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THE USE OF SEMIOLOGY IN ADVERTISING

MASTER'S THESIS

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PREFACE

From the beginning of this century there have been developments in a great deal of disciplines. At the base of these disciplines there has been the system of signification as a method, emanating from the study of semiology whose origins depend on the study of language. Ferdinand de Saussure, who was the professor of linguistics in the University of Geneve; postulated the semiology, the science of signs, in his courses from 1907 to 1913.

Semiology is used as a method, especially in anthropology, psychology, psychoanalysis and in all social sciences. In consumer oriented advertising, it is widely used because the feelings of the people to whom the products are presented are very important in the differentiation of the products and in the market segmentation, to lengthen the life of the products in this era of changing technology.

In this study, the relations between semiology and advertising were analysed and in the research, perceptions of people on some advertisements were brought out by taking the perceptions of the samples. These perceptions were themselves the application of semiology in advertising.

I would like to thank my advisor Prof. Dr. Selime Sezgin, who was very helpful in my studies; the professors and the students of the Faculty of Management and Department of Languages and Atatürk's reforms of Istanbul Technical University, Evrensel Copy, my family and my friends.

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ABSTRACT

Semiology whose origins are based on Saussure's theory of language and whose system is a set of relationships between signs and in signs, is widely used in advertisements.

The signs are constituted the signified (acoustic image) and the signifier (concept) which constitute also the structure of the advertisement's message.

This message is the result of the advertising work which consists of transforming the ideals and thoughts into visual images or acoustic images which reflect the past, the present at the future of the social life.

The tools of the advertising-work are the signs formed by signifieds and signifiers emanating from the relations between the signs or the referents.

Advertising has also the individual as a tool; because it is made for the people and from the ideals of the people. The individual himself, is a role player in this transfer. He himself does this, as the advertisers reflect their modified feelings and life-style to influence them.

To clarify this role playing perspective, the perceptions of the people are analysed in the research part of this study, in which the advertisements of Camel cigarettes, the Titanic and Absolut Citron vodka are used.

ÖZET

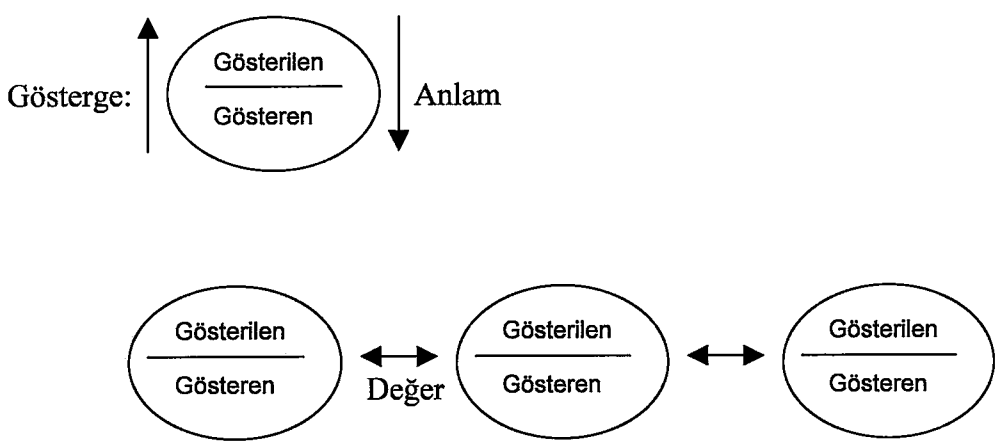
SEMİOLOJİ : GÖSTERGEBİLİM

GİRİŞ

Bu yüzyılın başında, Charles Sanders Pierce (A.B.D) ve Ferdinand de Saussure (İsviçre) göstergeleri inceleyen bir bilim ortaya çıkardılar. Bu bilimin kaynakları Plato ve Augustine'e kadar dayanmaktadır. Bu konuyla ilgilenmiş diğer yazarlar Roland Barthes ve Jacques Derrida olmuştur.

Semioloji, "gösterilen" den "gösteren" e kadar giden anlamları incelemeye dayanır. Anlamlar sistemi ya da göstergeler sistemi incelenmektedir. Bunların arasında çeşitli kültürel sistemler bulunmaktadır. Örneğin: Fotoğraf sanatı, müzik, davranışlar, nesneler, bunların kombinasyonu, sosyal adetler, sosyal eğlenceler, edebiyat ve en önemlisi dil ve yapısal antropoloji. Bütün bu disiplinler anlamlar sistemi olarak incelenirken, gösteren-gösterilen ilişkisi yanında gösteren ve gösterilenin oluşturduğu göstergeler arasındaki farklar incelenerek değerleri ortaya çıkarılır.

Şekil 1: Göstergeler Sistemi



Hedef tüketici kitlesine yönelik reklamcılık da bu analizi kullanır. Güçlü firmalar, sürekli ayakta kalabilmek için büyük harcama, büyük yer ve zaman, profesyonel yetenek gerektiren bu tür reklamcılığa yönelirler ve yöntem olarak semiolojiyi kullanırlar. Bütün kitle iletişim araçlarını kullanarak tüketiciye ulaşırlar.

FERDINAND DE SAUSSURE'ÜN SEMİOLOJİ TANIMLAMASI

Ferdinand de Saussure "Course in General Linguistics" ("Genel Dilbilim Dersleri") adlı kitabında semioloji bilimini ortaya çıkarmıştır. Bunun kökeni Yunanca "Semion" dan alınmıştır. Bu da işaret ya da gösterge anlamına gelmektedir.

İlk olarak dilbilimde ortaya çıkarıldığından, dil gösterge bilimin temelini oluşturmaktadır. Göstergelerin özelliği; gösteren ve gösterilen arasında neden-sonuç ilişkisinin olmaması ve geçmişten beri süregelen geleneklere bağlı olmasıdır.

GÖSTERGENİN BİLEŞENLERİ : GÖSTEREN VE GÖSTERİLEN GÖSTERGE:

Saussure terminolojisinde, gösteren ve gösterilen, göstergenin bileşenleridir(dilbilim veya semiolojide). Gösterge, milli kültürde büyük bir yer tutmaktadır: Sinyal, indeks, sembol (simge), alegori, ikon, trafik ışıkları.

Gösterenlerin oluşturduğu alan işitim imgeleri alanıdır. Gösterilenler ise, kavramlar alanını oluşturmaktadır. Dilbilimde bir tek kavramlar alanı varken, göstergebilimde gösterilenler hem direkt ifade edilen kavramlar, hem de bu kavramların işlerlik kazandığı alanlar olarak ele alınırlar. İkinci alan, semantik (anlamsal) kurumsallaşmaya yöneliktir.

GÖSTERİLEN

Dil bilim ve semioloji, bir şeyin ussal tasviridir. Buna yukarıda da denildiği gibi, kavram da denilmektedir.

Semiolojide de durum aynıdır: Nesneler, imajlar, davranışlar, kendileri aracılığıyla ifade edilen kavramları gösterirler.

GÖSTEREN

Gösteren göstergenin maddi kısmını ifade eder: Buna işitim imgesi de denir. Çünkü kelimelerden oluşmaktadır. Soyut kavramları ifade eder.

ANLAM

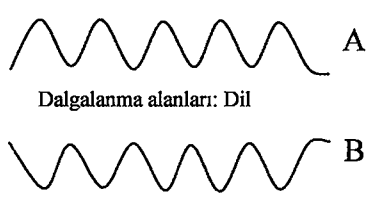
Anlamlaştırma'nın iki yüzü vardır. Birincisi, süreç oluşturmasıdır. Gösteren ve gösterileni birbirine bağlayan, sonuçta göstergeyi oluşturan bir işlemdir. Ama gösteren ve gösterilen birleştiğinde, ikisinin birleşiminden oluşan doğal bir anlam ortaya çıkmaz. Çünkü, gösterilen işitim imgesinin doğal sonucu değildir. Geleneklere bağlı olarak veya tesadüfi olarak geçmişten bugüne gelmiştir. Veya kültürel bir zorunluluk vardır. Örneğin; işitim imgesi İngilizce'de d-i-c-t-i-o-n-a-r-y olan lügat kavramı, Türkçe'de s-ö-z-l-ü-k işitim imgesiyle ifade edilmektedir.

DEĞER

Göstergenin değeri, gösterilen ile gösteren arasındaki ilişkiden ve çevresiyle olan ilişkisinden doğar. Bu unsur, Saussure için yalın anlam kavramından daha fazla önem taşımıştır. Örneğin, İngilizce'deki mutton (koyun eti) sözcüğüyle sheep (koyun) sözcüğünün benzerlikleri ve farklılıklarıyla mutton sözcüğünün değeri ortaya çıkarılır.

Saussure'e göre üst üste duran iki katman vardır: Bunların biri işitim imgelerinden (sözcükler) oluşuyorsa, diğeri fikirlerden (kavramlar) oluşmaktadır. İki katmanda da dalgalanmalar bulunmaktadır. Bunlar tesadüfen birbirlerine değdiklerinde, değdikleri noktalarda (düşünce ve konuşma katmanları) değme noktalarında göstergeler (kelimeler) oluşmaktadır. Ortadaki alan dil'i oluşturur.

Şekil 2: Dil



A ve B : Konuşma ve düşünce katmanları

Bazı semiolojik sistemler, tek bir katmandan oluşurken, bazıları iki sistemin üst üste gelmesiyle oluşur. Örneğin, trafik işaretleri tek katmandan oluşurken, temelinde dil sistemi olan edebiyat çift katmanlıdır. Bunlardan ilkine denotatif, ikincisine konotatif gösterge sistemleri denir.

SEMİOLOJİNİN ALANI

Bu yüzyılın ortalarına doğru, antropologlar, edebiyatçılar, dilbilimin sistemini kendi bilimlerine uygulamaya başladılar. Böylece semiolojinin gelişmekte olduğu fark edildi. Böylece yapısal antropoloji gelişti.

Sosyoloji ve antropoloji alanlarında kişiler arasındaki ilişkiler, benzerlikler, farklılıklardan semiolojik sistem oluşturuldu. Bu sistem, topluluk içinde kişilerin birbirlerinin davranışlarını anlamasını, yorumlamasını sağlamaktadır.

SEMİOLOJİNİN REKLAMCILIKTA KULLANIMI

GİRİŞ

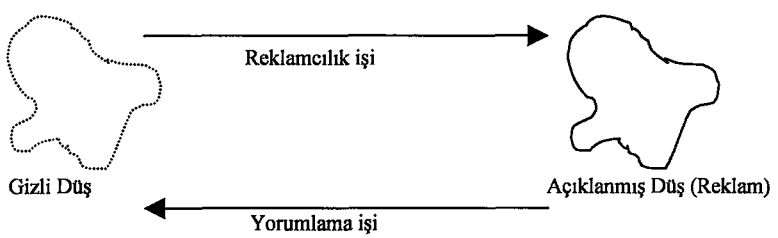
Reklamlar, medya aracılığıyla hayatımızı etkileyen, yönlendiren, değiştiren bir kültürel faktördür.

Reklamların oluşturulmasında, gerçek hayattaki olaylar ve kişiler esas alınır. İnsanların kişilikleri ve yaşadıkları reklam mesajları için birer malzemedir. Tanıtılan ürün bu özelliklerle özdeşleştirilir. Tüketiciler, böylece, kendi özelliklerini buldukları ürünlere yakınlık duyar ve almaya yönelirler. Reklamlar, bir yerde, şu anki hayatın bir yansımasıdır. Gelecekteki hayatın oluşturulmasında da bir etkendir.

REKLAMLARIN İNCELENMESİ

Reklamcılık işi, toplumdaki gizli düşlerin, ifade edilememiş düşüncelerin gerçekleştirilebilir hale getirilip somut olarak yine topluma yansıtılmasıdır.

Şekil 3: Reklamcılık İşi



Demek ki; reklam, bir mesajın halka iletilmesinde şeffaf bir araçtır. Mesajın taşıyıcıları ise sloganlar, logo-karakterler, cümleler, görüntüler (kişi veya objelerin),

renkler vb. gibi somut malzemelerden oluşur. Bunlar, reklamlardaki gösteren kısmı oluşturur. Ama bunun tamamlayıcısı (gösterilen) olan gösterilen kısım, somut mesaj taşıyıcılarının içerdiği anlamdır.

GÖSTERGELERİN DEĞİŞİM DEĞERİ

Reklamda, göstergeler topluluğunun ilettiği gerçek (anlam veya mesaj içeriği) de göstergelerden oluşan bir sistemdir. Bunlara "Başvurulan Sistemler" denir.

Geçerlilik (veya değişim değeri), kendi başına bir değere sahiptir. Başka göstergeler yerine kullanılırken onlara anlamını da verir. Bu anlam transferinde kendi değerini de onlara yansıtmış olur.

Örneğin, reklamlarda kullanılan renkler, ürünle, ürüne kendi değerini yansıtan değişim objesi arasında bağ kurulmasını sağlayarak anlam transferini gerçekleştirir.

"GÖSTERİLEN" OLARAK ÜRÜN

Öncelikle bir anlam ifade etmeyen ürüne bir obje veya bir kişi vasıtasıyla bir anlam ve değer yüklenir. Burada kişi veya obje gösteren, ürünün bir özelliği de gösterilendir. Bütün reklamlarda bu metot kullanılır.

"GÖSTEREN" OLARAK ÜRÜN

Bir ürüne başka bir şey vasıtasıyla anlam transferi yapıldıktan sonra bir değer kazanan ürün başka bir obje ya da kişiye anlam transferini yapar hale gelebilir.

"ANLAM YÜKLEYİCİ" OLARAK ÜRÜN

Soyut bir özellik veya duyguyu temsil eden ürün, o duygunun kendisi veya o duygunun yaratıcısı olabilir. Reklamın içindeki ürün, siz o ürünü alıp kullanmadıkça gösterge olarak kalır. Kullanılan ürün; temsil ettiği, başvurulan özelliği veya duyguyu yaratacaktır.

"DEĞİŞİM DEĞERİ" OLARAK ÜRÜN

Değerce eş farz edilebilen iki şey (ürün ve duygu) birbirlerine değer transferi yapabilirler. Birbirleri için birer değişim değeri oluştururlar. Sadece anlamsal değeri

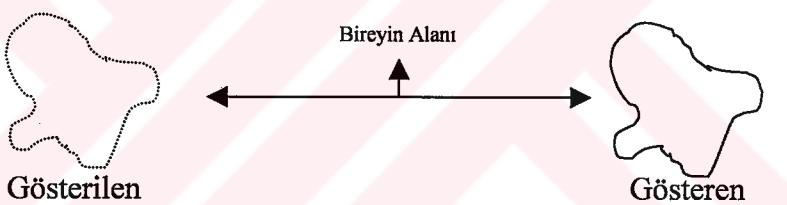
olan bir obje, kişi veya duygunun alım-satım değeri oluşmuş olur. Bunları parayla satın alamazsınız, fakat onları temsil eden ürünü satın alarak sahip olabilirsiniz.

KİŞİYE YÖNELEN GÖSTERGELER : BİREYCİLİK

Gösterge, bir kişinin bir özelliğinin yerine geçer. Hitap ettiği topluluğun inanç sistemleri dahilinde bir anlama sahiptir. Reklam, gösterilenleri gösteren haline getirirken hitap ettiği kişilerin alanına girip anlam dolaşımını tam manasıyla tamamlamalıdır.

Gösterilenle gösteren arasında bireyin alanı bulunur. Bu reklamın hitap ettiği kişidir. Anlam transferi onun üzerinden yapılır. Ama o sadece bu transferi yapmakla kalmaz; aynı zamanda bu anlamın yaratıcılığını üstlenir: Reklam aktif alıcısıdır.

Şekil 4: Reklam



DEĞİŞİM DEĞERİ ANLAM TRANSFERİ YAPABİLMEK İÇİN BİR KİŞİYE İHTİYAÇ DUYAR

Bir gösterge, temsil ettiği değeri üstüne alıp, onun varlığını sürdürmesini sağlamak ve onu tekrar yaratmak zorundadır. Değişim değeri transfer ilişkilerinden elde edilen değerler sistemidir. Gösterilenleri gösteren haline dönüştürürken ortaya çıktığı farz edilen ve ürünü bir nesnenin aracılığıyla ifade eden biçimlere (nesne veya kişi) "bağlayıcı nesne" denir.

Bu ideoloji reklam-kişi ilişkisi içinde devamlı olarak yenilenir. Nesneler bize bir şeyler ifade eder. Bizde bu anlamı ürünlere yükleriz. Gösterenler arasında bir anlam transferi yapmış oluruz. Bu transferde oluşan değer, ortak bir gösterilene aittir.

TOTEMİZM : "GÖSTERİLEN" OLARAK KİŞİ

Bağlayıcı nesne ile ürün arasında yer alan kişi orada aktif bir rol üstlenerek, reklam yaratımında transfer edilen değer; kalite, özelliklerden biri haline gelir. Örneğin, "mutluluk veren" bir ürün markası satın alındığında, kişi o ürünü satın alırken, o üründe o kişinin yerine mutluluğu satın alır. Ürün o kişinin yerine geçmiş olur. Bazı ürünler, alıcılarını tanımladıkları bir anlam alanı yaratırlar. Alıcılarına bazı özellikleri yüklerler. Örneğin, Pepsi kişileri ya da Marlboro Adam gibi. Pepsi Topluluğunun özellikleri Coca Cola içicilerininkinden farklıdır. Coca Cola içerseniz, Coca Cola topluluğuna girmiş olursunuz: Coca Cola bu grubun totemidir.

HİTAP ETME VE BİREYCİLİK : ÖZNE HALİNE GETİRİLEN BİREYLER

Reklam, kişiyi bir grubun elemanı haline getirmenin yanında ona birey olarak da seslenmek zorundadır. Yalnız, bu bireysellik evrenseldir. Çünkü, reklam hayali herhangi bir kişiye seslenir, reklamda izleyen her kişi, o hayali insanın yerine geçer. O ürünün yarattığı totemik gruba dahil olma kişinin sosyalleşme ihtiyacını giderirken, tek kişiye hitap etme de sosyal toplulukta birey olarak kabul görme ihtiyacını giderir, kişilerin kendilerini özgür hissetmelerini sağlar.

HEDEF PAZAR

Kişileri hedef alan reklam, onları bir gruba dahil edip onların kişiselliklerini de sağladıktan sonra onların değişik kişilik özelliklerine hitap etmek üzere farklı değer ve anlamları aynı anlatım içinde verir. Kişilerin farklı özelliklerine hitap eden değişik ürün tipleri, aynı reklamın farklı bölümleri için de tanıtılır.

Bu değişik değerler özellikle iki farklı cinsin özellikleri olarak ortaya çıkar. Örneğin: Bir parfümün erkeğe ve kadına hitap eden iki türü.

REKLAMCILIK VE AYNA SAFHASI

Anlam alanında farklılıkların çok önemi vardır. Bir göstergenin değeri bir diğerinden farklı olmasıyla ortaya çıkar. Toplum içindeki kişiler için de bu aynıdır. Herkes kendi kişiliğinin bir göstergesidir. (Kişiliğinin bir aynasıdır).

Psikoanalist Jacques Lacan ayna safhasını tanımlamıştır. Burada, ayna önündeki çocuğun aynaya baktığı ilk anda çevreyi değil aynen kendisini gördüğünden yola çıkarak bu aşamanın hayali bir denklik aşaması olduğunu ifade etmiştir. İkinci aşamada çocuk, aynada kendisinin yanında çevresini de net olarak seçer. Bu sembolik aşamadır. Bu aşamada çocuk aynadaki görüntünün kendisi olmadığını fark eder.

İlk aşamada ortaya çıkan görüntü, içeriği olmayan bir gösterge gibidir. Çocuğu sadece potansiyel bir sosyal kişilik olarak gösterir, ikinci aşamada sosyal kişilik ve cinsel kişilik oluşur: Gösterilen var olur.

Reklamlarda ürünü bir ayna olarak kabul edip ürün vasıtasıyla reklamda kullanılan kişilere tüketicilerin özelliklerini atfeder. Tüketiciler o ürünü satın alarak kendi kişiliklerini de satın almış olurlar. Böylece reklamlar hayali bir durumu ifade eden sembolik bir sistem oluştururlar. Örneğin; bir bakım ürününün reklamında güzel bir yüz gösterip bunun sizin yüzünüz olduğunu farz etmenizi ve o ürünü satın alarak kendi bakımlı yüzünüzü "satın almanızı" beklerler.

YARATILAN KİŞİLİK

Ayna safhasının başında yok varsayılan gerçek kişiliğimizi (aynadaki hayali görüntünün arkasında bulanıklaşan çevredeki obje ve kişilerle birlikte var olan) satın alabilmek için sosyal kişiliği yansıtan reklamdaki ürünü satın alırız. Böylece kendimizi yeniden yaratmış oluruz: Bu varoluşçuluktur: geçmişimizi, bugünümüzü ve geleceğimizi bu üründe buluruz. Burada hem o ürün, hem de tüketici kişiliği aynı alıcıda toplanır.

REKLAMCILIĞIN DİLİ

Bazen, reklamın dili görüntü unsurundan daha önemlidir. Reklam dilinin ilk amacı, sunulan hizmet veya ürüne dikkat çekmektir.

Reklamcılar, dili özellikle yanlış ve değiştirilmiş şekilde kullanırlar. Dilbilgisi kuralları yıkılır ve özellikle emir kipi kullanılır: "Şunu alın", "bu ürünü kullanın" gibi. Bazı reklamlarda konuşma veya yazı yoktur.

Kuralsız ve kısaltılmış cümleler, sloganlar bulunduğu için marka isimleri daha iyi akılda kalır. İfade ettikleri ürünlerle özdeşleşirler, onları hatırlatırlar.

ARAŞTIRMA

ARAŞTIRMANIN AMACI: Bu araştırmada, Camel, Titanic ve Absolut Citron reklamları semiolojik açıdan ele alınmış ve reklamlardaki kompozisyonun kişiler üzerinde bıraktığı etkiler ve kişisel algılamalardan yola çıkılarak tüketici açısından reklamların etkinliği ortaya çıkarılmaya çalışılmıştır.

KULLANILAN TEKNİK: Projeksiyon tekniklerinden resim yorumlama yöntemi (Tematik Algılama Testi) uygulanmış ve reklamlar bir gruba gösterilerek, onların denekler üzerinde bıraktığı etkilere ilişkin yine deneklerin görüş ve düşünceleri alınmıştır.

ÖRNEKLEME: Reklamların iki cins üzerinde bıraktığı farklı etkiler yaşa bağlı olarak değiştiğinden her reklam 20'şer kişiden oluşan ve 35-50 yaş arası bayan, 20-35 yaş arası bayan, 35-50 yaş arası erkek, 20-35 yaş arası erkek grupları üzerinde denenmiştir.

CAMEL REKLAMI

35-50 YAŞ ARASINDAKİ BAYANLARIN DÜŞÜNCELERİ

Reklama, 35-50 yaş arasındaki bayanlar, kadın-erkek ilişkisi açısından bakmışlardır. Genelde melankolik ve eskiyi hatırlatan bir izlenim oluşmuştur. Camel'ın eskiden ve bugün de kullanıldığını belirtmişlerdir.

Aldıkları mesaj, Camel içilirse daha mutlu olunacağıdır.

Camel, bir gösterge olarak erkekliği ifade etmiştir.

Reklamda kullanılan kişiler, Camel'ın yaratacağı mutluluğun ve rahatlık hissinin göstereniidirler. Gösterilen de bu hislerdir.

20-35 YAŞ ARASINDAKİ BAYANLARIN DÜŞÜNCELERİ

Camel'in kadın ve erkeklere yönelik ortak bir ürün olduğunu belirtmişlerdir. Geçmişle bugün arasındaki bağlantıyı Camel'in sağladığı görülmüştür. Camel'in alıcıları sosyalleştireceği ve mutlu edeceği imajı oluşmuştur. Özellikle kadınlar eski Hollywood tiplerini hatırlatmaktadır. Sosyalliğin ve gece hayatının bir göstergesidir. Kişiler ve imajları yine gece hayatının gösterenidir. Gösterilen, genelde dostluk ve samimiyettir.

