




ANALYSIS OF THE ADVERTISING DISCOURSE, FROM THE GRAPHIC AND SEMIOTICAL PERSPECTIVES, OF THE ADVERTISING DISPLAYED IN THE COMMERCIAL PREMISES OF THE LEATHER, FOOTWEAR AND LEATHER GOODS CLUSTER, IN THE RESTAURANT SECTOR OF THE CITY OF BOGOTÁ IN COLOMBIA

ANÁLISE DO DISCURSO PUBLICITÁRIO, SOB AS PERSPECTIVAS GRÁFICA E SEMIÓTICA, DA PUBLICIDADE EXIBIDA NOS ESTABELECIMENTOS COMERCIAIS DO CLUSTER DE COURO, CALÇADOS E ARTEFAS, NO SETOR DE RESTAURANTES DA CIDADE DE BOGOTÁ, NA COLÔMBIA

ANÁLISIS DEL DISCURSO PUBLICITARIO, DESDE LAS PERSPECTIVAS GRÁFICA Y SEMIÓTICA, DE LA PUBLICIDAD EXPUESTA EN LOS LOCALES COMERCIALES DEL CLÚSTER DE CUERO, CALZADO Y MARROQUINERÍA, EN EL SECTOR DEL RESTREPO DE LA CIUDAD DE BOGOTÁ EN COLOMBIA.

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ABSTRACT

The Restrepo neighborhood is found in the Antonio Nariño locality, in the south east of Bogotá, capital of Colombia. It was founded in the 1930s, thanks to the settlements of migrant workers from peripheral rural areas. Since its birth it has been considered a working-class neighborhood, perhaps for the same reason it is located in the south end of the city. Later, the neighborhood gained popularity from a church, a farmer's market and the number of shoe repairers and manufacturers. These shoemakers located their commercial premises and factories, on many occasions, inside their homes, from where they advertised their products and services at free will; in such a way that, a purely popular advertising discourse was generated. Based on this context, the present investigation defines its objective as to analyze the advertising discourse, from the graphic and semiotic perspectives, of the advertising displayed in the commercial premises of the leather, footwear and leather goods cluster of the sector. The research has a qualitative approach, a transversal moment, with an intentional sampling and a descriptive scope, with a selection of sixty-one commercial premises. In order to collect the information, an instrument was divided into two parts. The first one addressed the semiotic from Jakobson (1975), Barthes (1970) and Péninou (1976); the second instrument has its focus on graphic analysis of the elements of popular culture (Figuroa, 2007), the graphics of urban media (Brito et al., 2011) and the sociocultural artifacts associated with graphic pieces (Chaparro, 2013). As a result, it was found that the functions of the message are present (Jakobson, 1975), differentiated messages were evident (Barthes, 1970), as well as the functions of the advertising message (Péninou, 1976) in all the stores. On the other hand, it was determined that the relationship with the names of the

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owners of the premises, word contractions and foreign words, are the rule. Likewise, the nominative act is determined by a series of beliefs, superstitions and taboos. As a conclusion, there is a presence of great graphic and textual saturation, where the passer-by is flooded with information.

Keywords: Advertising Discourse. Popular Advertising. Leather Goods and Footwear Cluster. Semiotics and Popular Graphics. Discursive Functions.

