poulet jaune du terroir' in a circle and curves shaped logo. Up on the slogan, the headline 'les fetes sont plus belles avec' is written. In front of the plate, a beaded golden garland is placed on the table with golden fairy light. Behind the chicken, some empty wine glasses and a small golden ball to the left are displayed on the table. The black background is illuminated with the golden light.

B. Level of Connotation

Since the hand is shown with a golden bracelet and since the nails are well polished and neatly done, we can assume that it is the hand of a female. The fresh herbs are the iconic signs of the pine trees, the cherries are the iconic sign of the Christmas decoration balls and the golden shape star in the bracelet is the iconic sign of the big star placed top on the Christmas tree. The illuminated background, the golden beaded garland, the small golden ball and all the iconic symbols are the indexical signs of Christmas. The black background illuminated with the golden light is a symbol of happiness, cheerfulness, enjoyment and gaiety. Thus it can be assumed that it is a Christmas party. The empty wine glasses and the full baked chicken which is being decorated denote that dinner has not been served yet. The juicy baked chicken with the vegetables signifies a healthy meal. Round shapes of a logo represent unity, harmony and community. While a curved logo represents happiness or femininity.

C. Linguistic message

The brand is named 'label 60' because the poultry is reared on the farms for 60 days which signifies that they are grown well and they are healthy to consume. And the slogan 'le poulet jaune du terroir' fortifies on the yellow color of the chicken. The headline 'les fetes sont plus belles avec' (parties are more beautiful with) has used the expressive speech act as it is praising the brand name, by mentioning that with 'label 60' parties are more enjoyable. In the text 'pour vos repas de fetes en famille ou entre ami, rien plus naturel que le poulet label 60' (for your party meals with family or friends, nothing is more natural than label 60 chicken), the advertiser has used the persuasive technique to tempt the customer to go for the product and has also used the directive speech act. As it is natural and at the same time you can have an agreeable party meal with your family and friends. 'Nourri avec une alimentation 100% vegetale, enrichie en vitamines et mineraux et sans apport d'antibiotique' (enriched with a 100% vegetable diet, rich in vitamins and minerals and without the intake of antibiotics). The advertiser in this text has used the logos appeal by persuading and convincing the audience with reasonable terms such as 100%, vitamins, minerals and free from an antibiotic. People who are health conscious will easily be tempted by the message. 'Label 60 est un poulet traditionnel plus sain, plus ferme, au gout exquis' (Label 60 is a healthier and firmer chicken with exquisite taste). In this line, again the expressive speech is used to describe the good quality and the superb taste of the chicken.

D. Cultural elements

By displaying several wine glasses, it can be assumed that it's going to be a big gathering. People from collectivist cultures are more enthusiastic towards party and important gathering should not be missed. Hence, this implies that Mauritius is a collectivistic country. This cultural trait is further fortified with the words 'fetes' (party) and 'famille' (family), they are appeal found in a collectivist culture. The baked vegetables, together with the words 'plus sain' (healthier) 'vitamines' (vitamins), and 'mineraux' (mineral) imply that Mauritius is a high uncertainty avoidance culture. As people from uncertainty avoiding culture are more health-conscious. Both masculinity and femininity are manifested in this ad. Being caring and gentle are meant for women; this can be seen through the tenderness of the female fingers when she is holding the herbs making Mauritius a masculine country as household chores are meant for women in masculine culture. And the feminine appeal is depicted through the round and curved logo where the round shapes of the logo represent 'happiness and harmony'; appeals which are found in feminine culture while the curve shapes signify femininity. The golden bracelet, the golden garland, the golden light in the background and the golden numbers in the logo with a golden border signify wealth and status which characterize Mauritius as a high power distance country.

CONCLUSION

The purpose of the paper was to compare the cultural values that are manifested in Indian and Mauritian advertisements. Both cultures share different aspects of cultural values and advertising styles. For instance, it was found out that Indian advertisements prefer to use more indirect speech with long poetic speech act and hidden metaphors, as found by Ahmed (2001) while Mauritian advertisements prefer to use more expressive speech act. Indian advertisements resort more to celebrity endorsements to promote and create awareness of a product. It was also found that Indian advertising uses a blend of tradition and modern values. Masculinity was found to be more in Indian advertisement, while both femininity and masculinity were manifested in Mauritian advertisement. A high uncertainty avoidance was found in Mauritian advertisements, while both short uncertainty and high uncertainty avoidance were found in Indian ads. Both collectivism and individualism were found in Indian and Mauritian advertisements. Similarly, a high power distance was found in both Indian and Mauritian advertisements.

REFERENCES

- [1] De Mooij, M., & Hofstede, G. (2010). The Hofstede model: Applications to global branding and advertising strategy and research. *International Journal of advertising*, 29(1), 85-110.
- [2] Okazaki, S., & Mueller, B. (2007). Cross-cultural advertising research: where we have been and where we need to go. *International Marketing Review*.
- [3] Schwartz, S. (2006). A theory of cultural value orientations: Explication and applications. *Comparative sociology*, 5(2-3), 137-182.
- [4] Zandpour, F., & Harich, K. R. (1996). Think and feel country clusters: A new approach to international advertising standardization. *International Journal of Advertising*, 15(4), 325-344.
- [5] Biswas, A., Olsen, J. E., & Carlet, V. (1992). A comparison of print advertisements from the United States and France. *Journal of Advertising*, 21(4), 73-81.
- [6] Zhang, Y., & Neelankavil, J. P. (1997). The influence of culture on advertising effectiveness in China and the USA. *European Journal of Marketing*.
- [7] Gregory, G. D., & Munch, J. M. (1997). Cultural values in international advertising: An examination of familial norms and roles in Mexico. *Psychology & Marketing*, 14(2), 99-119.
- [8] Cheng, H., & Patwardhan, P. (2010). One region, two worlds? Cultural values in Chinese and Indian TV commercials. *Asian Journal of communication*, 20(1), 69-89.
- [9] Mortimer, K., & Grierson, S. (2010). The relationship between culture and advertising appeals for services. *Journal of Marketing Communications*, 16(3), 149-162.
- [10] Srikandath, S. (1991). Cultural values depicted in Indian television advertising. *Gazette (Leiden, Netherlands)*, 48(3), 165-176.
- [11] Pollay, R. W. (1983). Measuring the cultural values manifest in advertising. *Current issues and research in advertising*, 6(1), 71-92.
- [12] Albers-Miller, N. D., & Gelb, B. D. (1996). Business advertising appeals as a mirror of cultural dimensions: A study of eleven countries. *Journal of advertising*, 25(4), 57-70.
- [13] Ahmed, N. (2001). Reflections of cultural values in advertising: A cross-cultural perspective. *Atlantic Journal of Communication*, 9(2), 203-213.
- [14] Salem, N. M. N. Magazine Advertisements in India and the Arab World A Semiotic Study.

ADVERTISEMENTS CHOSEN FOR ANALYSIS: INDIAN AND MAURITIAN ADS