35-50 YAŞ ARASINDAKİ ERKEKLERİN DÜŞÜNCELERİ

35-50 yaş arasındaki erkekler de kadın-erkek ilişkisini fark etmişlerdir. Camel'in yine eskiden beri devam ettiği gözlenmiştir. Mesaj: Camel enerji verir, konsantrasyon sağlar. Camel yine erkeksiliğin göstergesidir. Kişiler Camel'in verdiği konsantrasyonun ve enerjinin gösterenidirler. Gösterilen rahatlık, neşe ve canlılıktır.

20-35 YAŞ ARASINDAKİ ERKEKLERİN DÜŞÜNCELERİ

Geçmişle bugün arasındaki bağlantı görülür. Camel'in geçmişte, bugün ve gelecekte de var olacağı mesajı alınmaktadır.

Genelde dostluk, erkek-kadın ilişkileri atmosferi var. Eski Hollywood filmleri ve eski reklamlar hatırlanıyor. Aynı zamanda, bu reklamda eski bir teknik olan anlatımın kullanıldığı görülüyor. Pek sade olmadığı düşünülmektedir.

Ayna etkisi fark ediliyor. Kişiler Camel içerlerse oradaki Hollywood kişilerine benzeyebileceklerdir: Genelde alınan mesaj budur. Camel erkekliğin göstergesidir. Kişiler, dostluğun ve samimiyetin gösterenidir. Camel'la devam edecek dostluklar gösterilendir.

TITANIC REKLAMI

35-50 YAŞ ARASINDAKİ BAYANLARIN DÜŞÜNCELERİ

Titanic gemisi pek göze çarpmadığı için bir turizm firması izlenimi oluşturmuştur. Yine de Titanic'in dünyanın en önemli yapıları kadar önem taşıdığı mesajı alınmıştır.

Titanic teknoloji ve büyüklüğün bir göstergesidir. Erkekliği de simgelemektedir. Önemli ve büyük binalar Titanic'in öneminin ve büyüklüğünün

gösterenidirler. Ayrıca Titanic'in uzak diyarlara gidebilmesi, hızı ve dinamizmi gösterilmektedir.

20-35 YAŞ ARASINDAKİ BAYANLARIN DÜŞÜNCELERİ

Olympic ve Titanic'in dünyanın harikalarıyla karşılaştırıldığı izlenimi uyanmıştır.Yine Titanic'in büyüklüğü, uzunluğu, tarihi ve büyük binalarla karşılaştırılmıştır. Tarihi ve büyük binalar, Titanic'in büyüklüğünü ve önemini göstermektedir.

Aynı zamanda Titanic'in uğrayabileceği limanların çekiciliği gösterilmiştir. Titanic'in eski ve yeni dönem arasında bir bağlantı olduğu mesajı verilmektedir. Bunu gösteren de Titanic'in eski bina grubuyla yeni bina grubu arasında yer almış olmasıdır.

35-50 YAŞ ARASINDAKİ ERKEKLERİN DÜŞÜNCELERİ

Olympic ve Titanic'in dünyanın en geniş ve en güzel ve ayrıca bugünkülere göre eş değerde bir gemi olduğu izlenimi uyanmıştır. Çünkü dünyanın en güzel ve en önemli binaları resmedilmiştir.

Piramitler, eski olmasına rağmen değerlerini kaybetmedikleri için Titanic'in sağlamlığının ve özelliklerini yıllarca kaybetmeyeceğinin göstergesidir. Gösterilen, Titanic'in boyudur. Gösteren, büyük binalardır. Ayrıca bunlar bir matematik güzellik ifadesidir.

20-35 YAŞ ARASINDAKİ ERKEKLERİN DÜŞÜNCELERİ

Genel izlenim, Titanic ve Olympic'in çok güzel ve dikkat çekici olduğudur. Ayrıca sivriliği ve uzunluğu satrançtaki şah piyonunu andırmaktadır: Bu ona "en büyük" olma özelliğini yakıştırır. Titanic, dünyanın en muhteşem, çarpıcı, büyük yapılarıyla karşılaştırılarak geminin özellikleri, harikalığı, büyüklüğü gösterilmiştir.

Büyük ve önemli binaların her biri Titanic'in bütün özelliklerinin (büyüklüğü, güzelliği, genişliği, inceliği, uzunluğu gibi) bir gösterenidir. Titanic isminin kökenindeki Titan (=Tanrı) kelimesinden dolayı bir tanrısal ürün olarak kabul edilmiş ve tanrısal bir iş yapıldığının mesajı verilmek istenmiştir.

Büyük, önemli ve teknolojik olarak gelişmiş binaların ortasında duran Titanic, aynı zamanda kültürel ve teknolojik gelişimin bir göstergesidir.

Genelde bu reklamda gösterilen, Titanic'in kültürel ve teknolojik gelişimin bir ürünü olduğudur.

ABSOLUT CİTRON REKLAMI

35-50 YAŞ ARASINDAKİ BAYANLARIN DÜŞÜNCELERİ

Genel izlenim: Limonun ağız sulandırıcılığı, ekşiliğidir. Limonun kokusu hissedilmektedir. Limon, tazelik ve serinliği ifade etmektedir.

Bu reklamın, vitamin hapı veya limon suyu reklamı olduğu sanılmıştır. Mesaj: Limon suyu en iyi içecektir!

Limonun içindeki çekirdekler limon suyu şişelerinin göstergesidir. Alkollü içeceklere konacaktır. Ya da bu şişeler vodka şişeleridir. (Absolut Vodka yazısı okunduktan sonra ifade edilen düşünce). Limon dünyayı ifade etmektedir. Dünyadaki kötü, tatsız olayların göstereni ise limonun etrafındaki sis göstergesi olan gri renktir. Bir başka ifadede resimdeki limon güneşle özdeşleştirilmiştir. Buradaki mesaj: Limonun göstereni olan, vitamin dolu içeceği içtiğinizde sizi güneş gibi aydınlatacaktır.

20-35 YAŞ ARASINDAKİ BAYANLARIN DÜŞÜNCELERİ

Yine limonun ağız sulandırıcılığı ve fotoğrafın güzelliği göze çarpmaktadır. Absolut ismi votkayı çağrıştırıyor: Votka-limon.

Limon çekirdekleri Absolut Vodka şişelerinin göstergeleridir. Limon dilimi votkanın limonla içileceğinin göstereneidir. Limon resmi çok çekicidir, çünkü enerji ve rahatlık hissi vermektedir. Enerji ve rahatlık, limon tarafından gösterilen hislerdir. Ayrıca bu reklamın C vitamini hapı veya limon suyunu tanıttığı da zannedilmektedir. Bir diğer izlenim, limonun ıslak bir zemin üzerine konduğudur. Bu da izleyicilerin içme ihtiyaçlarını ortaya çıkarmaktadır. Onun bir göstereneidir. Yazılar okunduktan sonra bunun bir Absolut Vodka reklamı olduğu anlaşılmıştır.

35-50 YAŞ ARASINDAKİ ERKEKLERİN DÜŞÜNCELERİ

Absolut Vodka reklamı olduğu, limonun şişe şeklindeki çekirdeklerinden belli olmaktadır.

Votkaya limon sıkıldığı için, reklamında limon bulunmaktadır. Limonun orijinal bir tadı olduğu için, demek ki ürünün de orijinal bir tadı vardır: Limon ürünün tadının gösterenidir. Limon figürü, serinliğin, ferahlığın, rahatlık ve huzurun göstergesidir. Hayat kaynağıdır. Simetri ve güzel bir uyum izlenimi uyanmaktadır. Bunun C vitamini ve meyve suyu reklamı olduğuna dair bir izlenim de uyanmıştır.

Ayrıca, limon dünyaya benzetilerek çekirdeklerinin insanlar tarafından paylaşılan bir şeyi gösterdiği anlaşılmaktadır.

20-35 YAŞ ARASINDAKİ ERKEKLERİN DÜŞÜNCELERİ

Güzel ve çarpıcı bir alkollü içecek reklamı izlenimi uyanmıştır. Limonun çekirdekleri buzlu bir içecek şişesi izlenimi uyandırmaktadır; votka şişelerinin göstergesidir. Limon ağız sulandırıcı etkisi, tanıtılan votkanın serinlik ve güzel bir limon tadı verdiğinin gösterenidir. Ayrıca limon, ürünün kalitesini göstermektedir.

Limonun yararlı vitaminlerle dolu olduğu ve ağız sulandırıcı etkisi görülmektedir. Limonun güzelliği, çarpıcılığı, sarı rengi, kabuğu ve parlaklığı onun fotoğraftan çok resme benzediğini göstermektedir. İçerdiği mesaj: Bu kaliteyi, bu içeceği özellikle yorgun ve susamış olduğunuz anlarda tatmalısınız. İkinci plandaki düşünce, bu reklamın bir meyve suyu ya da ilaç reklamı olduğudur.

PART 1

SEMIOLOGY : SCIENCE OF SIGNS

1.1. INTRODUCTION

Semiotics involves the study of signification which is a process going from signifier to signified (The sum of signifier and signified forming sign.). Human subjects or people use it in everyday life; for example, in language, in gesture, in photography, in psychology, thus in each domain of the cultural system, so that the cultural system generates signification. Since human beings make noises, use gestures, combinations of objects or actions in order to convey meaning, we can say that human beings are defined by means of signification discipline (Culler, 1976, p.90) which explains the interaction between human beings and nature (Rifat, 1990, p.83).

This science aims to analyse the "systems of signs" or "systems of signification" like images, gestures, musical sounds, objects and the complex association of these, forming the content of rituals, convention or public entertainment. In social life, disciplines such as linguistics, information theory, formal logic, structural anthropology use semantic analysis with new instruments such as consumer oriented advertising which is called commercial consumer advertising, which commands great expenditure, space, professional skill and which is directed towards the mass audience (Dyer, 1982, p.4). Since, the powerful firms must be constantly in touch with the mass public in order to survive advertisers use the whole media of mass communication; Commercial television and radio, the national and local press and magazines (Dyer, 1982, p.9).

We must clarify the difference between the terms semiology and semiotics.

Semiology searches the sign systems created for communication, and analyses their tasks in the process of communication. Semiotics involves the theory

of restructuring the creation type of the meanings in a sign system (Rifat, 1990, p.84).

Other writers who were engaged in the theory of signification were Roland Barthes and Jacques Derrida. Barthes demonstrated that signification is not separated from the "myth" and it is related to the large cultural field. Derrida demonstrated that certain terms were anchoring and restraining the significations. Revealing their ideological basis, he attempted to liberate signification from their dominance. Peirce, Barthes and Derrida agree that meaning is much more open-ended than Saussure believed and that it cannot be isolated from the "symbolic order".

The theory of signification stressed the subject and the symbolic order in its evolution in the writings of the linguist Emile Benveniste who shows the importance of linguistics for psychoanalysis and of psychoanalysis for linguistics.

1.2. SEMIOLOGY BY FERDINAND DE SAUSSURE (1857-1913)

Swiss linguist Ferdinand de Saussure generated the concept of semiology in his writings published in the "Course in General Linguistics" in 1916 : "We can therefore imagine a science which would study the life of signs within society...We call it semiology, from the Greek semeion (sign)" (Saussure, Course in General Linguistic, 1916, p.33). For Saussure semiological analysis was central to any serious study of language. He wrote that language was a system of signs that express ideas and that signs were arbitrary. But linguistics would form only one part of semiology.

Saussure called linguistics "le patron general" of semiology because of the arbitrary and conventional nature of the sign which is clear in the case of language. Linguistics may serve as a model for semiology with its aspects such as the use of vocal mechanisms considered as arbitrary signifiers.

Saussure wrote : "Every means of expression used in a society is based, in principle, on convention. Signs of politeness, for instance, often have a certain natural expressivity (the way a Chinese prostrates himself nine times before the Emperor by way of salutation), but they are nonetheless determined by a rule; and it

is this rule which leads one to use them, not their essential value. Language, the most complex and wide-spread of systems of expression, is also the most characteristic. And for this reason, linguistics can serve as a model for semiology as a whole, though language is only one of its systems"(Culler, 1976, p.92).

1.3. THE COMPONENTS OF THE SIGN : SIGNIFIER AND SIGNIFIED

1.3.1. THE SIGN

Any structure, object or any fact which shows or replaces something different is named sign (Rifat, 1990, p.85).

The signified and the signifier in Saussurian terminology, are components of the sign (linguistic or semiological). The sign occupies place in a very rich cultural field. It is placed between terms which have affinities and dissimilarities with it. Signal, index, icon, symbol, allegory : In all of these terms, there is the relation of two components (Barthes,1964 p.35).

The plane of the signifiers constitutes the plane of (acoustic image) expression, and that of the signified is the plane of content (conception).

"The semiological sign (traffic lights, for example) differs from the linguistic one at the level of its substances. The semiological signs, whose origin is utilitarian and functional, are called sign-functions by Roland Barthes. The sign-function is the subject of a double movement: first, the function becomes pervaded with meaning: When, there is a society, every usage is converted into a sign. For example, the use of a raincoat has the meaning of giving protection from the rain. Secondly, this function which is represented corresponds to a semantic institutionalisation: The use of the raincoat cannot be dissociated from the other signs of an atmospheric situation: The use of an umbrella or running to escape from the rain...(Barthes, 1964, p.41).The sign-functions will be elaborated in more detail in relation to its role in advertising.

1.3.2. THE SIGNIFIED

In linguistics, the signified is the mental representation of the thing. Saussure marked its mental nature by calling it a "concept".

In semiology, the situation is essentially the same: The objects, images, gestures, etc. refer back to "something" which can be expressed only through them. This "something" is the signified.

1.3.3. THE SIGNIFIER

The signifier is a mediator of the signified and needs some consideration. It is called by Saussure, "acoustic image". In semiology, the signifier can be relayed by a certain matter: that of words.

This materiality of the signifier makes apparent the necessity to distinguish clearly matter from substance: A substance can be immaterial (the substance of the content). The substance of the signifier is always material (sounds, objects, images): the word "tree", for example, is the acoustic image of the concept tree (Saussure, 1972, p.99).

In semiology, we have mixed systems in which different kinds of matter are involved (e.g. sound and image, object and writing, etc.). The signs having signifiers of the same matter are called "typical signs", for instance, the verbal sign, the graphic sign, the iconic sign, the gestural sign (Barthes, 1964, p.47). All of these different concepts are used in creating the "concept" in advertising.

1.3.4. THE SIGNIFICATION

The signification is two-faceted. It is a process; it is the act which binds the signifier and the signified, an act whose product is the sign. But this distinction has no phenomenological value: Because the union of the signifier and the signified does not produce the semantic act, the signified or the meaning is not a natural result of the signifier or the acoustic image. The sign or the word derives its value also from its surroundings. The relation between signifier and signified is arbitrary (Barthes, 1964, p.48). For example, the concept of dictionary isn't related with the sound line of d-i-c-t-i-o-n-a-r-y. The proof is that in different languages the concept of dictionary is expressed by other acoustic images. For example in Turkish, the concept of dictionary is named "sözlük". And this process of signification is realised in time. People name it dictionary, because in the past, it was named this way. There is a social and cultural obligation in the process of signification.

1.3.5. VALUE

It is an abstraction to treat the sign as the only link between the signifier and the signified (although inevitable). It must also be explained by way of its setting: this is the problem of value. This notion, for Saussure, became increasingly an essential concept and more important than the signification.

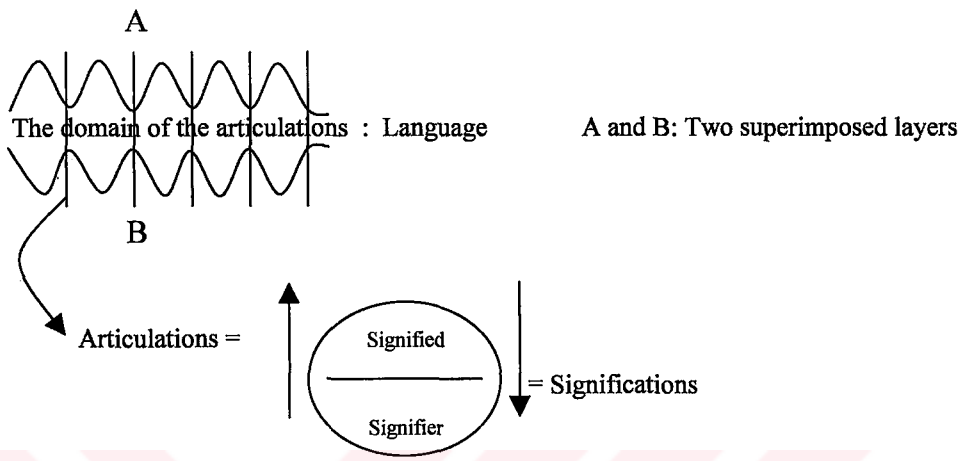
Value brings the notion of language closer to economics, therefore it is central to structural linguistics. In most sciences, there is no coexistence of synchrony and diachrony. For instance, astronomy is a synchronic science but geology is a diachronic one. Economics proper (synchronic: comparing different systems of the economy within certain period) and economic history (diachronic: comparing different systems in present and in the past). In both cases, we are dealing with a system of equivalence between two different things: work and reward or signifier and signified (the phenomenon of signification). In linguistics as well as in economics this equivalence is not isolated: If one of its terms is altered, the whole system changes by degrees. If it is possible to exchange dissimilar things (work and wage, signifier and signified) and to compare similar things with each other, the sign (or an economic value) exists. For instance, in economics, a five-franc note is exchanged for bread, soap or a cinema ticket and this banknote is compared with ten or fifty franc notes. In linguistics, a "word" is exchanged for an idea (something dissimilar) or compared with other words (something similar). "Value"(coming from the reciprocal situation of the pieces of the system or science or language) and "signification" determine the meaning.

"For example, in English, the word mutton derives its value from its coexistence with sheep. In French, the value of the word mouton is different, although its meaning is similar. The signification partakes of the substance of the content, and value, of that of its form. There is a paradigmatic relation between mutton and sheep, as signifieds and not as signifiers" (Saussure, 1972, p.60).

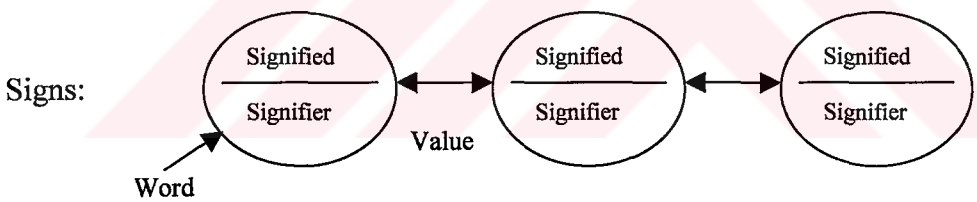
" Saussure imagines two floating, unstable, continuous and parallel masses of substances (like air and water) formed by ideas and sounds at the origin of meaning (entirely theoretical). When one cuts at the same time and at a single stroke into these two masses, meaning intervenes. There is an order with chaos on either side. This

order is essentially a division into articulations. The language, being the domain of these articulations, is an intermediate object between sound and thought. The signs are therefore articulis, which are members of the language"(Barthes,1964,p.p.54-55).

Diagram 1.1: Signification System



Language: System constituted of differences and oppositions between its terms (signs):



Reference: Saussure, Genel Dilbilim Dersleri, 1985, p.p.122-124

This system of language is used in the analysis of other systems of signification or sciences. This is a model for semiological systems in the field of psychology, the analysis of the personality of human beings. This is the analysis of different personalities. And it is made for interpersonal relations, so that we procure personal values or characters. In advertising, in decoding advertisements, we have to analyse some signs and some signifiers of the product advertised. The same work is done in other similar product advertisements. The value of the products differs with the meaning of signs, signifiers, signifieds of the advertisements of the similar products which have been differentiated. So the consumer or the audience, by seeing

the different components of advertising, see a value presented by the product / brand which is the benefit derived to satisfy a need or a desire.

1.4. SEMIOLOGICAL ANALYSIS

Linguistics has served as the model for semiology, but the concepts and techniques of linguistic analysis may be much better suited for the investigation of some sign systems rather than of others.

Many semiological systems are complicated by the fact that they rest on other systems. Consequently, they become "second order" systems. Literature which has language as its basis, is one such system. Its supplementary conventions are the ones about special uses of language. Thus, the rhetorical figures such as metaphors, metonymies, hyperboles, synecdoches are then operations of a second-order literary code. For instance, the systems of literature doesn't involve explicit codes like those of traffic signs, and literary works continually violate codes while the traffic signs don't. Therefore, literature is fundamentally an exploration of the possibilities of experience, a questioning and deepening of the categories in and through which we ordinarily view ourselves and the world. The symbols of a legend for example, which are difficult to define, form part of semiology and are governed by the same principles as other signs (Culler, 1976, p.p.103-106).

Barthes describes these second-order systems as "connotative" and in "Mythologies" he distinguishes them from "denotative" or "first-order" signifying systems. The Danish linguist Hjelmslev who formulated the category much earlier, elaborated a signifying model within which the denotative signifier and the denotative signified join together to form the connotative signifier.

The term denotation refers to the literal meaning that is objectively present and easily recognised or identified and connotation refers to meanings which lie beyond denotation but are dependent on it. Connotative readings of signs are introduced by an audience / viewer / reader beyond the literal meaning of a sign and are activated by the means of conventions or codes.

The connotative sign consists of both parts of the denotative sign as well as the additional meaning or meanings which they have helped to generate.

For example, ornately prepared food means at the denotative level, nourishing meal. In the connotative level, this signified becomes the signifier of another signified. It may signify wealth, richness, or depending on the context, health.

Three classes of signs have been analysed:

The icon, the index and the sign. All the three types consist of a signifier and a signified, a form and an associated meaning, but the relations between the two parts are different for each of these three types.

An icon involves actual resemblance between signifier and signified, e.g. a portrait signifies the person to whom it belongs.

In an index, this relation is casual:

Smoke means fire because fire is generally the cause of smoke. Indices are within the domain of the disciplines; medicine, meteorology, economic prediction, etc.

In the sign proper, the relation between signifier and signified is arbitrary and conventional: To wear a scarf conventionally means to be very religious in some cultures (Culler,1976,p.96).

The sign proper is the central object of linguistically based semiology. The other signs must be studied in a specialised and secondary activity.

But any index may be used as a conventional sign. Because of this, indices cannot be excluded from the domain of semiology. For example, the smokemachine may be used in a play to signify fire. The index smoke is used as a conventional sign.

There is a large set of conventionalised indices which come to constitute the conventional social mythology of a culture. "Status-symbols" are the best examples. They are not just indices but symbols of status. They have some casual or intrinsic

relation to the status they signify. For example, a Rolls-Royce is certainly an index of wealth, a mythical object which signifies wealth more effectively than other objects equally expensive. Semiology, studying social life as a system of signs, includes conventionalised indices within its domain (Culler, 1976, p.p.96-99).

1.5. THE DOMAIN OF SEMIOLOGY

Towards the middle of this century, anthropologists, literary critics and others took linguistics as an example to help to justify what they sought to do in their disciplines and they saw that they were developing the semiology as a sign. Then the concept of "structuralism" arose.

In 1961, the anthropologist Claude Lévi-Strauss defined anthropology as a branch of semiology and paid homage to Saussure. He proposed that the anthropologists follow the example of the linguist and reproduce in their own field something comparable to the "phonological revolution". Phonology doesn't study isolated terms but relations between terms, systems of relations. The anthropologist, taking the phonological theory as an example, should postulate the existence of an underlying system of relations and try to see whether the meaning of individual elements or objects is not a result of their contrast with other elements and objects in a system of relations (Culler, 1976,p.93).

Nicolai Trubetzkoy, in 1839, had already outlined the methodological implications of phonological theory for the social sciences and had advanced semiology. He took as an example the study of clothing; the length of skirts carries a lot of significance in the social system of a culture while the material they are made of doesn't. The obligation of wearing certain clothes has a social meaning, but the preference for some doesn't. For example, wearing a uniform has an obligatory aspect in the army. But in civilian life, these soldiers wear the clothes they want. Or, in rural regions of Turkey, in general, women wear long skirts and a scarf. This habit changes in the urban districts; the women are relieved of these customs (Culler,1976, p.p. 94-95).