RESUMO

O bairro Restrepo, da localidade Antonio Nariño, da cidade de Bogotá na Colômbia, nascido na década de 1930, agradece aos assentamentos de trabalhadores migrantes das zonas rurais periféricas; desde seu nascimento foi considerado um bairro operário, tal vez pelo mesmo lugar localizado no sul da cidade. Mais adiante, no bairro há uma igreja popular, uma praça de mercado e uma multidão de reparadores e fabricantes de calçado. Esses sapatos ubicaram seus locais comerciais e fábricas, em muitas ocasiões, no interior de suas casas, desde onde publicitaram, um albedrío livre, seus produtos e serviços; de tal maneira, foi gerado um discurso publicitário puramente popular. Graças ao mencionado acima, surge o objetivo de analisar o discurso publicitário, desde as perspectivas gráfica e semiótica, da publicidade exposta nos locais comerciais do cluster de couro, calçado e marroquinería do setor; para isso, é necessário usar uma abordagem qualitativa, momento transversal, mapa intencional e alcance descritivo, com uma seleção de assento e locais comerciais. Para a coleta da informação foi criado um instrumento dividido em duas partes; a primeira, abordou o semiótico de Jakobson (1975), Barthes (1970) e Péninou (1976); na segunda, para a análise gráfica, os elementos da cultura popular (Figuroa, 2007), a gráfica dos meios urbanos (Brito et al., 2011) e os artefatos socioculturais associados às peças gráficas (Chaparro, 2013). Como resultado se descobriu que, na totalidade dos almacenes estão presentes as funções da mensagem (Jakobson, 1975), se evidenciam as mensagens diferenciadas (Barthes, 1970), assim como as funções da mensagem publicitária (Péninou, 1976). Por outro lado, você pode determinar que a relação com os nomes dos proprietários do local, contrações de palavras e extranjerismos, são as regras. Igualmente, o ato nominativo é definido por uma série de crenças, superstições e tabus. Se chegou à conclusão de que há presença de uma grande saturação, gráfica e textual, onde se inunda a transmissão de informações.

Palavras-chave: Discurso Publicitário. Publicidade Popular. Cluster de Artigos de Couro e Calçados. Semiótica e Gráfica Popular. Funções Discursivas.

RESUMEN

El barrio Restrepo, de la localidad Antonio Nariño, de la ciudad de Bogotá en Colombia, nació en la década de 1930, gracias a los asentamientos de trabajadores migrantes de las zonas rurales periféricas; desde su nacimiento ha sido considerado como un barrio obrero, tal vez por lo mismo ubicado al sur de la ciudad. Más adelante, al barrio le dio popularidad una iglesia, una plaza de mercado y la cantidad de reparadores y fabricantes de calzado. Estos zapateros ubicaron sus locales comerciales y fábricas, en muchas ocasiones, al interior de sus casas, desde donde publicitaron, a su libre albedrío, sus productos y servicios; de tal manera que, se generó un discurso publicitario puramente popular. Gracias a lo mencionado anteriormente, surge el objetivo de analizar el discurso publicitario, desde las perspectivas gráfica y semiótica, de la publicidad expuesta en los locales comerciales del clúster de cuero, calzado y marroquinería del sector; para lo cual



se hizo uso de un enfoque cualitativo, momento transversal, muestreo intencionado y alcance descriptivo, con una selección de sesenta y un locales comerciales. Para la recolección de la información se creó un instrumento dividido en dos partes; la primera, abordó lo semiótico desde Jakobson (1975), Barthes (1970) y Péninou (1976); la segunda, para el análisis gráfico, los elementos de la cultura popular (Figuroa, 2007), la gráfica de los medios urbanos (Brito et al., 2011) y los artefactos socioculturales asociados a piezas gráficas (Chaparro, 2013). Como resultado se encontró que, en la totalidad de los almacenes están presentes las funciones del mensaje (Jakobson, 1975), se evidenciaron los mensajes diferenciados (Barthes, 1970), al igual que las funciones del mensaje publicitario (Péninou, 1976). Por otra parte, se pudo determinar que la relación con los nombres de los propietarios del local, contracciones de palabras y extranjerismos, son la regla. Igualmente, el acto nominativo, está determinado por una serie de creencias, supersticiones y tabúes. Se llegó a concluir que, hay presencia de una gran saturación, gráfica y textual, donde se inunda al transeúnte de información.

Palabras clave: Discurso Publicitario. Publicidad Popular. Clúster de Marroquinería y Calzado. Semiótica y Gráfica Popular. Funciones Discursivas.



1 INTRODUCTION

Advertising discourse comes to invade various contexts as a practice of social communication. In the words of Yalan (2018), advertising discourse is understood as a narrative that is built from brand identity, marketing and advertising strategies and the elements of culture; understanding the latter as a set of beliefs and values shared by a group of individuals, in order to remain cohesive. Thus, these individuals contribute in a natural and significant way: linguistic and iconic, which contribute to the construction of the graphic discourse, made up of colors and shapes, which can evolve into more elaborate advertising products, generally mediated by an academic or commercial entity. This means that this discourse reaches its final recipient as a verbal identity or an iconographic element.