The sociologist or anthropologist attempts to reconstruct the system of relations and distinctions that members of a society have assimilated and to make explicit the implicit knowledge which enables people to communicate and

understand one another's behaviour, life style, social role or social attitude in a given society, for example, the fact that a particular action is regarded as polite while another is impolite, that a particular garment is appropriate in one situation but not in another.

Since everything which has meaning within a culture is a sign and an object of semiological research, semiology includes most disciplines of humanities and the social sciences. Any domain of human activity such as music, architecture, cooking, etiquette, advertising, fashion, literature, etc. can be approached in semiological terms. Even if most human objects and activities are signs, they are not of the same type. They need to be distinguished and studied in different ways by semiology.

Umberto Eco pointed out in "A Theory Of Semiotics" that the present semiotic field consists of zoology, olfactory signs, tactile communication, paralinguistic, medicine, kinesics and proxemics, musical codes, formalised languages, written languages, natural languages, visual communication (photography and cinema), systems of objects, plot structures, text theory, cultural codes, aesthetic texts, mass communication, and rhetoric and of course anthropology and psychoanalysis (Culler, 1976, p.p.95-96).

1.6. SUMMARY

A whole series of disciplines, from physics to painting, have been transformed in the late nineteenth and early twentieth centuries and became modern. This transformation was made by formal strategies which are clearly represented by Saussure's theory of language; it is a set of relationships that create and define objects.

New discoveries in science produced so many complexities that a fundamental change in perspective was necessary. Physics, for example, discovered that it was difficult to explain electricity and electromagnetic phenomenon in terms of matter and their movement. Then, in the leadership of the change in perspective, physicians discovered new scientific objects. For instance, an electron is not a positive entity in the old sense, it is a product of a field of force which doesn't exist independently of the relations around itself (Culler, 1976, p.p.114-115).

In painting, Saussure's affirmations are current. In Cubist paintings, the three dimensional space which supports ordinary objects is broken down and a variety of perspectives and relations are represented simultaneously.

In modernist literature, poetry and novel are less concerned with the representation of recognisable objects and scenes and more interested in effects of juxtaposition where relational values such as relations between words or among various types of discourse, are the primary constituents of the work of art (Culler, 1976, p.p.116-117). All these concepts have important implications in the field of advertising as "an image" is presented to the audience.

PART 2

THE USE OF SEMIOLOGY IN ADVERTISING

2.1. INTRODUCTION

Advertisements are one of the most important cultural factors influencing and reflecting our life, by the means of several media such as newspapers, television or billboards. In addition to its fundamental function of helping the consumption of products, it has another function which is; to create structures of meaning, or a life style.

Advertisements have to translate statements from the real world. These statements are pervaded with a humanly symbolic exchange value. For example, the person who drinks a certain brand of alcohol may be shown in the advertisement as being cheerful or being a member of the highest social class. This can mean something to us. And these statements are more effective than the ones which take into account the inherent qualities of the product. Since the products / brands are very similar to one another, the consumer is unable to see the difference and make a direct choice. The product or the brand of the product becomes the symbol of status or sentiments as it symbolises emotions.

In the advertisement, people and objects are connected and interchangeable. Advertisements are selling us the products as well as our feelings or our life-style and status. In buying this or that, we identify ourselves, our place in the society. But the real distinctions between people are created by their role in the process of production. A worker who buys an expensive cigarette for example, is considered being not of the working class, by a false assumption.

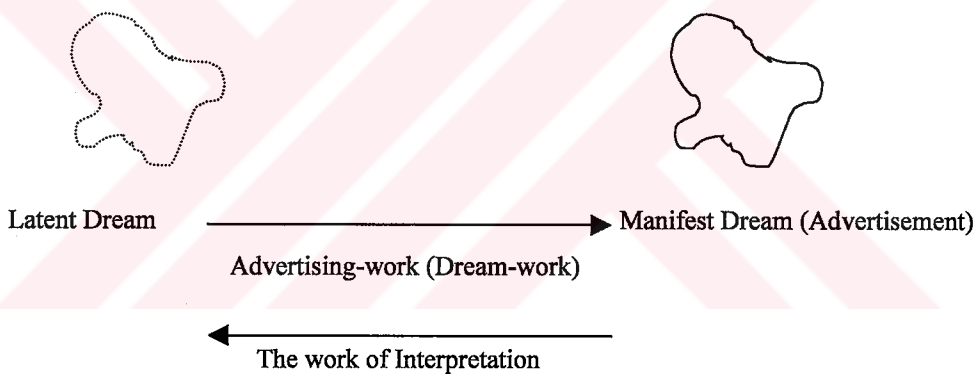
The use of goods creating classes, forms an overlay on the class differences in the classic sense.

This overlay is ideology. The use-value of material goods covers our primary needs. Besides needing material goods, we need to belong to a social place. But this is hard to find. The mass media provides us an imaginary one, giving a social meaning to the goods advertised so that our social need is covered. This meaning created to cover the need of non-material things, is ideology. The society we live in can be changed by advertising and it is changed by advertising which changes existing consumption patterns or creates new ones (Williamson, 1978, p.p.11-14).

2.2. DECODING ADVERTISEMENTS

Advertising- work or dream-work is that which transforms the latent dream into the manifest one. The work which proceeds in the opposite direction, from the manifest dream to the latent one, is the work of interpretation.

Diagram 2.1: Advertising -Work



The dream-work consists in transforming thoughts into visual images expressing thoughts by peculiarities in the form of the manifest dream. It is divided into several parts.

In the advertising-work, a sign is a thing-object, word, picture which has a particular meaning to a person or group of people. It consists of the "signifier" or the material object and the "signified" which is its meaning. The sign is divided in a thing (material) and meaning (symbolic), only for analytical purposes.

Saying that an advertisement is only a transparent vehicle for a message, is part of the deceptive mythology of advertising. But certainly, a large part of any

advertisement is this message. The form or the signifier is only a frame; it is a set of relations, which has to be complemented by the meaning which is substantial. But the conveyors of the messages are material such as the logo-characters, etc., which are significant in themselves. The messages exist in the overlay of ideology; they are the signifieds. Signifier and signified are materially inseparable, since they are bound together in the sign which is their totality (Williamson, 1978, p.p.15-17).

Example 1:

In this advertisement, the bottle of whisky (Chivas Regal) shown here as being a bait for the fishes and being more attractive for them than the ordinary bait, (because it is different) signifies the attractiveness of the alcohol (whisky), for the people. The fishes signify people; they are individualised. But this transference of meaning is ostensible.

In fact, the bottle of whisky is of the same colour as the fish, so that they can identify with it. There is an equivalence between the fish and the bottle, and the real meaning is that the people find themselves in the whisky Chivas Regal. The inside of the water is the alcohol or whisky market. The ordinary baits are the other whisky brands which are not special. Fishing-lines are the marketing functions or strategies. The one of the Chivas Regal is stronger so that it will be durable in the market; but the one of the ordinary bait (signifying the ordinary brands) isn't so strong which infers that it may go easily downwards.

2.2.1. CURRENCY OF SIGNS

"A sign is something which stands to somebody for something else, in some respect or capacity" (Williamson, 1978, p.20).

Referent (Actual thing in the real world):

For Saussure, the concept of the word H-O-R-S-E is what is signified, the referent is what kicks you. The referent always means the actual thing in the real world, a word or concept which points to it. The referent is external to the sign, whereas the signified is part of the sign. In an advertisement, the external "reality" referred to by the collection of signs is itself a mythological system, another set of

12
CHIVAS REGAL
PREMIUM SCOTCH
WHISKY
Ya sahipsiniz
ya da değil

signs. These mythologies are called Referent Systems. In example 1, the referents were the fish and a bait.

Currency is something which represents a value and in its interchangeability with other things, gives them their value, too. It provides a useful metaphor for the transference of meaning, as this meaning is so intimately connected with real money transactions. In advertisements, the meaning of the "objective correlative" which is the conveyor of the message, is transferred to that of the product shown to be sold.

For instance, the colour used in the advertisements signifies the correlation it makes between the referents and the products. It doesn't signify anything in itself (Williamson, 1978, p.20).

Example 2:

In this advertisement, the referent is the girl who is very cheerful and laughing. Her lips coloured with Smashbox lipstick are the central point of this cheerfulness. They signify cheerfulness, but this is because of the lipstick. "Smashbox Cosmetics" are cheerful too. They signify cheerfulness and freedom. The name of the product is coloured like the girl. Her lips are red just like the "b" in the brand name, the only coloured letter. The girl is seen like Smashbox Cosmetics. The red colour makes the connection, links the two. "Smashbox creates the girl by making her face".

2.2.1.1. PRODUCT AS SIGNIFIED

The product which initially has no meaning, must be given a value by a person or object which already has a value to us. At this stage, something about the product is being signified and the correlating thing or person is the signifier. The correlative may be simply an object or a person.

All advertisements use the same method of linking two objects: The correlative one acting as an intermediary both for the abstract quality and the product (Williamson, 1978, p.31).

make a face
smashbox
COSMETICS

Example 3:

In this picture, the runner Ronaldo is on a pedestal. He is a fast sportsman and is shown on top of all buildings and vehicles, in short, on top of all the world. He is so fast that he takes off and becomes the governor of the roads, cities, seas and mountains. There is no more distances for him here Ronaldo, signifying speed and endurance (he is not tired and he is healthier after running), is the referent for the Pirelli tire advertised. He "signifies" Pirelli. It is also fast and enduring. The link which creates the resemblance between them is the texture of the foot of the runner which is similar to that of the tire. The product tire signified here covers a small area.

The qualities of "Pirelli P300" are stated. At the bottom of the picture, they are all the reflections of the qualities of the runner.

2.2.1.2. PRODUCT AS SIGNIFIER

After a product has had a meaning transferred to it from another object; and has gained a meaning; it comes to mean (Williamson, 1978, p.35).

Example 4:

In this picture, the cigarette Kool, is shown in the hand of a man in a bar. The colours of the cigarette are green and white (considered a cold colour when beside a cold colour) which express coolness. The other dominating colours in the advertisements are blue, black which signify coolness too. Cool is the name of the cigarette (changed into Kool). The man who uses this cigarette "Kool" is in the bar (a cool environment full of cool colours and cool people). The only hot colours are gold and brown but they are only used to distinguish the people there. The man with the cigarettes is wearing jeans just like the others and he is shown as being powerful. The cigarette is so effective that its environment is transformed to suit its meaning and visual image. The sign "B Kool" in green and white in the background may signify "Kool Bar"/ "Be Cool". The Kool Box changed into Kool Bar. The product itself signifies an atmosphere or a characteristic of people. First, cool people use Kool; secondly, if a person uses Kool, he may feel coolness. First, we can think that in Kool Bar, people use Kool cigarettes, but secondly, we see that Kool cigarettes create a cool atmosphere and give their name to their environment. The second suppositions are the right ones.

YENİ BİR DÜNYA STANDARDI!
RONALDO
10
P3000
ENERGY™
Düşük dönme direnci sayesinde daha az yakıt tüketimi... Geniş merkezi kanal ve dalga deseni ile ıslak ve kuru zeminde üstün yol tutuş... Türkiye'deki otomobillerin %90'ına hemen takılabilme özelliği. Ekonomik fiyat... Üstelik 30 günlük müşteri memnuniyeti garantisi ile! P3000 Energy™: Yeni kalite standardıyla dünyanın yeni lastiği!
PIRELLI

Example 5:

Virginia Slims cigarettes advertised are said to be "a woman thing". The colours of the packet are hot colours such as orange, light brown and white (which is considered a hot colour when beside a hot colour). These are the colours of the sun. The writing is pink. Women generally use these hot colours in their clothing. At the top of the picture, there is a woman smoking Virginia Slims. She is wearing an orange sweater, her lips are light red. She is reading a magazine which has the colours of the cigarette. And finally, the most important thing is that she is black coming from the tropical countries. She is feminine and lovely. Here, the femininity of the cigarette is stressed. Virginia Slims signifies the femininity and the hot environment. Only women use it. And the women using it become very lovely.

Virginia Slims and Kool are different. Their use-value gains a meaning because of this difference. Kool signifies coolness and it is a male cigarette, but Virginia Slims signifies loveliness and femininity (it gives an atmosphere of the hot countries). This difference isn't between the inherent qualities of the two but between the meanings(Williamson, 1978,p.36).

2.2.1.3. PRODUCT AS GENERATOR

A product which may represent an abstract quality or feeling may generate or be that feeling. It may become not only sign but the actual referent of that sign. The product is always a sign within the advertisement. If you are not yet in possession of it or consuming it, it remains a sign and a potential referent, but the act of buying or consuming it releases the referent emotion. A bath oil may represent excitement in the advertisement where it is inevitably a sign, because the referent is the real thing. When an advertisement shows us the product as generator in terms of its internal narrative, we are promised that the product can create the feeling it represents. For example, the statement "things happen after a Badedas bath" has the quality of a truism which is disguised by the narrative material of the advertisement.

Or a product may be connected with an emotional referent in two extremely different ways; you can go out and buy a box of chocolates because you feel happy (the box of chocolates means happiness), or you can feel happy because you have bought a box of chocolates, and these are different things. In the first case, "the

Don't laugh at us when we're filling out a magazine survey.
It'll only lower your score.

VIRGINIA SLIMS
It's a *woman* thing.

© Philip Morris Inc. 1998
8 mg "tar," 0.7 mg nicotine av. per cigarette by FTC method.

SURGEON GENERAL'S WARNING: Cigarette Smoke Contains Carbon Monoxide.

chocolates" is the sign, a sign for a feeling which is the referent. But if the product creates the feeling, it becomes more than a sign, it enters the space of the referent and becomes active in reality. Products start giving our feelings a little help (Williamson, 1978, p.p.36-38).

In the cigarette examples, at first glance, Kool cigarettes are the sign of coolness (this is the referent quality) and Virginia Slims are the sign of femininity (a lovely black woman smokes it). Later, they create these qualities because the man uses Kools therefore the environment is cool. He becomes attractive for women. In the case of the Virginia Slims, it creates a warm environment when the woman smokes them.

Example 6:

The Ericsson telephone which is not in the picture, signifies the dialog between the elderly couple. The aged man and woman are intimate and the emotion is being read on their faces. According to the portraits Ericsson signifies emotion, intimacy, but according to the writing at the top of the picture, it is the Ericsson telephone that creates this emotion or intimacy between this lovely elderly couple. The legend says that (may be Ericsson says it) "sometimes life goes by before we can say the things we want to say". Make yourself heard! (By using Ericsson). A big part of the life of the couple has gone by and now Ericsson can help them catch up with the lost time. It signifies feelings of wasted time when so much could have been done if some emotions were put into words.

2.2.1.4. PRODUCT AS CURRENCY

When two things are made interchangeable (a product being interchangeable with a feeling) and equal in value, they may be used as currency for one another. They provide a currency on the level of signs. This exchange value, existing in terms of signification comes to have meaning in terms of real buying and selling. It is providing an intermediary currency between real money and an emotion, a feeling or the like because the product has a value in terms of both: one, as genuine monetary value and the other, a value as a sign, representing or replacing a feeling or other things that you cannot buy with real money.

Bazen söylemek istediklerimizi söyleyinceye kadar,
bir ömür geçer.
Sesini duyur.
ugün, dünyadaki mobil iletişimin yüzde kırkı Ericsson sayesinde gerçekleşiyor.
ep telefonu, data, çağrı cihazı ve telsiz telefon yoluyla, Ericsson size sesinizi
uyurma gücü veriyor. İstediğiniz yerde, istediğiniz anda. 120 yıldan beri
apmaya çalıştığımız tek şey, insanların birbirlerini duymalarını sağlamak.
erisi, sadece teknoloji.
ERICSSON

As well as a product/brand is setting status for the buyers in terms of meaning, you are able literally to buy status in buying this product (Williamson, 1978, p.38).

In the Ericsson advertisement, for instance, if you buy an Ericsson telephone, you buy the emotion too (or the telephone buys this emotion for you).

Example 7:

The Titanic built in 1912 is advertised with its twin, between the pictures of two cities made up of large buildings. The Olympic signifies the new world cities with big, high and solid buildings, the Titanic the old world cities with big, solid but artistic buildings. The two kinds of cities are luxurious as they are seen in the picture. The two boats are comprising the luxury of the world, the one being the sign of Western and the other the sign of Eastern luxury. Both are triplescrew steamers. Buying a journey on either of these, you are buying the luxury of the big and solid or the big and artistic buildings. The Titanic or the Olympic provides an intermediary currency between money and luxury. With their monetary value you can only buy a journey but this journey represents the luxury of the big cities. A journey on the Titanic or Olympic is a sort of money buying this luxury for you.

2.2.2. SIGNS ADDRESS SOMEBODY: INDIVIDUALISM

In advertisements, an object replaces or stands for an image or feeling, and the product replaces the original object in this role and appropriates the meaning of that image or feeling. Since the meaning depends on us, its transference must also depend on our co-operation. To succeed in turning products from signifieds to signifiers, the advertisement, must enter the space of the receiver. It is the receiver who completes the circuit through which, a current of meaning flows continuously and autonomously (Williamson,1978,p.40).

The space between signifier and signified, is that of the individual as subject: he or she is not a simple receiver, but a creator of meaning. As an advertisement speaks to us, we simultaneously create that speech: We are constituted as "active receivers", by the advertisement.

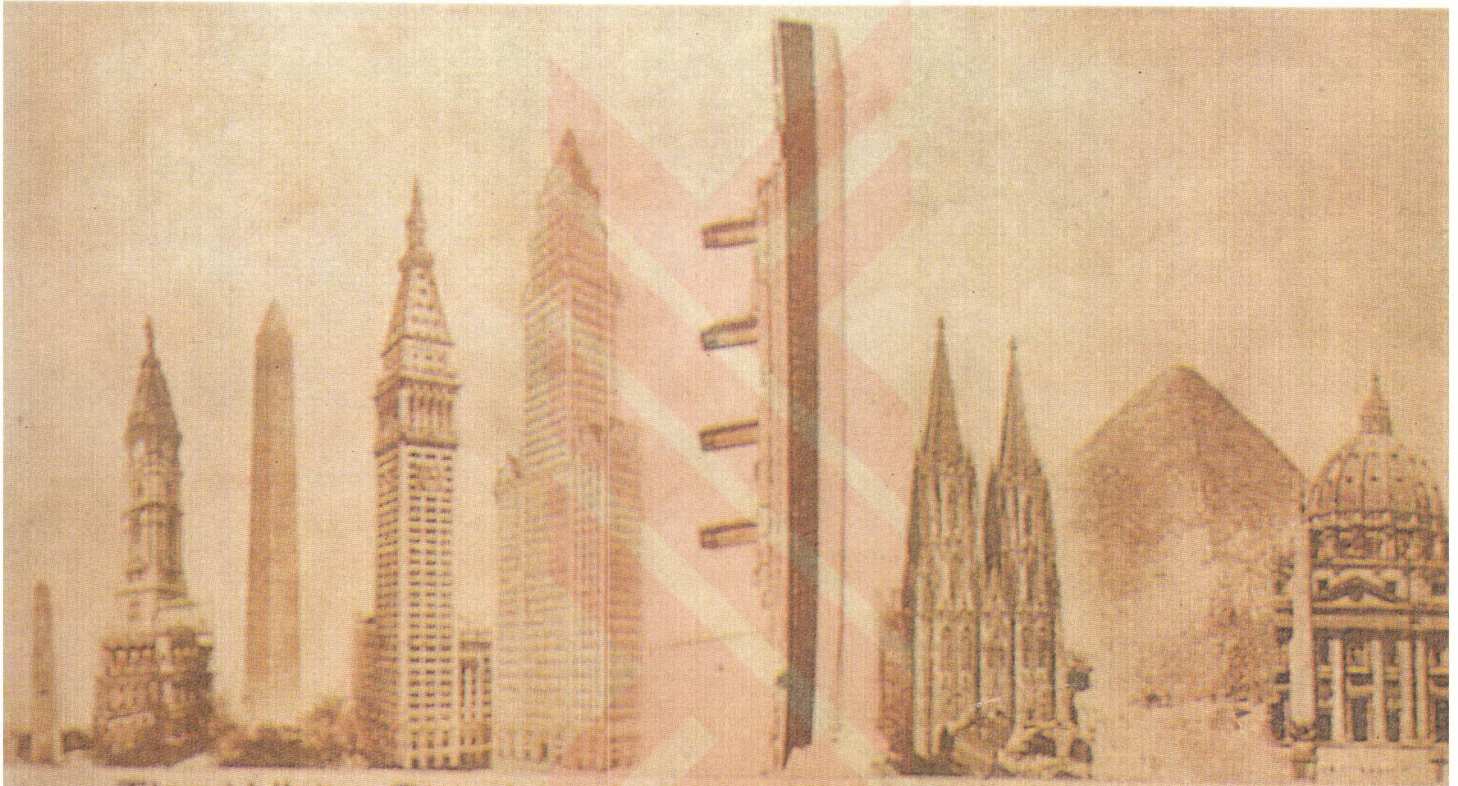
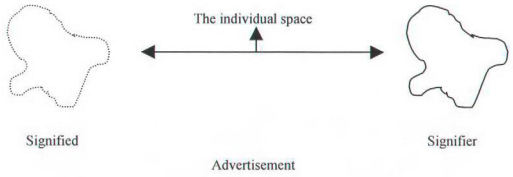

The White Star Line's New Triple-screw Steamers
"OLYMPIC"
"TITANIC"
LARGEST AND FINEST IN THE WORLD

Diagram 2.2: Advertisement – Subject Relation



Advertisement creates an "alreadiness" of facts about ourselves as individuals. We are consumers, we have certain values, we will freely buy things, consume on the basis of those values, and so on. "Freedom" is part of the most basic ideology of advertising. Advertising is part of the freedom of manufacturers to compete, and part of our freedom to choose between the products of that competition. The idea of freedom is essential to the maintenance of ideology (Williamson, 1978, p.p.41-42).

2.2.2.1. CURRENCY REQUIRES A SUBJECT TO MAKE AN EXCHANGE

Exchanges must be made, and currency must be used by somebody and this somebody is obviously the person for whom the currency has value "in the first place". This value exists in terms of an exchange.

Since a sign involves a replacement, it must not only represent but take over, perpetuate and generate the value of what it replaces. Currency is a system of values emanating from exchange relations and "objective correlative" is a form of assumed values emerging in turning signifieds into signifiers, translating a product in terms of an object (Williamson, 1978, p.42).

Money is given its value by how much food or clothes,... it will buy. Signs also are given their value as currency of what they stand for or replace.

Values exist not in things as their inherent meanings but in their transference of meaning.

Since any system of values constitutes an ideology, an ideology can only exist if its component values are constantly being regenerated by their transference. The transference of values means the same as the replacement of meanings (Williamson, 1978, p.p.42-43).

The advertisement provides a supreme arena, a "meta-structure" for this. In it, meaning is not decoded within one structure, but transferred to create another. Two systems of meaning exist, the "referent system" and the "product's system". The meta-system, the system of transference, is devoid of content. A relationship (difference and contrast relationship) is translated, but it is not the case of an inherent quality.

The ideology of the "Referent System" is always being regenerated in the advertisement's relationship with us. Things mean to us, and we give this meaning to the products. We make an exchange between signifiers; the value emerging is that of the common signified. The fact that "we" make the exchange, that "we" take part in the process, is itself constitutive of ideology. Ideology means we are participants, subjects, initiators of action in accordance with freely held ideas (Williamson, 1978, p.p.43-44).

2.2.2.2. TOTEMISM: SUBJECT AS SIGNIFIED

More and more, we become a role player in the connection between the product and the "objective correlative"; we become one of the things exchanged in advertising-work (given the status of an object).

For example, a product places a meaning or creates happiness: In its ability to buy that feeling, it replaces us, it does the buying for us. There are two axes along which the product gains meaning: there is the process of its gaining meaning in a transaction between signifiers made by us, and as a second replacement value, it replaces or signifies us. Some products develop an aura of significance in which they tell something about their buyers and actually qualify them. There are the "Pepsi People", the "Sunsilk girls" and others. The product translates the quality to the person or intervenes. We can only have the quality or meaning within its parameters.

We are created not only as subjects, but as particular kinds of subjects, by products in advertisements (Williamson, 1978,p.45).

For example, people are used to differentiate the products. Then the products having been signified as different, become signifiers of difference. If you use Chanel No:5 or Babe, you are signified as a different kind of person. Pepsi drinkers are not Coke drinkers. In this process, we become identified with the product that differentiates us; this is a kind of totemism. Levi- Strauss describes totemism as the use of differences between natural objects to differentiate between human groups. They are distributed among different segments of the society, each occupying a particular position in the social structure.

The term "totemism" covers relations posed ideologically between two series, one natural, the other cultural (Williamson, 1978, p.p.45-46). But in advertising, the objects used to differentiate between us, the objects that create these "totemic" groups, are not natural, and not naturally different, although their differences are given a "natural" status.

Advertising refers only to consumption. It emphasises what you buy, which in fact means you have to work harder to earn the money to buy. Things, products, can have meaning for us. We have allowed objects to speak for us and have become identified with them. For example, one or another brand of mobile phone has become a symbol of a higher social class. But day by day, it is losing this characteristic. Or by buying Camel cigarettes, you will become the member of a group of adventurers or of tough men. Signifieds are quickly transformed into signifiers. What reflects us will soon create us too, the symbols of our feelings will become the bounds of our feelings. Real objects are lifted out of our physical reality and absorbed into a closed system of symbols, a substitute for reality and real emotions (Williamson, 1978,p.47).

This means that the product, on one level, produces or buys the feeling, but the other level on which the advertisement works is that of alreadiness, which is where "totemism" becomes a part of ideology. You don't simply buy the product in

order to become a part of the group it represents, you must feel that you already naturally belong to that group and that therefore, you will buy it.

Identification with a group involves the overcoming of several barriers - one of which is the inevitable difference between its individual members drawn together in relation to this one thing. The regrouping of society in terms of consumerism creates different basic class groupings and individual differences. The totemic groups existing around products must inevitably overlap, since we consume so many products. You cannot be a Gitanes man and a Parliament man, but you can be a Gitanes man, an Old Spice man, a Pepsi man...(only one brand of cigarette, aftershave, etc...). This is a one brand dependence, because the brands are differentiated from one another by advertisements. You will be the participant of one totemic group created for one brand of one product. You cannot have two characters at the same time, you are only one person.

The vast number of these groups makes them different from those of tribal totemism, but they are similar in that they involve the merging of some differences in order to create others (in one group and between groups). One group is differentiated from another only at the price of a sameness between them. We become the same, with each being made "different" in the same way. Advertisements appeal to us as different from other people, and as similar to them (Williamson, 1978, p.p.47-49).

Example 8:

In the Pond's skincare cream advertisement the woman whose face has a cared look and who is beautiful is smiling at us. She is certainly using Pond's cream. She signifies skincare and liveliness. The Pond's jar standing beside her is the generator of this beauty. Pond's monetary value isn't mentioned but being a currency, Pond's beauty values (use-value) are stated. To better understand Pond's use-value, we change place with the woman in the advertisement. Perhaps, she is us, and we imagine that we are using Pond's and that our faces become like the woman's there. Advertisements are more effective if they succeed in making you change places with the person they use. You must create this exchange and be active in the narration and must understand the qualities of the product, looking at the woman who is the referent subject and signifier. The benefit of the product is shown in the

POND'S
C+E=
Vitaminle Gelen Canlılık
NUTRİ VİTAMİN
K R E M
POND'S
Nutri Vitamin Creme
Daha fazla canlılık
Vitamin C, cildinizi dış etkenlere karşı güçlendirir ve yumuşaklığını kaybetmemesini sağlar.
Daha fazla koruma
Vitamin E, cildinize yoğun nem vererek esnekliğini korur. Vitamin C ile beraber, cildin zararlı güneş ışınları yüzünden yaşlanmasına engel olur.
Buna inanamayacaksınız!
İlk defa, mikropartiküller sayesinde C ve E vitaminlerinin cildin en çok ihtiyacı olan alt tabakalara ulaşması sağlanır.
İşte aradığım buydu!
POND'S INSTITUTE

beautiful face of the woman and it encourages the viewers to use the cream to attain the same beauty.

Example 9:

In the picture, a girl from Northern country signifies Benetton is Refreshing Eau de Toilette named "Cold"; and a boy of African origin is a sign of the Benetton Relaxing Eau de Toilette named "Hot". The "Cold" bottle is small but the "Hot" bottle is bigger. Benetton Eau de Toilette comes to create two totemic groups, the girls who use "Cold" (may be you use "Cold") and the boys who use hot (may be you use "Hot"). You (being of northern origin) are "Cold" and your friend (being of African origin) is "Hot". But in reality, these groups are limited. The fact that only girls use "Cold" and only boys use "Hot" is a false assumption. In fact, Benetton comprises all the people of the world. This is the biggest totemic group. We can say that the advertisement creates the Benetton world; the united colours of Benetton,the united world of Benetton and therefore, the world is Benetton.

2.2.2.3. APPELLATION AND INDIVIDUALISM: INDIVIDUALS CONSTITUTED AS SUBJECTS

While constituting us as part of a group, advertisements must nevertheless address us as an individual. We are a part of the meaning transferred in advertisements, we can only make the exchange at the price of being appellated. This appellation also involves an exchange between us as an individual, and the imaginary subject addressed by the advertisement. We have to exchange ourselves with the person spoken to or the audience the advertisement creates for itself. Every advertisement necessarily assumes a particular audience.

Louis Althusser said: "All ideology hails or interpellates concrete individuals as concrete subjects, by the functioning of the category of the subject... ideology "acts" or "functions" in such a way that it "recruits" subjects among the individuals (it recruits them all) or "transforms" the individuals into subjects (it transforms them all) by that very precise operation which I have called interpellation or hailing, and which can be imagined along the lines of the most common place everyday police (or other) hailing: "Hey, you there!"... Assuming that the theoretical scene I have

Hot & Cold Ürünleri
United Colors of Benetton
mağazalarında satılmaktadır.
Photo: O. Toscani
http:// www.benetton.com

imagined takes place in the street, the hailed individual will turn round. By this mere one-hundred-and-eighty degree physical conversion, he becomes a "subject". Why? Because he had recognised that the "hail" was really addressed to him, and that "it was really him who was hailed" (and not someone else)" (Lenin and Philosophy and other Essays, 1971).

Ideology places concrete individual personalities in the advertisements. Then, individuals who have the same personalities as the ones' in the scenes of advertisements they are spectators of, pay attention to the world of the advertisements' personalities.

As you look at the advertisement, you become the addressed spectator, you feel that the "hey you" really addressed you in particular. The "you" in advertisements is always transmitted plural, but we receive it as signular. Although the aim is to connect a mass of people with a product, to identify them with it as a group, they are only connected with the product as single individuals. We are addressed as a kind of person who is already connected with a product. There is only one receiver of the advertisement, the subject "you" who is already there. We find our identity as part of a totemic group. We become the "totemic identity".

So advertisements appellate us as unique. This uniqueness is a universal one. The advertisement speaks to an imaginary individual which then becomes us. By buying a Pepsi, we take place in an exchange, an exchange of money and of ourselves for a Pepsi Person. The emphasis on individualism in advertisements reflects the social need to be kept separate, for us, the economic and political world depends for its survival on keeping its participants fragmented. This is the function of ideology. It gives us the assurance that we are ourselves, separate individuals, and we choose to do what we do, we are free individuals, have taste, style, uniqueness and we will act accordingly. Or, having been attributed with these qualities connected with the product, we have to be buyers of it. For example, if an advertisement of a car tells us we are unusual and special (appellation), we must act accordingly and buy this unusual and special car.

It is the product that both appellates us and separates us, because it is the pivot around which the meanings of the advertisement and our identity are exchanged. Advertisements address different people as one (imaginary) unified subject. We can never be in the receiving subject's place at the same time as someone else. We can identify ourselves only with the people inside the advertisement. Our uniqueness as the advertisement's subject must unite all of our aspect. The idea of a consistent identity is part of the my the of individualisation. To be reflected in the product, we must have a coherent personality.

This individualism constructed by appellation, is a forced one: We are created by the advertisement and become its currency, in the process of using it. In the process of giving it significance, we are signified. Our creation of meaning as active receivers and its appellation of us as subjects, are synonymous and simultaneous (Williamson, 1978, p.p.50-55).

2.2.2.4. TARGET MARKETS

The advertisement, having constituted subjects in terms of a group, and as individuals, then break down this individual into a fragmented ego to be reunited by the product: "All the yous" really are all you. "All the women you are" could be spoken to the general public, but the "you" appellates us separately, and we take it to mean (us) specifically. As the totemic group can always be represented by you alone, so these fragmented aspects of personality are summarised in "you".

The multiple choice idea, a choice of products (all the same one), a choice of selves (all the same one), is increasingly being used in visual advertising. In this type of advertisement, the separate elements create you not singly or one by one but in their totality. The multiple "lay-out" page represents different things or different aspects of you altogether, simultaneously. The separateness has significance within the whole. The parts cannot be taken singly, because they visually are all seen together. Different aspects of "you" are shown simultaneously, to be united, in the form of the advertisement.

This creation of differences is connected particularly with sexual roles. In the perfume advertisements for example, all the women are appellated; or in the car

advertisements for instance, all the men are appellated. In these advertisements, the limitations and implications of the sexual roles are shown. From this multiplicity of the advertisements we create ourselves (Williamson, 1978, p.p.55-59). Different kinds of Benetton Eau de Toilette (Hot and Cold) comprise all the people or all the young people.

2.2.2.5. ADVERTISING AND THE "MIRROR – PHASE"

Difference is crucial to signification. A sign is defined by what it is not. In order to be a sign, it must point to another, the referent, which it is not, but which it means. The society too, is a system of differences in which we are each a sign of ourselves. We create our own group depending on our own personalities. These signifying practices of society are valuable in understanding the process of ideology which reproduces itself in advertisements (Williamson, 1978, p.60).

Imaginary means sameness (a kind of total internality) and Symbolic means difference (=Signification).

The axis of the Imaginary and the Symbolic is the "mirror-phase". This theory was developed from observations of children in front of mirrors-Lacan's psychoanalytic theory (Williamson, 1978, p.61).

At the first stage, the child is an unformed "homelette" (Lacan says) and unable to perceive himself; there is no clear boundary between the child's self and the surrounding world. This realm of sameness is the Imaginary realm. This is before the "disengagement of ego from the general mass of sensations. He and the image on the mirror are the same. The mirror is broken and there's flow of identity between the child's self and its representation. This unity is the "Ideal-Ego". At the second stage, the child is confronted by his image in the mirror. He recognises himself. It "really is" him. This is the self-appellation different from appellation, because the child feels "at one" with what is external. The status of the image, in contrast to the child's undifferentiated self, is also perceived as another. There is a lack of co-ordination between the image in the mirror and the child. He realises it as different from himself. In this area, the difference exists. This is the area of the Symbolic.

The mirror reflection or Imaged-I may be an empty signifier of the self, because of its similarity, it offers the form of a sign, but a sign with no content. It can represent him in terms of a social identity, or a "social-one" (Williamson, 1978, p.62).

The mirror image or Imaged-I may create a potential signification of the child's identity which is not defined. The symbol can have no differential meaning.

At the symbolic stage, there is recognition of sexual difference. Once, the social-I is reflected by the mirror image as a symbolic representation, it is impossible to return to the unified "Ideal-Ego". The mirror image has now a particular meaning in relation to the child. He can never again merge with it completely. It means "himself" to him. And that "himself" or "he" means himself in relation to others.

The mirror image isn't itself crucial. There are many ways of learning to see oneself besides through the looking glass. The idea of "mirror phase" can be used as a "metaphor" for all social and external reflection of the self.

Advertisements alienate our identity in constituting us as one of the objects and then appropriate from us an image which gives us back our own value. We give the product its image or value by our identity and then in buying the product we receive this image or this identity back. This alienation takes place via the product. The people in the advertisement are also giving the product its value creating its image, signifying it and also using it. We are in the same relation to the product as they are. The product becomes the mirror-axis which unites them and us although there is a spatial distance.

So, advertisements form a symbolic system which appropriates and apparently represents the Imaginary using the inherent contradiction of the "mirror"-phase. An advertisement uses an image of another, but invites us to become the same in offering us symbols as the objects of unity and capitalising on our regressive tendency towards the Imaginary unity of the Ego-Ideal(Williamson,1978,p.p.62-66). In the Pond's example, the mirror was the jar inviting us to become the owner of the face behind it.

Example 10 :

The advertisement of Mellow Malacca Tanqueray Gin appellates us, showing in the picture some fascinating people taken for being our friends. We automatically feel like being one of them and their leader because it proposes to find some friends to go out (the friends are the people in the picture, drinking Tanqueray Gin) and to establish our kingdom (we are the leader of the group in the picture). In fact, the Tanqueray Gin is the kingdom of this invented society. If we buy it, it will be the kingdom of our society and as a second exchange of meaning around the product which is the pivot, we become the kingdom of the Tanqueray Gin society(Tanqueray Gin totemic group). We, being the currency of this advertisement we give meaning, significance to Tanqueray Gin (it is fascinating) and buying it we complete our second task and we are signified by this product.

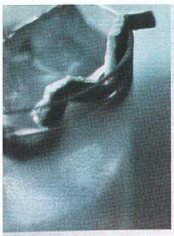
Example 11:

Johnson's PH 5,5 Facial Care cream with has three simultaneous effects addresses the women of three different groups. Each of these groups is choosing and needs one of the three aspects of this one product. It unites the women of three different groups in one and appellating us as "you will be influenced three times" makes us the representative of this "big one" group comprising all "women". The jar signifies the group of women shown by the correlative face of a woman signifying unity. The jar of cream makes the exchange between us and this face. We become this woman and we have been influenced three times because this jar of cream has three different effects.

2.2.2.6. THE CREATED SELF

In order to get back these lost objects or symbols behind the Ego-Ideal and to recreate ourselves, we have to buy the product. In buying products with certain "images" we create ourselves, our personality, our qualities, even our past and future. This is an existentialist concept .

Existentialism is essential in Ideology because it involves the explanation of the alienation of modern life with a philosophical inevitability. We are both product and consumer. We consume, buy the product, then we are the product. So, our lives become our own creations through buying an identykit of different images



MALACCA MAJESTY

FIND SOME FRIENDS, A WEEKEND AWAY FROM WORK, YOUR OWN KINGDOM IN THE SAND AND A BOTTLE OF MELLOW TANQUERAY MALACCA GIN. BLEND THE REFRESHINGLY MELLOW MALACCA WITH YOUR CHOICE OF FASCINATING FRIENDS AND LUSCIOUS FOOD. GENTLY ROLL IN THE FACT THAT YOU WON'T HAVE TO THINK ABOUT WORK UNTIL MONDAY. LAY BACK AND ENJOY.

Malacca by Tanqueray

A NEW WAY TO GIN

TANQUERAY ENCOURAGES YOU TO DRINK RESPONSIBLY.

Imported English Gin, 47% Alc/Vol. ©1997 Schieffelin & Somerset Co., New York, N.Y. Neutral Spirits.

ETKİLENECEKSİNİZ...

HEM DE ÜÇ DEFA!

Johnson's pH 5.5 Üçlü Etkili Nemlendirici Krem'in etkisini, kullanmaya başladığınız ilk andan itibaren hissedeceksiniz. Ekstra nemlendiriciler, cildinizi yumuşacık yapacak. E vitamini, erken yaşlanmasını önleyecek. UVA ve UVB filtreleri, güneşin zararlı ışınlarından koruyacak. Siz de ***Johnson's pH 5.5 Üçlü Etkili Nemlendirici Krem*** kullanın, cildiniz sağlık ve güzellikle ışıldasın. Hem de her zamankinden üç kat daha fazla.

Johnson's
pH
5.5
FACIAL CARE

Sağlıklı bir cilt için mükemmel denge.

mezuniyet fotoğraf 008

of ourselves created by different products. We become the artist who creates the face, the eyes, the life-style of himself (Williamson, 1978, p.67). For example, in the Camel Boots' advertisement, we are role players to recreate our own lives by buying these Camel Boots.

Example 12:

Sony cameras are advertised between a lot of explanations written on the page. A little photograph showing two children who are playing at the seaside has to be taken as being the one of our children. Buying this camera, we will use it to film our children. Looking at the page, we imagine this but we don't perceive other children or other people around them whose identity have been with that of our children. The screen of the camera plays the role of the mirror. It reflects "our" manner of living. This is the Ideal-Ego.

Example 13:

The Camel Trophy jeep signifying Camel Boots. We are appellated by the advertisement to live our lives. The jeep signifies the hard conditions of the nature and it is able to cope with these conditions as a referent and this meaning is translated into the boots. By buying these boots our lives will change and we will start to "live" as shown in the picture: This is the mirror-phase's second-stage (the Symbolic stage , Social-I). The Camel Boots will be bought, worn and then the person who wears it will buy for example a jeep and will set up his life to live a natural life in the wilderness. Camel Boots present a way of life.

The advertisements of the boot and the Sony Camera and Tanqueray Gin and Sony Camera and etc... will all create our lives: This is the advertisement world (life) different from the real life or world.

2.3. THE LANGUAGE OF ADVERTISING

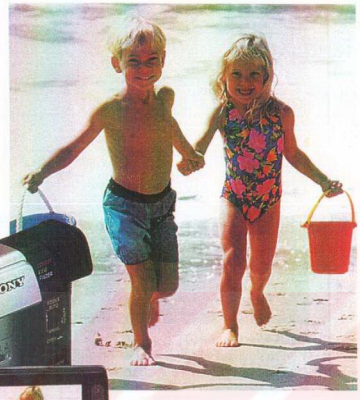
The language of advertisements is sometimes more important than the visual aspect. Advertising language's primary objective is to attract our attention on the product or service on offer. Advertisers use language distinctively. They make bizarre and controversial statements, they play with words manipulating or distorting their usual meanings. Copy-writers break the rules of language, use words out of

SONY

SONY'NİN YENİ DİJİTAL DÜNYASINDA HERŞEY KAYDA DEĞER.

CCD-TRV15E

5" LCD Ekran, Video 8, 200 x Dijital om, 0.4 lüks, Stamina 12 saat, :9 modu



DV Digital Video Cassette

DCR-TRV9E

Dijital Video Kamera, 3.5" LCD Ekran, 60 x Dijital zoom, Süper SteadyShot, Stereo, Fotoğraf modu, Stamina 4 saat

CCD-TRV35E

2.5" LCD Ekran, Video 8, 220 x Dijital Zoom, NightShot, SteadyShot, Stamina 12 saat, Fader, 16:9 modu, Manuel Focus

CCD-TRV95E

4.0" LCD Ekran, Hi 8, 72 x Dijital zoom, NightShot, SteadyShot, Stereo, Stamina 12 saat, Fader, 16:9 modu, Manuel Focus

CCD-TR840E

8, 220 x dijital zoom, NightShot, eadyShot, Stereo, Stamina 12 saat, der, 16:9 modu, Manuel Focus

- Dijital teknolojinin özelliklerine sahip yeni video kameralar.
- Sadece Sony Handycam'lerde bulunan "NightShot" özelliği sayesinde karanlık ortamlarda (0 Lux değerinde) bile çekim imkanı.
- Infolityum pille, çekim veya gösterim için size kalan süreyi kamera ekranınızdan görebilirsiniz. Ayrıca pilinizin bitmesini beklemeden tekrar tekrar şarj edebilirsiniz.

InfoLITHIUM

- İsteğiniz üzerine Stamina teknolojisine sahip pillerle (opsiyoneldir) 12 saat gibi çok uzun bir süre kayıt yapabilirsiniz.

STAMINA SUPER LONG BATTERY LIFE

- Kameranızın LCD ekranındaki yüksek çözünürlük özelliği (LCD High Definition) sayesinde şimdi her şey çok daha net.
- Sony Yetkili Satıcısı'ndan alacağınız tüm Sony video kameralar, Sony Eurasia Pazarlama A.Ş.'nin sizlere sunduğu 3 yıl video kafa garantisine sahiptir.*

3 YIL VİDEO KAFA GARANTİSİ

CCD-TR511E

Video 8, 220 x dijital zoom, NightShot, Stamina 12 saat, Fader, 16:9 modu, Manuel Focus

CCD-TR640E

leo 8, 220 x dijital zoom, NightShot, eadyshot, Stamina 12 saat, Fader, :9 modu, Manuel Focus

CCD-TR412E

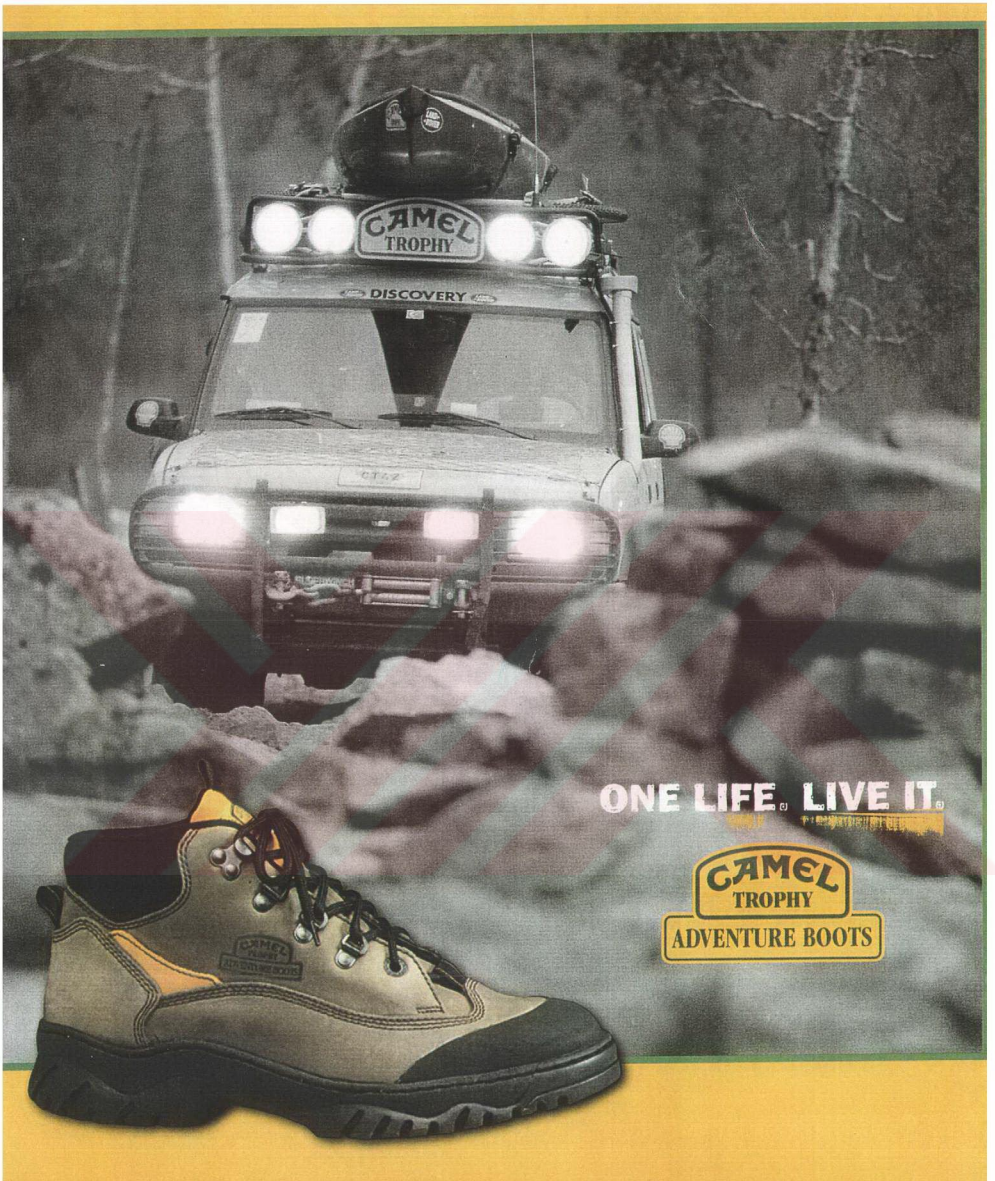
Video 8, 200 x dijital zoom, 0,4 lüks, Stamina 12 saat, 16:9 modu

Sony Handycam'ler 29.980.000 TL'den başlayan taksit seçenekleriyle

Video Kameralar 1 yıl, video kamera kafaları 3 yıl garanti kapsamındadır. Bu garantiden yararlanmak için lütfen Sony Yetkili Satıcı'nızdan garanti kartını isteyiniz.