It is then that from the above, Valencia et al. (2015) also affirm that the advertising discourse is made up of linguistic, enunciative and semiotic elements, being the result of social and cultural practices particular to the time in which they are developed, taking into account that they are sown in the collective imagination and that they lead to cultural transformations reflected in the behaviors of the subjects, from the configurations, appreciations, reading and understandings of reality.

For Pellicer (2010), advertising discourse also responds to a discursive and a narrative level; this means that an infinite number of stories are conceived that regularly respond to a human narrative intention, mediated by an advertising construction. However, it cannot be only intentional, here another series of forces typical of the context and of the individuals coexist, where particular narrative mechanisms are created, based on the dichotomous alternation of tension/distension.

For the research that was carried out, the advertising discourse used by the leather, footwear and leather goods sector of the Restrepo neighborhood, in the city of Bogotá, was taken as a reference; traditional cluster, which has developed for years, a particular discourse, mediated by commercial activity. In the words of the Secretariat of Social Integration (2018), the Restrepo neighborhood is located in the Antonio Nariño locality, in the city of Bogotá in Colombia. This neighborhood emerged in the second decade of 1900, from the construction of thirty houses and then the Catholic church La Valvanera and a market square; Over time, shoe repair and manufacturing workshops were created in the same houses. This is how, today it is one of the most representative footwear and leather goods trade centers of the city.



2 THE DISCURSIVE FUNCTIONS OF ADVERTISING LANGUAGE

Jakobson (1975) describes the model of communication from linguistics and the functions of language. The sender is the one who emits the message with a specific intention, the message is described as the experience that is received and transmitted thanks to the communicative act and, finally, the receiver is the one who receives the message. However, for the message to fulfill its persuasive or informative function, it must have a code, which must be common to both the sender and the receiver; in the same way, the message is immersed in a specific context, it must refer to the referent and be perceptible by the receiver; while the channel is the physical medium through which the message is transferred. All of the above gives way to the rule of specificity of the functions, among which are:

- **Emotive function:** it has the sender as its axis, manifests through the message the informational charge. In the advertising context, it is given by the presence of the sender within the commercial message, presence of the brand.
- **Referential Function:** focuses on the content, taking the context as a reference. In advertising messages, it is present in the instruction in the information and pedagogy of the object of communication.
- **Phatic function:** function immersed in the medium of transmission of the message, it is based on the actions and resources that procure interaction. This function is present in advertising messages from the signaling of information.
- **Metalinguistic Function:** the code signals to language. In the commercial message, it is present from the advertising relevance of the information.
- **Poetic function:** it focuses on the message itself, the linguistic construction of the message aims at a deliberate consequence. In the advertising message it is evident from the rhetorical conformation of the manifesto.
- **Conative function:** focused on the recipient. Present in the advertising message with the active involvement of the receiver.

Barthes (1970), on the other hand, examines in detail the image contained in the advertising message and addresses the semiological analysis of the message itself, beyond the evaluation of conventional instincts. This is how, this same author determines three differentiated messages:



- **Linguistic message:** refers to textual elements or written language, which can also be part of the image by means of labels or labels.
- **Symbolic iconic message:** also called coded iconic message. They are sets of certain elements of the figure that lead to meaning when activating knowledge given by the sociocultural environment. The code of this message is presented by culture and is made up of discontinuous signs.
- **Literal iconic message:** or decoded iconic message. They are the real objects of the scene composed of the discontinuous signs and signifiers, given by the photographs of the elements.

According to Péninou (1976), the functions of advertising are:

- **Name:** baptize the product with a proper name that distinguishes it from other products of its kind, seal of identity. To give a human appearance through the brand.
- **Preaching:** the product acquires a character, its image of distinctive features.
- **Exaltation:** all advertising communication is positive and affirmative, a flattering face to the universe of goods.

2.1 THE ADVERTISING DISCOURSE OF THE IMAGE: SEMIOTICS AND POPULAR GRAPHICS

Signs, as articulators of ideas, are governed by specific laws that determine the way in which individuals communicate; that said, since the semiological proposal of Saussure (1945), signs are oriented to an interpretation of reality, from the sensible and the intelligible, to establish communication dynamics based on a series of signs that are understandable by the individuals who are part of a community. Thus, these signs allow us to give meaning to semiotic relations from arbitrariness, signifying linearity and mutability and immutability; each one as an inseparable characteristic, which makes language a self-referential element.

What then happens to the image within a sign system? The image as a visual referent is made up of denotative and connotative elements, which imply knowledge and recognition by specific population groups, where a series of rules are established that guide an interpretation beyond the simple transmission of information. For Debray (1998), images as systems represent specific moments in history, that is, from the ages of the



gaze there is a set of meanings from which the way in which signs have evolved is analyzed.

However, it seems sensible to affirm that the image from a semiotic perspective is the result of a combination of signs that manifest themselves iconically and materially. In this regard, Magariños (2001) refers to the material image as the evidence of combined mental images, which respond to color, texture, and shape. It is clear that for the image to continue to fulfill its function, it must be a sign in its definition and structure, but it is necessary to respond to the characteristics of representation and perception.

2.2 THE SIGNS PRESENT IN POPULAR ADVERTISING GRAPHICS

There are many ways in which individuals have defined images, some refer to them as mental representations of reality and, others, on the contrary, formalize them from their visualization in a format, be it pictorial, audiovisual, spatial or digital. But the image is much more than that, the image is culture and it is representation; it instantaneously summons the relationship that the individual has with these images, that is, it alludes to an anticipated experience. De La Flor (2010) considers the image as a social expression, which evidences the particularities and needs of individuals in a specific community and their forms of relationship. In the different social groupings, images have greater strength than texts, since they have a pragmatic power that allows them to communicate effectively, according to the conditions of the communities; Thus, images, par excellence, are transmitted more quickly than texts. Dondis (1976) argues that the way of assimilating and generating images depends on the circumstances of each individual. It is then that this author refers specifically to *visual literacy*, which alludes to the way in which the members of a community share the meaning assigned to an image.

On the other hand, to refer to the popular image is to approach a term that has not been sufficiently defined, but which is worth dwelling on, since although it may seem a redundancy, not all images have this connotation and some, on the contrary, do deserve to reaffirm the popular about the capacity of communication. To speak of popular image, according to Barthes (1966), is to conceive the cultural as the main component, in his position the image has three messages, a linguistic message, a second denoted and a third, connotated. The first refers specifically to written language, the second to the visual description of the elements and the third to their meaning. Thus, the connoted message



is clearly cultural, it arises from the social exchanges of individuals, it becomes popular when it reaches a large number of subjects and they incorporate it into their collective imagination.

From Aguirre's (2020) point of view, the popular image, from the religious point of view, is an element that acts from personification, this because images are related to theological practices, myths, and intuitions, which go beyond the simple representative fact. The image, then, is a political, economic and social dimension, which is evidenced as a phenomenon that expresses culture through colors and shapes. From religion, the popular has an aesthetic logic, which more than metaphorical, is presence.

The legitimacy of the popular is related to the connection between signifier and signified; thus, meanings become more relevant. The concept of duplication appears, where the fact of constantly repeating the images that become a reference is repetitive. In the opinion of Chaparro (2013), the individuals associated with popular images expect that every image explicitly fulfills a social function, generally related to morality and approval. In this type of images, there is aesthetic content related to religious rituals and festivities.

From all of the above, it can be said that the uses of the image are not only popular, they have had a considerable impact on the configuration of cities as an advertising medium, because images are created that represent the ways of living of individuals and, at the same time, their expression in graphic production in different media.

2.2.1 Popular graphics in advertising discourse

Popular graphics can be defined as the product of a series of social and cultural exchanges, also reflecting the ways of living and interpreting everyday reality. In this graphic, iconic, typographic, chromatic and linguistic elements are represented, which show the heterogeneity of a diverse culture rich in traditions and people. As Vega (2017) puts it, popular graphics is a form of communication where people who do not have a defined academic background create images opposed to the elitist, the elaborate, the authoritarian or the complex and is commonly associated with more naïve forms of expression. If the most academic graphic follows defined aspects, popular graphic is guided by cultural patterns and social manifestations.