Sony Eurasia Pazarlama A.Ş.

Aköz İş Merkezi Kısıklı Cad. No:16 Altunizade / İstanbul (0216) 474 05 25 pbx
Tüketici Bilgi Merkezi : (0216) 474 05 32



YETKİLİ CAMEL TROPHY ADVENTURE BOOTS SATICILARI :

İSTANBUL : Av Doğa (Beşiktaş) **Bambi** (Akmerkez, Caddebostan, Osmanbey, Soğukçeşmesokak) **Beta** (Akmerkez, Beyoğlu, Erenköy, Galleria, Nişantaşı) **Çarşı** (Bakırköy, Capitol, Maslak) **Elle** (Akmerkez, Galleria, Nişantaşı) **Elle Erkek** (Valikonağı) **Hatemoğlu** (Beyoğlu) **Huzur** (Kadıköy) **Huzur Spor Merkezi** (Osmanbey) **Köyüm Kundura** (Bakırköy, Maltepe) **Lucci** (Bakırköy, Kadıköy) **Lumsan** (Beyazıt) **Mavi Çarşı** (Beşyüzevler, Göztepe) **Rokrok** (Soğukçeşmesokak) **Sporstar** (Bağdat Cad.) **Ziya** (Kadıköy) **Yepar Ayakkabı**(Grandhaus Maltepe) **Yeşil Kundura** (4.Levent, Pendik, Kozyatağı"Carrefour Çıkışı",Topkapı)

ADANA : Necati Kundura (Gazipaşa Blv.) **ADAPAZARI : Gez Ayakkabı** (Cark Cad.) **ANKARA : Bambi** (Karum) **Çarşı** (Kızılay, Çankaya) **Beğendik** (Kocatepe) **Elle** (Tunalı Hilmi) **İpem** (Karum, Tunalı Hilmi) **Gong** (Kızılay, Bakanlıklar) **Kırkayak Ayakkabı** (Soysal Çarşısı) **Rota** (Kızılay Gamo, Atatürk Blv.) **ANTALYA : Step By Step** (Anafartalar Cad.) **AYDIN : Desi BİGA : Yeşil Kundura BALIKESİR : Iskarpino BODRUM : Kırkan Ayakkabı BOLU : Potin Ayakkabı BURSA : Yeşil Kundura** (Yalova Yolu 5. km.) **İskarpin Kundura** (Heykel) **Koray Spor** (Altıparmak Cad.) **ÇORLU : Yeşil Kundura Fabrika Satış Merkezi** (Marmaracık Köyü) **ÇORUM : Amasyalılar** (Gazi Cad.) **DENİZLİ : Desi ESKİŞEHİR : Kot Center, Sarar Giyim GÖLCÜK : Nejat Kundura GAZİANTEP : Bambi İZMİR : Fadıl Ayakkabı** (Karşıyaka) **Güzin Kundura** (Menemen) **Safak Kundura** (Çankaya) **Zaptçıoğlu** (Alsancak, Konak) **İZMİT : Yeşil Kundura** (Outlet Center) **Tüysüz Kundura** (Fethiye Cad.) **KIBRIS : Bayramoğlu Ayakkabı** (Girne, Lefkoşa) **Kayım** (Girne, Lefkoşa) **KONYA : Afra Alışveriş Merkezi KUTAHYA : Alhanlar MANAVGAT : Atakan Kundura** (Lise Cad.) **MARMARİS : İnci Kundura MİLAS : Kırkpın Ayakkabı MERSİN :Yumateks** (Atatürk Cad.) **MUĞLA : Zenne Pabuç TRABZON : Sportmen** (Kunduracılar Cad.) **YALOVA : Koçal Ayakkabı ZONGULDAK EREĞLİ : Alcoğlu**

Yeşil KUNDURA

CAMEL TROPHY ADVENTURE BOOTS TÜRKİYE LİSANSÖRÜ

context and make up new ones. However , the plain and direct language is also used to attract attention and to emphasise a picture. They use the imperative mode, for example: "Buy this television" or "don't forget".....; is very common. Some advertisements are devoid of language or speech; the visual image of the product speaks for itself.

Because the advertising language is full of unusual or stylish words and short, crisp sentences easy to repeat and remember, it can catch our attention and imagination and aid memory. There are also brand names, slogans or catch-phrases, rhythm and rhyme, alliteration, partitions of songs or verse and repetition. Language which conveys meanings and feelings through the experimental use of vocabulary and syntax, can function as a sign system and also as a sign itself. Some advertisements rely just on the style of the language. For example, an advertisement for a foreign product in the foreign language cannot be understood but it is expected to be recognised that it is in the foreign language. The sales message in French for example is a "sign" that signifies Frenchness. There are also, colloquial language, childish language, different typographical or calligraphic techniques used as signifiers of the product (Dyer,1982, p.p.139-141).

Brand names:

Brand names communicate denotatively and connotatively. The product has to be named distinctively in a mass market . The name should do more than label or identify the product. It should bring to mind associations which will help sell it. For example, the names given to cosmetics or beauty products recall images of beauty, cleanliness, sophistication and naturalness: Moondrops, Rainflower, Sunsilk, skin like velvet, etc. The names of products sometimes convey scientific authority: Clinique, Endocil, etc. Men's toiletries have evocative names: Brut, Cossak, Derim, Aramis, etc. Cigarette brands are called Embassy, Sovereign, Consulate, State Express, etc. Cars are called, for example, Jaguar, Mustang, Triumph, Princess.

Another identifying technique is the misspelling of words in brand naming to give a product uniqueness. In the name Brylcreem for example, the element cream is not spelled correctly but it's still meaningful (Dyer,1982, p.141).

The tone of voice:

The advertiser does not only use words to attract attention to a product. The advertiser can use voices to create impression. Television and radio have an advantage in here because they can use actual voices. Some advertisements interest consumers by using a bright, efficient sounding voice; others use a warm and cosy voice or a seductive or intimate one. Some voices are insistent, pushing, aggressive but they are used too.

The language for fashions for example, is often tactile and caressing and uses adjectives of touch, shape and physical comfort. The product is signified by tone, rhythm and association.

Earl Grey Tea Advertisement:
Reminiscent of the warm natural
scents of a far-away summer evening
with a tantalising taste and delicately
scented in a secret way described
by a Chinese mandarin many years ago.
Much to the satisfaction of its many
admirers, Twinings share the secret.
At its most refreshing, served
straight with only a sliver of lemon.

The use of the words "tantalising" and "delicately" , in the example , suggests a message coming from a knowledgeable person (Dyer,1982, p.p.141-143).

The absence of language-calligraphy:

Language, being a primary reference system in communication, functions as a sign and is used in the same way as pictorial signs. We can have to decipher it or it can be absent to be filled in by the spectator or the reader.

In some advertisements language is used to signify the product directly through calligraphy. This is an extension of showing the product (or signifying the product) directly without any words.

The product in an advertisement can be made to be its language. For example, the word KITKAT is composed of pictures of bars of chocolate wafer biscuit. Advertisements which use calligraphy suggest that the language is absent and that the product speaks for itself. It can signify without being named. The calligram tries to unite the sign and its referent (language for example) and give the impression of transparent meaning.

Definition of Calligraphy:

Michel Foucault said: "The calligram makes use of this double property of letters to function as linear elements which can be arranged in space and as signs which must be read according to a single chain of phonic substance. As sign , the letter permits us to establish words; as line it permits us to establish letters. Hence the calligram playfully seeks to erase the oldest oppositions of our alphabetical civilisation; to show and to name, to figure and to speak, to reproduce and to articulate, to look and to read. Pursuing twice over the thing of which it speaks, it sets an ideal trap; its double access guarantees a capture of which mere discourse or pure drawing is not capable. It undermines the invincible absence over which words never quite prevail by imposing on them...the visible form of their reference...The signs summon from elsewhere the very thing of which they speak...A double trap, an inevitable snare..."(Dyer, 1982, p.p. 155-156).

2.4.SUMMARY

At the root of the growth of user-centred advertising, the marketing concept dictates the use of market segmentation. Segmentation strategies are user-focused. They stress the benefits but not the superiority of the brand to other brands along certain dimensions.

Segmentation and the rise of service marketing have increased the proportion of user-centred campaigns. When advertisements appeal to the consumer to enter a consumption community, they stress the attractiveness of the community but not the desirability of the product. Advertisements show products in pleasant surroundings which are attractive. The context becomes the object of the consumer's desires.

The communicator of the meaning is not the message itself given in the advertisement, but it is what a listener or viewer gets out of his experience or expectation with the communicator's message. His brain is an indispensable component of the total communication system.

Advertising has a life of its own, it speaks to us in a language we can recognise but its voice is never identified, because advertising has no subject. People invent and produce advertisements, but they are unknown and faceless and the advertisement is not their speech. There is a gap where the speaker should be. We, the listeners, have to fill that gap and to become both listener and speaker, subject and object. We constantly recreate meaning. Jacques Derrida said: "We are drawn into the transformational space between the units of the advertisement. Its meaning only exists in this space, the field of transaction, and it is here that we operate- we are this space" (Hally, 1990, p.p. 127-132).

The approach of the discipline of semiology is very useful in examining how this meaning is derived by people from advertisements. The advertisement invites us to make the transfer of meaning to the product, to make one sign appear to turn into another sign. The objective correlative may be an object. For example, a bottle of wine on the table with a candle light dinner signifying romanticism. The meaning of the candle light dinner (romanticism) is transferred to the meaning of the bottle of wine (which is the product). Or the objective correlative may be someone. For example, in Pepsi advertisement, Madonna's liveliness is transferred to the Pepsi and Pepsi drinking is the sign of liveliness. But in some countries this advertisement is not correct, because for them Madonna signifies profanity (e.g. in Italy).

These systems of meaning providing the tools to complete the transfer of meaning are called referent systems (Hally, 1990, p.p.127-132).

They constitute a knowledge substance which gives materials to the advertisers and the audiences. For example, advertisers draw materials from the social knowledge (a referent system) of the audience, then transform these materials into messages (encoding), develop appropriate formats and shape the content in order that the process of communication from audience to audience be completed. Finally, the audience properly decodes the message (transfer meaning).

PART 3

RESEARCH

3.1. RESEARCH METHODOLOGY

3.1.1. RESEARCH AIM : In this research we took into account semiologically the advertisements of Camel, Titanic and Absolut Citron and we determined their effect on people based on their perceptions.

3.1.2. TECHNIQUE : We applied "Picture Commenting" (Thematic Perception Test) from the projection techniques. We showed the pictures of advertisements to the sample group and took their perceptions about these pictures talking about their feelings, emotions, images created by different parts of the advertisements to show how the signifiers shape the attitudes of people.

3.1.3. SAMPLING : Convenience Sampling Technique was chosen. The major determinants to regregate the groups are taken as age and gender of the individuals. So four groups were considered:

a) 20 people – male between the ages of 35-50

b) 20 people – male between the ages of 20-35

c) 20 people – female between the ages of 35-50

d) 20 people – female between the ages of 20-35

ARE

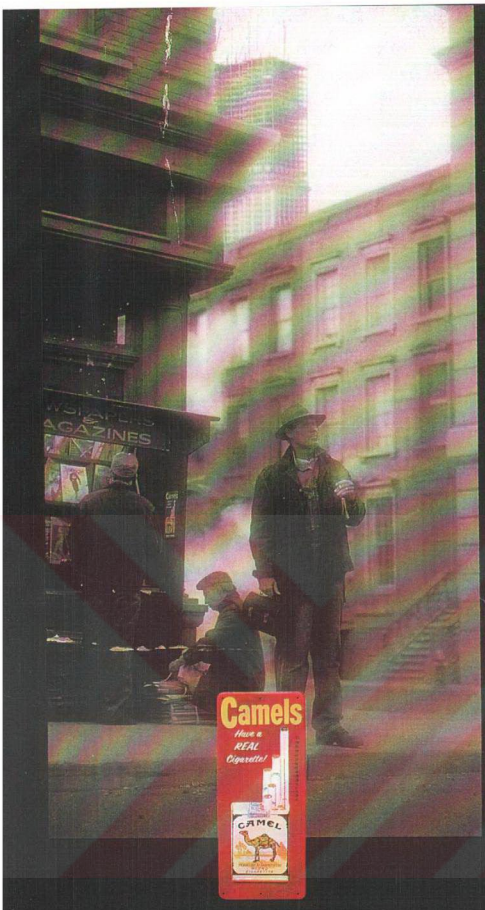
$28 OR 150 C-NOTES

Earl Ford and Jack McGovern flew 35 missions together in Europe. Maybe the only thing they loved more than their airplane was pinup girls. Their bunk was plastered with them. So was the fuselage of their plane. Jack still carries a Zippo® lighter with a pinup girl on it. He won it in a poker game from Earl, though Earl still claims he cheated.

$43 OR 225 C-NOTES

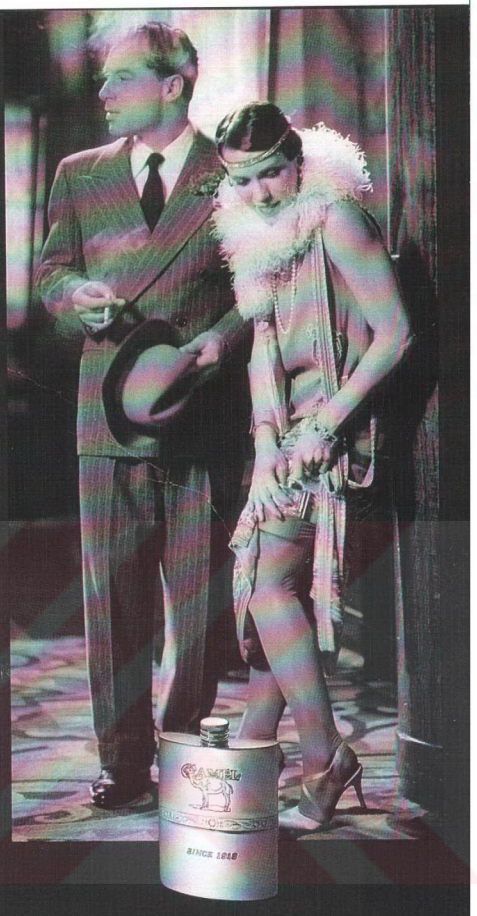
Down in Miami, there's a bartender named Dean Miles who's become something of an underground celebrity. Not because he makes movies or rock videos, but because he makes martinis and gimlets – some say the best on the planet. His loyal fans say his cocktail shaker is destined for the bartenders' hall of fame. And we couldn't agree more.

TIMELESS CAMEL COLLECTIBLES 85 Years



$45 OR 250 C-NOTES

Lou Barnes spent most of his days on a beam, 70 stories above Manhattan. On frosty winter mornings he would check the thermometer at the corner news stand so he'd know what temperature to expect up there. We have a lot of respect for Lou. The towers he helped build will be around a long time. And we figured his thermometer should be too.



$40 OR 200 C-NOTES

Betsy Hatherford was not exactly the quiet type. She told brilliant stories. She knew the words to every song on the radio. And she always kept a drink stashed in her garter to share with friends. Everywhere she went, men fell madly in love with her. Maybe it was her combustible charm, or her big dark eyes. Or maybe it was her flask.

SURGEON GENERAL'S WARNING: Cigarette Smoke Contains Carbon Monoxide.

CAMEL CASH

TIMELESS COLLECTIBLES 1913–1998

85 Years

THE STORY OF CAMEL. THE STORY OF THE 20TH CENTURY. SEE THEM UNFOLD IN THE NEW CAMEL CASH CATALOG.

Throughout the years, Camel has been an indelible part of American culture. And in honor of our 85th anniversary, we're bringing back over 50 of the most memorable Camel Collectibles – representing nearly every era of the 20th Century up to the present day.

CIGARETTE CASE WITH LIGHTER
$30 OR 155 C-NOTES

"CAMEL PYRAMID" TIFFANY LAMP
$145 OR 900 C-NOTES

ORIENTAL WOODEN BOX
$75 OR 400 C-NOTES

CAMEL NEON SIGN
$160 OR 1000 C-NOTES

CAMEL LAVA LAMP
$55 OR 325 C-NOTES

YOU CAN ACQUIRE THEM WITH YOUR CAMEL CASH C-NOTES. OR, FOR THE FIRST TIME EVER, WITH REAL MONEY.

Look for the new Camel Cash Catalog at participating Camel retailers or call 1-800-CAMEL CASH.

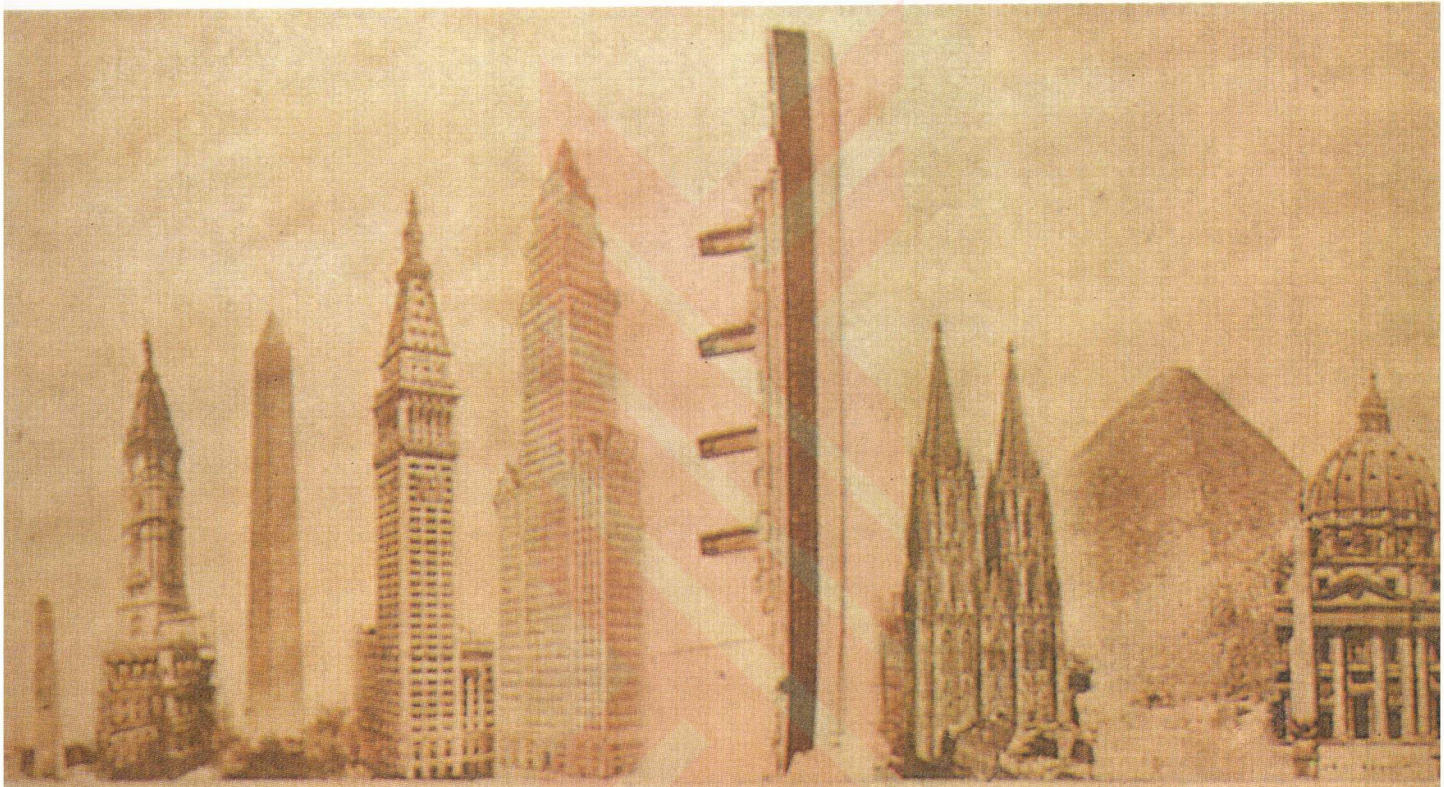
OFFER RESTRICTED TO SMOKERS 21 YEARS OF AGE OR OLDER. SHIPPING AND HANDLING CHARGES WILL BE ADDED TO ALL ORDERS.

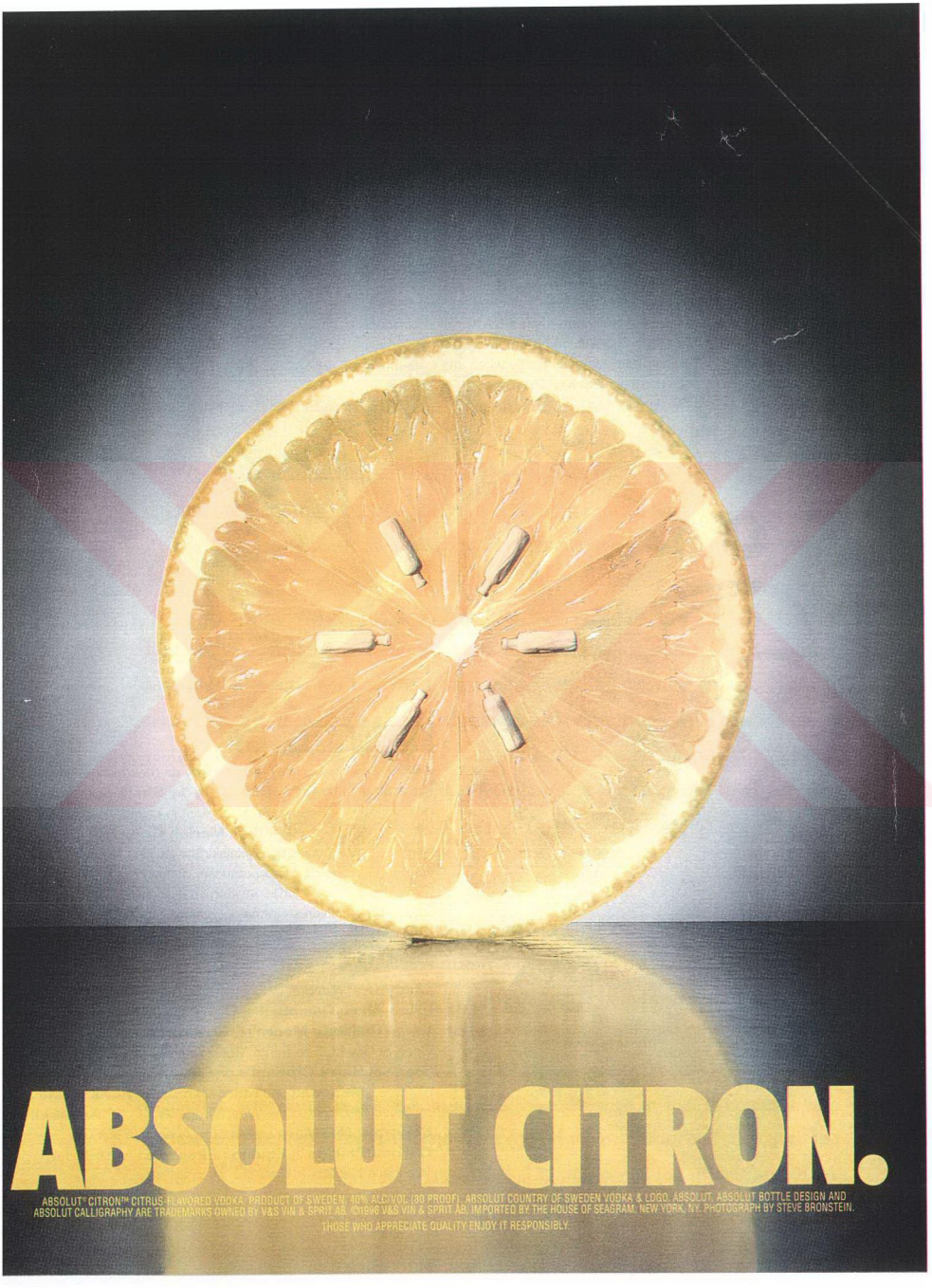
SURGEON GENERAL'S WARNING: Cigarette Smoke Contains Carbon Monoxide.