In Morón's (2012) opinion, popular graphics begin as an interpretation of reality, developed and assumed as a form of communication of its own. Currently, it is used to



cover new markets, in such a way that the images that arise naturally are appropriated to promote new products and services. Taking into account Vidal (2019), popular graphics are understood as a cultural expression that is transformed based on the logics of consumption; thus, among many forms of inspiration, aesthetics is taken up as an artistic manifestation of the popular classes, among them is *Kitsch*, which arises as a form of expression lacking rigor but rich in colors, forms and manifestations, appealing to the collective, using elements from graphics such as saturation, accumulation and chaos.

Likewise, for popular graphics to be possible, intrinsic elements must appear that are part of the communicational axis; In this sense, we speak of semiotics, where color as a sign functions as a system that allows the forms of popular expression to be represented in a connotative way. In some communities, the color indicates specific feelings, which according to their tradition, have been passed down from generation to generation to communicate aspects of their culture. Popular graphics is a communicational phenomenon that is generated in urban environments and represents the graphic imaginary of a society, as well as the essence of its culture (Brito et al., 2011).

From another perspective, for Chaparro (2013), popular graphics refer to sociocultural artifacts, associated with graphic pieces such as signs, murals and packaging, among others, where expressions of the daily life of individuals are captured and also as a result of creativity and imagination, rather than of an organized process based on design principles. This urban graphic arises from the appearance of new relationships between subjects and spaces, increasingly ephemeral and massive. These graphic pieces are generally made by signs, painters or people dedicated to the graphic trade, where they imprint their personal style in which their own usage predominates, on the fundamentals of the image.

3 OBJECTIVES, METHODOLOGY AND INSTRUMENT

3.1 OBJECTIVE

For the research developed, the research objective was to analyze the advertising discourse, from the graphic and semiotic perspectives, of the advertising exhibited in the commercial premises of the leather, footwear and leather goods cluster, in the Restrepo sector, in the city of Bogotá in Colombia. This in order to understand visual and symbolic communication in advertising, since the analysis from the graphic and semiotic perspectives allows to decompose the visual and symbolic elements used in advertising,



which can help to understand how the advertising message is constructed and what meanings it is intended to convey.

3.2 METHODOLOGY

The qualitative approach shows with a certain precision the methodology from a vision of particularities that occur in a culture or territory; thus, it seeks to stop at the knowledge of the characteristics of the context, of the meanings of these distinctives and to understand each element as a participant in a systematic set (Ruiz, 2007). This research dealt with the characterization of the advertising discourse, used in the context of the Restrepo neighborhood, in the city of Bogotá in Colombia, of a sample of commercial premises in the leather and footwear cluster sector, based on the observation of a series of parameters recorded in the instrument created.

According to Hernández-Sampieri and Mendoza (2018), the descriptive scope of the research allows the characteristics of a group of elements to be detailed, in a given context. By setting as a research objective to determine a series of characteristics of the units of analysis, the researchers adopted an observer position, and then described the phenomenon objectively. It should be emphasized that, in the present study, there was no experimentation and the description of the advertising discourse was reached, from a graphic and semiotic perspective, of the units of analysis, forming a sample of sixty-one commercial premises, belonging to the footwear and leather goods cluster of the Restrepo neighborhood, in the Antonio Nariño locality, in the city of Bogotá in Colombia. The selection of the establishments took place after an immersion in the area, where the sector with the most traffic of passers-by was determined, with a considerable number of premises and with a high level of visual saturation, in such a way that the space between Carreras 18 and 24d and between Calles 16 Sur and 19 Sur was chosen.

Goetz and Lecompte (1988) mention that the strategy for selecting units of analysis allows the researcher to choose the elements according to their characteristics and that are relevant to the study; the selected sample was composed of sixty-one commercial premises. On the other hand, by collecting the information at a single time, the research moment was determined as cross-sectional. Taking into account Romero et al. (2021), cross-sectional studies take information in a space of time that does not allow substantial changes in the units of analysis.



3.3 INSTRUMENT

For the collection of information, an instrument was created that consists of two parts. The first addresses the semiotic axis in which the most important findings are described, assuming the entire façade of the premises as an image made up of various elements, which allowed the analysis of the functions of the message (Jakobson, 1975), the differentiated messages (Barthes, 1970) and the functions of the advertising message (Péninou, 1976). The second part, for the graphic analysis, addressed the different elements that come together in the advertising sign that identifies each establishment, taking into account their influence on both linguistic and semiotic discourse, being the elements of popular culture (Figueroa, 2007), the graphics of urban media (Brito et al., 2011) and the sociocultural artifacts associated with graphic pieces (Chaparro, 2013). Thus, particular analyses of each of the signs were carried out in specific variables of naming, colorimetry, type of identifier, typographic style, use of reference images, graphic observations and design level.

Bericat (2011) states that images are not only an important object of study for the social sciences, but also constitute a useful methodological resource for the study of social reality. Triquell (2015) highlights that the possibility of working with images produced in the research contexts themselves allows access to the complete genealogy of the image. For the characterization phase of the study elements, a direct field approach was developed for ethnographic reconnaissance and taking photographs of the cluster premises.

4 RESULTS

4.1 SEMIOTIC ANALYSIS OF ADVERTISING DISCOURSE

Advertising is considered as the line of marketing that is directly linked to the determining element of communication and, therefore, should be understood as a strategic, segmented, truthful discourse, with clear communication objectives and high creative content. Kotler (2011) refers to advertising as any paid form of impersonal presentation and promotion of ideas, goods, or services by an identified sponsor. It is at this level of identification that the discourse also fulfills different functions based on the objectives that it sets according to the strategy that is implemented.

The 70s are considered as the golden age of advertising, positioning itself as a profession with functions of high relevance to meet some business objectives,



differentiation and positioning of the brands offered in the market, by having various opportunities to approach people, target groups of brands, from different communication channels to the point of sale. Referring to establishments that sell products, goods or services in physical spaces. Garcia et al. (2012) attribute the aforementioned to the fact of a significant change in the structure of agencies in the 70s, to make way for professionals from other fields who would play specific roles within the advertising production process. Among these, discourse professionals, linguists, writers and artists stand out, who are constantly investigating the transformative relationship of communication between eras, styles and generations, among other variables that allow determining different characteristics and functions of advertising discourse. In the words of Godás (2007), the basic elements of the generic communication process and advertising communication coincide, in addition to the fact that its main element, the message, must have an impact in the shortest possible time. It is precisely in the aforementioned decade, in which various proposals and tools were generated to determine functions, characteristics, styles and differences of communication and advertising messages, taking into account that the most common objectives within this type of communication have to do with informing, generating recall and persuading.

Table 1

Findings of the functions of the message according to Jakobson (1975)

Function	Finds
Emotive Function	Present in all advertisements. Social media information, phone numbers, and other contact details appear.
Referential function	All the information on the products, materials, forms of manufacture, sizes and prices, among others, is provided. In the same way, taking the exhibition as part of the global image, the set of designs is exhibited in all their ranges of colors.
Phatic Function	Present in the means of payment that are offered, in texts such as "cancel through..."
Metalinguistic Function	Although there are many ads that use the Spanish language as a code, there are multiple ads that use English names.
Poetic Function	Prices and promotions are enclosed in scream-type vignettes.
Conative function	The extension of the advertisement is presented in additional such as street signs located on public roads.



Note. It is evident that most stores seek to display, on their facades and display cases, as much information as possible, exceeding their own space to the point of invading the space of public transit.

Table 2

Findings of differentiated messages according to Barthes (1970)

Message	Finds
Linguistic Message	Present in all advertisements, we can speak of an oversaturation of text that indicates prices, materials and forms of manufacture, services provided and promotions.
Iconic Symbolic Message	Taking the façade as a total image, it is proposed that those stores that generate great visual noise or saturation, lead to the interpretation of low prices. On the other hand, those that have a cleaner display case, little visual saturation and light management on their shelves, are interpreted as selling higher-cost items. They are perceived as expensive brand products.
Literal Iconic Message	Models with the use of the products and images of them stand out on the signs on the facades of the warehouses.

Note. The presence of great visual noise is highlighted whenever it is intended to give as much information as possible.

Table 3

Findings of the functions of the advertising message according to Péninou (1976)

Denomination	All the stores have their own name, in several cases with names of people or words in English.
Preaching	It is evident in the value support, the attribute: all signs lead to the price and/or the manufacturing material (leather) and other quality characteristics.
Exaltation	Fashion is appealed to, different styles.

Note. The use of foreign words, information overload and the search to reach the largest number of target groups of consumers is evident.