© 1998 R.J. REYNOLDS TOBACCO CO.

CAMEL LIGHTS

11 mg. "tar", 0.9 mg. nicotine av. per cigarette by FTC method.


The White Star Line's New Triple-screw Steamers
"OLYMPIC"
"TITANIC"
LARGEST AND FINEST IN THE WORLD


ABSOLUT CITRON.
ABSOLUT® CITRON™ CITRUS-FLAVORED VODKA. PRODUCT OF SWEDEN. 40% ALC/VOL (80 PROOF). ABSOLUT COUNTRY OF SWEDEN VODKA & LOGO, ABSOLUT, ABSOLUT BOTTLE DESIGN AND ABSOLUT CALLIGRAPHY ARE TRADEMARKS OWNED BY V&S VIN & SPRIT AB. ©1996 V&S VIN & SPRIT AB. IMPORTED BY THE HOUSE OF SEAGRAM, NEW YORK, N.Y. PHOTOGRAPH BY STEVE BRONSTEIN.
THOSE WHO APPRECIATE QUALITY ENJOY IT RESPONSIBLY.

Camel (the mystery of the Arabian countries) are interacting. This world is far from reality.

For some people: The cigarette does not appear at first glance. That is, it is hidden behind the other components of the advertisement. Some women think that it isn't like a cigarette advertisement. The make-up of the woman, which catches the eye, is in the first plan. It can be a cosmetic advertisement or an old film poster.

3.2.1.2. THE PERCEPTIONS OF THE FEMALE SAMPLE : BETWEEN THE AGES OF 20-35

The common characteristic of the woman and the man is that they both smoke Camel. Camel is shown as being a product which interests women just like shampoo or perfume. Men will like women who smoke Camel. Or women will like men who smoke Camel. The cigarette, uniting women and men, is a symbol of pleasure and of a thing sharing their loneliness and melancholy.

The atmosphere reminds the audience of old American films. The narration is artistic. It isn't contemporary. It addresses people over 40, not young people in Turkey. As the colours are red and white, it can be used in Turkey and will attract attention as they are the colours of the national flag.

The impressive woman drawn on the wall, who is a legendary, self-confident artist, is from the 1930s and the modern young man smokes Camel. The cigarette is also legendary, eccentric, mysterious, top, fine.

The woman signifies the female side of Camel. But the advertisers couldn't totally change the manhood and loneliness image of Camel, because the cigarette in the hand of the woman isn't clear. Furthermore, a woman smoking a cigarette isn't elegant. The woman's picture is unnecessary. The man should be shown bigger, because he is elegant with the cigarette. The message is that the elegant men prefer Camel. If you prefer it, you will be elegant or if you are elegant you must prefer Camel. Camel is a cigarette brand which has been present from the past to the present, and nostalgic. "Camel" is an established brand name. The Camel smokers have more sex-appeal and are impressive.

It is interesting that it shows the woman in her youth rather than her daily appearance.

This advertisement also shows that people who smoke Camel, have money, are of high social class and like night living. They are in love but they cannot be happy. At the same time, they spend and appreciate their good, sensitive, pleasurable, cheerful moments with Camel.

The advertisement is efficient.

Negative thought: There is a depressing atmosphere. The rain, the mud. These signify the homeless people. The red-colour and the ample make-up of the woman remind us of bars and the people who cannot breathe because of the noise, alcohol, and cigarette smoke. The advertisement on the wall, is bothering. The man also isn't elegant with the cigarette. The view isn't natural and fresh. This cigarette cannot be bought, because it reminds negative feelings, sadness, loneliness, hopeless love and long-drinking nights. However, this is uniquely related to this page. Some people think that it isn't easy to understand that it is a cigarette advertisement.

3.2.1.3. THE PERCEPTIONS OF THE MALE SAMPLE : BETWEEN THE AGES OF 35-50

This is the unique picture that reminds of "cigarette"

The people look old. The elderly woman's image is reminiscent of the 1950s or 1930s. She resembles Greta Garbo. There is an atmosphere of night living. The cigarette completes this composition. The man and the woman, and the surroundings represent the lower classes. They are tough people.

Sensitiveness is in the first plan. There is a loneliness drama here. The man who is walking in the rain and in the darkness, and on whose face the street lights are reflected, is absentminded. He isn't aware of the cigarette. He smokes it by habit. It seems that the cigarette has become a part of him. He is bored and feels lonely. He is thinking about the thing or person that is precious for him, in fact, he is thinking about the cigarette. He is passionate for the woman, his lover. This passion reflects the passion for the cigarette Camel which is in his mouth. He smokes to disperse his

boredom and his stress, and he is thinking about his work plan and how he is going to accomplish it or of an appointment for solving a problem. The cigarette helps him to concentrate his brain on the work. Also for a moment, the cigarette isolates him from his thoughts and anxiety and he feels a safety procured by Camel cigarette (a comfort-friend image).

The prettiness and attractiveness of the woman (on the poster behind the man) who smokes Camel, create admiration in the audience. (In fact, the cigarette is harmful and when you smoke it you become ugly. They should put there an ugly woman). The woman creates the following thoughts. The men say: "If I smoke this cigarette, I will be with this pretty woman". The woman's face or expression, her looks reflect the feeling that she's living her most pleasurable moment. She dreams, a cigarette in hand. But she has become absentminded and is deep in thought, and waiting for her lover on the window, in sorrow. The cigarette Camel fills up the lack of occupation in her life, her loneliness and consoles her. The cigarette in her hand signifies her anxiety and her thoughts. She disperses her anxiety and loneliness with the cigarettes. Camel is a thing that she uses when she is thoughtful. In fact, she knows that smoking causes harm to her lungs. Somebody must warn her and him.

The message content is that the cigarette Camel is a life full of adventure and mystery. All people always smoke Camel. Especially the independent men smoke Camel.

3.2.1.4. THE PERCEPTIONS OF THE MALE SAMPLE : BETWEEN THE AGES OF 20-35

At first glance, we cannot understand that this is a cigarette advertisement. The cigarette brand is in the second plan. It could be a cinema poster. The general structure of this advertisement is very ordinary and classic (like Marlboro). The man in front of the wall who is walking alone attracts the attention of people more than the wall. He lit his cigarette after looking advertisement on the wall. He is smoking as if he was drinking beer.

The picture and the woman in the picture are beautiful.

There is a mysterious and romantic atmosphere which is created by the man's image and the poster on the wall, and it carries a sentimental theme.

A man who is separated from his lover is consoling himself by smoking a Camel. The woman is also thinking about him. Will the man return or not? He is smoking and walking absentmindedly in the rain. The ground is wet, the air is cool in the darkness of the night. He is lonely and sad. The woman is waiting for the man and is thinking about him. In the meantime, she disperses her anxiety with a the cigarette. But the thoughts that she shares with a cigarette are happier than the man's. She is self confident and independent looking and breaking the rules. She lived in the 1930s when it was considered not elegant for women to smoke. Although Camel is a strong cigarette, it is interesting for the woman to smoke Camels.

Camel is a male cigarette, and it cannot be identified with females although the advertisement says that women also smoke Camel. In fact, women of 40-45 years old (middle-aged) like men who smoke Camel.

The girl on the wall behind the man is popular, flighty, beautiful, of old popular culture (like in the Mexican films). She from the 1950s or 1930s. The man who is smoking and walking towards the cigarette is artistic and attractive. The cigarette suits him. He is of the new culture and generation. He is a vagabond. There is a flow of image from past to present with Camel. In general, the photo is enjoyable. There is a big beautiful wall. It is a good advertisement. The people's image is given by Camel. Also, Camel has an image of marginality. They have given a certain character to the man, which will be attractive to people of the same character.

The message content is: Life is Camel. Camel is a life-style. It is a very old established cigarette, because there is the picture of Greta Garbo, Camel in her hand. If the famous and attractive people, like Greta Garbo, smoke Camel, and if this cigarette is available nowadays (the man in front of the advertisement is living and there is a cigarette in his hand), it is a very good cigarette and brand loyalty still exists from generation to generation. The same tradition of smoking Camel continues.

Another message: The unique friend in the way to the hope is the cigarette Camel.

Negative thought: The picture is very dark, old, boring, cheerless, disturbing, bothering. There is a loneliness theme. The beautiful woman's picture is unnecessary in narrating that the cigarette is the unique friend in loneliness, as a way to hope. The picture of the woman can be necessary if the aim of smoking cigarette is to regain the woman. If there were only the man's and the Camel packet's picture (he is putting the cigarette or the lighter in his pocket), the advertisement would effect people in a simple way. The meaning is hidden in the details. People are attentive to the details. But the meaning is complex here because of the woman's picture. Yet, the smoking woman's picture and her image aren't attractive.

3.2.2. SECOND PAGE OF THE ADVERTISEMENT

3.2.2.1. THE PERCEPTIONS OF THE FEMALE SAMPLE : BETWEEN THE AGES OF 35-50

The picture gives Camel an image that it can be used also in the army by soldiers and by people in hard tasks, who have problems. They are far from home. They are smoking while looking at their lover's pictures with sadness. They are happy because they are smoking Camel and are smiling, so Camel is a good cigarette. This signifies the link between speedy life (high-flyer) and the cigarette and alcohol. For active adventurers, smoking is common and important. Smoking is something the lively adventurers share. There is a reference to the adventure: flying air-plane, gambling, the motifs of adventurers. The soldiers or pilots need some things, especially women and love to pass the time as they are always facing danger. Cigarette again acts as a friend. The cigarette which signifies love and women; and the small lighter which is a small detail, can make them happy. There is a woman's picture on it. One of them resembles General Eisenhower (the image of old American President of the World War II). They are neatly dressed and have clean cut. They are smiling. They signify honesty. They are in peace and in safety. And they remind of a friendly environment. They spend time smoking and wait for the dangerous missions that they will be facing.

This picture is the most effective picture to make people buy Camel, because there is the short history of Camel. In the photograph at the right, which is very contrasted like in the old films and taken from a diagonal angle, there are some friends enjoying themselves together, friendly talking and drinking alcohol in a modern bar. The Camel bottle is the sign. In addition, they are smoking Camel cigarettes. They are happy to be in a place like that. They are in a good mood and look very happy. The environment is very enjoyable. There are two girls who are drinking and smoking after working hours in a closed place. There is the alcohol image for drinkers, to replace cigarettes, they aren't in the foreground because cigarette advertisements are forbidden. They advertise Camel by–products to unite the Camel name with the atmosphere (alcohol and cigarette go together). There isn't anything that directly advertises Camel cigarettes.

There is a realistic world here in contrast to the first picture. This world is good for smokers. For non-smokers, they cannot feel part of the group but feel like outsiders.

The message content is: People can smoke Camel cigarettes in every environment. When they are happy, it is a source of joy. It is a friend especially for the lonely men. It is something essential while eating and drinking. Everything is nicer and more pleasant with it. It is the sign of a good moment of life that is shared with friends. The cigarette Camel is smoked at nervous, happy or merry moments. And it is related with masculinity.

This information is for the people who don't smoke. In conclusion, the cigarette Camel is everywhere, in war and peace, in loneliness or shared moments.

3.2.2.2. THE PERCEPTIONS OF THE FEMALE SAMPLE : BETWEEN THE AGES OF 20-35

They are soldiers who like safaris (or pilots or airforce students) in the First or Second World War. Soldier-woman relations (life is short and dangerous but love is there to survive forever to share the happy moments) and bar living are given. Camel is smoked in bars. This picture reminds of two men's honest friendship.

The message is: If you smoke Camel, you are friends like that. The pin-up girl on the lighter is the sign of closed and obscene places. That's bad. That reminds of the women who come to entertain soldiers and to give affection. This doesn't identify with the sample group which is taken within the survey. There is no affiliation. The pin-up girl on the lighter satisfies them and relieves their loneliness. The advertisement gives the difference between female and male people. Camel has been a masculine product, but it is smoked by both sexes. The consumer, if he is attentive, will identify himself with soldiers who are the symbol of power. He will feel powerful if he smokes Camel.

Camel is a cigarette of all times and places. There is the image of past and present. Camel brand comes from past to the present. It is the combination of past times and modern times. The people who like pleasure and entertainment have always smoked (who work during the day and who divert themselves after work) Camel.

At the right, Camel is identified with alcohol. The shaker is the sign. The alcohol and enjoyment and free time are the factors in the foreground. There are some Camel objects (the lighter which is closer to the Camel image and the goblets, the shaker, the Camel picture on them. There should be a tin waterbottle). These objects indirectly remind the Camel brand, because there isn't a Camel package as a sign.

There isn't an ideological image of Camel. People smoke Camel when they drink Camel and enjoy themselves and are emotional. Here, cigarette isn't in the first plan. It is like an alcohol advertisement. This picture refers to the things that are shared in groups and cocktail parties. Everybody is cheerful and in peace. The signifier is not given directly but hidden in the atmosphere of bars where alcohol and cigarettes are consumed most.

Negative thoughts: The picture on the left is very American. It does not suit to our environment or our cultural consciousness. In the picture on the right, the cigarette isn't attractive, only the environment is outstanding. If they had shown the

Camel objects as different from its competitors, the advertisement would be better. It should affect the non smokers. The script isn't attractive in this picture.

3.2.2.3. THE PERCEPTIONS OF THE MALE SAMPLE : BETWEEN THE AGES OF 35-50

The producer of Camel gives some presents to buyers at lower prices, so that the demand rises. Camel objects create an additional demand by people who prefer these objects' sales promotional efforts (adding new benefits to the product increasing the benefit bundle). Camel and its objects amuse people, give them pleasure.

The picture on the left, is in the 1940s or in the 1950s during the Korean war. It shows the Camel's target market which was the army in the past. The picture on the right shows nowadays. In the army picture, the prostitute (a figure of the 1950s) on the lighter is standing as if she didn't care about the men. The men are rough and of working class. The soldiers are looking for distraction and seeking the company of women. In addition, the picture of the woman on the lighter is a sign for men thinking about Camel cigarettes as if they were thinking about women. These American soldiers would love to go to bars after a flight and associate with this sexy woman and to smoke Camels. The sexuality of Camel. Camel makes them happy while standing in front of the woman's poster in the background as if they were posing for a photograph. The men smoke more than women.

In a vehicle, the soldier at the steering-wheel of the old car and his friend are going to engage in their military duty after lighting their cigarettes. And thanks to Camels they are enthusiastic while preparing to start a hard job. They are desirous. They are pleased by this fact and their car. They are starting their most enjoyable voyage. They are laughing. The cigarette lightens their loneliness. In the hard conditions, for away from home, it consoles them, so they are smiling, decreasing the stress in their lives.

In the picture on the right, the people are enjoying sipping their drinks, so Camel is reminded with alcoholic drinks and amusement. There is a thought that the people wouldn't be able to enjoy themselves just talking if there isn't alcohol and

cigarettes, at a meeting. In general, there is an atmosphere of a life out of the ordinary thanks to cigarettes, away from the daily boring life of the working people. A bar similar to Broadway bars, alcohol, smoking women, and handsome barmen... The cigarette Camel is the symbol of freedom. Two women who smoke Camel are more free! Maybe they have lit cigarettes to look free, in fact they don't smoke. And Camel is also a thing like alcohol, that the people share their happiness with, and which entertains them. At the same time they think of Camel.

Negative thoughts: This picture doesn't refer to cigarette for some people. If the advertisement had reminded of cigarettes directly, if it did not make you think, it would have been more effective. The colours and the figures are blurred. Because of this, the picture doesn't attract attention at first sight.

3.2.2.4. THE PERCEPTIONS OF THE MALE SAMPLE : BETWEEN THE AGES OF 20-35

These are old pictures. These signify that Camel is a taste which doesn't age, it continues to accompany people. In the two pictures, people smoke Camel and enjoy themselves. There is admiration for Camel. In the bar, in the army (or air force), in the street, outside, in the advertisements, everywhere, everybody, even movie stars smoke Camel. In life, the one common thing is Camel. The society shares Camel.

In the picture on the left: This is the Second World War, because there is a B-27 plane. At that time the pilots were drawing the figures they wanted on the planes. We can think that Camel was there, in past. This photo is beautiful. It is sufficient for this advertisement, because, in the picture on the right they unnecessarily show the time relation with the present: The picture isn't good enough. Because, if you are smoking Camel now, which was smoked in the past, that's enough.

American soldiers are having their photo taken as a souvenir in a break or on a permission day. They enjoy themselves in the car and they smoke Camel. Camel has been always in the life of these two friends which have flown together for 35 years. It has penetrated into their personality. Its influences can be seen on their

planes and lighters, too. (Camel picture can be seen on the lighter Zippo: it is a good lighter). They are always with Camel. These two pilots have always had them, after tiring working days, even in their hard flights, their Camel cigarettes and their lighter with Hayworth's picture (she is leaning against a dustbin). Maybe this lighter was won in a poker game. This shows that Camel is a cigarette which is needed even in the hardest times. The soldiers are lonely. They are good friends, and they have cigarettes in their hands. The attention is attracted to their hands and their uniform. The uniform (formality, adventure and danger) and the affection are used to signify Camel. The soldiers need everything. They need a partner. They satisfy this need with women's pictures. The cigarette and alcohol couple complete this satisfaction. These objects make them happy. Camel is seen as signifying manhood and masculine cigarettes. Camel's vagabond and unruly and sexual image is being sold (the pin-up girl picture on the lighter and the plane are the signs). Moreover, there is a barmen, a frivolous woman and some marginal people. With Camel, they give a marginal image.

Camel reminds of the debauchery of the soldiers who are handsome, who attract the attention of women in films. They are talking about women and they are smiling. They are two men satisfied with themselves, needing women for love and entertainment. Especially, the soldier at the steering-wheel looks like a scoundrel; he isn't innocent. Here, Camel is identified with women. Behind the car there is a woman's picture. The woman and cigarette aren't ugly here. This picture, in general, reminds of some American films. The woman silhouette behind the men is attractive. The men being happy and laughing make the product more sympathetic. The jeep and the soldiers signify adventure and Camel.

This image is strengthened by the Camel objects: Shaker, alcohol bottle, lighter.. But this promotion isn't important. The message is only: "If you want, you will buy them". In the two pictures, we can see that the objects of Camel are the best. In general Camel cigarettes signify a whole life style.

In the picture on the right: Three girl friends are enjoying themselves and drinking in a bar after work. They have lit cigarettes and ordered drinks. Thanks to

the cigarettes they look feminine. The bar environment is good. They are happy there. They are chatting.

They are holding the cigarettes in a feminine way. But they look dominant, authoritarian and independent with cigarette and alcohol which are harmful. A well-known barmen is entertaining his guests with his good cocktails and Camel. The shaker and goblets attract attention. They are the signs for Camel; because people mostly smoke when they drink.

Negative thoughts: The picture on the right is very classical. There is a false happiness here, created by the alcohol environment for the people. People who are bored by the stress of working and who are tired go to have a drink at a bar to relieve the tension. The barmen has to partake in their false happiness. At first glance, these pictures don't look as being prepared for Camel cigarette. Camel objects, like the Camel shaker, aren't related with Camel cigarettes.

3.2.3. THIRD PAGE OF THE ADVERTISEMENT

3.2.3.1. THE PERCEPTIONS OF THE FEMALE SAMPLE : BETWEEN THE AGES OF 35-50

The left picture: In the deserted streets of Manhattan, a lonely man has found a friend. This is Camel in old America with Italian immigrants who live illegal lives, full of entertainment and enjoyment. The man, towards evening, spends time to go around the city. The day after, he has an appointment. Therefore, he smokes a Camel. He is looking for an address, the barber bag and a Camel cigarette in his hand. He is in peace.

They contrast two pictures: The poor people (the man near the distributor of newspapers is the signifier) in the first picture; and the ornamented, different, rich (but not pretty) woman and her elegant lover are waiting for someone in the second, smoking cigarettes. They have Camel with them. So, Camel is good for anyone anywhere (at the amusement, at a walk, etc.). Especially for active, adventurer type people smoking is common and important. The first picture refers to the adventure. Smoking and drinking are some things adventurer type people share. There are motifs of adventurers such as, gambling, night-club. The couple who is entering the

night-club or in a break, also need to smoke Camel. For example, the alcohol bottle in the stocking of the woman is unusual. She's showing it. She's going to drink. An alcoholic woman with her alcohol bottle which is always with her.

There is a short history of Camel in these two pictures. Beside the newspaper stand, there is a skyscraper construction. This page is more effective to push people into action to buy this cigarette. Some people would like to live at that time. There is a nostalgic theme. The two pictures reflect the past time. The signs given by the woman's dress are: a Charleston belt or hanger, a boa and a ribbon. She is very dressed up. She has a bracelet. Camel cigarette is a thing that is used in the film studios of the 1930s. For example the film "Godfather".

These images are very good. Cigarettes are consumed just in societies where everything is immediately consumed. The world drawn here is realistic.

The picture on the right: For the woman in the picture life is amusement, entertainment and drinking. At a break of an opera, she and her boy friend smoke and drink because of this boring spectacle. Alcohol and cigarette are everywhere, especially at such entertainments; they take the people prisoner, young or old, poor or rich. In this page, it is understood that this is an advertisement of a cigarette brand, which is related with alcohol and masculinity. The man who is waiting for the woman, is very attentive of his clothing, he has a carnation in his button hole he smokes frequently. At this point, it is invites people to smoke.

It is good that there is a warning, because these pictures make us think about the health hazards brought by cigarettes. In the picture on the left the air pollution caused by cigarette is demonstrated. Like the increase seen on the cigarette package, there is an augmentation of air pollution. But the people are accustomed to this pollution and they aren't aware of it. So that they smoke very heavily.

Negative thought: Cigarette isn't in the foreground. If the aim is to introduce the Camel objects, but not the cigarette, this advertisement is effective. And the image of the woman isn't pleasant. She doesn't become the elegant man beside her. In the picture on the left, there is a dirty place and air pollution.

The script is important.

3.2.3.2. THE PERCEPTIONS OF THE FEMALE SAMPLE : BETWEEN THE AGES OF 20-35

Camel is shown with woman and alcohol and there are Camel cigars. There is the same theme as in the second picture. At the end of the1920s and at the beginning of the 1930s, alcohol, cigarette (sign), dissipation of people in the smoky area (general atmosphere). The old nostalgia images are used to explain that Camel has been smoked for a long time. It is pointed out that Camel comes from the past to the present. This is a good definition. Camel is a cigarette brand smoked by and liked by the poor (newspapers seller) and the rich people (the man in the street), by all classes of people. This advertisement affects all the people. Camel becomes their common point. The picture on the right is more associated with Camel. It attracts attention more than the picture on the left.

This cigarette's target market isn't the whole market. It's oriented to the people who work hard in difficulties. It is a strong cigarette. And the Camel Cigars are for men. A man living in the city is depicted. He is well read. Cigars are of better quality more prestigious and not ordinary. If you use them, you become more privileged. This is the message content.

In this page, the other objects of Camel are shown. The woman who is not ordinary, takes her attractiveness from the Camel objects. Although she is elegant, she carries the Camel alcohol bottle in her garter, which isn't an ordinary behaviour. This shows the woman's passion for it. She can carry it everywhere she goes. If the woman (signifier) is drinking it, it is effective but isn't so hard, it is seen as not being so harmful to the women. The bottle which has an old image, isn't ordinary, neither is the thermometer. The man in the picture on the left (the other signifier) is thinking about his past; he went to the district where he spent his youth. He symbolises the people who have a good job and who like high standards of living and adventures.

Camel is identified with the famous people. Thanks to the cigarette, they remember the others. They are all cheerful and at ease: They are laughing while smoking in the street.

The common thing between the woman and the man who looks like a Mafia Father, beside her, is Camel.

Negative thoughts: The second and third pictures are associated with American culture. They don't signify anything. They are not for our culture. If there were not people to introduce the cigarette, it would be more effective. This is an old narration which is artistic. The obscure places, to smoke on foot, the parties where they smoke aren't pleasant. In real life, they don't smoke in those places. This isn't a good advertisement for a cigarette.

The big warning part of the advertisement doesn't attract attention. It cannot show the harm the cigarette causes. This is interesting.

3.2.3.3. THE PERCEPTIONS OF THE MALE SAMPLE : BETWEEN THE AGES OF 35-50

It is difficult to comment but there is the image of Camel which cannot be given up. The women is desirous for the cigarette and she keeps it in her socks to be prudent. Camel is the sign of being desired.

From the general atmosphere of the picture, we can see that this is USA in the 1940s: The pictures are like on the black and white television screen. The theme is about the alcohol – cigarette – debauchery trio. The air is misty. Camel completes this composition. Cigarette history is reflected in the picture. It is shown that it was mostly used in the daily life of people for long (the man is wearing an Italian suit of the 1930s). In time, nothing has changed. The rich and the poor classes of the society use this cigarette. It is a quality, noble, very old cigarette.

The rough and tough men are signifiers in the cigarette advertisements. Their life is boring and incongruous in the crowded city. Camel is giving them the life style they are searching for. It reflects the idea of adventure. It is the cigarette of the adventurers. They smoke everywhere; during leisure time at work, in the bars…

The man in the picture on the left is in front of the elderly newspapers seller (or the shoe shine man) early in the morning. He has bought his newspaper, has lit

his cigarette (it isn't good to smoke cigarettes early, before breakfast), has sunk in reverie, he looks at the sky (maybe he has lost his way and he thinks of Camel: If I had it, I would smoke it), may be he is bored; he is looking to the future to fulfil his dreams. He is just about to walk in a confident way (may be he is looking for an address). He is encouraged by his cigarette. If he hasn't any, he immediately buys it. He cannot resist the attractiveness of Camel products. He isn't even aware of the fact that he is smoking. It has become a part of him.

They give you some objects. These gifts change the system of preferences of the consumers. These preferences are very important.

At the right, a man (like a Turkish man) and his lover are together to celebrate the special night. They are elegant at the beginning or at the end of a night of entertainment. They are affected by the Camel advertisement which is everywhere. Then, they are more interested in the product of Camel they like than in each other. They are happy. They are maybe celebrating something, the cigarette is an additional factor to increase their happiness. The woman is carrying a whisky called Camel or Camel cigarette, in her garter. Camel associates sexuality, alcohol and woman's sexual liberty (maybe the woman is prostitute and gets the alcohol bottle in place of money). The man is like a Mafia father. There is a link between Mafia and Camel. They smoke a lot. The cigarette softens the atmosphere. They think better thanks to the cigarette.

The warning attracts attention.

Negative thoughts: The picture on the right doesn't remind the audience of the cigarette. If the advertisement had direct association with Camel cigarettes, if it had a direct connection, the effect would be more positive.

3.2.3.4. THE PERCEPTIONS OF THE MALE SAMPLE : BETWEEN THE AGES OF 20-35

The message content is like that in the 2nd page: Camel attains the masses of society; all people belonging to these masses are addicted to Camel. It is a traditional

brand; it is a part of the past days. The building still under construction symbolises the fact that in the future, they will use Camel, like in the past.

General impression: In the picture, there are two lovers who leave the ball. The woman takes the Camel perfume from her garter to use it: This is an interesting and different behaviour. The man who is rich and happy, clean, attractive, is looking at a point thoughtfully. He isn't interested in his lover, his feelings are about something else. The woman is very pretty, elegant and everywhere she goes the men fall in love with her. She is a good person who enjoys her cigarette and alcohol. She's drinking a lot because they are separating. In the left, something attracts the attention of the mysterious man coming from another country early in the morning, to a new city with new hopes. He is looking at the future with hope. He is dreaming thanks to the Camel. He signifies the cowboy image of Camel.

In addition, the function of Camel in business life, is given: The environment is reminiscent of the outskirts of the city (the construction supports this image). There is the image of a poor person, coming from the lower classes, for whom life is difficult, who spends all of his time at work, who is looking at his thermometer before going to work and planning it (or at the beginning), and who is lighting a cigarette at the end of work, feeling happiness for work well done or at least finished for the day. He is looking at the future while leaving the newspaper stand with a cigarette and his bag. He is saying that the future is in his hands. The cowboy image is given also. But the theme of cigarette isn't dealt with extensively. The alcohol theme is in the foreground. The main theme is contrary to modernism. Camel is contrary to the concept of modernism and its own standards, rooted principles continue. The woman, the cigarette smoke of the man, his hat, the woman's leg and her socks are in the foreground. Camel cigarettes go with the sensuality (sensual atmosphere), which is very classic. Man - woman - perfume.

All the things are glamorous: The bottle and glasses, good looking hair. (The bottle which is in front of the picture is more attractive than the one in the garter of the woman). Artistic, lovely pictures all have Camel in them. There is a positive attitude here. People who don't smoke can buy it also. They are selling the image of Camel. Camel bottle is the sign of attractiveness. Smokers like to have these lovely

original objects. The position of the cigarette in their hands has an image, too. In the two pictures, Camel cigarettes suit the two men who use it for different aims. Their common point is Camel cigarettes.

The pictures remind, the old lovely American films, the American streets. (There is an actress who is drinking water from her canteen). If the man who is smoking was in the plain of Harran, the pictures wouldn't be attractive.

Negative thoughts: This picture can be a newspaper picture. There is a sad atmosphere in an American street. It reminds of air pollution, the pollution from the cars, the smoke of cigarette which makes breathing difficult and especially it reminds the harms caused by cigarette. Its effect is to cause an unpleasant atmosphere and negative attitude in people. The man who is there has a negative effect which reflects on the cigarette. The masses of buildings and constructions of skyscraper are very oppressive images. This is a depressing photograph. The man who is buying a magazine, is looking at the building which will fall down and remembers his past years. The skyscraper is in the point of falling because of the bad construction. He is thinking that he will be like that building because of the harms caused to him by cigarette smoking.

The travestite in the picture on the right doesn't explain anything. The bottle in his garter and his arms are ugly. It isn't important whether he smokes or not. There is not a relation between the script and Camel.

3.2.4. FOURTH PAGE OF THE ADVERTISEMENT

3.2.4.1. THE PERCEPTIONS OF THE FEMALE SAMPLE : BETWEEN THE AGES OF 35-50

The picture least liked. At first glance, the picture doesn't explain anything. This is different from all the cigarette advertisements. The pictures of the secondary products pictures don't attract attention. The main theme is celebrity. Among people who are active and like entertainment, cigarette smoking is widespread. The picture is like a film poster. Every man has a girl friend beside him. They fully enjoy the film gala, with cigarettes in their hands. Camel is related to an object; the cocktail shaker, which is important for their drinks. The importance of Camel brand is given.

There is the idea of owning objects (for consumption) with the Camel label. There is an appellation. These make people happy. They incite people to buy Camel cigarettes. Camel producers take back the used packs. It's a prestige to have one of these objects (one of these is like a court room). The objects associate with Egypt because there is Camel pyramid on which Egypt can be seen. An old cigarette box. You may decorate your office with these objects or give them to your friends. They use pictures of people belonging to high-society, high-class, good-looking and well dressed people, Great Gatsby figures in the1930s.

They have Camel (the men in dinner jackets, elegant women), in cheerful groups, at balls, entertainment places, receptions, dinners, or at tea parties. All the people smoke. There is a friendly chat and an environment where everybody is smoking.

Camel is spending a lot to advertise the cigarette. Although there is a warning against cigarette smoking on the package, it can capture people by advertisement. It attracts people who are not aware of this. Although the viewer didn't know about the Camel catalogue and club before, there is information on Camel's progress and the 20th century realities in this catalogue. There is the history of Camel. They celebrate its 85th anniversary.

Negative thoughts: This page isn't so attractive. The objects promoted like the lamp, the box, in the 4th picture must be given to incite people to give up cigarette smoking. Because, if this advertisement is to help to buy the cigarette, it just creates the opposite effect such as helping people to see that it causes harm. The people are addicted to cigarette or hashish.

The advertisement isn't so attractive. In the picture, there is Camel drink in front of Camel cigarette. This is because of the prohibition of the cigarette advertisements. There is also a negative reaction to the cigarette. It has not the same number of sympathisers in 1998 as in 1913. It decreased. This cigarette brand was finding more smokers, in the past years than nowadays, it had got a market then, but the market is shrinking in the last decade.

3.2.4.2. THE PERCEPTIONS OF THE FEMALE SAMPLE : BETWEEN THE AGES OF 20-35

There is socialisation here. The picture (the good theme at the top) shows that Camel is the sign of the need for one another and is popular everywhere in the world; pyramids (in Egypt), neon signs (in Los Angeles) are the alternative products of Camel. The Camel packet has a currency worth. It is used like money. It is used in elite section, in high-society. It is the tool of communication in the intellectual strata. It affects people (they want to use Camel to be a part of that social group). Camel can be used anytime and anywhere. This is the message.

The attractive, beautiful gifts depending on the quantity of consumption increase the demand for Camel.

The general impression: This is the story of 20^{th} century which is the story of the Camel brand which continues for a long period of time in every social class, and will continue without relenting. The advertisement presents the secondary products of Camel and makes a legend from them. Camel is shown as a brand that is nostalgic and trustworthy and big and accepted by everybody. It has a good place in the market. Camel is a prestigious cigarette belonging to social gatherings. It has a social cigarette image. It is smoked by different groups. In Marlboro advertisements, the man is pictured lonely but here the people are together.

Negative thought: this picture is not a novelty. It can attract the attention of the people over 40. Especially in Turkey, it doesn't attract the youth. It isn't realistic, it is utopian, creates a dream world, the conditions are idealised. It is for the ones who are elderly.

There are a lot of details and writings and disorder, therefore, it isn't attractive. The Camel cigarette image isn't clear. It must be analysed first. It is like a Camel film poster (like the Hollywood films). It is foreign to Turkish culture. The advertisement poster must explain something without confusing people's minds. This can affect the people not to buy the product.

The warning isn't attractive.

Camel's aim of attaining people, is expressed by writings.

3.2.4.3. THE PERCEPTIONS OF THE MALE SAMPLE : BETWEEN THE AGES OF 35-50

The forth page isn't attractive. In general, it just shows the sympathy to Camel of some people who have a certain life style. The people are given some things that they would never have obtained. Their preferences change. They give the people some services, some elegant objects which are in fashion with money, the things preferred in these days. With the harmony of the colours and the figures of objects, they try to increase the attractiveness of Camel products. The sale of the brands that make these changes, increase as additional products are offered by the actual brand.

Among the lamp, balance and pyramid (that reminds Africa: maybe in Africa they use Camel more than in the other countries), the things that remind the sample group of Camel are only the cigarette box and the neon Camel.. They are not giving the image of the universal consumption of Camel.

The beautiful picture at the top (carefully chosen): In a reception, which can remind people the Camel brand, a friendly group of the elite class spend their most pleasant night. They are together, Camel cigarettes in their hands (especially in the men's hands and mouths, that make them charming to women). They don't care what the world thinks. They see the world and the 20th century through rose-coloured spectacles, thanks to the Camel cigarette. They look at the 20th century in a different way. The advertisement is very beautiful. It is announcing to the elite class that it is the best cigarette present in the world (the message content). The buyer, seeing the signifiers who are enjoying Camel, even the non-smoker buys it although there is a warning. The Camel company tries all the methods to attract the attention of the people. The places of entertainment shown in the picture, in particular, signify alcohol and cigarette and social gatherings and liveliness.

Camel cigarette reflects the power, eroticism, beautiful women, alcohol, freedom feeling, enjoyment, friendly chat, happiness and modernism, at the same time. This is a poster showing 1913. Since that time, the people appear to become prisoners of Camel. It is identified with the beautiful women and objects in contrast to the reality.

Negative thought: They accept Camel as the sign of the city life with parties at nights, but in fact, its target market is formed by the people who work during the day and who go home at nights.

The picture is very dark. You cannot create interest in people by using this advertisement. Since they need to smoke or they are sad, they don't look at the quality of the cigarette. It isn't better than the Turkish cigarette brand, 2000.

3.2.4.4. THE PERCEPTIONS OF THE MALE SAMPLE : BETWEEN THE AGES OF 20-35

It is difficult to comment this picture which is the expanded form of the 3rd picture: The stages that Camel has undergone since 1913 are narrated.

It is the foundation anniversary of the Camel cigarette. They are giving a ball in the 1920s and they make the presentation of Camel cigarette.

Cigarette smoking at balls was very frequent and was identified with masculinity. The men lit cigarettes. They hold them differently. In fact, some of these men with dinner jackets, should smoke cigars. It is interesting that they smoke cigarettes. The promotion (collectible) materials (pyramid, etc...) distributed for the presentation of Camel are the sign of a trip organised for the presentation. This shows that Camel can go everywhere and reach everybody in every milieu, in every level of life. The life = Camel. Camel is the sign of life. Its target market isn't limited. It is common in 20th century culture. Camel's history is the 20th century's history. The picture which isn't very interesting, narrates the continuity of Camel which is a good product despite all the harm and side effects it causes, from the past to the present. Its image and brand are symbolised and a feeling of immortality is created, by especially the neon camel, etc. These original accessories are alternative products of Camel. The ones who don't smoke can buy and adopt the Camel brand image and thought by buying these materials. This makes people dependent on this cigarette brand. The thoughts given by Camel are loneliness, difference from the others, Camel being their common point. The objects given by Camel are ordinary. Only the object of pyramid isn't; it attracts attention. The pyramid and the Camel

remind of the desert and the desert, of Egypt. The relations are between camel and desert, desert and Egypt, Egypt and pyramid (association).

This advertisement is very pretentious. It is a composition which will make Camel very well known. The objects, especially the Camel remind of Camel cigarettes. This picture's theme is developed in order to give Camel's name, which has entered completely into our lives, so that we will meet it everywhere in life.

Different types of women like to associate with men who smoke Camel: Middle-aged women like men who smoke Camel(women of 40-45 age). Smokers or non smokers can be interested in Camel.

It is interesting that there are no warnings about Camel's harms in the two first pages. In addition, it is interesting that it is forbidden to the ones under the age of 21 (this is written in the last picture). These stimulate the adults to be careful. It is good that there are warnings about the harms of the cigarette, in the last pictures. This makes the advertisement more realistic. Because the same warnings are on the cigarette packets. A scientific explanation is made.

Negative thoughts: The picture content is complicated. There is nothing to be bought, among the objects which are not aesthetic as souvenirs. People who smoke in the picture at the top don't express anything. This isn't interesting. There is a party in 1920's, which is simple, meaningless, planned, courteous, serious, distinguished and Camel is standing between them. The picture is fantastic to stimulate people. With some live sections, they force too much to the subconscious. The time concept isn't important, they aim to address different target groups.

Camel Trophy is more important than cigarette, in influencing the young people. Sports activities, the pictures photographed in different places, present a different life style.

If the neon camel was yellow and not blue, it would be better, but maybe it is interesting that it is made of another colour. These objects are not effective in making Camel's name known, because its main task is to produce cigarettes. Maybe they are

trying to introduce Camel in another market in another country to remind Camel as a brand name and not to lose the present market; because of the prohibition of cigarette advertisements. In USA, cigarette advertisement will be completely prohibited, in 2000.

3.3. THE TITANIC ADVERTISEMENT

3.3.1. THE PERCEPTIONS OF THE FEMALE SAMPLE : BETWEEN THE AGES OF 35-50

At first glance, the Titanic doesn't strike the eye; it is seen as the advertisement of thing which is compared to the Titanic and the big buildings. But, after thinking a bit and after reading the caption we can see that it is the Titanic.

This is a pleasing travel advertisement, very impressive. It is like an old postcard. It gives people the feeling of vastness, hugeness, glory and splendour. It is very striking for 1912. This is colossal! It is a historical document. Because of this, it is very nice.

They stressed the Titanic's greatness and modernism. It is perceived as slim and grand, even bigger, more important and more famous than the signifiers which are the big buildings in different cities (the ruins in Rome, etc.), remarkable skyscrapers; which are perceived also as being gigantic. These old and new buildings having different functions (cathedral, pyramid, towers,...) are used together to stress the importance of the steamer. The Titanic is one of them. (Moreover it caused, a very important event when it sank.) It is accepted as being comparable to one of the wonders of the world such as the pyramids, even bigger than the pyramids. The Titanic will last longer than them although it is created later. The boat is constructed as the common product of different cultures and high-technologies. It is constructed to go everywhere in the world: Asia, Africa, America, Egypt, Arab countries. It has united Asian, European and Egyptian cultures (cathedrals are the sign); the East and the West(America). It concerns all the cultures, everybody in the East or West. It interests all the people, the whole world, it made history; it influences all the people. It is accepted as being a historical monument.

All the harbour where the Titanic will go are shown. It would be good to travel in a boat like that. You may travel to your dreams with the Titanic. The

advertisement is a motivation to travel. Travelling on the sea and the boat are attractive.

The Titanic is used here as a sign of power, getting high status, success, advancement (the towers go to the sky), dynamism, extraordinary incongruous world, technology, America, the far lands, manhood. It is identified with the things which are the products of masculinity. It motives people to success. Its angles signify manhood.

Another thought: The Titanic catches the eye at first glance. There are the pyramids and old buildings in the right, and in the left, there is the technology growth and development . The Titanic will give you this high-technology. It is as fast as the elevator. There is a dimension going to the sky.

Negative thoughts: If we look at it from a realistic perspective; it is bad and sad that it is shown vertically and upside-down to do its hugeness visible because this reminds of its sinking (remember that people have seen the film the Titanic; recently).

3.3.2. THE PERCEPTIONS OF THE FEMALE SAMPLE : BETWEEN THE AGES OF 20-35

Olympic-Titanic : These can be compared to the seven wonders of the world. They are effective (best for their time).

This is an old and very interesting and a very nice advertisement. The product can be bought when there is a spirit in its advertisement, like here.

This picture reminds of America and the sinking of the Titanic (the looking from an indifferent perspective). Maybe there, they would like to show the Titanic's size and length as compared with the other buildings. The Titanic is the sign of a big, magnificent, unique, historical thing. For example, the construction method of the pyramids is still unknown.

The buildings that are chosen are the most important and the first big and trustworthy buildings of the world. The message: As a structure, the Titanic can be compared to these buildings. It is big and trustworthy too, as its signifiers. It is the one of the wonders of the world. Especially, the two boats' length and size are stressed. There is not a concept such as comfort, the number of rooms and the other facilities. This is a technical advertisement. They put the Titanic in a historical frame. It can be said to be "a historical object."

Another thought: At the first glance, this is an advertisement of a travel agency. This company can organise travels anywhere in the world; Himalayas, Pyramids, USA. But it isn't safe, it must be analysed carefully.

The message content can be: In the past, the world was like seen on the right (there are very old buildings like Pyramids); after the Titanic, it grew and developed. In the modern times there are modern and multi-story buildings. In addition, the Titanic separates technology and art. The Titanic which is between the buildings, and different from them, is attracting attention.

It isn't perceived as an old advertisement at first glance. It is like a new advertisement made from old images. The buildings aren't so new. It is an advertisement to be looked at length, to be analysed to determine in which countries or cities the buildings are situated. If it is a boat advertisement, it just presents the buildings of the seaports the boat will stop at. These can be Italy or Spain. But at the time, when they published this advertisement, the buildings may not have been interesting.

Negative thoughts: The picture seems to be very insignificant and faded, at first glance. In fact , the Titanic was ornate and luxurious. It cannot be understood at first glance, the content is not clear, it is undefined. It doesn't affect feelings, it isn't striking, doesn't create enthusiasm. The objects in the frame and the Titanic is very indistinct. The dark, faded, brown colours are reminiscent of jeans advertisements. At first glance, people don't perceive it as an advertisement, they try to understand what the objects are. This creates a confusing effect on people. It was a privilege and status- symbol to be on the Titanic. These are not stressed here. It gives a feeling of

boredom instead of ease. There are no colours and depth. The buildings are very incongruous: they are lined up in disharmony. It is not understood why these buildings (pointed objects) are there. The boat between these buildings is lost, can't be seen at first. The fact that it is put vertically signifies that it will sink. To bring the boat forth, they should use objects that contrast with it; or they could use objects placed horizontally and the ship, too. They should put other boats too. They have put it vertically, maybe so as not to take up a lot of space.

3.3.3. THE PERCEPTIONS OF THE MALE SAMPLE : BETWEEN THE AGES OF 35-50

The Titanic's original advertisement: Old advertisement that signifies the size of the ship. (They made the Titanic as big as a skyscraper.) This is like a film poster. the Titanic-Olympic: The largest and the most beautiful boats of the world. They are equal to the ones built nowadays although they were constructed in 1912. It is difficult to understand that this is the advertisement of the Titanic. But thanks to the film the Titanic, it is understood.

The presence of pyramids which have not lost their interest value and other buildings signify that the Titanic will keep its characteristics for years. The three continents are given individually. On the left, there are modern city monuments, skyscrapers in New York and San Francisco (the first is like the NASA rocket). The European churches, pyramids, Saint-Paul's Cathedral, the church of Notre-Dame, the Tac-Mahal, the Obelisk in Istanbul are seen together (the symbols of the cities, buildings, countries are pointed). These are on the right side (in the East). They are associated with the Titanic-Olympic, in between, which are superior to these buildings of high technology and to all the wonders of the world, even in 1912. This can be an advertisement that makes people want to travel on the Titanic which is also luxurious and modern. The boat shows the dream that unites different nations (sign for the dream). This is the dream of every nation. They wanted to show the size and the hugeness of the steamer by comparing it with the high buildings (signifiers). It is bigger , more comfortable , superior than the pyramids and than all the buildings built by people . From the perspective of tourism, to travel on the Titanic is a fact as important as to see these buildings. Furthermore, it is important in drawing the intercontinental distances closer. This is a boat which can accomplish a voyage from

America to Africa. People can see the places they have never seen, can go to authentic places. At the beginnings of the 1900s, when architecture changed, the big buildings of America started to be constructed and tourism gained importance. Now, seeing these American buildings is as important as seeing the pyramids, in the East (the two different worlds). The idea of tourism is presented here.

In the advertisement, everything is shown as big and abundant to signify the mathematical beauty. The Titanic signifies the power as in the big buildings, but they stress that the big disasters are unavoidable in the big things if a little detail is neglected, like the sinking of the Titanic. And people are reminded of how many workers died in the constructions of the pyramids. Although something may be perfectly manufactured nature is more powerful. The technology is inefficient in the presence of the power of nature. One moment's inattention may cause a disaster. (All of these ideas are from the recent film the Titanic). There is radar today, which was not used then. With the techniques of today, these dangers maybe foreseen and prevented. The right part which is the religious part (cathedrals), have created these boats with the left part which signifies technology. But the presence of all of these don't justify not taking nature into consideration. Now, with the detailed technology, the possibility of new disasters must taken into consideration and prevented.

Negative thought: The safety of the Titanic is stressed by putting it beside the permanent and famous buildings of the world. The Titanic's permanent and safe sides are stressed; for example, pyramids don't move. But this is very ugly. The people's feelings are exploited.

Interesting! The pointed buildings make the people feel like smoking cigarettes. This can be an advertisement of a thing which has been used long since and now modernised and adapted to daily conditions.

3.3.4. THE PERCEPTIONS OF THE MALE SAMPLE : BETWEEN THE AGES OF 20-35

Titanic–Olympic: Very fine! Even when you look at it without reading the caption, the Titanic attracts attention, at first glance. But it is interesting that they are comparing the Titanic with the big buildings (American buildings, pyramids) and

mountains of the world. They are the attractive and valuable and amazing monuments of the world: boat, pyramid, tower, church, Saint-Michel Cathedral. The ones at the right are old and the ones at the left are new. They signify the speciality, the size, the splendour of the boat. It is even bigger, higher, wider, nicer, and slimmer than them. It is at the top of the pyramid in the picture. It is among the monuments of USA (Empire State). These show that there is nothing to be afraid of. It will not sink. (But the pointed side is on the ground, then, this may show it will sink). Again the effect of the movie.

The technologic progress comes from the past to the present and signifies the country's development. There is a progress towards more qualified technology and materials. The Titanic is at the top of technology, there are no limits in technology. They are making a divine approach. Titan: Half-God. They enter into creativeness. The Titanic is pointed. This shows an aim. They think that they reached the top point of perfection in the construction of the Titanic. It resembles the king in chess. It is the biggest man.

First of all, this is something which goes back to the beginning of this century. The sky-lines are highly attractive for the tourists, because they are the finest and the largest in the world. They are attractive like the pyramids, churches in Rome. One thing is very clear, the Olympic is old, from the time of the Greeks just like the pyramids, whereas the other buildings were built around 1914s, so the Titanic goes with the buildings on the left side.