4.2 ANALYSIS OF POPULAR GRAPHIC AND SEMIOTIC DISCOURSE

For Pérez (2018), language is an instrument inherent to advertising discourse, as it makes it easier for consumers to associate a series of characteristics, attributes or values with a product or service; Thus, in the names of the commercial premises analyzed, from a popular point of view, the owners of these establishments, as producers



of signs and expressions, determine a set of words that they share as a group of individuals and that have been passed from generation to generation as an autonomous and natural process. This means that linguistic practices generate significant practices related to social and popular expressions. In this sector of the city of Bogotá and the leather, footwear and leather goods cluster, there are a significant number of names that in the abstract category, do not have any direct relationship with the product or service they sell, on the contrary, they can evidence, among other things, the relationship with the names of the owners of the premises. Contractions of words and foreign words and, in conclusion, words that do not have a clear meaning in this context; to a lesser extent, there are premises with names that represent characteristics of the service or product such as quality, elegance and modernity, among others. Based on the above, it is important to affirm that the process of semiosis in relation to the names of commercial premises is based on the idea of giving an external meaning to words so that the circulation of meaning is endowed with an idea of globality recognized and assimilated by the members of this group.

As far as brand images in commercial establishments are concerned, there is a preponderance towards the logo, where the word gains greater strength than the image itself, this means that although there is an important relationship with images, the power of the word within the context is decisive; which is the result of an economic and commercial process towards an evolution understood as one that tries to get out of the popular, to reach something more elaborate and with a commercial proposal in the background. Images of animals such as horses, bulls or deer appear infrequently and, on the other hand, traditional images related to this sector such as shoes and boots. Sánchez (1990) already stated this when he referred to the names of brands, the naming of things, those that declare their own existence. The nominative act is determined by a series of beliefs, superstitions and taboos that, from a popular point of view, are totally endowed with meaning and that give advertising language a natural ability for whatever it means, to acquire meaning in that specific context.

5 CONCLUSIONS

After carrying out the immersions in the context of the Restrepo neighborhood, in the Antonio Nariño town of the city of Bogotá, in Colombia; With the aim of analyzing the advertising discourse, from the graphic and semiotic perspectives, of the advertising



products exhibited in the commercial premises of the leather, footwear and leather goods cluster, a great saturation of information was found, focused on everything related to the material and quality of the products, the means of payment, contacts on social networks and prices. among many others, where it is intended to give as much information as possible to the passer-by.

On the other hand, it is evident that all the products offered by each commercial premises are displayed, showing each of the existing designs in all possible colours. This could prevent a dialogue between the potential customer and the salesperson, since on many occasions the consumer enters the store to ask about a product on display but in another color, so that when entering the store he may be captivated by the seller or a product that he had not considered buying.

In the same way, it was possible to determine that the weariness of visual elements represented in the products and communicative components, are directly related to the popular and low prices; while those few stores found with low saturation of elements, display cases with a deliberate and planned design, dim lighting and directed towards the products on display, among others, are stores perceived as expensive brands and superior quality.

From the graphic and advertising perspective, it is relevant to mention that the variables of popular advertising are manifested from the configuration of compositional elements such as shape, color and typography; The greater the presence of popular advertising, the less relationship there is between these compositional elements. Although a communicative intention is evident, the advertising and graphic discourse does not effectively contribute to the fulfillment of the communicative objective; Elements such as warm colors, serif fonts, the lack of clear definition of reference images, abstract brand names and the low level of design, are clearly variables of popular advertising that represent this market niche, but they are still insufficient to configure their own discourse. The discourse that is part of popular advertising, persuades, creates behaviors and is influenced by the media, social and economic context; likewise, it is motivated by different social, precarious and informal aspects, where an atmosphere is created, characterized by chromatic and figurative noise, which is combined with other cultural manifestations such as dance and music.

Finally, it is decisive to mention that popular advertising is the result of the relationships present between the individuals of a community and the activities that have



a commercial intention; for the analyzed sector, there are various influences that have made possible the creation of current advertising products, such as tradition, the type of product and service, international trends and, among other things, elements such as color that have been passed down from generation to generation. It is important to say then, that the popular advertising of leather, footwear and leather goods, in the selected sector, is unique for this category and is configured from a discourse of austerity that evokes the tradition and history of the place.

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