This advertisement is very pretentious! It is fine in general for the year it was made. It is very simple. But they could narrate the Titanic in another way. Its size and luxury could be more apparent. There were 2000 people in. It needed a big capital (moral and material). There was not a big change. It had got 3-4 control mechanisms, and it had got some technical faults, for example, they had not taken into consideration details like the radar. Only its length is given. They say that it is bigger than them. The Titanic was different than as seen in this picture. Maybe it is seen like a different thing from a boat. It isn't clear what they are selling. The Titanic's size maybe reflected to another product brand.

All the buildings are made of concrete apart from the boat. They are big buildings which have advanced with the advances in human culture. Almost all, have remained to the present. The boat placed, vertically is contrary to gravity. It looks like it is sinking. But the fact that it is shown in the same page as the other buildings, signifies that it is a building block of cultural and technological progress.

In addition, there is the conflict between the old culture and the new culture. This is shown with the old and the new buildings. From the beauty aspect, the old are in the foreground. The buildings of today (skyscrapers for example) are tall. The perfection of the new buildings signify the perfection of the Titanic which will continue. The Titanic is the symbol of period of change and it forms it. The Titanic sinks and the old period sinks, changes.

The White Star Line is a fantastic company. There are fictive stories of this fantastic company. In comparison to contemporary ships, it has got a simple machine (although big). It is a simple boat which makes a simple voyage. It cannot be seen as a monument as in its comparison to the unique, priceless buildings of the world: They are exaggerating and going over the limits of capitalism. This is a fiasco.

Negative thoughts: At first glance, this advertisement isn't interesting. The boat can be seen. There are big technical mistakes. This is a disaster of an advertisement! It looks like a real estate advertisement. The slogan which says "finest and largest" is old and ordinary for today. They give it the image of the biggest man made thing, by comparing it to the buildings. It looks bigger than them, but these buildings are meaningless.

3.4. ABSOLUT CITRON ADVERTISEMENT

3.4.1. THE PERCEPTIONS OF THE FEMALE SAMPLE : BETWEEN THE AGES OF 35-50

A very nice photograph and a likeable advertisement. It's making the mouth water! It gives the feeling of coolness, freshness, acidity in the mouth in hot weather: Citron. This lemon is the sign of coolness. The acidity, the smell of the lemon can be imagined. The lemon picture is in the foreground and striking. It creates the impression of a vitamin pill. It doesn't remind of an alcoholic drink. It is something

to drink, but it is not clear if you don't know the brand, it simply gives you an idea about something to drink like lemonade or lemon juice. But if you know the brand it is "vodka and lemon". But even if you know the Absolut brand, you think at first glance that it is lemon juice due to the bottles. Vodka isn't stressed a lot. If we did this advertisement, the vodka bottles would be drawn more clearly.

Another perception: This is a lemon juice advertisement. The best drink is lemon juice! (This is the message content). This is understood from the seeds in the form of bottles. From the content of the message, when you pay attention, you gather that it is the advertisement of an alcoholic drink, vodka.

The impressive image given here, is: this brand of vodka cannot be drank without lemon and lemon cannot be without this brand of vodka, because every seed is formed by this bottle of vodka. There is a lemon in the bottle. They must be drunk together. It can be bought (from the experience in the Russian Restaurants). It would be good to have one at home, but the price is important. If it was lemon juice or lemonade, it would be bought at once. But as an alcoholic drink, no drinkers would buy it.

The other thought: At first glance, it resembles the world. The world is sour. This means that there are always unpleasant, tasteless events in the world. Its environment is misty, foggy, overcast. But you can't tell which brand is advertised. When looking closely, the bottles can be seen. We can enjoy life by drinking vodka in a sour world like lemon.

The bottles, like the seeds in the slice of lemon, are the signs of pharmacy bottles of vitamin pills. They signify that lemon is useful. Lemon! Reminds of vitamin C or maybe calcium, a source of vitamin or medicine, or cologne(in Turkey). This doesn't remind of an advertisement of alcoholic drink, but reminds the advertisement of a pure drink, fruit juice Fanta, or salad sauce or a drink to be put in fruit cocktails.

It is the sign of optimism, vitality.

Absolut Citron = Absolut Health, Absolut Happiness.

The message content is: This healthy drink, full of vitamins will relieve and lighten you, like the sun, if you drink it. The alcohol in the bottles, although the alcohol is harmful, is put in the lemon which is a fresh and healthy thing. Very influencing, simple and striking. The figure is round, it isn't angular. It's fine and gives a feeling of security. Lemon is the most used among citrus fruits. Lemon and food with lemon are very good. They will sell us the alcohol, easily.

Negative perceptions: This advertisement isn't very clear. The bottles are too small, they look like real seeds. At first glance, they look like cigarette holders.

This advertisement should be translated to understand if it interests the Turkish people, because it is an American advertisement. The name of Absolut Citron doesn't attract attention. Cigarette smokers need lemon and vitamin C. The benefits of lemon are given. This is a fruit juice that will eliminate the harms caused by cigarettes.

3.4.2. THE PERCEPTIONS OF THE FEMALE SAMPLE : BETWEEN THE AGES OF 20-35

Very congenial! A very well taken photograph, making the mouth water. The name Absolut associates with the vodka. This reminds of vodka-lemon. It's interesting that they are identifying the lemon seeds (the signs) with the vodka bottles (which are seen later than the whole composition). The lemon slice (signifier) signifies that vodka can be drunk with lemon. Lemon signifies also summer and it is signified by cola or soda in summer: They are drunk with lemon.

Because alcohol bottles are very small (their form reminds this), the picture maybe an advertisement of an alcoholic drink, with lemon. It is yellow. The bottles put symmetrically in place of the seeds are very delicate. It is very nice that they use the bottles as signifiers to stress lemon. It is attractive and striking because lemon gives relief and energy. It gives a fresh lemon feeling. The non-drinkers don't buy it but it is an interesting advertisement creating a good feeling and image. You want to drink a whole bottle. There is a good contrast created by the lemon bright yellow on the blue-grey background. The very small script like miniature can be simple but

striking, and read out of curiosity. This picture is more attractive than the last page of Camel. It shows the product as being clear, sparkling. It gives the feeling of the taste of the vodka-lemon drink and the need for drinking it, for example, after sports. But we must look at its taste in place of its outward appearance. The graphic is very nice. This advertisement is very successful, very well thought.

This can be an advertisement of vitamin C. This is an American advertisement, and vitamins are very important there. Looking more attentively, we can see that the seeds are in the form of alcohol bottles. Maybe, this is an advertisement of an alcoholic drink with lemon. It is yellow. The bottles put symmetrically in the place of the seeds are very delicate. It is very nice that they use the bottles as signifiers to stress lemon.

Or, this product may be a fruit or lemonade made from lemon extract, which gives relief and coolness when hot in summer (it is a good socialiser, too), or gives a feeling of freshness. This feeling makes you want to buy it. It is ideal for summer. The bottles in the seeds are the signs of lemon extract. The bottles are like juice bottles. Lemon's reflection on the surface incites you to read the caption, it is understood that this is a vodka advertisement. General impression: The lemon put on the wet surface: This signifies the feeling or need for drinking. The bottles create harmony with the need for drinking.

This is the best liked advertisement. It is very realistic. The cells of lemon are very evident. It is an advertisement to be hung on the wall.

Negative thought: The content isn't satisfying. It doesn't evoke curiosity. It orients to a perception of vitamin C or fizzy lemonade. The alcohol bottles can be perceived only by the specialist or drinker. Lemon reminds of the wheel. The advertisement cannot be understood easily. The font of the writing is very serious and it belongs to medicine packages. The non-drinkers of Absolut vodka will not buy it. This is a product that can be bought because it is very cheap. It doesn't associate to vodka. They could put a different fruit because vodka can be drunk with other fruit juices.

3.4.3. THE PERCEPTIONS OF THE MALE SAMPLE : BETWEEN THE AGES OF 35-50

A cross-section of lemon standing upright and its smooth seeds are seen. This is the product of Absolut brand in the form of lemon. It is like a watch. In looking attentively, the seeds in the form of bottles are seen: Absolut bottles.

Lemon has got an original taste, so that this product has an original taste.

At first, you can't tell what it advertises. It is maybe vitamin C (maybe every slice is a vitamin depot). After looking a bit, the seeds which are in the form of bottles, are seen. It can be also an advertisement of alcoholic liquor with lemon. Its colour is yellow. It is acid. It cannot be bought because of this. It doesn't create curiosity. If it is a vodka advertisement, the lemon there is understandable. Lemon is put into vodka. The lemon looks so natural that the product seems to have been in it. It is a cure-all. This might be a medicine advertisement. The seeds in the form of little bottles are the sources of vitamin (maybe the tubes in the slice of lemon or orange) and give freshness (these might be perfume bottles). The figure gives a feeling of coolness, ease, peace. It seems to be the main theme, the source of life. It is like the sun. There is a relation between lemon and sun which is lighting the world, the day and the moon, the night. It is sparkling in the night or the dark towards the light. It signifies a shining face and a shining spirit. There is a striking and influencing design. The image it has created, is: It gives you a new liveliness, vitality. The general impression it gives, is symmetry and a nice harmony. This might be a perfume advertisement, too. This may be a fruit juice advertisement. They created an attractive aspect by the contrast of the colours. At first glance, it gives people the feeling of coolness and relief, energy is useful for health. What are the seeds? They might be cigarettes in place of bottles: They are lemon juice bottles. They underline that this lemon juice is made and bottled in the healthy conditions with subtle humour.

Another thought: At first glance, it reminds of a drink containing lemon (because at the bottom it says "citron") but it could be the advertisement of different fruits because it is very nice for the fruits. For example, the advertisement of other citrus fruits, like orange. But the picture of lemon is clear and there is not another

picture around to confuse the brain. But it reminds of orange more than lemon, because the cross-section is very smooth and there are not any lemon sections around. The advertisement is effective because it is not boring and makes thinking good. It clearly reminds of a drink containing lemon extract. It is attractive because the figure expresses, the content immediately. It is isolated in an empty page. The caption is very small (there isn't any reason to read it) and the lemon figure is big. If we compare this, to the advertisement of Camel, this is more effective than the other because it makes us think. But if they had put vodka goblets and appetisers in a plate, beside the lemon, it would be more effective, because it would show that this is vodka or an alcoholic drink; goblets and appetisers would complete the composition, but now it reminds of a drink without alcohol.

An alternative thought: At first glance it gives a very simple impression: Lemon and water or sea. Lemon is pure and signifies cleanliness. Water is bottled purely like lemon (from the bottles in the equal slices of lemon): These seeds can be taken as the equality of the human beings. If the lemon is the world, the bottles in the seeds may signify something which is shared by people.

To sum up, it gives the idea that vodka-lemon taste is good.
A slogan: One lemon in exchange for 5 bottles of vitamin C.

Negative thoughts: Absolut Citron doesn't signify anything because it isn't in Turkish. Therefore, a prejudice is formed and it cannot be admired. You must already know. Absolut vodka, because there isn't a picture of the vodka. It can be gin tonic advertisement. The small script diminishes the effectiveness of the advertisement. The letters of vodka should be bigger.

3.4.4. THE PERCEPTIONS OF THE MALE SAMPLE : BETWEEN THE AGES OF 20-35

Great! It is nice that it is an alcoholic drink advertisement without glass and ice. This is a good and amazing picture. The alcohol bottles (on the lemon) replacing lemon seeds, attract attention but in fact, they look frosty like ice. It gives the mouth watering sensation of lemon. It shows that the alcoholic drink (vodka) gives coolness and good lemon taste, has the lemon's useful vitamins, makes the mouth water, it is

vodka with lemon. It gives pleasure. It is ready to be drunk. The Absolut manufacturer proves its product's quality with this lemon. The even and shiny aspect of lemon signifies the quality of the product. Everything is balanced in the circle. The lemon may be the thing that will bring people from darkness to light. This advertisement cannot be found easily.

If you have already drunk Absolut vodka, you can see that the seeds are in the farm of vodka bottles. If you already know alcoholic drinks (this needs culture and knowledge), you find it interesting and very nice. These bottles had this shape for long. But if you don't know the brand, you cannot understand that this is a vodka advertisement. It could be a fruit juice advertisement. This is a modern picture. The yellow colour is in fashion in Turkey nowadays. Because of this, they can like this advertisement. The lemon's image, its yellow, its sparkle, its rind are good. It is more like a drawing rather than a photograph. It signifies lemonade, and the seeds signify oralet which is a concentrated drink. The cells and the seeds are so big and detailed that they take the mind away from the lemon. It is identified with sun: The light comes from behind the lemon to show the reality of the advertisement, to show the lemon's freshness. The environment is lighted near the rind, then it becomes darker. Sun-heat, heat-thirst, lemonade.

The message content is: Enjoy juice quality, enjoy this drink. Especially, this kind of drink is good when you are tired and thirsty. This is a quality alcoholic drink. This must be tried. Lemon is hidden in the vodka and vodka is hidden in the lemon. The cross-section reminds of an orange too, but it can be lemon because it is bright yellow. It can be an advertisement of lemon juice which is pure, tasty and natural; signifying that it comes from the inside of the lemon. But if it were orange, it would create the feeling of eating orange and drinking orange juice. The picture maybe a symbol of the orange juice of a manufacturer.

This advertisement is very simple and nice as a design and the drink is light, has a light composition. They could use the original Absolut bottle bigger.

Another thought: This might be a hashish or medicine advertisement; because the bottles are similar to medicine bottles. There are two main themes: Geometry and

reflecting matchless beauty. The interest is focused on these themes then on the seed in the middle; then on the bottles similar to the seeds: Simple but efficient.

A wish: "I wish I were in the middle of the lemon, and the bottles were waterways and they let flow water or lemonade in my mouth; and my thirst was relieved".

Negative thought: At first glance, the advertisement takes lemon into consideration, not the vodka. The message isn't understood before the text has been read. If they had put bottles besides the lemon, it would be noticed sooner. Firstly, the photograph seems to be innocent, but when the bottles are discerned, the innocence disappears. The seeds are artificial.

CONCLUSIONS

In this study, we took into account semiology and its influences on the cultural discipline of advertising. Semiology was brought out by Ferdinand de Saussure in the beginnings of this century.

Semiology aims at analysing of the sign which is formed by signifier and signified. This science has got linguistics as a base. The language has got as constituents the words which are signs. The constituents of the words are signifier (acoustic image) and signified (concept). The signifier and the signified are unified arbitrarily. The value of the signs emerges from the differences and similarities between sign. This system of signs whose source is linguistics is the system of semiology. This system is being applied to other cultural sciences such as music, gestures, psychology, anthropology, photography, etc. We can see the great influence of semiology in consumer oriented advertising.

The advertisement which has to translate statements from the real world has got a meaning which has to be transferred to the product by the people. The system of semiology is used in this transfer of meaning. Advertisers draw materials from social life and then transform them into messages. These messages have to be decoded by the people who will comment on them depending on their culture and life style. Also advertisers aim to change the culture of the audience by this transfer of meaning also made by the people themselves.

In the research part of this study, our aim was to determine the efficiency of the advertisements, depending on the perceptions of the people. We used the Camel, Absolut Citron's and the Titanic advertisements. We applied the "Picture Commenting" as a projection technique. We took as the sample group, 20 men and 20 women between the ages of 35-50, 20 men and 20 women between the ages of 20-35: The gender difference and age were the most important demographic aspects in this qualitative analysis which didn't need any statistical analysis.

THE RESEARCH'S RESULTS

THE CAMEL ADVERTISEMENT

THE PERCEPTIONS OF THE FEMALE SAMPLE: BETWEEN THE AGES OF 35-50

In general, the women in this group perceived the relations of two sexes.

The impressions they had about the atmosphere of the pictures, was in general melancholy and the old times. They pointed out that Camels have been smoked from the past to the present and would be used in future, too.

The message they acquired was that if they used Camel, they would be happier.

Camel was the sign of manhood.

The people used in the advertisement were the signifiers of the happiness and the ease that Camel generated. These feelings were the signifieds.

This advertisement was effective according to them.

THE PERCEPTIONS OF THE FEMALE SAMPLE: BETWEEN THE AGES OF 20-35

The young women in this group also pointed out that Camel is a common product for both sexes.

They saw that Camel was linking the past to the present.

An image that Camel would socialise the buyers came up. The women in the advertisement, were reminiscent of the old Hollywood stars. Camel was the sign of social life and night life. The people and their images were signifiers of night life. The signified was in general friendship and sincerity.

Some of them didn't like the pictures because they were against cigarette smoking and night life.

THE PERCEPTIONS OF THE MALE SAMPLE: BETWEEN THE AGES OF 35-50

This group also first perceived, the relations between women and men. They observed that Camel was continuing from the past to nowadays. The message emanating from the pictures was that Camel was giving energy and concentration.

Camel was the sign of manhood.

The people in the pictures were signifiers of the concentration and energy provided by Camel.

Also, cheerfulness and loveliness were signifieds.

In general, they concentrated a lot on the pictures.

THE PERCEPTIONS OF THE MALE SAMPLE: BETWEEN THE AGES OF 20-35

They saw the connection between the past and the present. They took the message that Camel was present in the past, nowadays and would be present in the future.

From the atmosphere, they saw the friendship and the male- female relations. The pictures reminded them of the Hollywood films and the old advertisements. At the same time, they saw in this advertisement that the advertisers had used the old technique "narration; that this was not simple.

They noticed the mirror- phase.

The general message was: If the audience smoked Camel, they would resemble the Hollywood stars.

Camel was the sign of manhood.

The people used in the advertisement were the signifiers of friendship and sincerity.

The signifier was the friendships which would continue. In general, the sample constituents viewed the advertisement from an artistic angle.

In general, they didn't like the pictures contents.

THE PERCEPTIONS OF THE WHOLE SAMPLE

They saw that Camel was the sign of the link between the past and the future; the signifiers of that significance were the old Hollywood stars.

The general impression that was deducted from the four pictures, was in general the fact of socialisation.

They determined that Camel was the sign of manhood.

THE TITANIC ADVERTISEMENT

THE PERCEPTIONS THE FEMALE SAMPLE: BETWEEN THE AGES OF 35-50

Because the boat the Titanic didn't strike the eye, the advertisement gave the impression of advertising a travel agency.

The message was: the Titanic was as important as the most valuable buildings of the world.

the Titanic was the sign of technology and size. It was signifying manhood. The important and big buildings were the signifiers of the Titanic's size and importance.

And the fact that the Titanic was supposed to go to far lands, its speed and its dynamism were the signifieds.

THE PERCEPTIONS OF THE FEMALE SAMPLE: BETWEEN THE AGES OF 20-35

The general impression was that the Olympic and the Titanic were compared to the wonders of the world.

The Titanic's size, length, its history and its importance were compared to the historical and big buildings and they were signifiers of the Titanic's importance and size. The attractiveness of the seaports that the Titanic would stop in was signified.

The massage was: The Titanic was a correlator between the old and the new periods. The signifier of this was that the Titanic was placed between the two groups of buildings, the old and the new.

THE PERCEPTIONS OF THE MALE SAMPLE: BETWEEN THE AGES OF 35-50

The general impression was that the Olympic and the Titanic were the largest and the most beautiful boats of the world and were as valuable as the boats of today: The most beautiful and most important buildings pictured were the signifiers.

Pyramids, although they are old, have not lost their value. Thus, the Titanic's size is signified.

The big buildings also signified mathematical beauty.

THE PERCEPTIONS OF THE MALE SAMPLE: BETWEEN THE AGES OF 20-35

The general impression was that the Titanic and the Olympic were very beautiful and attractive.

The boat's length and pointedness was reminiscent of the king in chess: This gave it the property of being the "biggest".

Comparing the Titanic to the most beautiful, most striking and biggest buildings of the world, advertisers wanted to signify its qualities, splendour and size. Everyone of the big and important buildings was the signifier of all of the Titanic's properties (size, beauty, wideness, sliminess, length).

Advertisers gave the Titanic the property of being a divine product and formed the message that the producers had done divine work.

The Titanic which stood among the big, important and technologically developed buildings was also the sign of cultural and technological development. The signified in this advertisement, is that it is a product of technological and cultural development.

THE PERCEPTIONS OF THE WHOLE SAMPLE

The message was: The Titanic was as important as the most valuable, big and important buildings.

The Titanic was the sign of technological and cultural developments. The signifiers of the boat's size, solidity, history and durablity all around the world.

THE ABSOLUT CITRON ADVERTISEMENT

THE PERCEPTIONS OF THE FEMALE SAMPLE : BETWEEN THE AGES OF 35-50

General impression: The acidity and its making the mouth water. Also, the smell of the lemon was felt.

Lemon was signifying the freshness and coolness.

Some people thought that this advertisement was presenting vitamin pills or lemon juice.

The message: Lemon juice was the best drink!

The seeds like bottles in the lemon were the signs of lemon juice bottles. This lemon juice had to be put in the alcoholic drinks. Or these bottles were vodka bottles (this thought was expressed after reading the legend in the Absolut Vodka Advertisement).

Another thought: Lemon was signifying the world. The grey colour around the lemon, which was the sign of smoggy and foggy air, was the signifier of the bad, tasteless events in the world. Also, the lemon was identified with the sun. The message here was; the drink, full of vitamins, which was the signified of the lemon, would lighten you like the sun when you drink it.

THE PERCEPTIONS OF THE FEMALE SAMPLE : BETWEEN THE AGES OF 20-35

The lemon's beauty and its making the mouth water were striking the eye.

Absolut was associated with Vodka: Vodka and lemon.

The lemon seeds were the signs of Absolut Vodka bottles.

The slice of the lemon was the signifier of the fact that vodka would be drunk with lemon.

The picture of the lemon was very attractive. It gave the feelings of energy and ease. The energy and ease were the signifieds of the lemon.

Also, some people thought that this advertisement was presenting lemon juice or vitamin pills. Another impression was that the lemon was lying on a wet surface. This fact which was addressing the need of drinking it was its signifier. This group understood that this was Absolut Vodka's advertisement after having read the legend.

THE PERCEPTIONS OF THE MALE SAMPLE : BETWEEN THE AGES OF 35-50

The lemon seeds in the form of bottles made apparent that this was the advertisement of Absolut Vodka.

There was lemon in the advertisement of vodka because lemon may be squeezed in it.

The lemon has got an original taste, so that the product has got an original taste. The lemon was the signifier of the taste of the product.

The lemon figure was the sign of coolness, relief, ease and peace.

It was the source of life.

The impressions of the picture were symmetry and a beautiful harmony. The other impressions were that this advertisement was advertising vitamin C or fruit juice.

Also, the lemon identified with the world, was signifying a thing that was shared by the people.

THE PERCEPTIONS OF THE MALE SAMPLE : BETWEEN THE AGES OF 20-35

The impressions about this advertisement were that it was beautiful and striking.

The lemon seeds reminded of an icy bottle of drink.

They were the vodka bottles' signs.

The lemon's mouth-watering effect, was the signifier of the fact that the advertised vodka was provided coolness and a delicious lemon taste. And lemon was signifying the quality of the product.

It was seen that lemon was full of useful vitamins and was mouth-watering.

The lemon's beauty, brightness, splendor, its yellow colour, and its rind signified that it was perceived as a picture rather than a photograph.

The message content: You had to taste this quality, this drink; especially when you were tired or thirsty.

The thought in the background was that this advertisement was advertising fruit juice or medicine.

THE PERCEPTIONS OF THE WHOLE SAMPLE

General impressions deducted from the picture were the acidity, the watering of the mouth, the splendor, the brightness, the beauty of the lemon.

The lemon figure was the sign of energy, coolness, ease, and peace. The lemon's seeds were the signs of the bottles of vodka or of a drink without alcohol.

The message content was that you had to taste this quality drink whose signifier was the symmetrical, beautiful and harmonious picture of the lemon which was mouth watering.

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BIOGRAPHY

Nermin Seden KURU was born in 1968 in İstanbul. She completed her secondary education in Saint Michel High School in 1986. After graduating from the Faculty of Business Administration of İstanbul University in 1990, she studied Business in Master's Program at Istanbul Technical University. After 1992, she worked at Eczacıbaşı, in Pharmaceutical Marketing as assistant general manager. She quit this job to return to get her M.A.degree.

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